

AD/DA INTERFACES



I'm very familiar with what clocking does to the audio; that was one of the reasons I switched to Antelope initially. In the system I had, as soon as I put the original Antelope in, it made a tremendous difference. The imaging became much more solid. It was an instantaneous improvement.

ALAN MEYERSON

I changed clocks to the Antelope OCX-V to control the SSL, PT masterlinks....everything. That was amazing in itself because I could hear everything as being more focused.



With the Atomic, I'd say there was a 20% improvement, which for me is mind-blowing. The image was wider, more solid and the vocal appeared to project towards me. So does that mean the OCX-V sucks on it's own? I don't think so because I already heard the improvement when I switched to it months ago.

MICHAEL BRAUER



Truly astounding!

In particular, the image is greatly improved. It's wider and deeper, and the clarity is fantastic. Since they arrived at The Lodge, the Isochrone 10M Atomic Clock and the OCX-V are probably the hardest working pieces of gear in our studios!

EMILY LAZAR

Just when you think only very small improvements are possible to improve the digital clock, along comes the Trinity. This new clock maintains more detail, ambience, and naturalness of the digital signal, and the difference is not subtle.



Because of our findings, we at BGM are outfitting our Hollywood & Tokyo Studios with this clock. All of our engineers are impressed with such a significant advancement in digital technology.

BERNIE GRUNDMAN



The first time I heard the Trinity and 10M it was like getting my music naked. It changed my view on clocking forever. With all the other clocks that I ever tested I had to concentrate on the music to try to hear a difference. Not with the 10M - it's like in your face audio porn. There was no way I could say 'I don't want this clock...'

ROBERT BABICZ

I've been upgrading bits of studio equipment for years now trying to get the perfect setup but it's amazing how I ignored the clock, the timing hub of my whole recording setup. On hearing the Antelope it was immediately apparent what I'd been missing; a wider stereo image, crisp transients and a 3D depth of field that let me "see" deep within my mix. Amazing. I also love the fact that I can have a separate high sample rate rig to put mixes down onto, clocked from the same source as my main rig which is running at a lower sample rate.



RIK SIMPSON



By utilizing high-grade audio production equipment such as the Antelope Eclipse 384 I'm able to produce release-ready masters right here on the tour bus or the hotel room. The Eclipse is essential, because it gives me everything I need to work on the road and not just make a demo. The stuff I actually do on the road I keep and it sounds great—it's not just a demo that I have to rework or re-record later.

JONATHAN DAVIS - KORN



AES 2012 PROFESSIONAL BEST SHOW ORION 32 REVOLUTIONARY 32 CHANNEL AD/DA AND MASTER CLOCK

Orion 32 is the world's first 32 channel AD/DA converter, supporting both MADI and USB interfaces, clocked by Antelope's renowned 64-bit Acoustically Focused Clocking (AFC) technology.

Orion 32 allows 192 kHz I/O streaming of 32-channel digital audio through its custom-built USB chip, which provides simple connectivity to any USB-enabled DAW or computer. The converter also provides 32 channels of 96 kHz audio through its Fiber Optic MADI I/O connections, which can be used to connect with any suitably equipped MADI device.

The multi-channel converter also supports ADAT protocol by offering 16 I/O channels, for even greater compatibility with a large number of audio devices. The multi-channel converter inputs and outputs pass the analog signal through eight D-SUB 25 I/O connectors.

In addition to being an extremely high quality audio converter, Orion 32 is also an audio master clock. The Orion 32 employs Antelope's proprietary 4th generation of AFC and oven controlled oscillator, technologies that made Antelope Audio clocks an industry leader for accuracy and reliability in recording, mastering and post-production facilities around the world. The four word clock outs, together with the 10 MHz input, make Orion 32 ideally suited to be at the center of any project or high-end studio.

With its seamless digital routing options, the Orion 32 offers exceptional flexibility. The routing feature allows sound engineers to, for example, use the AD conversion and output the signal simultaneously both through the MADI and USB interfaces. The device is managed through a user-friendly desktop application available for both Windows and OS X. Moreover it is equipped with five preset buttons for fast and easy recall of favorite settings.



- Antelope Audio precise AD/DA conversion technology
- Up to 192 kHz on 32 channels I/O via custom-built USB chip
- 32 channels I/O via Fiber Optic MADI I/O connections
- Eight D-SUB 25 connectors for AD and DA
- 16 channels on 4 ADAT input and output connectors
- Antelope's renowned 64-bit Acoustically Focused Clocking with Atomic input
- Antelope's proprietary Oven Controlled Oscillator for supreme clocking stability
- Four word clock outputs and one word clock input
- Five presets for fast and easy recall of favorite setups
- 1U rack size with power consumption of 15 Watts and very low heating levels
- A user-friendly desktop application available for both Windows and OS X



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PROFESSIONAL AUDIO MASTER CLOCKS AND AD/DA CONVERTERS

CHANGING THE WORLD ONE STUDIO AT A TIME



ECLIPSE 384

PROFESSIONAL STEREO AD/DA AND MASTER CLOCK

Eclipse 384 is an advanced A/D & D/A converter and a monitoring system underpinned by Antelope's world-renowned clocking, conversion and power supply technologies. It creates a technological synergy by combining the best of Antelope's developments, giving mastering and mixing engineers an unprecedented level of productivity, sound quality and ease of use.

Offering an integrated patching/routing function, the Eclipse makes monitoring in either analog or digital domain extremely simple, avoiding jitter, distortion and cabling noise. The unique dual clocking system enables a more natural,

analog-sounding sample rate conversion. The unit can run all the way up to 384 kHz - a powerful way to improve the sound quality.

