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Book Descriptions:

Dolby Rmu Manual

Our team is fulfilling orders, shipping, and offering noncontact local deliveries every day. Call us 855.632.1032. The Dolby RMU for theatrical applications cinema and the Dolby RMU for near field home theater, which is designed for Bluray, digital delivery streaming and VR content. Although both of these devices have much in common, they are not interchangeable. This specialized appliance is custom configured by RSPE Audio Solutions within the strict guidelines provided by Dolby. The RMU does all of the processing for rendering objects, managing pans and authoring the Dolby Atmos file. The system is also capable of room calibration and managing speaker configurations. The hardware interface options include DANTE or MADI IO DANTE only for Mac for input and output to your Pro Tools rigs or other DAW work stations, routing and speaker monitoring system. Each RMU is carefully configured and certified by one of RSPE Audios Certified Dolby Specialists and undergoes rigorous testing prior to delivery to your studio. Each Dolby Nearfield RMU features preinstalled software to perform various tasks in a Dolby Atmos authoring and mix workflow. The Dolby Atmos Mastering Suite may be used to calibrate the mix stage and create the rooms speaker configuration although, in most system designs, using external monitor control and calibration is achieved using Avid MTRX with the SPQ Card option, QSC QSYS control, BSS SoundWeb and JBL Intonato. The Dolby Atmos Renderer Remote in conjunction with the new tools found in Avid Pro Tools Ultimate, are used for most of the functions required in Atmos workflow. Dolby RMU for Theatrical Cinema It is only available through a special loan and licensing agreement between Dolby and the filmmaker that also requires the attendance of Dolby engineer when creating final theatrical printmasters. <http://erhmglobal.com/userfiles/6abx2c-manual.xml>

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RSPE Audio works closely with Dolby on the design and approval of Theatrical Dolby Atmos Systems to not only ensure your room meets all Atmos requirements, but also has a seamless workflow and sounds great. To get started designing your studio or for more information about Dolby Atmos for theatrical, please contact RSPE Audio. Having this Dolby hardware platform also allows for web based control of all vital functions used day to day in a production environment. The Windows option uses a Dell server and either MADI or Dante, while the Mac version uses a Mac Pro, with chassis and Dante PCIe card. To be Dolby Atmos Certified, this must be purchased from an experienced Dolby Atmos Certified dealer like RSPE Audio Solutions. RSPE has worked extensively with Dolby engineers and has the expertise to meet Dolbys highly optimized performance specifications, both in the OS and the hardware. Mastering Suite also comes with 3 licenses for the Dolby Atmos Production suite. We're here to help. Dolby Atmos is a surround technology that allows you to position sound sources, not only around your head but also above your head using two rows of ceiling speakers. Hundreds of titles have been mixed in Dolby Atmos and they are available both in theaters and at home. Special thanks to beBlue Aoyama Studio, Tokyo. Object Mode. Dolby, Dolby Atmos, and the doubled symbol are registered trademarks of Dolby Laboratories. All other trademarks remain the property of their respective owners Dolby Laboratories. All rights reserved. You can also use the Monitor application to play back a print master. The Dolby Rendering and Mastering Unit RMU, the core intelligent component of the Dolby Atmos audio authoring system, includes preinstalled software for various tasks in a Dolby Atmos authoring workflow. <http://www.connecttravelservices.com/uploads/userfiles/6akz452ix-manual.xml>

You use the Dolby Atmos Designer application to calibrate the mix stage and create a room configuration, and you use the Dolby RMU web client in tandem with the Monitor application to modify Renderer software operations for example, to load a room configuration, listen to a Dolby Atmos mix, record a print master, or play back a print master. See the manual for your Dolby Rendering and Mastering Unit for detailed information. For information on additional authoring tools, see Optional Authoring Tools.

1.1 Dolby Atmos Overview

A Dolby Atmos mix consists of three primary elements: Bed audio or bed material, Channelbased premixes or stems including their multichannel panning, and Object audio or objects. Mono or stereo soundtrack content that have dedicated panning via Dolby Atmos metadata. Dolby Atmos metadata Panner automation for objects, plus additional metadata.

