



### **ESSENTIALS VERSION**

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Created by Impact Soundworks - <http://impactsoundworks.com/>

## **INTRODUCTION**

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Welcome to **Rhapsody: Orchestral Percussion**. Our goal in creating this beautiful symphonic instrument was nothing less than creating the most versatile and affordable percussion library ever. With 50 instruments, 100+ articulations, and 21+ gigabytes of recordings, calling this collection 'comprehensive' is an understatement! Each instrument has been exhaustively sampled with up to **10x RR** and **5x** velocity layers, captured across three mic positions in a gorgeous orchestral hall.

**Rhapsody: Orchestral Percussion** goes beyond the standard suite of drums (i.e. bass drum, snare, toms, cymbals) to include a wide variety of **aux percussion** (i.e. shaker, sleigh bells, castanets, chimes, metals, wood & temple blocks), **hand drums** (i.e. djembe, bongos, cajon, darbuka), and **chromatic instruments** (i.e. glockenspiel, xylophone, marimba, crotales, tubular bells).

Besides its scope and affordability, what else sets this library apart? Most orchestral percussion libraries strive for the ideal of "epic" through big halls and lots of reverb: a huge sound for a huge price. **Rhapsody: Orchestral Percussion** was instead recorded & designed to function in any musical context, from small, emotional pieces, to tense underscores, and even bombastic, loud, and – yes – epic tracks.

As always, we hope this instrument will inspire and enhance your music. Enjoy!

# INSTALLATION

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**Rhapsody: Orchestral Percussion** can be installed using **16bit** or **24bit** audio. Before downloading anything, we recommend deciding on which version of the library you want to install. The **24bit** version takes up approximately **50%** more memory and hard drive space, but offers more 'digital headroom' which may be useful if you are composing & mixing very dynamic pieces. For most users, **we recommend the 16bit version.**

**Step 1:** Using the download link sent to you via email, download all of the relevant 16bit or 24bit Rhapsody **RAR** files. These are compressed archives that can be extracted using [UnRARX](#) on a Mac, or [WinRAR](#) on PC (both free). All files should be the same size (**1000mb**) except for the final RAR, which should be smaller.

**Step 2:** Double-click on the **Part1** RAR file to extract it. You **only need to extract part 1!**

**Step 3:** Move the newly-created **Rhapsody Orchestral Percussion** folder to the desired location on your computer. This is where the library will reside. For best performance with Kontakt, we recommend an internal hard drive as opposed to an external (USB / Firewire / Thunderbolt).

**Step 4:** Open Kontakt either in your DAW, or in standalone mode. Using the Browser on the left side, navigate to the **Rhapsody Orchestral Percussion** folder and go to the Instruments folder. From here, you can load any of the instrument patches (.NKI files).

**Step 5:** You're ready to use the library!

## CONTENT OVERVIEW

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All instruments within **Rhapsody** are accessible through the following patches:

- ROP Aux Percussion Essentials
- ROP Cymbals and Gongs Essentials
- ROP Drums Essentials Essentials
- ROP Hand Drums Essentials
- ROP Timpani Essentials
- ROP Tubular Bells Essentials
- ROP Glockenspiel Essentials

As the names of these patches might suggest, some contain single instruments while others contain multiple instruments. We have also provided a folder of "**Single Instrument**" .NKI patches which have the same mapping as the patches above, but load only one instrument at a time by default - thus improving loading times and saving memory usage.

All instruments were recorded with three microphone positions - **close**, **decca** (*full version only*), and **hall**. These can be enabled, disabled, and mixed to your taste. All instruments are captured in great detail, with up to 10x RR variations and 5x dynamic layers, and all include a useful script for mixing - read on for more info.

# INSTRUMENT LIST - ESSENTIALS

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Many of the instruments below contain **multiple articulations and variations**. For example, hand drums include various different strokes and playing techniques. Ride cymbals can be played with mallet or stick. Woodblocks, temple blocks and claves have two distinct pitches, etc.

