OSTINATO
QUARTET

Ostinato Quartet

String Quartet Ostinatos

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TABLE OF CONTENTS

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Powerful Emotive Ostinatos

Ostinato Quartet plays rhythmic Ostinato chordal patterns for a string quartet consisting of a Cello, Viola and two Violins.

If you're familiar with the sister Ostinato libraries and our approach to ostinato recording then you'll feel right at home with Ostinato Quartet. The entire approach is different from our regular phrase instruments in that we recorded separate Ostinato patterns for various rhythmic building blocks. After careful editing we combine these through an intelligent script that builds them into chords in 5 different voicings and 4 inversions. The new inversion arpeggio controls create inversion patterns at the press of a key… a fast and easy way to build interesting sequences.

Ostinato Quartet recognises and plays 12 different chord types, handling not only major and minor chords but also diminished, half-diminished, augmented chords and many more. There's a full list documented within the user manual.

Not only does the engine build the chords based on the inversion you play in the chord area, but when you play in the harmonic shift area it will judge which inversion it plays based on the chord that came before it, the chord quality on the key you're in and the position of the chord you're triggering in that key. This ensures that transitions are smooth and harmonically correct, especially important to creating evolving motifs.

We have returned to the superb concert hall we employed for other Sonokinetic orchestral libraries and gathered a selection of some of the greatest (and most precise) players to perform for us. Although on the surface the interface looks the same as its sister libraries, Ostinato Quartet has been completely rebuilt in the back-end to work more smoothly.

This library coexists alongside both our Orchestral Series and our Phrase-Based libraries, being recorded in the same hall, with identical mic positions and even utilising some of the same players. Our orchestral libraries blend seamlessly together.

We, at Sonokinetic BV, are very proud to introduce Ostinato Quartet to you and can't wait to hear the amazing things you, our valued customer base, will produce with it.

Sonokinetic has established a name as one of the best value & quality sample producers and with this product we'd like to underline that statement. We stick with our unbeatable pricing module and high quality sampling.

We wish you the best inspiration and creativity.

With warm regards,

The Sonokinetic Ostinato Quartet Production Team

CONTENTS

24 Bit ncw version - 2.5 Gb sample pool, 3000+ samples

1 recorded orchestral section
- String Quartet

4 recorded microphone positions
- Close
- Decca tree
- Wide
- Balcony (Far)

Global controls include
- Rhythmic Shift double / half / ITM
- Inversion Arpeggiator
- Harmonic Shift
- Voicing select
- Force Inversion
- Bass Invert on/off
- Record & Drag MIDI

Custom designed interface with real time score display

Native Instruments Komplete Kontrol patch

Time Machine Pro capability

Custom chord recognition and Harmonic Shift capabilities

Intelligent Purging system

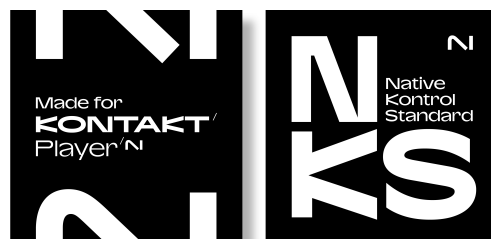Native Instruments Kontakt Player Library license

Royalty and copyright free content license

Ostinato Quartet Reference document (PDF)

Artwork: "Ostinato Quartet" DVD cover. Designed by Sonokinetic BV

All files in 44.1 kHz, 24 Bit NCW format.

Programmed for Kontakt Player 7.2.2 and up & Komplete Kontrol

QUICK START GUIDE

Once installed, load the instrument into Kontakt and play chords between MIDI notes C1 and B2. Triads and other 3 or 4 key voicings are recognised.

Use the yellow keys to change the rhythm of the ostinato pattern

The green keys change the harmonic shift interval - creating interesting progressions.

Click the info button shown here to overlay an explanation of the basic functions of Ostinato Quartet

arm midi record here , play back the ostinato track in your DAW, a 'drag midi' button will appear that you can drag into the DAW

turn sections on or off here, cmd/ctrl click to purge a section:
violin 1
violin 2
viola
cello

choose from 5 different chord shapes with the upper octave black keys

by clicking the top half of these keys, or by playing the 7 white keys from C3 or C4, you choose the rhythmic pattern to play, if that pattern is loaded into memory

link the upper and lower layer to change both layers from the lower octave

double or half global tempo

hold for sequenced pattern 1, 2 or 3

click the notes to load or remove patterns you are not currently using from RAM

click the Sonokinetic logo to open the options view

set to on to have bass layer follow inversion

abs - harm shift area notes are root notes, rel - intervals relative to C

INTERFACE

Below is the main interface for Ostinato Quartet. Almost every aspect of the instrument can be changed either by clicking on the appropriate part of the interface, or by using the colored keyswitches. Pressing some of these keyswitches will have different effects depending on what velocity you use. More on that later.

PRESET PATTERNS

Ostinato Quartet is an instrument for playing rhythmic motifs. In total, there are 7 different types of patterns. These patterns are indicated by these graphics in the interface - shown on the white keys.

High and low keyboard sections can be assigned different patterns (more on that below). Choose patterns either by clicking the relevant white key in the interface, or with the yellow keyswitches shown below. These are white keys C3-B3 and white keys C4-B4

choose low pattern (cello and viola)   choose high pattern (violins 1 and 2)
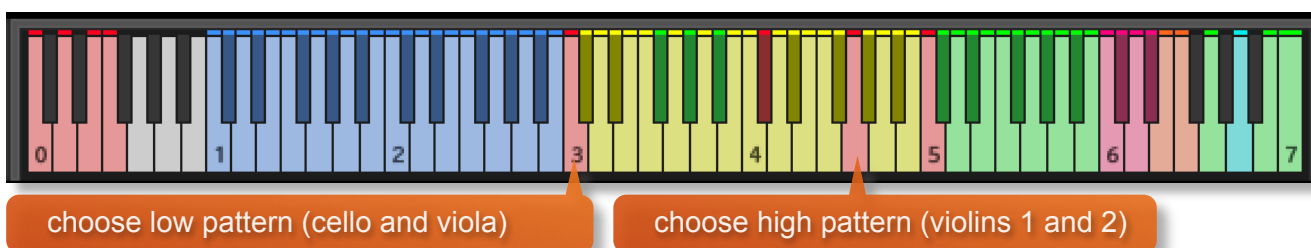
By default the high and low patterns are linked, so that if you change the pattern in either high or low, the other pattern will change accordingly. These patterns can be unlinked by clicking this arrow graphic in the interface or using the velocity sensitive keyswitch at C#3. More information about this coming up.
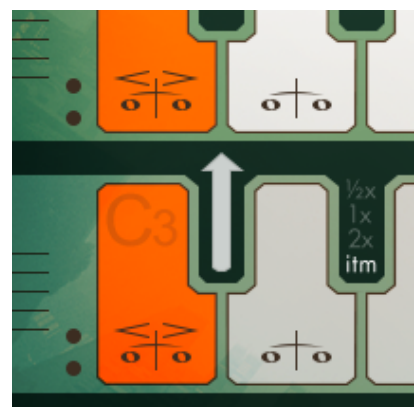
MUTING

