
Subject: WTB - Lexicon LXP5

Posted by [Deej \[1\]](#) on Fri, 17 Mar 2006 03:55:00 GMT

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mething?

>>>>>>

>>>>>>...I mean I've never used Wordclock, so I'm only speaking from what

>>

Subject: Re: WTB - Lexicon LXP5

Posted by [audioguy_editout_](#) on Fri, 17 Mar 2006 05:58:43 GMT

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s) mix was bad as well

as most plugins...Even more, they could not mix ITB(In the Box) unless they has software emulations of their beloved (OLD) compressors EQ, Verbs.(UAD,MCDSP, Bomb factory)....

So, like magic, companies pour massive resouces to reclaim the glorys da

Subject: Re: WTB - Lexicon LXP5

Posted by [TCB](#) on Fri, 17 Mar 2006 06:10:27 GMT

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br />

>>>>>>>>

>>>>>>>>>Don't do as I say, do as I think! ;-)

>>>>>>>>>

>>>>>>>>>David.

>>>>>>>>>

>>>>>>>>>Kim wrote:

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>>>one connected to Card A (default master) and as Tom mentioned,

>>>>>>>>>>>one MEC connected to the *last EDS card*

>>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>You should also note that "last EDS card" refers to

Subject: Re: WTB - Lexicon LXP5

Posted by [Neil](#) on Fri, 17 Mar 2006 14:24:40 GMT

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t;>

>> This is what is wrong with the record industry. There is not enough
>> diversity
>> in sound and music styling these days. The whole cookie cutter approach
>> to
>> everything really sucks. That's why the record industry was in so much
>> trouble,
>> five Britney Spears, Spice Girls doesn't cut it for vary long. Just
>> because
>> a new sound comes along, the old sound shouldn't become null and void.
>> There
>> should be room for everything. In other words, don't follow the
>> followers,
>> and maybe you'll get noticed. If everybody used PT the things would be
>> more
>> boring than they already are!

>>
>> The demographic for the record companies is, 13 to 25, so the day you
>> turn
>> 26 your null and void??? No music geared to a 26, 36, or 46 year old???
>> How stupid! Do you really think that a 16 year old would think, yuck,
>> this
>> music sucks, this wasn't recorded on a PT system! This music is
>> unacceptable!
>> No, they listen to the song!!!! The song is what sells them. variety
>> is good when it comes to sound and production. Both sounds should be
>> acceptable!
>> But then again this post really wasn't about sound, now was it!

>>
>> LaMont, if you like PT better cool. Keep chasing your tail dude, your
>> sure
>> to end up in the same place!

>>
>>
>> "Martin Harrington" <lendan@bigpond.net.au> wrote:

>>>Good post, LaMont

>>>

>>>--

>>>Martin Harrington

>>>www.lendaneer-sound.com

>>>
>>>"LaMont" <jjdpro@aameritech.net> wrote in message
>>>news:443f2d4d\$1@linux...
>>>>
>>>> Gene,
>>>> Thank you very much for "speaking: the truth about this whole DAW
>>>> "nastalgic"
>>>> sound thing.
>>>>
>>>> Let me just state that I've held my tongue for the last 5 years as I
>>>> watched
>>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>>
>>>> sounding
>>>> DAW technology.
>>>>
>>>> The DAW market has been held "ransom" to the "old' guard Engineers who
>>
>>>> ears
>>>> are trained to hear "un-natural" de-emphasis", muddie

Subject: Re: WTB - Lexicon LXP5
Posted by [Deej \[1\]](#) on Fri, 17 Mar 2006 16:06:02 GMT
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> >>>>>And don't forget.the cyclical nature of fashion almost guarantees
that
> >> one
> >>>>>day we will once again be "in".
> >>>>>
> >>>>>Gene
> >>>>
> >>>
> >>>
> >>
> >
> >
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>People are raving about its potential online, though it's not widely
available yet. First run is already sold, with folks lining up for the
second run.

FWIW.

Sounds like a ProTools killer to me. We'll see.

Given the reputations of the two parties, I'd call it a no-brainer.

"Bill Lorentzen" <bill@lorentzen.ws> wrote in message news:444045b2@linux...

> My client uses Logic and the Ensemble sounds like a good fit. Any hands on

> experience anyone?

>

> Here's the overall scenario: We have an Apogee AD16X (16 channel AD

> converter), an RME card in the computer which accepts the Apogee's ADAT

I/Os

> and a Motu 828 Mk 2 rack unit which runs in/out of the Mac via FW.

>

> I want to improve the DA conversion, which is currently the DA in the
Motu.

> I was originally looking at a UA 2092, a Benchmark DAC1 or a Prism DA2 -

> something along those lines for the DA converters, then I ran across the
new

> Ensemble which is supposed to be a good fit with Logic.

>

> Problem is I have no idea of the quality of the DA converters. Plus we
don't

> really need the 4 mic pres (rack of Neves). Still, being able to integrate

> the AD 16X and Ensemble in the same routing software would be very

> convenient and we could maybe lose the RME and the MOTU altogether.

>

> Any comments?

>

>To take things off-topic a bit, this is what has always cracked me up
about the "audiophile" entertainment system crowd. Many of them
describe stereo and surround sound entertainment systems as sounding
"like you're at a concert". What many of them don't realize is that
barring orchestral recording, we're compressing, gating and
noise-reducing the crap out of everything, so what they're hearing will
never be totally "like a concert".

LaMont wrote:

> Dedric, once again, with a tear in my left eye-smile :) You have state what

> I was going to say in response to my original post.

> Thanks buddy...

>

> "The overwhelming impression and approach I've taken, and got from reading

> the history of it, is that the goal of recording has always been to recreate

> what we hear as accurately as possible. Yet, I think somewhere along the

> way when engineers

> quickly realized that technology was a long way from being able to do that,
> someone decided to make it a creative venture rather than an accuracy venture."
>
>
>Exactly

Being a good recording engineer means having the skills to produce the perception of naturalness and reality from recordings that are anything but. Mics do not hear like ears.

BTW, even in classical, there is a lot of funny biz going on sometimes. I've only added reverb a couple of times, but we edit edit edit. One of the Dorian recordings has a reported 3000 edits. yeah that's reality..

DC

Michele Hobbs <michelehobbs@comcast.net> wrote:

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