



## An Impact Soundworks Sample Library

### OVERVIEW

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**Rhapsody Orchestral Colors** is an all-in-one symphonic library that makes it easier than ever to bring your orchestral ideas to life. We've captured over 30,000+ detailed samples of strings, brass, winds, and choral ensembles and combined them with a unique library of chords & voicings that puts the full palette of symphonic tones at your fingertips. With just a single key press, **Rhapsody Orchestral Colors** creates beautiful, fully-voiced orchestral chords with complete control over every section!

Recorded in the same hall as our critically-acclaimed **Rhapsody Orchestral Percussion** library, **Rhapsody Orchestral Colors** offers a focused, neutral, and highly versatile sound in three mic positions. This flexible approach makes the library just as suited for chamber music and classical mockups as it is lush film scores and epic cues.

Besides the incredibly powerful chord patches, every instrument section can be loaded and played like a traditional orchestral library with single notes. You can also create your own custom voicings and keyboard layouts – perfect for any composer's template!

We know that you will love the power and flexibility of **Rhapsody Orchestral Colors**, and as always, we hope this instrument will inspire and enhance your music. Enjoy!

# INSTALLATION

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**Step 1:** Using your browser or our [downloader app](#), download the library files. If you're using the downloader, skip to Step 3.

**Step 2:** Using a program like [WinRAR](#) (PC) or [UnRarX](#) (Mac), double-click to extract the library folder. This should create a folder labeled "Rhapsody Orchestral Colors".

**Step 3:** Load the NKI instrument of your choice into Kontakt from the Instruments folder – drag and drop, or double-click from within Kontakt's browser. No activation necessary

## CONTENT OVERVIEW

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**Rhapsody Orchestral Colors** includes 30,000+ detailed recordings of the following instrument and vocal ensembles, each recorded with a two octave range using three mic positions (close, decca tree, outrigger):

- Basses
- Celli
- Violins & Viola (combined section)
- Bassoons (bassoons & contrabassoon)
- High Woodwinds (clarinets, flutes, oboes as combined section))
- Tuba solo
- Trombones
- French horns
- Trumpets
- Men's Choir (basses & tenors)
- Women's Choir (altos & sopranos)

Each of these instruments features a core set of four articulations: sustain, staccato, staccatissimo, and tenuto, along with a scripted legato articulation. All articulations have multiple dynamic and round robin (RR) variation layers.

The choirs have two vowels available – "ah" and "oh" – and a special "Choir FX" patch with consonant sounds, clusters, rises, falls, and whispers.

## USING THE LIBRARY

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**Rhapsody Orchestral Colors** includes two distinct patch types: **Chords** and **Unison**. Each instrument family (strings, brass, winds, and choirs) has one of each patch, loading up to **four** ensembles at once. Custom Chords & Unison patches are provided as well, allowing the user to create any combination of ensembles from different families.

**Chords patches** are the heart & soul of the library. In these patches, each note on the keyboard triggers a fully-voiced and orchestrated chord using all loaded instruments. For example, playing C1 will trigger a chord built on that note. C2 and C3 will play the same chord in different inversions.



*Chords patches keyboard layout*

The chord and voicing triggered depends on where the note is played, and the chord settings for each instrument ensemble. The **blue notes** pictured above (C1-B3) generally trigger **major** chords, while the **teal notes** (C4-C7) generally trigger **minor** chords.

For more info on chord settings for each ensemble, please see the **Interface & Engine** section below. In short, the voicing for each ensemble can be highly customized, with over 20 different voicings available (including single notes and intervals).