Every time you play a chord in Ostinato Quartet you are actually hearing 4 sampled phrases playing together. These are then combined into a calculated chord voicing.


Violin I

Violin II

Viola

Cello

You can mute any of the instruments by pressing the little dots next to the score view, or using the designated key switches.

The highest dot is violin I, the one below is violin II, below that is viola, and the bottom dot is cello.

IMPORTANT NOTE RE MUTE KEYSWITCHES: The mute / unmute keyswitches in Ostinato Quartet are in different positions to our other Ostinato libraries (white keys from C0 to F0 this time around). Bear this in mind if you wish to load multiple Ostinato sections into one instance of Kontakt and use the keyswitches to mute and unmute. In this respect, Ostinato Quartet **will not** operate in the same way as Ostinato Brass, Strings, Woodwinds and Noir.

mute keyswitches:
C0 (cello), D0 (viola), E0 (violin II), F0 (violin I)
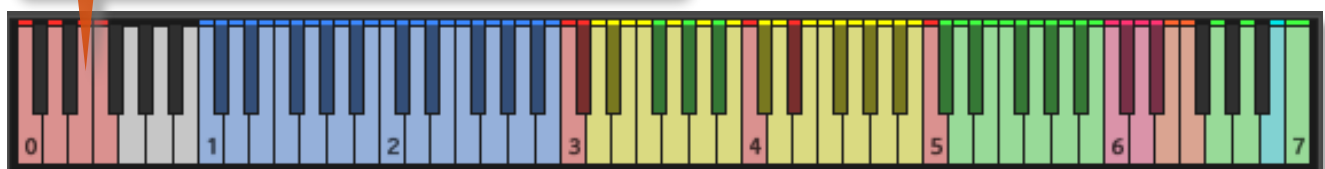
It's also possible to adjust the panning and volume level of the instruments by using the controls shown here. These can be found in the options menu and will be covered later in the manual.
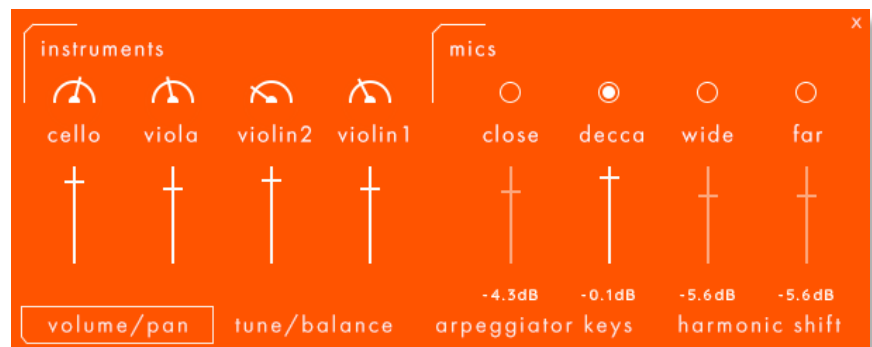
MOD WHEEL

By default the MOD wheel of your MIDI keyboard will control the output volume of all of the pattern layers. As you lower the volume using the MOD wheel, subtle EQ adjustments are also introduced to soften the sound and give the impression of a greater dynamic range.

It is possible to deactivate the MOD wheel control of any of the layers by clicking the relevant MOD wheel icon. It will then become faded out to indicate that it is deactivated. Click again to activate.

You can use this function to add versatility to the layers, by fading one layer against another. You can also activate and deactivate these controls by using the pink keyswitches from C6 to D#6. Press with high velocity to activate and low velocity to deactivate.

MOD wheel on / off : C6 to D#6
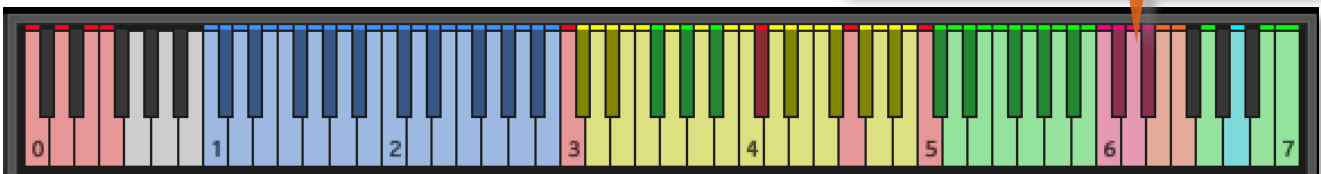
SPEED CONTROL

Phrases in Ostinato Quartet have been recorded at 130 BPM in 4/4 time. Regardless of the time signature and speed of your composition, the Ostinato engine will adjust the timing and playback of the phrases automatically so that they fit your project.

Click the buttons shown below to change the playback speed of the phrase, relative to your DAW's BPM. The phrases will always sync to your host DAW tempo, being time-stretched within Kontakt to match the BPM. You can also use the keyswitch at D#3 to switch between playback speeds, with the 4 different speeds being assigned to 4 different velocity levels of that key. For example, press D#3 at high velocity to switch to ITM and at lowest velocity for half speed.

Playback at ½ speed, relative to DAW BPM

Original recorded speed, relative to DAW BPM

Playback at 2 x speed, relative to DAW BPM

Automatic - "Intelligent Tempo Mapping" - Playback at recorded speed, but at automatic half / double time at extreme tempi. This is generally the best speed setting. However, if your project has a tempo change mid-phrase, you may find that an alternative speed setting may be more useful. Also, when you are doing gradual tempo changes across a large range, it might be a good idea to opt for one of the fixed values instead of ITM.

