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Ocean way drums torrents

Review: A. Dorian Bottom Line Amazing samples of studio drum quality recorded in great depth and realism. Pros Natural Sounds Much in-depth realism Great Beginning DVD Almost unlimited possibilities for expansion through Ocean Way packages Cons A Few Limited Plates No Percussion Proprietary sampler format Drum picks and replacement drum has improved by leaps and bounds since 1991 and the days of my first Alesis drum machine. The new software packages offer a high level of realism previously unheard of. Ocean Way is one of the best names in the field, with Grammy Award-winning producer/engineers Allen Sides and Stephen Miller applying their experience and gear to the Ocean Way Drums DL Edition (\$249 MSRP) package. The Ocean Way Drums DL Edition is atop n Kontakt Player. To download samples, you need to run the OWD Expandable Library installer and throw samples at it, and the software takes care of installing them in the right place. The installation took about 10-15 minutes, during which time the software copied all the samples to the hard drive. Downloading samples from downloadablesoundz.com proved almost impossible as a heavy 90MB download time over the DSL connection and after several attempts I gave up and contacted customer support. They sent me a DVD that arrived within two days. Features DL Edition features a DVD installation with 5 Ocean Way Drum DL kits each with dry, medium and surrounding versions of the mix with a total of 15 playable presets kit and the download card is good for any 2 additional DL Stereo kits or 1 multichannel set of silver and gold editions. The library can be expanded by purchasing other kits through downloadablesoundz.com. The package includes Ocean Way Expandable Player powered by NI's Kontakt Player, which works on all major DAW (RTAS, VST, AU) or as a standalone player for Mac and PC. Samples are in resolution 24bit/48kHz. In using the software I watched the DVD tutorial that came with the software. It was very informative and provided a great base to get started. I lit up the Cubase 4 project on my Windows XP test machine and loaded Kontakt Player as a VST plugin. I chose the standard GM format over the IMAP (Ocean's Way's own keyboard card format) as I was already familiar with this layout and proceeded to download drum kits. The first impression of these kits is that there is nothing bloated or fake about them - honest drum sets recorded in a large sound room. All the samples sounded natural and permeated the level of realism that I'm not used to hearing in some other packages. There are ghost notes, left/right hand samples, various strength kimbals hits and throttle choke and others that enhances the experience and can be added to the programmed track for a more realistic drum performance. These kits are kits Be finely configured further into Kontakt if necessary - the box can be removed/increased on each sample, the volume level and pan can be adjusted as well. Each of the samples is an outlet on its own stereo fader, which in turn can be configured further with plug-in effects before the router is on the Kontakt master channel. The atmosphere level can also be controlled by faders. The user can assign effects such as compression, eq, reverb, and so on to get a more produced sound. Some of these plugins are good, others are downright hard to work with, but with some caution and experimentation I've managed to add more slap punch and crack to the trap. Kontakt Player lets you mix and match kits as well, so you can build your own and keep it as preinstalled. What I found limiting was that you couldn't download your own .wav samples to increase the kit and the only way to do that was to buy another sample package. Fortunately for us, Ocean Way has an extensive sample library and they continue to add new packages to it. The song I was working on needed a punchy metal drum sound that was meaty and at the same time deep, so in this case the #16 set was a great starting point. There are no percussion or brush sounds, and judging by the natural sound of the kits, this library seems to be best suited for blues and rock production. I am very impressed with the pedigree of this collection and am happy to recommend it to anyone who needs quality drum samples to produce drums or replace the drum. Recorded and produced by well-known producers Allen Sides and Stephen Miller at Ocean Way Studio B studios in Hollywood, California, using its world-famous one-of-a-kind Delcon recording console. Allen Sides is considered a leading expert in the recording industry of microphones and is an engineer/producer, recording more than 500 albums with stars in each genre. Artists include Green Day, Quincy Jones, Alanis Morissette, Eric Clapton, Beck, Phil Collins, Aerosmith, Aretha Franklin, Foo Fighters, Sheryl Crow, Frank Sinatra, Faith