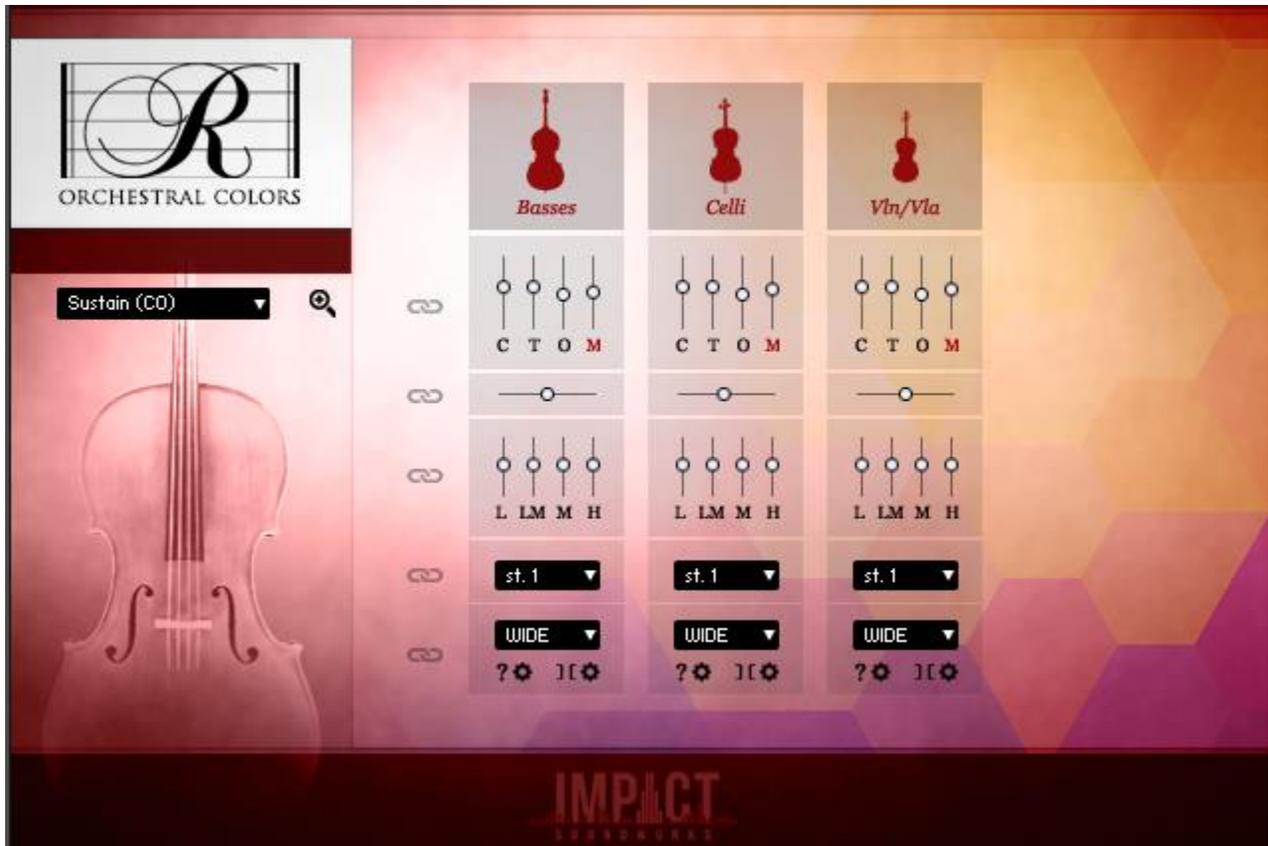
**Unison patches** feature all loaded ensembles playing single notes, in unison where possible. Within this patch type, there are two playing modes: **Natural** and **Zone**. In Natural mode, the instruments are mapped across the keyboard according to their actual playing range. For example, basses and bassoons are mapped lower on the keyboard, while violins/violas and trumpets are mapped higher.

In **Zone** mode, the keyboard is split into three separate zones. Each instrument ensemble can be mapped to the zone of choice.