PURGING

It's easy to purge patterns that you're not using. Just click on the notes shown on the white keys in the interface. They will turn grey in color and the sample will be purged from memory. To reload, simply click the note again.

LINK / UNLINK LAYERS

To get the maximum flexibility out of Ostinato Quartet we've provided the ability to unlink the low layer (cello & viola) from the high layer (two violins). This means that you can assign independent patterns to each. To unlink the low layer, simply click on the arrow shown here, or use the velocity-sensitive keyswitch at C#3.

This will then allow you to choose different patterns for each of the two layers. An example of this is shown here:
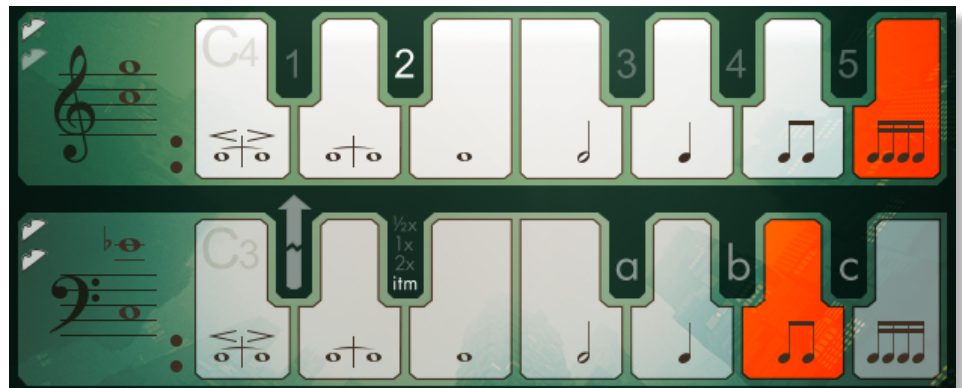
BASS INVERT

Although Ostinato Quartet plays the inversion it gets from chord detection, the bass layer will, by default, play root notes of the chord rather than the lowest note of the played inversion. If you want the bass layer to play inversion notes you can turn Bass Invert on. In that case the bass layer will play E in the first inversion of C, Bb in the 3rd inversion of C7, etc. The low strings bass layer has plenty of tonal material other than just the octave so can create some inspiring note combinations when Bass Invert is off. When Bass Invert is on it will always play an octave with the lowest two notes to avoid adding notes that don't belong.
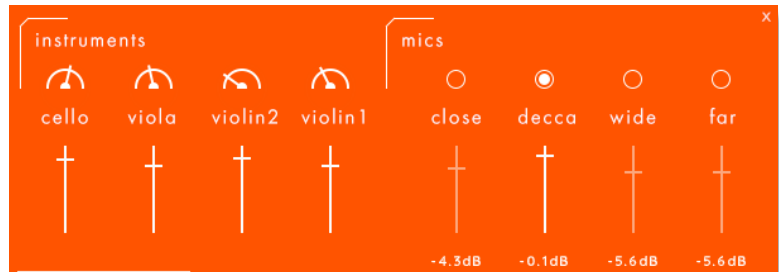
OPTIONS

Click the Sonokinetic icon at the bottom of the interface to open the options menu. From here you can control volume, panning, microphone mixing, arpeggiator keys, global tuning and Harmonic Shift.
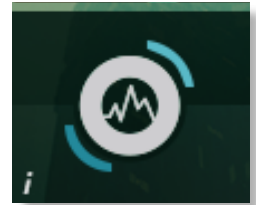
VOLUME & PANNING

Click the **VOLUME / PAN** legend at the bottom left of the options interface to display these controls.

You can adjust volume and pan per instrument, and volume and purge per mic position. drag the white overlay lines to adjust the volume and the small dials for panning. Ctrl / Cmd + click to reset these to default.

TUNING

It's easy to change the global pitch within Ostinato Quartet. Just click the +/- controls shown here. Choose from either standard pitch (440Hz) or an alternative concert pitch (436 - 444Hz). Some live orchestras may be tuned to these alternative pitches so this function makes it easy to match the samples in Ostinato Quartet to live recordings.

Setting tuning to "off" can be used if you want to set up your own bespoke tuning and will ensure that Ostinato Quartet will not reset to a particular frequency next time you open the instrument.

CHORD BALANCE

New to Ostinato Quartet is Chord Balance, where you can assign a relative weight to each note position of a chord - for example making all played thirds a little quieter, or root notes louder. You can also set the relative volume of the release notes with the last slider.
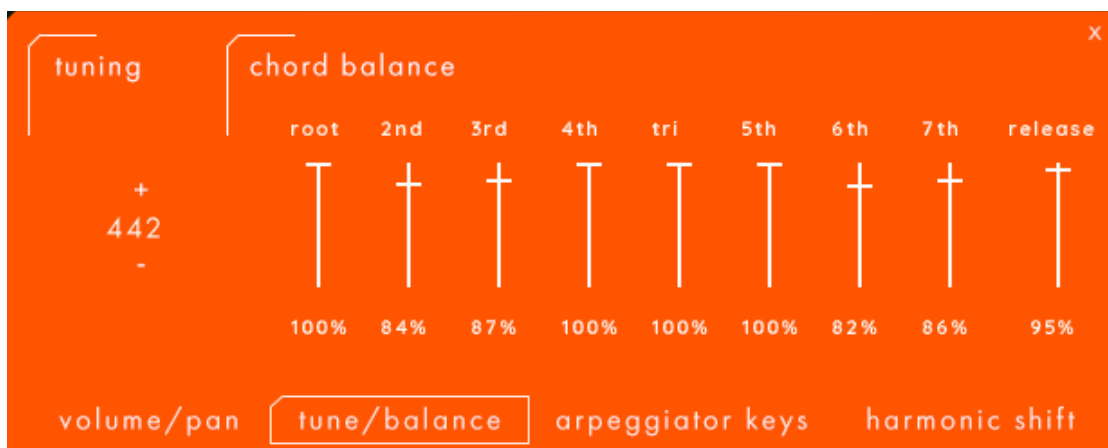
ARPEGGIATOR KEYS

Like sister libraries such as Ostinato Woodwinds, Ostinato Quartet can automate chord inversions. 3 different patterns are available, triggered on keyswitches F#3, G#3 and A#3.

