



## AkousKontr User Guide

# Welcome to Acousticsamples

Thank you for using the AkousKontr library. We hope you enjoy playing the instrument and wish it supports your musical ideas or even better: inspire new ones.

In this User Guide we will provide you with an overview of how to use the AkousKontr library.

If you have any questions, feel free to email us at:

**[samples@acousticsamples.com](mailto:samples@acousticsamples.com)**

or use the contact form on our website

**[www.acousticsamples.net](http://www.acousticsamples.net)**

The AkousKontr library, produced by  
**Acousticsamples**



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## Requirements and Installation



# Interface and Parameters

The AkousKontr is a German 4/4 four strings Upright bass, recorded from the pickup and also with a pair of Electrostatic Microphones.

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## Default interface

On the top of the interface, you can control the behavior of the instrument:

- Legato mode: you can choose whether playing a legato will trigger Hammer-ons, slides, sustains, or simply have no effect.
- The legato distance will define the maximum interval that in which the legato will apply.
- The Sensitivity will set the minimum volume for velocity 1 and give you access to all the dynamics that you want.
- The release Volume: the sound produced when you release a string if a note was going on.
- AkousKontr was recorded both from the Microphone and using the pickup and you can change the volume of each one from the interface.

# Features

779Mb uncompressed, 325Mb compressed in lossless flac format, around 1710 samples.

two microphone positions (microphonees + pickup).

5 Velocity layers for the sustain and two different takes for each note (2 rond robins).

about 13 Velocities for the release.

Hammer on samples.

Advanced Vibrato effect controlled via modulation wheel.

slides effects.

Harmonics, ghost notes, string hits samples.

Percussion samples (hits with the hand on different parts of the bass).

Advanced UVI scripting giving you access to a simple yet powerfull interface and advanced features.

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