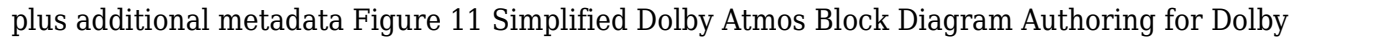


Figure 11: Simplified Dolby Atmos Block Diagram

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1.2 Dolby Atmos System Overview

In a basic Dolby Atmos system, one or more Avid Pro Tools machines define the audio and metadata. Pro Tools multichannel tracks and signal routing define bed and object audio. High Definition Multichannel Audio Digital Interface (HD-MADI) format interfaces receive audio from Pro Tools and send it to the Dolby RMU. Panner plugins on audio tracks in Pro Tools that contain object audio, along with their automation playlists, define Dolby Atmos metadata. One or more Pro Tools machines route metadata directly to the Dolby RMU via Ethernet.

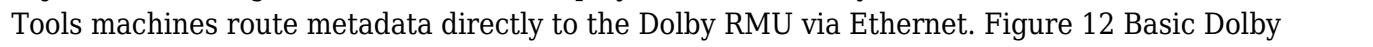


Figure 12: Basic Dolby Atmos System Block Diagram

1.3 Dolby Atmos Metadata Flow with Different Setups

The flow of metadata in a Dolby Atmos system is dependent on the type of system setup.

There are four primary Dolby Atmos system setups for sending metadata and audio to the RMU:

- One or more Pro Tools machines sending metadata to Dolby RMU.
- Figure 13: Basic Setup with Pro Tools Machine Sending Metadata to Dolby RMU.
- Figure 14: Page Table Control Surface Added to Basic Setup.
- Figure 15: System 5 and System 5 Panner Application or Other Client Application Added to Basic Setup.

Console as automation master; mixing console such as an AMS Neve DFC Gemini, with automation engine sending metadata to the Dolby RMU, and Pro Tools recording the metadata via Recorder mode in Panner plugins.

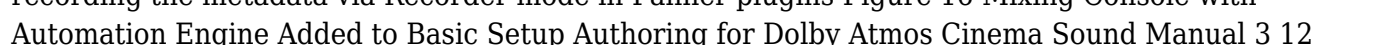


Figure 16: Mixing Console with Automation Engine Added to Basic Setup

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1.4 Dolby Atmos Monitor Application

Use the Dolby Atmos Monitor application for audio and visual monitoring of the Dolby RMU as it renders audio and Dolby Atmos metadata. The Monitor application provides controls for the RMU renderer. Use it to:

- Change the rendering mode of the RMU between Dolby Atmos and traditional 7.1 or 5.1 channelbased mixes.
- Record a print master.
- Play back a print master.
- Connect a machine to the RMU and its renderer.

The Monitor application includes a bar meter, object signal present indicators, and an object positional display. It also provides the active speaker configuration, which contains signal present indicators and speaker mutes. Controls such as mute and attenuation are provided for Bchain control.

<http://www.bosport.be/newsletter/craftsman-snowblower-manuals-online>

Figure 17: Dolby Atmos Monitor Application.

1.5 Dolby Atmos Panner Plugin

Use the Dolby Panner plugin to position audio objects such as effects in a three-dimensional audio field. Panner plugins are inserted on each Pro Tools mono or stereo track designated for an object. Plugin panner position and other Dolby Atmos metadata can be written to Pro Tools automation playlists. Pro Tools sends the automation metadata to the RMU via Ethernet, along with audio from Pro Tools outputs to the RMU via MADI,

for rendering during monitoring or printmaster recording. Figure 18 Panner Plugin, Mono Version