Set up the inversion patterns with this sequencer page. Click the 'reset' button to reset the sequences to default.

Note that the changes are relative to the inversion you are in when you trigger the arpeggiator, and they will be inverted when you reach the limits of the recorded range.
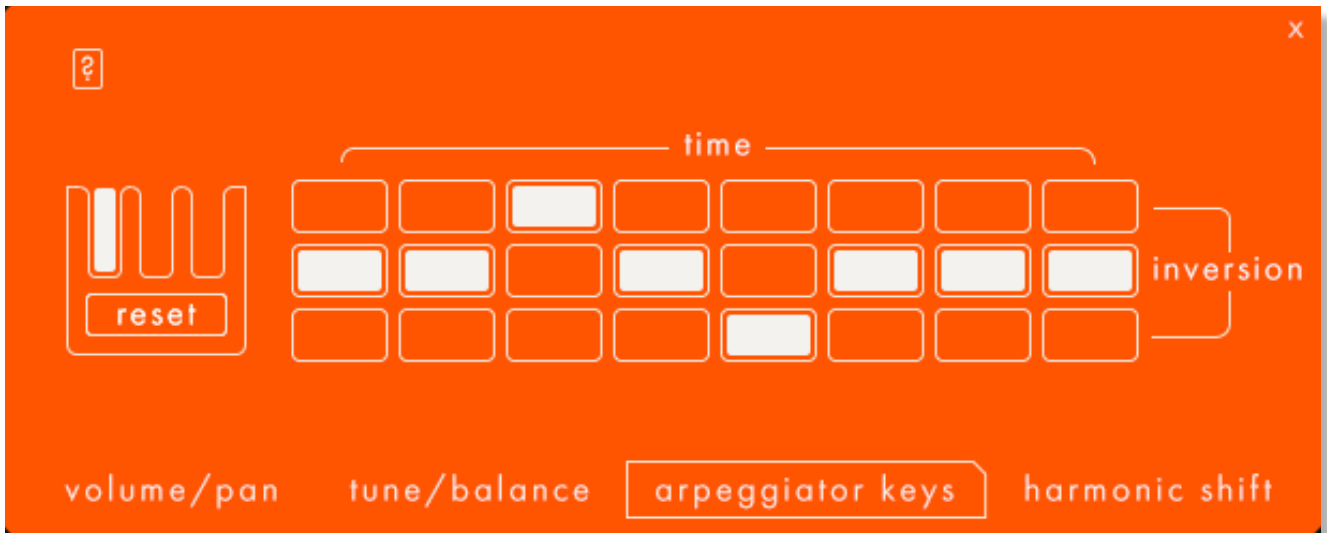
HARMONIC SHIFT

If you're familiar with previous phrase-based libraries from Sonokinetic then you may have used the Harmonic Shift function. Be aware that in Ostinato Quartet the harmonic shift operates differently than before. In Ostinato Quartet it's more like a 'one-key' automatic voice leading tool. We will look more closely at how to play with harmonic shift later in this manual.

Access the Harmonic Shift window by clicking **HARMONIC SHIFT** in the options menu. This gives you the option to change the type of chord that is triggered when you play different combinations of chord types and press different harmonic shift keys from C5 to B5.
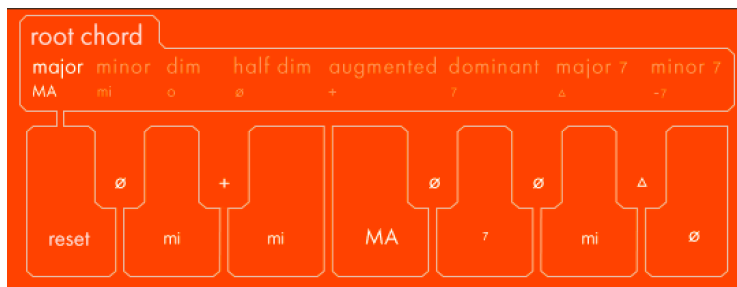
Here you can select which type of chords are played for each of the different harmonic shift keys and for each **root chord.** Simply click which type of root chord you want to change (major / minor / dominant etc) Then click the notes of the orange virtual keyboard where you can choose the type of chord that the particular interval will change the chord to.

We've included the ability to change the harmonic shift chords for the most common types of root chords: major, minor, diminished, half diminished, augmented, dominant, major 7th and minor 7th.

For suspended chords the harmonic shift keys simply transpose up the scale.

For minorMajor7th chords the harmonic shift keys cannot be changed and are set as follows:

root	= majmin
bII	= dominant
II	= dim
bIII	= augmented
III	= dominant
IV	= half_dim
bV	= sus4
V	= dominant
bVI	= dim
VI	= half_dim
bVII	= dominant
VII	= dim

NATIVE INSTRUMENTS KOMPLETE KONTROL

Ostinato Quartet is designed specifically for Native Instruments Komplete Kontrol keyboards. If you are a user of one of these controller keyboards you can make use of all the niceties that come with the NKS standard, which include:

Key lights on your keyboard showing the corresponding colors of the Ostinato Quartet keyswitches, audio previews and graphical displays. In addition, the rotary controls of your keyboard will be automatically assigned to the most commonly used functions in Ostinato Quartet.

There are also some great accessibility features built in that make using the instrument from your keyboard that much more intuitive and fun!

RECORD & DRAG MIDI

An update to all Ostinato products now comes with extended functionality and it's possible to copy and paste MIDI information from the Ostinato engine to a DAW of your choice, to be used with your own virtual instruments
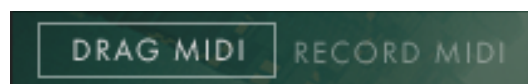
Firstly, ensure that you've updated your Ostinato library to the most recent versions via the Sonokinetic Manager and then you'll see a new button towards the top left of the interface with the legend RECORD MIDI. Click this button and the engine will arm, listening for incoming MIDI once your DAW starts playing.

Press your DAW's play button and let the MIDI part play through to the end. Once you've hit stop in your DAW you'll see another button pop up named DRAG MIDI. Then all you need to do is click and drag from that button into your DAW and you'll see the MIDI copy and pasted.

Multiple tracks will be created, one for each of the ostinato note parts. You can then combine and edit this MIDI however you want to. It's not only rhythms and chords that can be dragged over. The Ostinato engine also recognises voicings, bass invert, harmonic shift, mute and unmute, time changes and even MOD wheel information which translates to note velocity.