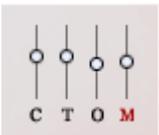
*Unison patches zones keyboard layout*

# INTERFACE & ENGINE

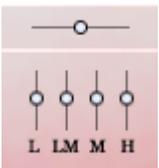


*Strings Chords Patch UI*

Within each patch of **Rhapsody** **Orchestral Colors**, up to four instruments are loaded into columns. Think of these columns as channels or tracks in a mixer; each one can have unique settings. Starting from the top of each column, here are the controls:



**Mic Mixer** – Each slider corresponds with a mic position. C = Close, T = Decca Tree, O = Outrigger, M = Master (affects the entire mix equally). To disable (unload) or enable a mic, click on the mic letter. For example, clicking on C will unload (or reload) the close mic position. This can save lots of resources!



**Pan & EQ** – The horizontal slider controls instrument panning. The 4 sliders below control bands of a lovely parametric EQ: low (150hz), low-mid (700hz), mid (2khz), high (5.7khz).



**Output Menu** – Selects which Kontakt output to use for the instrument. Each instrument can use a separate output, which is great for detailed mixing in your host. However, you must make sure Kontakt is configured for multiple outputs in your DAW first.



**Settings Link** – Clicking this icon next to any part of the channel will link all channel settings together. For example, if you link the mic mixer controls and move the “close” mic on the first column, the rest of the columns’ close mics will instantly snap to the new value in column 1.



**Chord Settings** – Here you can set the voicing behavior of the instrument. The dropdown menu contains all possible voicings, which are as follows. Note that for any 3rd, 6th, or 7th interval, whether it is major or minor will depend on whether you play in the lower octave zone (major) or higher octave zone (minor).

**Low** – Plays a 3-4 note chord primarily residing in the lower range.

**High** – Plays a 3-4 note chord primarily residing in the upper range.

**Wide** – Plays a 3-4 note chord spread across octaves.

**Fat** – Plays a dense, doubled chord spread across octaves.

**Pwr/Oct** – Plays either 4ths/5ths or octaves.

**Int2** – Plays a 3<sup>rd</sup> and 5<sup>th</sup> above the root. E.g. Press C3, instrument plays E3 + G3.

**Ale1** – Plays any random note within the instrument range.

**Ale2** – Plays any two random notes within the instrument range.

**Ale3** – Plays any three random notes within the instrument range.

**1** – Plays the root note.

**2** – Plays the 2<sup>nd</sup> above the root note. E.g. Press C3, instrument plays D3.

**3** – Plays a 3<sup>rd</sup> above the root note.

**4** – Plays a 4<sup>th</sup> above the root note.

**5** – Plays a 5<sup>th</sup> above the root note.

**6** – Plays a 6<sup>th</sup> above the root note.

**7** – Plays a 7<sup>th</sup> above the root note.

**2<sup>nd</sup>** – Plays the root note and the 2<sup>nd</sup> above. E.g. Press C3, instrument plays C3 + D3.

**3<sup>rd</sup>** – Plays the root note and the 3<sup>rd</sup> above.

**4<sup>th</sup>** – Plays the root note and the 4<sup>th</sup> above.

**5<sup>th</sup>** – Plays the root note and the 5<sup>th</sup> above.

**6<sup>th</sup>** – Plays the root note and the 6<sup>th</sup> above.

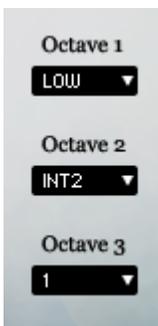
**7<sup>th</sup>** – Plays the root note and the 7<sup>th</sup> above.

The ? control enables **Random** mode. In this mode, the voicing will change each time a note is pressed. You can customize the ‘pool’ of voicings available for Random mode by clicking on the **Gear icon** next to the ? control.