\* = Instrument includes **modwheel-controlled ROLL** articulation

## Drums

Bass Drum 1\*  
Snare 1\*  
Snare 3\*  
Snare Ensemble\*  
Timpani\*  
Tom 1  
Tom 2  
Tom 3

## Cymbals & Gongs

Cymbal Scraped  
Piatti  
Piatti Mute  
Ride Cymbal\*  
Tam Tam\*

## Chromatic Percussion

Glockenspiel  
Tubular Bells

## Aux Percussion

Claves  
Chimes  
Shaker\*  
Tambourine\*  
Triangle\*  
Woodblocks

## Hand Drums

Bongo High\*  
Bongo Low\*  
Conga High\*  
Conga Low\*  
Conga Muted

# INSTRUMENT & ARTICULATION MAPPING - ESSENTIALS

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All mapping described below uses **Kontakt's** internal reference for MIDI pitches / notes. You can click the wrench icon in the Kontakt interface and look at the "Mapping Editor" to see labeling for all the keys.

All **roll** articulations have dynamics (volume) controlled by the **modwheel**.

**Choke** keys are used to quickly mute the tail / decay of any instrument.

## ROP Auxilliary Percussion Essentials

C0 = Shaker (L)

C#0 = Shaker Roll

D0 = Shaker (R)

D#0 = Shaker Choke

C1 = Tambourine (L)

C#1 = Tambourine Roll

D1 = Tambourine (R)

D#1 = Tambourine Choke

G1 = Triangle

G#1 = Triangle Roll

A1 = Triangle Mute

A#1 = Triangle Choke

E3 = Woodblock A

F3 = Woodblock B

B3 = Claves A

C4 = Claves B

A4 = Chimes 1

B4 = Chimes 2

C5 = Chimes 3

D5 = Chimes 4

E5 = Chimes 5

F5 = Chimes 6

G5 = Chimes 7

A5 = Chimes 8

## ROP Cymbals & Gongs Essentials

C0 = Ride Cymbal (L)

C#0 = Ride Cymbal Roll

D0 = Ride Cymbal (R)

D#0 = Ride Cymbal Choke

A0 = Piatti (Crash)

B0 = Piatti Mute 1

C1 = Piatti Mute 2

D#1 = Tam Tam Choke

D1 = Tam Tam (L)

D#1 = Tam Tam Roll

E1 = Tam Tam (R)

E1 = Cymbal Scrape 1

F1 = Cymbal Scrape 2

G1 = Cymbal Scrape 3

## ROP Drums Essentials

C0 = Bass Drum (L)

C#0 = Bass Drum Roll

D0 = Bass Drum (R)

A0 = Snare 1 (L)

A#0 = Snare 1 Roll

B0 = Snare 1 (R)

G1 = Snare 3 (R)

E2 = Tom 1 (L)

F2 = Tom 1 (R)

G2 = Tom 2 (L)

A2 = Tom 2 (R)

B2 = Tom 3 (L)

C3 = Tom 3 (R)

F1 = Snare 3 (L)

F#1 = Snare 3 Roll

### ROP Hand Drums Essentials

A1 = Lo Conga Open (L)  
A#1 = Lo Conga Roll  
B1 = Lo Conga Open (R)  
C2 = Hi Conga Open (L)  
C#2 = Hi Conga Roll  
D2 = Hi Conga Open (R)  
E2 = Hi Conga Mute A

F2 = Hi Conga Mute B

G2 = Low Bongo (L)  
G#2 = Low Bongo Roll  
A2 = Low Bongo (R)  
A#2 = Bongo Roll  
B2 = Bongo (L)  
C3 = Bongo (R)

### ROP Timpani Essentials

C0 to A1: Chromatic Timpani played with mallets - left hand  
A#1: Timpani mute  
C2 to A3: Chromatic Timpani - right hand  
A#3: Timpani mute  
C4 to A5: Timpani roll

### ROP Tubular Bells Essentials

C0 to G1: Chromatic tubular bells

### ROP Glockenspiel Essentials

F4 to C7: Chromatic glockenspiel

## SCRIPT & USER INTERFACE

**Rhapsody: Orchestral Percussion** features a streamlined, intuitive interface giving you access to important mixing tools without any extra fluff or bells & whistles.



Starting from the top and moving from right to left:

### **Instrument Dropdown Menu**

In the example above, we can see the "**Bass Drum**" instrument is selected. Using this menu, you can select which instrument you would like to edit. You can also use the arrows (left/right) to switch to different instruments quickly.

### **Vol (Volume)**

Sets the volume of the **selected instrument**.

### **Tune**

Sets the coarse tuning of the **selected instrument** in increments of 50 cents (half semitone).

### **EQ High / Mid / Low**

Adjusts the gain of the pre-set EQ bands for the **selected instrument**.