PLAYING OSTINATO QUARTET

The basic method of playing Ostinato Quartet is to play three or four note chord combinations in the key range C1 to B2.

The chord recognition system will automatically detect inversions. The chord voicing that the engine depends on a number of factors, but is initially dictated by the voicing that you choose to play. However, this voicing can be changed using options within the interface / keyswitches.

Once you've played a chord it's possible to sustain it by holding just one of the notes (voice leading). This enables easy switching to new chords without any gap in the playback. Chords can also be held by using a sustain pedal. Alternatively, a chord can be sustained by holding any key down in the playable area, thus allowing changes between chords. Be aware that if your new note creates a different type of chord which is recognised by the engine then this chord will be played immediately.
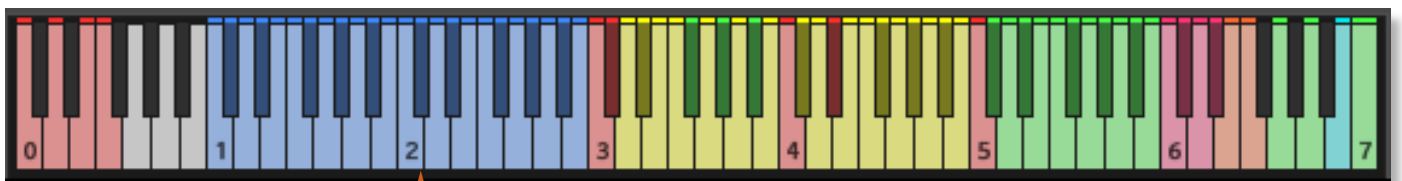
Play chords between MIDI notes C1 and B2. Triads and other 3 or 4 key voicings are recognised.

RECOGNISED CHORDS

The Ostinato engine recognises many different types of chords, not just standard major and minor triads. Shown below are the recognised types of chords, and their inversions. These are shown in C but of course, you can transpose these to whichever root key you'd like to. Note that we had to work a little bit with the sus2 chord since a regular inversion of that would clash with the input of a sus4 chord. Also note that 7th chords can be triggered by three-note voicings or four-note voicings.

|		
major	(CEG ECG GCE)	
minor	(CEbG EbGC GCEb)	
diminished	(CEbGb - for inversions use the force inversion keyswitch)	
half dim	(CGbBb GbBbC BbCGb)	(CEbGbBb EbGbBbC GbBbCEb BbCEbGb)
dominant 7th	(CEBb EBbC BbCE)	(CEGBb EGBbC GBbCE BbCEG)
major 7th	(CEB EBC BCE)	(CEGB EGBC GBCE BCEG)
minor 7th	(CEbBb EbBbC BbCEb)	(CEbGBb EbGBbC GBbCEb BbCEbG)
minorMajor 7th	(CEbB EbBC BCEb)	(CEbGB EbGBC GBCEb BCEbG)
augmented	(CEG# - for inversions use the force inversion keyswitch)	
sus2	(CDE DEC ECD)	
sus4	(CFG FGC GCF)	
7sus4	(CFGBb FGBbC GBbCF BbCFG)	

CHORD INVERSIONS

Ostinato Quartet has the ability to output inversions. When playing chords in the left hand area the engine will recognise the inversion you play, and display it in the Inversion display area. When playing in the Harmonic shift area the inversion the instrument picks will be based on the relation of the chord to the last played chord and its inversion, choosing the inversion that will have the smoothest transition.

The current inversion will be shown in the interface in the inversion area next to the recognised chord in the bottom left, and by the blue key in the Inversion area of the virtual keyboard in Kontakt.

If you want to force the instrument to use a specific inversion you can use the 'Force Inversion' keyswitches, which are located at the very top of the keyboard - **NOTE THIS IS A DIFFERENT POSITION TO SOME OTHER OSTINATO PRODUCTS**. These function as a one-time deal, meaning they will only influence the very next chord that is being played. You 'arm' an inversion by pressing one of the four keyswitches (G6 - root, A6 - 1st inv, B6 - 2nd inv and C6 - 3rd inv).
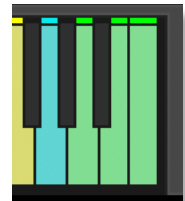
The key will turn red, and stay red until a new chord is recognised and forced to the inversion you set it to. Note that the 3rd inversion is only available for 7th chords, if you try putting a triad to the 3rd inversion it will default to the 1st inversion.

INVERSION ARPEGGIATOR

Like Ostinato Woodwinds, Ostinato Quartet makes it possible to automate the chord inversions with an 8-step arpeggiator. Program your chosen inversion sequences in the ARPEGGIATOR KEYS section of the options menu and then use the keyswitches at F#3, G#3 and A#3 to trigger the sequences.

On the interface, these different sequences are marked a, b and c. Use these chord inversion automations to add movement to your parts.
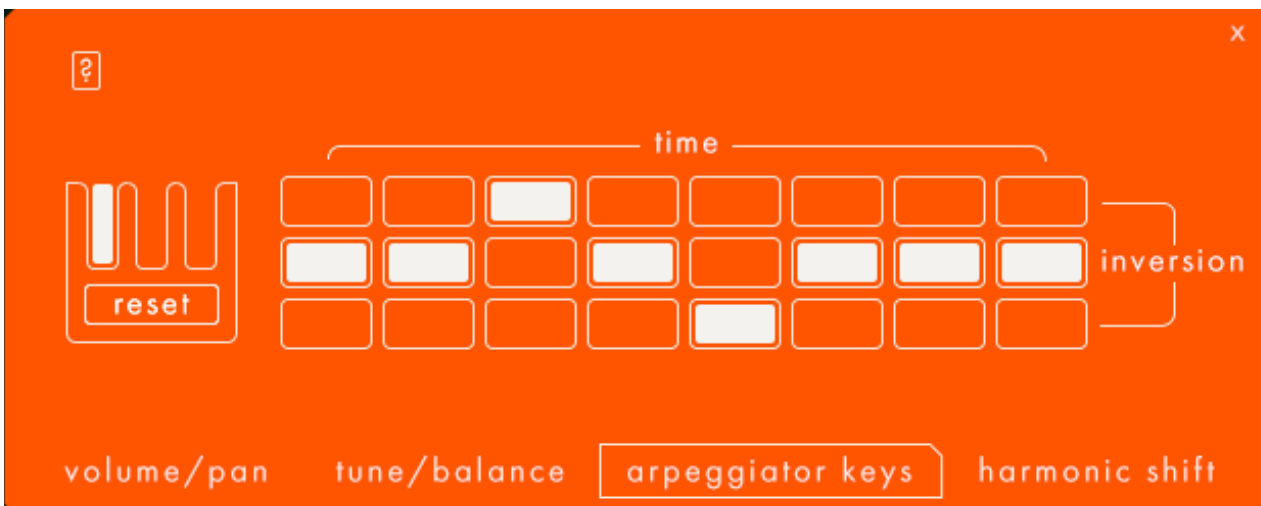
CHORD VOICING