Hill, Frank Sappa, Mary J Blige and Earl Of Basie. Stephen Miller is a pioneer in digital audio. As a manufacturer/engineer/arranger, he helped build Windham Hill Records from a tiny audiophile label into a prestigious industry leader. He also co-founded Hip Pocket/Windham Hill Jazz and RCA/Novus. Platinum artists he has worked with include The Dave Matthews Band, Suzanne Vega, The Backstreet Boys, Pink, George Winston, Switchfoot, Manhattan Transmission, Toad Wet Sprocket and Paula Cole. Albums recorded on Ocean Way have sold more than 1 billion copies. Icons like The Rolling Stones, Jackson, Tom Petty and the Heartbreakers, and Madonna - plus modern stars like Dr. Dre, John Mayer, Kanye West, and Red Hot Chili Peppers all chose Ocean Way for its phenomenal sounding numbers, individual equipment, and to the most famous collection of vintage microphones of the music industry tube. Samples are formatted for Platinum Samples Accent and are available at 96kHz/24 bits. This library includes four complete sets with Crash, Splash, China and Ride Plates plus four Bonus Kick and Snare drums. Kicks and Toms were recorded with a strainer trap both on and off. Each snare drum is recorded with two versions of the microphone: Shure SM57 and AKG C12A. All kits also include 3 sets of stereo room microphones. The sides and Miller also created 6 mix presets on the kit to instantly provide record quality. These blends are constantly adjustable and range from completely dry to extremely environmental, using 3 sets of stereo room microphones that show the thunderous acoustics of Studio B. Ocean Way Drums offering 19 drum kits recorded by the world-renowned studio of the world-renowned engineer. Is this the best drum sample library money you can buy? There are several studios that enjoy the Ocean Way cache, and a few engineers who can match the credits of studio owner Allen Sides, so surely only the most jaded studio dwellers may not notice when both the studio and its head honcho became involved in the same library of sound software. The product in question is Sonic Reality's Ocean Way Drums, a carefully layered and multi-polluted selection of drum instruments that is available in two forms: the 40GB 24-bit/48kHz Gold edition on six DVDs and the 80GB 24-bit/96kHz Platinum HD edition on a 10,000rpm hard drive. (More entry-level Ocean Way Silver Drums and DL Edition products are also apparently in the works, too - and may well be available by the time you read this.) Both work using an individual version of the widely used Kontakt Player virtual tool, which is now compatible with most major sequencers. If you plan a lot of flipping between the various Ocean Way multis kit drums, then you better get used to this screen because you will see a lot. The multifunctional download here took a full minute to load on my car because the multisampling is so detailed. Ocean Way Drums Gold Torrent Ocean Way Drums Torrent in collaboration with another respected engineer, Stephen Miller, Allen received 19 different custom drum sets (of unknown origin, but apparently including some parts courtesy of high-profile recording artists), installed them in the almost legendary Ocean Way B drum room studio, and then threw a collection of the world's most sought-after recording equipment. So you get not only Allen's personal favorites from the mic locker in the style of Aladdin's cave, but also your own special the minimum signal path recording console and a series of carefully modified rack classics from Neve, API, Urei and Fairchild. Different methods of drum performance recorded, including trap rolls, ghost notes, rimshots and side sticks; various stages of hi-hat openness, closedness, and, er, pedal-ness; and rolled and smothered the plates. Several speed levels (32 to be exact) have been used, as you would expect, and all reels and plates have alternative patterns to help avoid machine-shooting when playing repeated hits in quick succession. Separate kick drum and Tom recordings have been captured with and without the sympathetic rumbling traps, something that makes a surprisingly large number of distinctions. The interface of each tool can be switched to show many different controls, some of which are shown above. The top two screenshots show how you get access to level and pans for each individual microphone signal in the installation, and there are some smart Kontakt scenarios behind the scenes turning off any fully faded samples to minimize the required polyphony. The lower screen here shows independent envelope controls for loved ones and surrounding microphones that provide another powerful way to shape sound. You run all these samples in two different ways. The first of the MIDI keyboard is using the extended IMAP mock-up Sonic Reality, in which each type of hit is assigned its own individual key. Much has been made of Sonic Reality's intuitiveness of this keyboard layout, and