### **Info Display**

The box showing "**Bass Drum L**" in the screenshot above will display useful information at any time. For example, if you adjust a knob like Volume, you will see the current value of that knob in the Info Display. Playing any given articulation will display the current articulation in the box as well.

### **Instrument Picture (Enable / Disable)**

The picture of the selected instrument on the interface is not just for show. You can click on it to disable the instrument, unloading all samples from memory.

### **Volume Envelope (A/D/S/R)**

These familiar Attack, Decay, Sustain, and Release controls can be used to adjust the volume envelope for the **selected instrument**. For example, if you think the attack of the instrument is too harsh, try slightly adjusting the **A** (attack) slider. If you want to reduce the tail / ring-out of the instrument when you let go of each key, try adjusting the **R** (release) slider.

### **Set Global**

This button applies the **current instrument** settings to **ALL** instruments.

### **Undo Button**

Pressing this will reset the **current instrument settings** to defaults.

### **Output Menu**

Set to **Master** in the example, you can use this menu to assign the **selected instrument** to its own **Kontakt output**. For more information on using Kontakt outputs, please consult the Kontakt manual & Native Instruments website, as the method of using multiple outputs depends on your DAW.

### **Patch Save Menu**

Showing "Patch" in the screenshot above, this menu selects what part of the current patch you would like to **save or load**. If "Patch" is selected, you will save/load all data from the current patch. If "Inst" is selected, you will only save/load settings for the **instruments** you have loaded - not the mic mix. "Mic Mix" saves/loads only the mic settings.

### **Save (Disk Icon) / Load (Folder Icon)**

Saves or loads current patch data to an .NKA file on your hard drive. Note that the kind of data saved or loaded depends on what is selected in the **Patch Save Menu** above.



### **Reverb On/Off, Wet, Size**

This control enables or disables added reverb to the **entire patch**. The wetness and size (length) can be adjusted. Note that this does use **extra CPU**.

### **Mic Mixing (Close, Stage, Hall)**

The bottom of the interface features a handy mixer for the microphone positions.

The **Close, Stage (full version only), and Hall** buttons will enable or disable those mic positions and load/unload them from memory.

The **Mix** knob controls the volume for each position.

The **Pan** knob controls panning (left/right).

The **Wide** knob controls stereo width - useful to expand the stereo field of the mic, or collapse it down to mono.

### **Mic Offset Controls (via MIDI CC)**

This feature is not actually part of the interface, but can be accessed using **MIDI CCs** sent from your DAW or MIDI controller. By using MIDI CCs 85, 86, and 87, you can control the sample offset times for the close, stage, and hall mics, respectively. Increasing the offset will reduce the lead-in time for each sample, which can yield a better **touch** and reduce the perceived **distance** from the listener to the mic.

## **USAGE & MIXING TIPS**

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\* As with any orchestral library, the **music you write** is the most important thing to achieving a realistic sound. Even with lots of round robin (RR) variations, rigid percussion with no velocity or timing variation may sound somewhat mechanical. Try **playing in percussion parts** with your keyboard, and **don't quantize 100%**.

\* For best results **blending** with other libraries, consider **primarily using the close mic position** with external reverb, and applying that same external reverb to the other libraries. If the sound is still too dry, slowly add stage and/or hall mics to taste.

\* Remember that you can adjust the **sample offset** of each mic using **MIDI CCs 85, 86, and 87**. Higher offset values will reduce the lead-in time for each sample, making them 'respond' faster to keyboard playing and sequencing. Be aware that too much offset on the close mic may start eating into the transients of the hits. We recommend using an offset of no more than 10-12ms on the close mic - however, offsets for the other mics can be higher as there is more distance between each mic and the sound source.

\* For a **nice full orchestral sound**, the default mic mix is a great place to start. Most of the mix should come through the **close** mics, with stage / hall providing extra reverberance and tail decay. You may consider widening the hall mic as well.

\* **Having trouble with high CPU and memory usage?** Try disabling instruments you're not using (click the instrument picture within the active patch), or disable mic positions. You might also use the **16-bit** samples instead of 24-bit. If you're using internal reverb, try turning that off as well. You may also be interested in our three part blog series on optimizing Kontakt - [click here to read!](#)

# CREDITS

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## TROUBLESHOOTING & FEEDBACK

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Have you used **Rhapsody: Orchestral Percussion** 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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