1.6 Optional Authoring Tools Depending on your Dolby Atmos system and workflow, you may also use optional authoring tools Local Renderer Plugin Suite The Dolby Atmos Local Renderer plugin suite or local renderer lets you create, edit, and monitor Dolby Atmos material in a mix room or edit suite that is not configured with a Dolby Rendering and Mastering Unit RMU. See the manual for your Dolby Rendering and Mastering Unit. Avid System 5 console For systems with Avid System 5 mixing consoles, you can do either of the following Use the System 5 Panner EUCON application from Dolby. This application provides support for mapping x and y axis positioning of a Dolby Atmos object to joysticks on an Avid System 5, as well as mapping the panner controls of each Dolby Atmos object to a dedicated channel strip or panner strip. See the System 5 Panner Application for Dolby Atmos Manual. Use the System 5 v6.0 software update from Avid. This update has direct RMU communication enabled. See your console documentation. AMS Neve DFC console See your console documentation. Authoring for Dolby Atmos Cinema Sound Manual 5 14 Introduction to Dolby Atmos Authoring Tools Harrison MPC or Trion console running the IKIS automation engine See your console documentation. 1.

7 About This Manual This manual provides information for getting started with Dolby Atmos authoring tools in a Dolby Atmos system Introduction to Dolby Authoring Tools Installing the Dolby Atmos Authoring Tools Setting Up Pro Tools Sessions Using the Dolby Atmos Monitor Workflows This manual is for engineers, sound designers, and others who use Dolby Atmos tools for authoring sound for digital cinema and to create a print master Dolby Atmos Authoring Manuals Use the primary Dolby Atmos authoring manuals in the following order Whats New in Dolby Atmos Mixing Tools Refer to this manual for update installation instructions, new features and improvements, and known issues for Dolby Atmos mixing tools. Dolby Rendering and Mastering Unit Manual for Cinema User Manual Refer to this manual to install and connect your Dolby RMU hardware interface in a Dolby Atmos authoring system for cinema, and then set up and use RMU software preinstalled on the Dolby RMU. Authoring for Dolby Atmos Cinema Sound Manual Refer to this manual to create and work with Dolby Atmos material by using Dolby Atmos tools and other authoring software. 1.8 Terminology The following table lists abbreviations used throughout this document. Table 12 Dolby Atmos Channel Abbreviations Abbreviation Channel L R C S Ls Rs Lsr Rsr Lss Rss Lts Rts LFE Left Right Center Surround Left Surround Right Surround Left Surround Rear Right Surround Rear Left Side Surround Rear Side Surround Left Top Surround Right Top Surround LowFrequency Effects 1.9 Questions or Feedback for Authoring If you have questions or comments about this document, please contact technical publications If you have technical questions about this product, please contact Authoring for Dolby Atmos Cinema Sound Manual 7 16 17 Chapter 2 Chapter 2 Installing the Dolby Atmos Authoring Tools Chapter 2 The Dolby Atmos authoring tools installer includes Primary authoring tools Dolby Atmos Monitor application. Dolby Atmos Panner plugin.

Optional authoring tools System 5 Panner application. See the System 5 Panner Application for Dolby Atmos Manual. 2.1 Installing the Dolby Atmos Tools on a Pro Tools System You must install the authoring tools on an Apple Mac OS X computer running an Avid Pro Tools HDX or HD system qualified for Dolby Atmos. Note The Monitor application located on the Pro Tools computer system is required for establishing communication between Panner plugins in Pro Tools and the RMU. See Communicating from the Pro Tools System. Following installation, the Monitor application can be installed on additional devices for dedicated or secondary monitoring. The Dolby Atmos authoring tools installer includes a 64bit version of the Panner plugin and a 32bit version. The 64bit Panner is required for Dolby Atmos systems with Avid Pro Tools running on Mac OS X Mavericks. The 32bit version of the Panner is included for Pro Tools systems running on Mac OS X Mountain Lion. For full requirements, refer to your Dolby Content Services representative. To install the Dolby Atmos authoring tools 1. Quit Pro Tools if it is running. 2. If updating, quit the Dolby Atmos Monitor

application if it is running. 3. Doubleclick the DolbyAtmosTools installer package. 4. Follow the onscreen instructions. When installation is completed, the tools and their supporting files are written to disk. The licenses authorize your system to use the Dolby Atmos plugins. See Authorizing the Dolby Atmos Plugins. For example, use a Pro Tools computer dedicated to video, which does not require System 5 control of Pro Tools. For more information, see the System 5 Panner Application for Dolby Atmos Manual Authorizing the Dolby Atmos Plugins Dolby Atmos plugins use PACE ilok antipiracy software. The Dolby Atmos Panner plugin license stored on a USB ilok key not supplied authorizes your system to use the Panner plugin. Insert the ilok into an available USB port before opening Pro Tools.