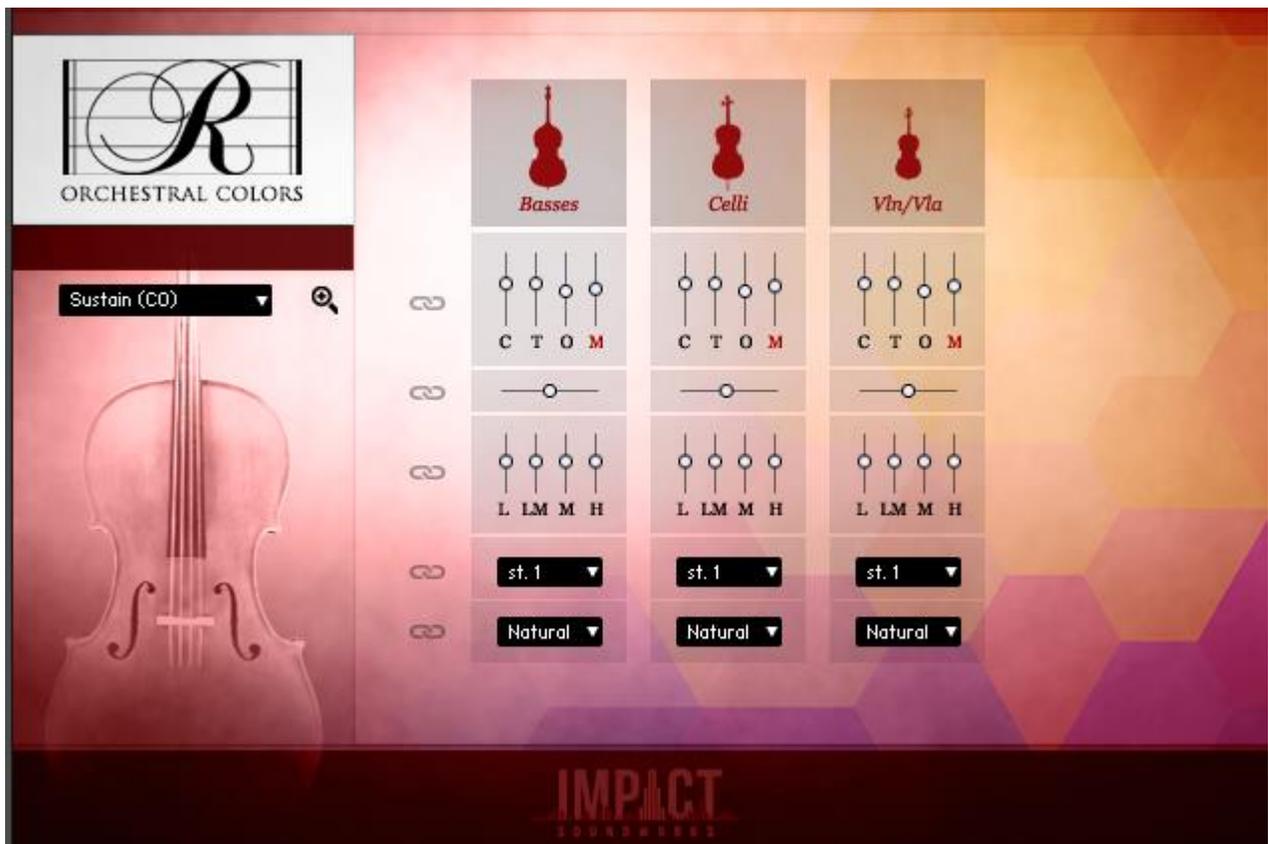


**Random Selector** – The “C” button will clear all current selections while the “R” button resets to default (all chords available for randomization).

The **[[** icon enables **Split** mode. In this mode, you can set multiple different voicings for the instrument depending on what octave is played. As with the random control, pressing the **Gear icon** will bring up the settings for Split mode.



**Split Mode Selectors** – These dropdown menus allow you to set the instrument’s chord voicing for each playable octave.



*Strings Unison Patch UI*

**Unison** patches share many controls in common with **Chords** patches, with the exception of the **Zone** dropdown at the bottom.