5 different chord voicings are available, either by clicking within the interface or by using the black keyswitches from C#4 to A#4. These voicings are roughly the following, and will also adjust to the chord played before them:

1 - wide low -> c - c - g - e

2 - wide high 1 -> c - e - c - g

3 - close low -> c - g - e - g

4 - wide high 2 -> c - c - g - e

5 - wide high with added notes -> c - c - a - e

You can switch between these voicings on the fly using the keyswitches

HARMONIC SHIFT IN DETAIL

Harmonic shift is a function we have introduced in our other phrase based libraries to make it possible to shift part of your instrument to a different key, making it possible to create extended chords. For Ostinato Quartet we have completely rethought what harmonic shift does. In Ostinato Quartet, Harmonic Shift always works for all the phrases, so it is more like a one finger instant harmonising and voice leading tool.

Unlike in our other instruments (apart from Ostinato Strings, Woodwinds & Brass), you can play the Harmonic shift area standalone in Ostinato Quartet, in which case it will remember the last played chord in the chord area as Root Key and makes all the Harmonic shift chord types relative to that.

Also in Ostinato Quartet we've added an additional mode for Harmonic Shift, you can now choose between Absolute and Relative by clicking the ABS or REL button in the bottom right corner of the interface.

Harmonic Shift can seem a bit daunting at first glance, and we think giving the option to do either Relative or Absolute should provide each type of composer with a way that works for them. For composers that work in a more functional approach (I IV bVI V etc) the relative mode will probably be the preferred method, and for composers who think more along the line of absolute chords (E A Chalf-dim B7 etc) the Absolute way would be better suited.

The easiest way to explain these methods and their difference is by giving some practical examples:

Let's say your last played chord in the blue keys chord area is D, this will be displayed just above the HS part of the interface. If you haven't played the HS area yet it will say 'I in D', 'I' being the function of the chord and since you haven't played anything yet that is just the root.
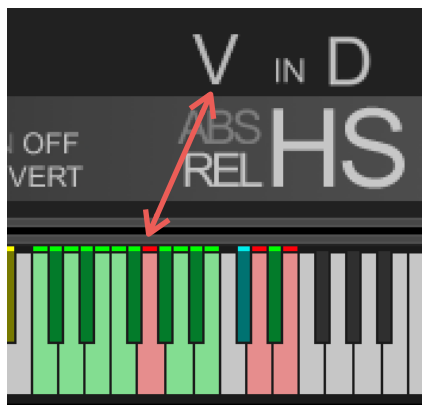
Now in **Relative Mode**, the Harmonic Shift area affects the part left of the 'in' directly, so if you go up the scale chromatically in the Harmonic shift area of the keyboard (the green keys between C5 and D5), that will directly correlate with the function part; C# plays the bII chord (Ebhalf-dim), D plays the II chord (Em), G plays the V chord (A7) etc

In **Absolute Mode** the notes you play in the Harmonic Shift area directly correlate with the root of the chord being triggered, which means if you play a C# it will play a C# chord, if you play a G it will play a G chord etc.