The ilok key must remain in the USB port while Pro Tools is in use. The ilok License Manager, downloadable from the ilok website enables you to manage the licenses for all of your ilokprotected applications in one place. To register your license 1. Make sure you have a physical ilok USB smart key not supplied and that it is inserted on a USB port on your computer. 2. If you do not have an existing account, go to and follow the directions to sign up for a free account. 3. If you do not have ilok License Manager installed on one of your computers, go to and follow the directions to download it. 4. Launch the ilok License Manager. 5. In the ilok License Manager window, sign in to your account. 6. Click highlight your account name in the navigation bar. 10 Authoring for Dolby Atmos Cinema Sound Manual 19 Installing the Monitor Application on Additional Devices 7. View the available licenses for your account and drag the licenses to your ilok. Note If you have been given license codes for your Dolby applications, use the ilok License Manager to load the licenses to your new or existing ilok key. Visit for program details and restrictions. 2.2 Installing the Monitor Application on Additional Devices You can install one or more dedicated Monitor applications on devices other than the Pro Tools computer for Dolby Atmos. In this scenario, each secondary Monitor application enables communication with the Dolby RMU for RMU monitoring only. For information on enabling secondary Monitor applications, see Communicating from Other Devices. Note Secondary Monitor applications do not establish communication between the Panner plugins in Pro Tools and the RMU. Communication between the Panner plugins in Pro Tools and the RMU must first be established on the Pro Tools computer. Dolby RMU software has been set up, as described in the manual for your Dolby Rendering and Mastering Unit.

For cinema, this includes calibrating the mix stage, creating an RMU room configuration using Dolby Atmos Designer software, and then loading the room configuration using the Dolby RMU web client. Authoring for Dolby Atmos Cinema Sound Manual 11 20 Installing the Dolby Atmos Authoring Tools Here is an overview of how to use Dolby Atmos authoring tools in a basic authoring workflow 1. Power on the Pro Tools system and individual Pro Tools machines, as described in Pro Tools documentation. 2. Power on the Dolby RMU. 3. Launch the Dolby Atmos Monitor application on the primary Pro Tools machine, and enable communication with the RMU. 4. Set up Pro Tools sessions and insert Panner plugins for Dolby Atmos, as needed. 5. If using an Avid System 5 mixing console to control Dolby Atmos metadata, set up the System 5 a. Launch the System 5 emix software and appropriate routing. b. Launch the System 5 Panner on the machine it is installed on. For more information, see the System 5 Panner Application for Dolby Atmos Manual. c. Create panner strips on the console. For more information, see the System 5 Panner Application for Dolby Atmos Manual. 6. If using an AMS Neve DFC console to author in the Dolby Atmos format, refer to your console documentation. 7. If using a Harrison MPC or Trion console running the IKIS automation engine to author in the Dolby Atmos format, refer to your console documentation. 8. In Pro Tools, record panner automation for Panner plugins. 9. Play back the Dolby Atmos session to audition audio from the RMU outputs. If audio is inaudible, refer to Hearing Dolby Atmos Audio. 10. When the Dolby Atmos mix is completed, create a Dolby Atmos print master. See Recording a Dolby Atmos Print Master. 12 Authoring for Dolby Atmos Cinema Sound Manual 21 Chapter 3 Chapter 3 Setting Up a Pro Tools Session Chapter 3 Use Pro Tools digital audio workstation software for primary authoring

in the Dolby Atmos format.