This dropdown (set to **Natural** in the above example) sets the playback behavior for each instrument. In **Natural** mode, which automatically applies to all loaded instruments, each instrument will play in its appropriate range:

**Tubas:** C2 to C4

**Trombones:** C2 to C4

**Horns:** C3 to C5

**Trumpets:** C4 to C6

**Basses:** C1 to C3

**Celli:** C2 to C4

**Violins/Violas:** C4 to C6

**Bassoons:** C2 to C4

**High Woodwinds:** C4 to C6

**Men's Choir:** C3 to C5

**Women's Choir:** C4 to C6

When set to **Zone 1**, **Zone 2**, or **Zone 3**, the keyboard layout will change, splitting into the following:

**Zone 1:** C1 to B2

**Zone 2:** C3 to B4

**Zone 3:** C5 to C7

When an instrument is assigned to a zone, it will only trigger in that zone.



**Reset Settings Triangle** – If a mixer setting is changed, a red triangle will appear in the upper right of the setting. Click the triangle to reset that control set to default.



**Custom Patches – Instrument Selector** – In either of the custom patches, clicking the black arrow to the upper right of each instrument picture will bring up an instrument selection menu. Note that only the active instruments will be loaded into RAM.



**Articulation Selector** - In all patches, this dropdown menu can be used to select the articulation of choice. **Keyswitches** as listed can also be used.

The **Magnifying Glass** brings up the settings page.



*Settings Page UI*

**Transpose:** Transposes all incoming MIDI notes by a set amount (+/- 12 semitones).

**Fine Tune:** Tunes the entire patch up or down up to 100 cents (1 semitone).

**Legato Xfade:** Controls the amount of crossfading used with the Legato articulation.

**Staccato Tight:** Controls the decay, sustain, and sample offset for staccato articulations. Higher values will make the staccatos quicker and punchier.

**Section Blend:** Tapers the volume of the top and bottom of any overlapping instrument ranges. This helps to create a more blended sound and eliminates spikes or drops in volume at the top/bottom of an instrument's range. Only applies to **Unison** patches in **Natural** mode.

**Doubler:** When enabled, plays two voices at once with 50% L/R panning. This doubles CPU usage and voice count, but it sounds nice and thick.

**Dyn Control:** Sets how dynamics are triggered for short articulations (staccato, staccatissimo, tenuto).

**Dyn Smoothing:** When enabled, extra filtering is used to create an even more seamless blend between dynamic layers and transitions. However, this does use more CPU.

**Rls Time:** Controls the release time of the entire patch's volume envelope.

**RR:** Sets whether round robins are triggered at random (RAN) or in a preset sequence (CYC).

**Extra RR:** When enabled, 'zone tuning' is used to create new RR/variation samples from neighboring zones.

**Reverb Dropdown:** Selects the custom impulse response for the convolution reverb. Can be set to "OFF" to disable the convolution reverb effect.

**Dry/Wet:** Controls the amount of dry signal and reverb (wet) signal.

**Tone:** Values to the left (lower values) will darken the reverb, while higher values create a brighter and less muddy tone.

**Predelay:** Controls the predelay for the reverb.

**Size:** Controls the length (decay) multiplier for the reverb.

## CREDITS

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**Library Concept & Art:** Constructive Stumblings

**Design:** Constructive Stumblings & Andrew Aversa

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**Recording & Engineering:** Strezov Music Productions

## TROUBLESHOOTING & FEEDBACK

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Have you used **Rhapsody Orchestral Colors** in a project recently? Got an awesome track you'd like to share? Drop us a line ([admin@impactsoundworks.com](mailto:admin@impactsoundworks.com)) and we might post it on our website! Or, tell the world at our Facebook page here: <http://www.facebook.com/ImpactSoundworks>

We encourage all our users to share and promote their work. Word of mouth is the #1 way people find our samples, so it also helps us to produce more great libraries for you!

For any technical support issues regarding the library, don't hesitate to email [support@impactsoundworks.com](mailto:support@impactsoundworks.com).

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