

..spezifische Klangresultate

..Flexibilität



1 [0:00:00.0] [Music]

2 When I first started talking to waves about the Scheps Omni-Channel, the idea was basically sort of defining the tools you'd always want on everything, finding a way to put them all on the screen at the same time, but also make it flexible enough that you're not sort of being forced into a workflow.

3 [0:00:23.6] And we really wanted to take what we felt was the best aspect of every methodology for mixing. So taking what was best about the analog console world, what was best about working a 100% in the box. So the idea of having resources that imparted character and color to the signal. That you would choose because of how they sounded, not just because of what they did. But also having this flexibility that you get only in the computer. Because no one is limiting you to a certain number of things.

4 [0:00:58.0] one of the things we wanted to be

5 really careful of with this plugin was I

6 wanted to make sure that every process

7 in the plugin had some sort of character

8 and that can be an overused word but I

9 wanted to have a sound because one of

10 the things that I've seen in a lot of

11 the previous channel strip plugins is

12 they're about sort of a checklist of

13 things that they have to have but they

14 don't necessarily sound like something

15 but then if you go too far in the

16 direction of sounding like something

17 then you're really limiting what you can

18 do with plugins so every single process

19 has at least two or three choices as to

20 the character that it's imparting

21 [Music]

22 the first thing we needed to do is sort

23 of define what the modules are where the

24 obvious ones would be to preamp as well

25 as filters EQ we obviously needed to

26 have a compressor and we needed to have

27 an expander but really more of a gate

28 and then a de-esser for each band of the

29 EQ you've got choices so you can go

30 fully parametric if you're trying to get

31 rid of harsh cymbal noise and just pick
32 your frequency pick your bandwidth and
33 duck it out but in that mid-range
34 section you also have two mid-range
35 bands that have three options each and
36 it's different bandwidths but it more
37 importantly it's just different colors
38 so they're reminiscent of the eqs
39 that you would use out in the analog
40 world but they are their own thing and
41 we've tried to pick things that just
42 sound really musical they're useful on
43 anything but as we listen all of my
44 testing was done our musical sources
45 because that's what I do and I think
46 it's gives you a really wide palette of
47 EQ but also to be able to mix and match
48 per band is something that you don't
49 necessarily do

50 [0:02:48.5] Because if you're working with, let's say, emulated hardware plugins
and you open up a Neve eq, you're not gonna think "Well, mid-range would be
better on an API, so I'll leave that out and open up an API" or something like
that. This gives you the ability to do that.

51 [0:03:01.7] One of the audio processes that has the biggest number of choices
both in the analog world and in the digital world. certainly is compression
dynamics

52 processing in general but compressors I
53 mean I make my living with compressors
54 how could we make a compressor that I
55 would want to use on everything I think
56 we've actually achieved it we've got
57 three very very different compressors
58 all built in a module with a consistent
59 control set with consistent levels and
60 make up gain so you can actually switch
61 between the three types of compressors

62 without having to completely reset
63 everything if you dial in the compressor
64 on your kick drum and you just want to
65 hear what B sounds like instead of a you
66 hit that button and you'll have almost
67 the exact same level coming out but with
68 a totally different character coming out
69 of this compressor we
70 made sure that all three of the
71 compressors work on any kind of material
72 and then it really starts to become
73 about your taste
74 within the dynamics we needed a de-esser
75 but one of the things that I've always
76 wanted to do is expand the idea of
77 de-essing
78 into the entire frequency range and so
79 what you get are two DSR circuits but
80 they're full frequency range so you can
81 decide to focus in the low mids you can
82 focus in the sub you can focus in the
83 mid-range you can focus in the air and
84 you can have either band B at any
85 frequency you want plus you have lots of
86 different filter types so for instance
87 you can use a wider band down in the low
88 mids to try and handle the boom of an
89 acoustic guitar while having a notch
90 filter up in the upper mids to take care
91 of some of the pick noise on the strings
92 without touching the air of the acoustic
93 guitar we've called it the DS squared so
94 it's it's a really amazing module and
95 it's one that we've spent quite a bit of

96 time on and I think it's pretty exciting
97 there is a preamp section with three
98 totally different types of distortion
99 harmonic distortion built-in and again
100 it's not purely level dependant you
101 don't have to crank your level into this
102 as you bring up the preamp knob you will
103 get the color as long as you're anywhere
104 within a workable range which is really
105 really useful I think what this can end
106 up doing is you'll start to know the
107 characters of things and you'll start to
108 have your favorites but it will also
109 allow you to very quickly try out other
110 things you'll get a completely different
111 sound because everything will start to
112 react a little bit differently but you
113 do it in a way where it's always under
114 control and you don't feel like well if
115 I hit that button it's all gonna go away
116 and I've got to start over there's also
117 a moveable insert point so you have a
118 channel strip that we think might give
119 you all the tools you need but when you
120 need one more eq or one more compressor
121 or you actually just want to put in a
122 process that isn't available inside the
123 channel strip you can put it anywhere in
124 the signal chain you can reorder the
125 modules in any order you want so it
126 isn't just a pre post EQ for the
127 dynamics anything can go before
128 after anything else another thing that I
129 haven't seen anywhere else is the idea

130 of m/s processing within the channel
131 strip but you choose where you want to
132 go into m/s mode and where you want to
133 exit so you can go through the preamp in
134 the EQ straight stereo mode then go to
135 m/s for your dynamics processing then
136 come back out and be back in stereo mode
137 to exit the channel strip so it's
138 incredibly flexible how you do that just
139 work open up the plug-in start from the
140 factory reset and say I'm gonna start EQ
141 II and not think about the character of
142 EQ go with the factory default if you
143 want but then as soon as you've got an
144 EQ that you kind of like you can now go
145 down the path of saying okay let me
146 check out the different characters here
147 and we've been very careful that when
148 you change the character of the
149 compressor or of an EQ band or of the
150 preamp you don't immediately change your
151 gain structure and things don't change
152 drastically so you get the benefit of
153 this new color but all within the
154 context that you've set up so the
155 channel strip works in every combination
156 of every control in a way that means you
157 don't have to think about all the
158 controls at once so you have enough
159 choices inside this plug-in that it
160 should work on anything in any genre and
161 get you what you're looking for
162 [Music]
163 you