The Eclipse comprises 384 kHz A/D & D/A converters clocked by 2 independent 64-bit DSP Trinity-level clocks. The fully integrated monitor controller employs 0.05 dB accurate relay attenuators and provides speaker switching, bass management and cue mix functions. The robust, 2 unit enclosure also includes 2 headphone amps and a custom USB interface. An advanced software control panel (Mac & PC) with five presets allows easy recall of favorite setups.



CLOCKING

- 64-bit DSP Trinity-quality clocking
- Oven-controlled oscillator
- Factory calibrated to better than +/- 0.001 ppm
- Two independent sample rates
- Varispeed capability of +/- 200 cents
- 10M atomic clock input

CONVERSION

- 384 kHz A/D & D/A converters
- A/D with Dynamic Range of 124dB
- D/A with Dynamic Range of 129dB
- Burr-Brown D/A conversion chip
- Two bypassable A/D inserts
- Custom USB 2.0 chip streaming up to 480 Mbits

MONITORING

- Three sets of switchable monitor outs
- Second dedicated monitor D/A
- Bass management with LFE output
- Precise input and output peak meters
- Talkback and cue mix functions
- Relay volume attenuator matched to 0.05dB



Isochrone 10M

THE ULTIMATE TOOL IN ACHIEVING ANALOG SOUND

For extremely discriminating ears Antelope offers the outstanding Rubidium Atomic Clock. This reddish-purple element constitutes the heart of Isochrone 10M, providing 100,000 times more stability than crystal oscillators. Antelope's atomic clock is designed to seamlessly interface and enhance the performance of Trinity, OCX and OCX-V master clocks, as well as Eclipse 384 and Orion32 AD/DA converters. The result is vastly improved staging, transparency, imaging, separation and depth. The 10M & Trinity combo is largely used in Film and TV post production facilities and in some of the most prominent recording and mastering studios worldwide.

- 0.03 ppB (parts per billion) stability
- 100,000 times more stable than crystal oscillators
- Perfect match for TRINITY, OCX and OCX-V
- Improves clarity, projection and stereo spread
- 8 BNC outputs of 10 MHz
- Rubidium gas cell made in Switzerland
- Extremely sturdy mechanical construction
- Dual Redundant Power Supply for added reliability



Isochrone TRINITY

THE BEST SOUNDING AND MOST VERSATILE MASTER CLOCK EVER

In the fickle world of Audio & Video formats, Trinity is the Master Clock that stands out from the crowd. With dedicated functions and controls, Trinity is the best sounding and most versatile Master Clock available anywhere. There are unique features that are only available on the Trinity - such as sample rates up to 384kHz, varispeed, nine completely independent generators. All this makes it irreplaceable in music recording, scoring and postproduction of blockbusters such as Avatar and The Dark Knight Rises as well as the favorite choice for many Grammy winners and nominees.

- 3 Independent Audio Generators up to 384 kHz, with Varispeed Control
- 3 Independent SD Generators, simultaneously offering PAL and NTSC
- 3 Independent HD Generators, presenting a choice of 16 Formats
- Intuitive Menu-Free User Interface with Triple Display
- 4th Generation of Acoustically Focused Clocking, employing 64 bit DSP
- Dual Redundant Power Supply for added reliability
- Oven Controlled Crystal Oscillator, calibrated to better than +/- 0.001 ppm
- Atomic input resolves to Rubidium clock for perfect stability



Isochrone OCX-V

EXTREMELY STABLE AND PRECISE VIDEO-ENABLED MASTER CLOCK

With globalization and HDTV's rapidly expanding presence, it's more critical than ever that studios accommodate a wide range of standards. The OCX-V offers seamless operation with PAL, NTSC, and over a dozen HDTV standards. This versatility is taken a step further by supporting simultaneous 0.1% and 4% pull-up/down functionality, enabling unprecedented flexibility. These features, plus impressive gearboxing functionality make the OCX-V an indispensable tool for any video installation. With its cutting edge video support, flawless synchronization, intuitive operation, and unmatched sonic benefits, the OCX-V is a high performance Audio & Video clocking solution.

- Oven Controlled Crystal Oscillator, accurate to +/- 0.02ppm
- Locks to audio, video and HDTV references
- Atomic input resolves to Rubidium clock for perfect stability
- DA mode cleanly regenerates input reference before distribution
- Built-in Video Generator supports PAL, NTSC and NTSC 60
- Video Gen. can lock to audio, eliminating video-induced jitter
- Audio/video gearbox with simultaneous 0.1 & 4% pull up/down
- Flywheeling protects the studio from clock dropouts



Isochrone OCX

A MASTER CLOCK, MAINTAINING STABILITY AND PRESERVING SONIC INTEGRITY

Unprecedented stability and amazing sound quality make the OCX a must-have tool for any digital studio or a complimentary addition to any live digital console. From DVD mastering facilities to live tracking rooms and Front of House set ups, the OCX is an asset for all connected gear, ensuring perfect synchronization and vastly improved sound quality. The Isochrone OCX can be locked to the most accurate clock on Earth: the Atomic clock, this way, achieving the perfect stability both in the studio and at the concert. With the added flexibility of being able to output multiple sample rates and built-in support for Pro Tools, the Isochrone OCX is the Gold Standard for audio applications.

- Oven Controlled Crystal Oscillator for ultra low jitter
- Jitter Management Module for improved sonic performance
- Frequency calibrated to better than +/- 0.02ppm
- Atomic input resolves to Rubidium clock for perfect stability
- Superclock outputs for Digidesign Pro-Tools systems
- Outputs multiple, divisible sample rates
- 8 Word Clock outputs, 2 AES/EBU outputs
- 2 S/PDIF outputs