What **type** of chord will be triggered in either mode is dictated by the settings for the current root key (the chord on the right) in the harmonic shift options screen. We have set presets that should make chords conform to most keys, but if you want to change any of the behaviour you're more than welcome to do that.
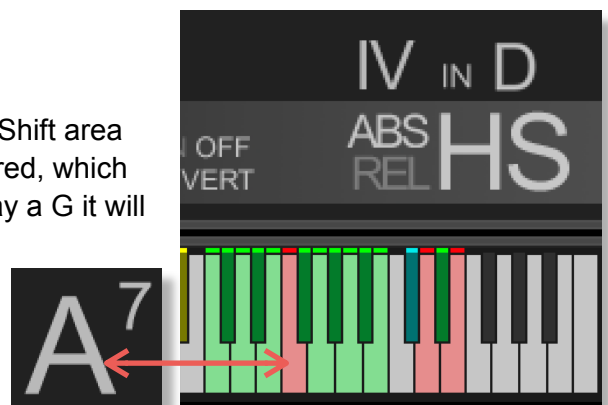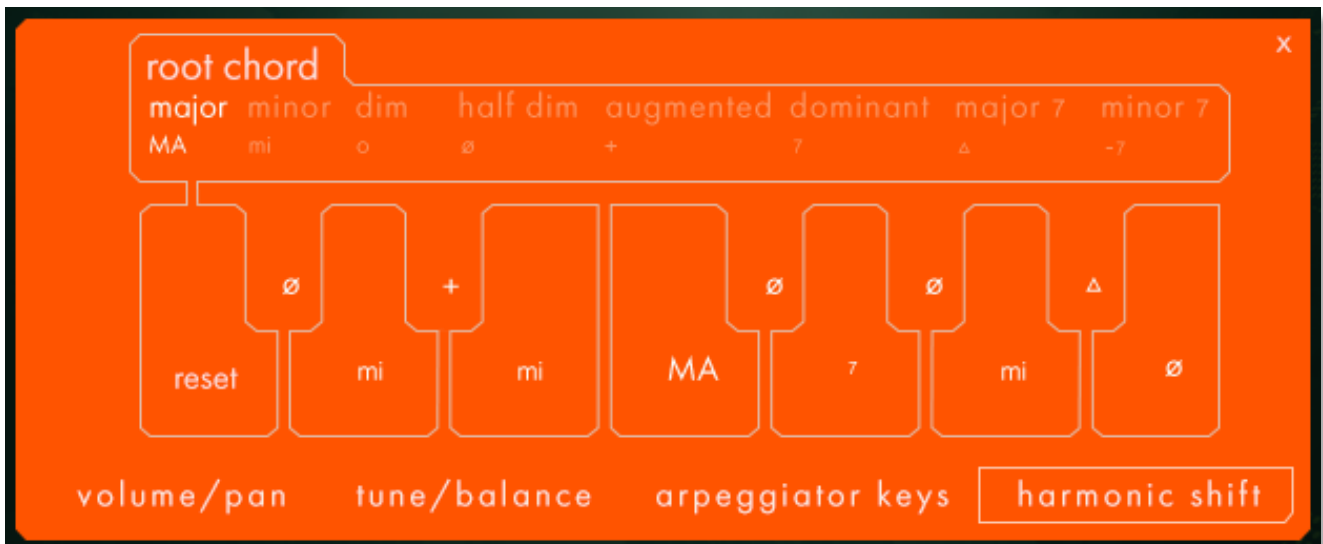
The chord type selected for editing is displayed in the top bar. In this example you will set the chord types that will be triggered for the different related chords to a major base chord. If for example your last played root chord is D major and the HS area is triggering a G chord (either by a G being pressed in Absolute mode or an F being pressed in Relative mode) that G chord will be Major by default because the IV interval in major is set to MA.
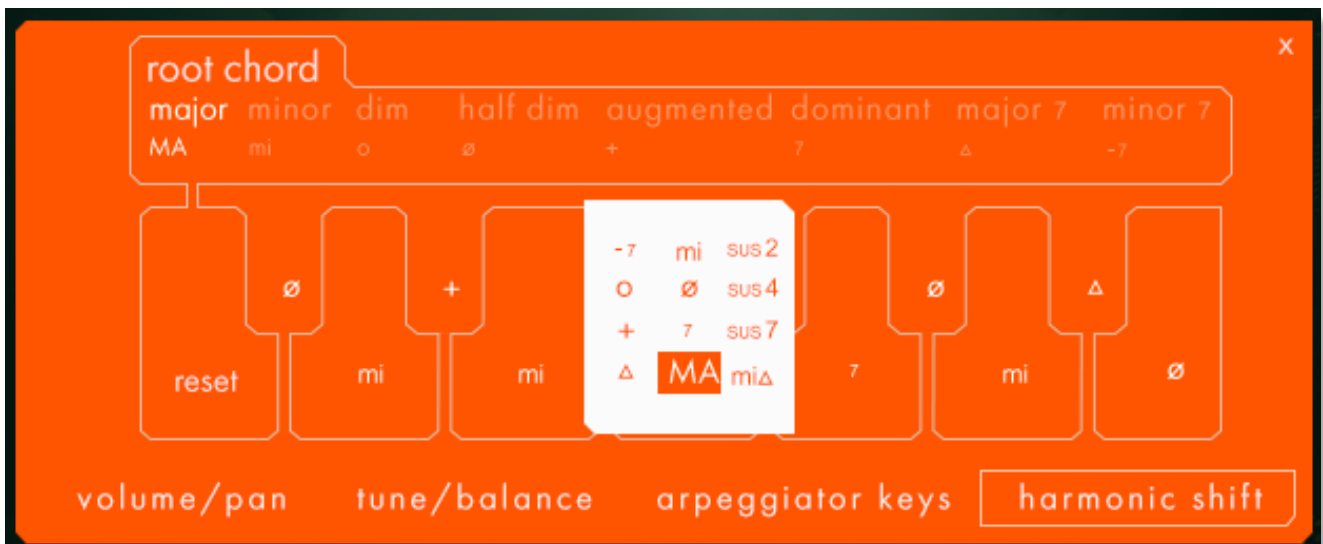

If you want a minor chord on that interval you can do that by clicking on the 'MA', and in the popup that appears choose 'mi'. If a fourth interval is being triggered in any Major root chord the resulting chord will be a minor chord now.

You can reset to default by using the reset key and you can set custom behaviour for eight different root chord types. Sus chords will automatically default to playing sus chords across all intervals, you cannot change those.

The "In Detail" videos for sister libraries Ostinato Brass and Ostinato Strings contain lots of examples of Harmonic Shift in action so please watch those walkthroughs for practical examples.

PHRASE CONTINUE / RETRIGGER

phrase continue / retrigger

bar sync
on / off
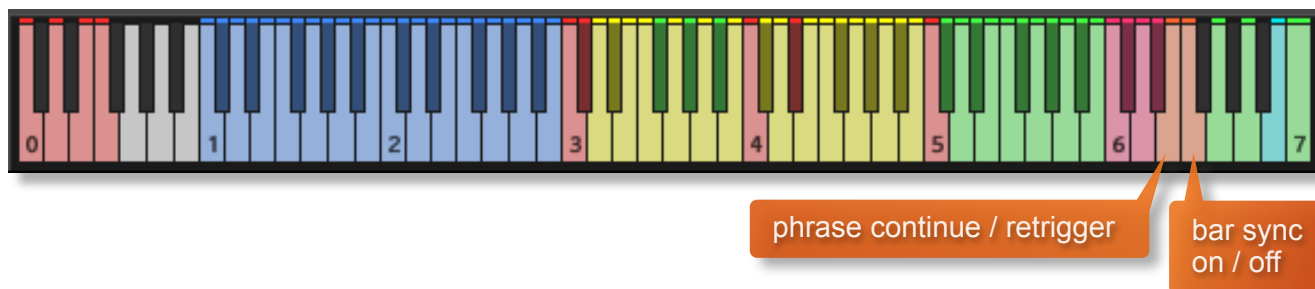
When playing different chords or applying different Harmonic Shift intervals, you have
the choice whether to retrigger the phrases or to simply continue the phrase but in the new key. This
function is controlled by velocity sensitive keyswitch E6. High velocity (>84) will turn phrase continue
on, low velocity (<83) will turn it off.

BAR SYNC

Another feature in Ostinato Quartet is the 'Bar Sync' option. This is controlled by velocity sensitive
keyswitch F6. High velocity (>84) will turn it on, low velocity (<83) will turn it off.

This feature works in conjunction with the 'Phrase Continue' function. When switched on, the
scripting within the Ostinato engine will read the position of the bar in your host DAW and retain
playback of the phrases in line with that bar. For example, if Bar Sync is turned on and you trigger a
phrase on the second beat of a bar, the sample will play from its second beat too.