you can check it out for yourself on the special Ocean Way Drums website, but I have to say that I found it quite confusing, especially in the way alternative designs were laid out. For example, where the main edges of the trap and the center of the hits have alternative samples on the same octave keys below, the side stick and rimshot hits on the black keys directly above them have their alternate samples two octaves below. If you try to play these black keys one octave below you will get a pair of hi-hat samples that themselves seem strangely dislocated from the main body hi-hat hits an octave and a half above them. I can agree that perhaps this layout is faster to use in the long run (in much the same way as not the alphabetical layout of the letters on the WERTY keyboard), but not everyone has time to learn a new kind of touch input for every new virtual tool they buy, and I certainly would appreciate a simpler layout for those programming MIDI rather than playing live. As it was, I got so fed up squinting at the key distribution chart manual that eventually I stuck a camouflage tape at the top of my keyboard controller and wrote all the sample distribution manually! Another key-display for Roland's TD20 V-Drum version of the system is Roland, and although I didn't have a V-Drum system on hand to try this, it looks to me a much better way to call Way drums than midi keyboard as variety of different types hit hit stands out quite intuitively, so the kit responds to different stick hit positions in many ways the way you expect. Sonic Reality also programmed Kontakt Player in this case to automatically loop between available alternative hits on the fly. In some respects, midi programmers may find it easier to use the V-Drum keyboard to perform basic duties, even though some of the more unusual performance options (such as rolls) will not be available to you. Apparently, the planned update will include a GM keyboard that can help, although whether this will then provide access to advanced performance technology remains in question. While the mixing setup has a lot of first-call mic choices (AKG's D12/D112 and Neumann's U47 FET on impact, for example, as well as the S SM57 Shura on the Trap), there are also aspects that are unusual. The first thing that stands out is the three sets of stereo room microphones, which all have very different characters and give a lot of flexibility, but then there are also six trap mic setup. Yes right. Six microphones are trapped: two modified SM57s two inches from the head, two AKG C12As 18 inches, and two Sony C55P capacitors five inches under the lower head. The choice of Kontakt instrument presets presents these microphones in different stereo and mono configurations, but the level and panning of all these microphones is fully adjustable if you delve into the settings. A few other options are sometimes provided too: the ridiculously compressed Thwack channel for adding aggression and character, and reverbing the return of one of those 80s effects stalwarts, at the beginning of the AMS RMX16 reverb unit. Both suck it up a bit and look, but have fun to play with nonetheless. The presets tool is used to provide a quick and messy sort of dry/wet control for each component of the kit and, in fact, the kit as a whole - as you step through six pro presets numbers (which you can do remotely from any of the key cards), Allen Sides' virtual hand adjusts the balance between near and far microphones to give you a gradually roomy more roomy sound. Another set of controls is worth mentioning: the envelope settings. Most importantly, they allow you to set the release time of samples after the MIDI Note Off message received, and there are independent controls for close microphones and more surrounding microphones - very handy for moisturizing down some of the more enthusiastic resonant or reverb sounds on the occasion. In Kontakt Player, the entire kit is configured as Multi, with each component of the kit playing from a separate instrument inside it. The multi-million sound from each instrument is then combined into six channels in the Kontakt Multi mixer (Kick, trap, hat, volumes, overheads and atmosphere) for through the host sequencer. They can be taken by the host's sequencer in format or as appropriate downmix, depending on how you set up Kontakt Player outlets. Because of how each instrument's spill can appear on overhead and room microphones in the installation, the experience of mixing multi-channel outlet streams from Ocean Way Drums is very similar to mixing a typical drum recording, albeit without any spills of other instruments on close microphones (something that's more often a hindrance than a blessing with real drum recordings). With up to 13 mono and stereo mic sources running simultaneously for each component throughout the kit, there is a perplexing array of sound options because you can mix and