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Subject: External or internal clock source?

Posted by [Paisley](#) on Mon, 11 Jun 2012 22:22:14 GMT

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Just curious what sort of experiences other people have had with syncing Paris to an external clock? I've heard the difference a good clock source can make to cheaper prosumer gear, but I'm not sure if the Paris internal clock is in that range or a few notches up the scale.

I've got an opportunity to get a Black Lion Audio 'Micro Clock II' for a good price, but can't unfortunately try it out first (it's 1000km away). Would I notice any significant difference in Paris with a good clock source, or would the quality of Paris's clock render any such upgrade insignificant?

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Subject: Re: External or internal clock source?

Posted by [John Houston](#) on Tue, 12 Jun 2012 04:24:30 GMT

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Hi, there was an entry in here a few years ago from a Guy who had good success using an apogee big Ben, and then from there to a Lync or Lucid unit which resulted in fantastic sound. Its probably still in here somewhere. I've tied a couple of cheaper external thru the spdif jacks. I'm sure Paris was better. I'd love to a big Ben a run however because I've heard good things . Hope this helps

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Subject: Re: External or internal clock source?

Posted by [uptown jimmy](#) on Tue, 12 Jun 2012 17:45:17 GMT

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I've been clocking Paris to a Lucid genx6-96 (via wordclock) for years. Not sure if it improves the sound.

But it does allow me to clock two Kurzweil FX boxes to Paris via SPDIF, which doesn't work without an external clock. I love using those FX via digital send/return. Wouldn't want to do it any other way.

I think you have to have a pretty high-quality clock to do this sort of thing, right?

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Subject: Re: External or internal clock source?

Posted by [Paisley](#) on Tue, 12 Jun 2012 21:44:28 GMT

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Thanks for the replies guys.

I'm pretty sure the internal clock in Paris would be right up there in terms of quality, considering how much effort Ensoniq put into getting Paris sounding nice. Who knows, maybe the clock may

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even be a sizable element in Paris's unique sound??

To be honest, I would have never considered such a move with a clock unit lesser than something like a Big Ben; however I'm pulling up a number of reviews & comments claiming the BLA Micro Clock II is pretty much on a par with the big boys, albeit in a no-frills package. The only problem with this is all the hype could be exactly that - hype!! As cheap as it is, I'd hate to invest in this thing only to find out that it's less solid than the Paris clock!!

The other thing is too; I'm looking at hanging a Behringer ADA-8000 of the ADAT card to access some more external effects during mixdown. I'm sure the Paris clock would have no trouble syncing it up, but a nice solid clock signal going to both units wouldn't hurt either.

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Subject: Re: External or internal clock source?

Posted by [Wayne](#) on Wed, 13 Jun 2012 16:30:30 GMT

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Hi Dash,

I commented on Big Ben 2 yrs ago. BB made a difference. It tightened and separated the whole mix overall. The lows especially cleaned up, the kick and the bass separated on the low freqs and the Paris highs became more transparent and open. Overall it helped with depth perception also. You have to listen closely to actually hear what happens from internal to external clocking.

I thought Paris sounded good before the BB, which is why I still use it to this day and my system continues to grow, but BB made Paris sound like a mix from a large commercial studio.

I'm not endorsing any specific clock. I remember Aaron Allen and others using a Lucid genx with much success.

FYI - BB has six outputs but I'm only using one for Paris thus far on a straight narrow 1:1 setting.

Good luck on your decision.

Wayne

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Subject: Re: External or internal clock source?

Posted by [Ted Gerber](#) on Thu, 14 Jun 2012 14:24:58 GMT

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I used a Big Ben for a while, and initially was really impressed with the results.

However, at the time I was also auditioning new converters as well, and to fund other gear, let the

Big Ben go, thinking the new converters running through the ADAT ins of Paris were making the difference more than the Big Ben was.

Now I'm not so sure, and would be really interested to try a Big Ben again, having gone back and listened to some of those tracks I laid down at the time.

I am running a BURL B2 now into an RME UFX, and was planning on getting the Black Lion UFX mod and their Micro Clock when I can. I am using this into my MacBook Pro for portability and use Studio One Pro2 or Logic with outboard inserts more and more for mixing. The main challenge I have with Paris, aside from the routing/latency issues, is the low-mid mud that is spoken about in another thread here. Having read some of the posts there, I'm inclined to look at it again.

I do know that when I run Stems into Paris, there seems to be so much more headroom.

The difference is quite startling really. Even when I lower all the faders in Native programs and push the gain on the external mixbuss.

But I'm way off topic now...

Ted

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Subject: Re: External or internal clock source?  
Posted by [Paisley](#) on Thu, 14 Jun 2012 15:14:50 GMT  
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Thanks guys; yeah I think the BLA might be a nice little investment if it lives up to the praise it's been getting. If it's even 75% of the way to a Big Ben, it's an absolute bargain!

The old Paris system won't know what hit it; on top of possibly getting this clock, I've tracked down another Bundle-3 system over here with an 8-in card for \$400, as well as an 8-out card from a forum member here; so the old girl's having one heck of a facelift!!

In fact the more I think about it, having two MECs & the Behringer ADA-8000 kind of ramps up the priority of a having nice solid clock generator!