- Note that Bar Sync can only be used in Phrase Continue mode. If Phrase Retrigger is engaged
  instead, Bar Sync will automatically switch off.

- When Phrase Continue mode is switched on again, Bar Sync will return to whichever setting
  was being used previously, either on or off.

SEQUENCING OSTINATO QUARTET

There are a number of different ways to play Ostinato Quartet and change chords. You can either use the sustain pedal to hold chords, use voice leading on one or more notes or simply release and retrigger. These different modes become important when it comes to using Ostinato Quartet in your chosen DAW.

Whether you play Ostinato Quartet 'live' into your DAW and edit the MIDI afterwards, or if you sequence directly using your DAW's piano roll, there a few things you should know which will help you get the best from the instrument.


If you are just triggering one simple chord and then releasing, it is normally best to quantise the start and end of the MIDI chords. We would also advise leaving the Phase Follow and Bar Sync keyswitches set to **off.**

Quantised blocks of MIDI chords as shown is the simplest way to create a chord change. We do however recommend you play the instrument rather than program it, since this usually renders the best results (see below for more pointers on that)

When you do program the notes, it is often best to quantise the very first chord, whilst ensuring that Phrase Follow is set to **on**. Subsequent chords can be triggered slightly before the beat so that the attack portions of a new chord are maintained. However, it is difficult the program blocks of chords in this manner as the end of one chord has to perfectly line up with the start of the next. This, in itself, is a challenge in most DAWs. It's much easier to utilise the sustain pedal or voice leading…
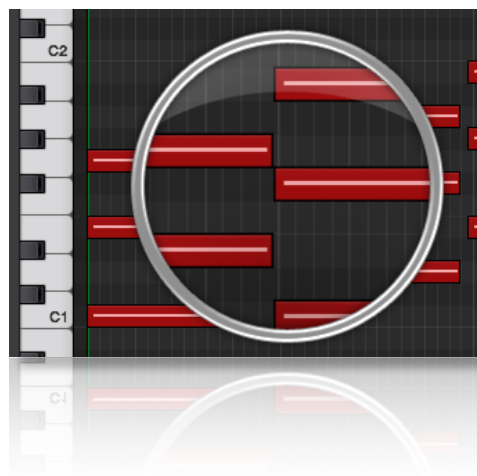
Both voice leading and using the sustain pedal produce the same effect; a sustained chord which is held until 3 / 4 notes of a new chord are engaged. This is by far the best way to get great chord transitions with Ostinato Quartet. Offset the MIDI notes of every chord except the first, slightly before the beat (in the same way as described above) to capture the new attack phase. Use the Phrase Follow so that the new chord plays the new phrase where the old one left off.

voice leading

sustain pedal data
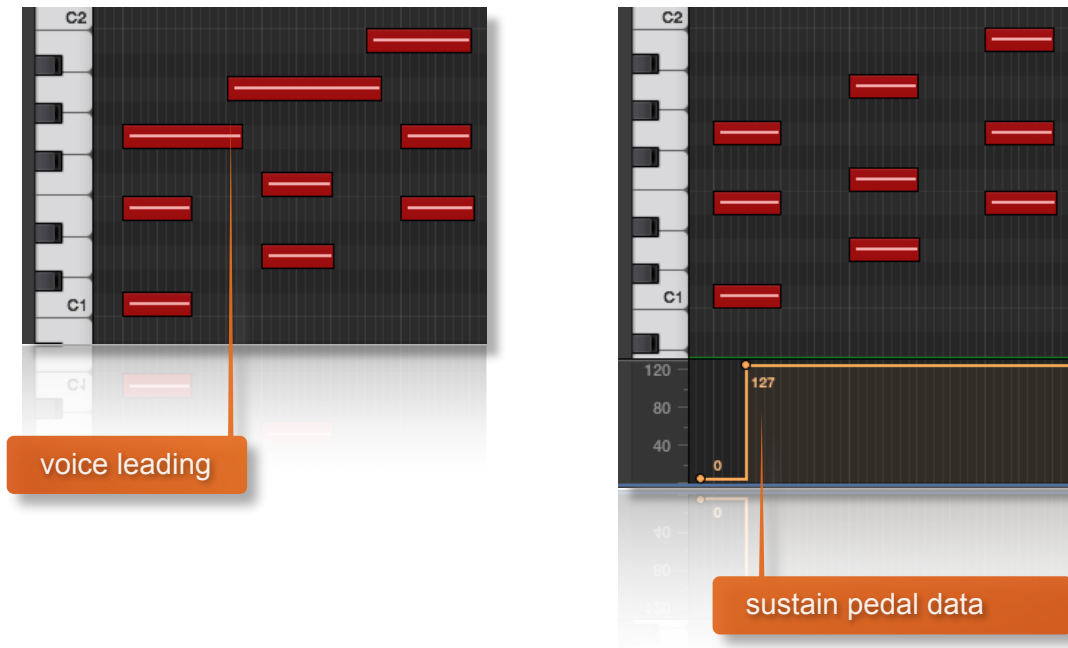
MANAGING CPU AND RAM

Ostinato Quartet is a pretty large instrument and pushes Kontakt hard in terms of size and processing. Therefore, it's useful to know how to limit the memory and processor impact within your own system. Although we've covered some of these aspects already, the following processes will help to conserve RAM and CPU:

- Use the purge function for individual patterns to remove the samples from memory
- Use only one microphone position and purge the other ones

TIPS AND TRICKS

- Our phrase-based instruments work best when played live.

- All sliders can be set to their default position by holding **cmd / control** whilst left-clicking.

- You can right-click on any slider within Ostinato Quartet to assign a MIDI CC controller. This is especially useful for the individual field volume sliders as it then gives even greater flexibility to mix and change the relative volumes of the 8 fields as the phrases play.

- Harmonic Shift is one of the most powerful features of Ostinato Quartet. You can use it in a standalone way to change chords and have automatic one-handed voice leading, leaving your left hand free to change rhythmic patterns on the fly. Read the **in detail** part on Harmonic shift in this manual to get the most out of using Ostinato Quartet.

- Because Ostinato Quartet was recorded with the same microphone positions and in the same hall as other Sonokinetic orchestral libraries (including the other Ostinato libraries), you can mix-and-match them and they should sound extremely cohesive.

- Use the mod wheel to make Ostinato Quartet sound more realistic and add depth to your performance.

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