match all the mic sources for each individual component of the kit and, in fact, freely share different tools from other kits. However, as The Incredible Imageman might say: with great force comes a large polyphony. For example, I programmed only a moderately busy drum pattern consisting of a punch, trap, hat and crash kimbals, and found that with all possible audio streams active for each instrument I reached about 140 voices on Kontakt's polyphony counter. If you want to get most of it into practice. What's nice to see, however, is that Sonic Reality have a reasonable Kontakt Player scenario in this case so that any audio streams are not used (those that have their level of control down all the way) don't take up polyphony. Given that Ocean Way Drums has been putting together one of the greatest audio engineers of our time, it should be no surprise that the sound quality is not reproachful. The 19 kits on offer here are all excellent professional designs that would grace any record you cared to put them on: clean, clear, fast and larger than life. The dynamic reaction of the hits is musical and appealing, and the hint of trap rattle on the beat and Tom hits great at gluing the kit together altogether. The range of sounds on offer is also good, with each different kit having a lot of unique character to set it apart from others. I think you might find something here for most of the time, although by nature Allen and Stephen focus on high production values and pristine sound quality, raw sounds are stored within a fairly conservative flavor, so you need to do a bit of mix processing if you want to stray outside of acoustic, country, pop or MOR rock styles. Some may miss the brush kit, but it doesn't fuss me too much; Sonic Reality had to stop sampling somewhere, and finishing after stick hits has some logic to it. However, regardless of whether What sound you're looking for, the area you have in this library to manipulate raw recordings is phenomenal, just rebalance all the audio streams of each drum set either statically, manipulating each tool directly or dynamically, using MIDI Kontakt Player tasks or sequencer automation tools. This can be expanded by using the Kontakt Player range of onboard effects and any plug-ins in your sequencer (which can of course work on multichannel Kontakt Player audio outputs for additional control). And if you have the full version of Kontakt, you can go further in terms of processing and routing individual samples. To start with such fantastic recordings and then to have so many opportunities to customize them is brilliant and I can't think of what else I would like from a drum instrument on that front to be honest. In this respect, Ocean Way Drums is a godsend for mixdown drum-replacement, in part because the sounds are so good you can customize them much more than you can to direct sample, and you can adjust the sound dynamically to match the different sections of your mix. Exits from all the different microphones bundled up to six channels into the Kontakt Player mixer, and from there they can be assigned to separate channels in your mixdown sequencer. You can also add extra effects from your own arsenal of Kontakt processors if you like. Blistering sound to the side though, I think the real convenience of using Ocean Way Drums as a virtual instrument can certainly be improved. First of all, there is no description of any instruments that make up each of the 19 sets, or of how they may have been configured and faded to create the final sound. Some might argue that this makes you more likely to choose suitable sounds with ears rather than relying on preconceived notions of what specific drums sound like, an argument that has more than the usual weight here in light of the mixing flexibility on offer in the Kontakt Player interface. However, that rather hamstrings of this view in Ocean Way drums is that the instruments and kits take so long to load - for example, a typical snare drum instrument takes about 30 seconds to load on my machine, although it is significantly more powerful than the specs required. This makes surfing through 19 sets looking for a suitable patch of a few sedate pastimes! Even if the developers decided to take the view that writing about timbre is like dancing about taste, and avoided descriptive text completely, then they could at least provide some kind of menu tool to showcase representative blends of different sets side by side. As it is, the only way I'm going to get regular use of Ocean Way drums on my system is if I decide to manually bounce from the audio files of each kit for purposes when I have a minute. (When I contacted Sonic Reality about this, they recognized that the size of the full kits meant that the download times were high, they are apparently in the process of developing lightweight stereo-only Multis for faster listening purposes, as well as an MP3 demo of each kit.) Another problem that may concern some users is that while Ocean Way drums can produce incredibly realistic drum implementations given the right MIDI input, it makes no attempt to help you create a musical part of MIDI in the first place. There are many software drum tools on the market, and many of them now include a library of pre-installed grooves to get you started, but there's nothing like it here. So if you're already an experienced drum programmer, or a drummer with a V-Drum kit, you may struggle to achieve musically satisfying results, despite the platinum-coated sound quality that this virtual instrument brings within reach. However, Sonic Reality appears to be in the process of producing a library of more than 200 programmed MIDI grooves for Ocean Way drums, which they say will be available as a free download for all customers. Niggles aside, however, just doesn't get away from the fact that it's a library from a studio that has sold over a billion records - and it sounds like it. So if the accuracy of the sound and the flexibility of mixing are at the top of the list of requirements, then this library should sufficiently justify its high price. When it comes to drum instruments, there's a mass of choices: Toontrack's Superior 2, FXpansion's BFD2, XLN Addictive drums. And that's not even considering more automatic drum performance instruments such as Steinberg's Groove Agent 3 or Digidesign's Strike. In this context, Ocean Way's unique drum sales points are its sound line and a huge amount of mixing flexibility. However, the price of gold and platinum bundles is in a different league to that of most other instruments, so if your sound requirements aren't as great (and, indeed, if your need for speed is paramount) the quality instrument and the Ocean Way drum range may just be redundant. (However, given that thinner versions of OWD seem to be on the cards, ditherers may be well advised to refrain from making choices and see what prices/performance these new options offer.) Mixosaurus DAW Drums Kit A is probably the most direct competitor, approaching Ocean Way drums gold in terms of price, but because of firing it in terms of sampling detail. Whether this is likely to be a better bet for you will depend on whether you want some different kits (like Ocean Way drums) or whether you are happy with one set but want the most extravagant multisampling and the greatest number of different articulation games (as in DAW drums Kit A). Ocean Way Drums pros. Sounds like an instrument from one of the greatest sound engineers in the world, working in one of the best studios in the world. Because it is. So. Audio from the creative multi-microphone recording setup can be blended according to the app in hand, providing a huge timbre range from each of the 19 sets. Cons. So what drums were used in each set? How were the heads set up and wet? What blanks were used? Make sure to keep a good book handy while listening to various multi-track kits - they take some time to load. Extended display of IMAP keys seems confusing from the start, and may take some time to get the hang. The summary of an excellent-sounding virtual drum instrument is now best suited for those who are not too pressed on being in the studio. All copyrights © SOS Publications Group and/or its licensees, 1985-2018. All rights are reserved. The content of this article is subject to worldwide copyright protection and reproduction in general or in part, whether mechanical or electronic, expressly prohibited without the prior written consent of the Publishers. Great care has been done to ensure accuracy in the preparation of this article, but neither Sound on Sound Limited nor publishers can be held responsible for its content. The views expressed were those of the authors, not necessarily those of the publishers. A website developed and maintained by PB Associates and SOS. Systemic requirements. To use Ocean Way Drums you will need a computer, at least these specifications: Mac OS 10.4.x, G4 1.4GHz or above, 1GB of RAM, or Windows XP SP2, 1.4 GHz and above, 1GB of RAM, 1 DVD, at least 40GB of available hard drive space. To get the most out of Ocean Way drums, a faster processor will be useful, and more RAM (preferably 1.5GB or more) will give you much better results. Ocean Way Drums also uses disk streaming technology, so faster hard drives will also give you better performance. Drum kits: Ocean Way Drums Platinum HD and Golden Edition have 19 drum sets. Ocean Way Drums Silver Edition features kits 1, 2, 4, 5, 8, 9, 10, 13 and 16. There are also ways to upgrade like The Golden Edition and Platinum HD. Mix Preliminary Sets.. Ocean Way Drums have 6 mix pre-set drum kit and provide completely variable control on each instrument. Audio Demo: The following audio demo feature 3 of the 6 mix pre-sets available on each set. 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