Dolby Atmos authoring tools are supported on an Apple Mac OS X computer running an Avid Pro Tools HDX or HD system qualified for Dolby Atmos. For more information about Dolby Atmos system requirements, refer to your Dolby Content Services representative. Note You can use a mixing console with an automation engine such as the AMS Neve DFC instead of Pro Tools, or in conjunction with Pro Tools, to author in the Dolby Atmos format. Refer to your control surface or console documentation.

3.1 Dolby Atmos Format in Pro Tools Before creating a Pro Tools session for Dolby Atmos, you should review the Dolby Atmos format and how it relates to Pro Tools multichannel mixing. Authoring for Dolby Atmos Cinema Sound Manual 13 22 Setting Up a Pro Tools Session Dolby Atmos Format and Multichannel Mixing The Dolby Atmos format is built from audio bed material and objects in Pro Tools session tracks per the Dolby Atmos specification for Pro Tools, plus metadata, which is defined by Panner plugins inserted on object tracks. Figure 31 Basic Dolby Atmos Block Diagram The total number of objects that can be routed via a MADI stream differs when using a mixing console that supports 56 channels varispeed only. Audio Elements Table 31 Playback Voices In Pro Tools Dolby Atmos Specification for Pro Tools Multichannel Mixing Format Channels and Track Layout Bed L, C, R, Lss, Rss, Lsr, Rsr, and LFE; Lts and Rts on separate bus Objects Up to 118 Mono or stereo C for mono; L and R for stereo Total Up to 128 Audio Elements There are two types of content for Dolby Atmos bed and objects. The bed refers to channelbased premixes or stems including their multichannel panning. Objects refer to mono or stereo soundtrack content. Objects have dedicated panning via Dolby Atmos metadata provided by Panner plugins and their automation playlists.

Playback Voices In Pro Tools This is the total number of audio streams that you can route to and from Pro Tools audio tracks, and physical audio outputs and inputs on your Pro Tools audio interfaces. In a Dolby Atmos system, the primary Pro Tools audio interfaces are two Avid HD MADI interfaces. This is the recommended configuration when working in Pro Tools directly. 14 Authoring for Dolby Atmos Cinema Sound Manual 23 Dolby Atmos Format in Pro Tools When working with a mixing console such as an Avid System 5 or AMS Neve DFC, there are typically several Pro Tools playback machines with smaller source sessions. Multichannel Mixing Format This is the number and type of channel outputs required for Dolby Atmos. In Pro Tools, the 9.1 format represents the bed, and is mapped as a 7.1 bed output, plus a stereo overhead output. Objects are mapped individually to mono and stereo outputs. Channels and Track Layout These are the default channel assignments or mono subpaths and their ordering for example, in channel outputs and meters. For greaterthanstereo multichannel tracks, Pro Tools internal routing uses standard film channel ordering. Note Channel layout for Pro Tools outputs and meters do not match the ordering of the MADI inputs of the Dolby RMU. Internally, Pro Tools uses film channel ordering. Figure 32 Audio Routing Diagram 3.2 Pro Tools Session Requirements A Pro Tools session for Dolby Atmos has the following requirements To ensure communication between the RMU and Panner plugins in Pro Tools, as well as with the Dolby Atmos Monitor application, power on the system as follows a. Power on the Pro Tools machine. b. Power on the Dolby RMU. c. Launch the renderer on the RMU. d. Launch the Dolby Atmos Monitor application on the Pro Tools machine. e. Connect the Monitor application to the Dolby RMU network. f. Launch Pro Tools and open a session. 48 khz session sample rate The Dolby RMU supports 48 khz sessions only.

If working with different sample rates during sound creation or premixing, you need to change the session sample rate prior to working with the RMU. 16 Authoring for Dolby Atmos Cinema Sound Manual 25 Authoring in a Pro Tools Session 24 fps session timecode rate The Dolby RMU creates 24 fps print masters from 24 fps sessions only. If you are not working with a 24 fps session, see Working with a Timecode Rate Other than 24 FPS. Session tracks in Pro Tools configured for the Dolby Atmos bed and objects. Panner plugin considerations for best plugin performance and results

in Pro Tools. 3.3 Authoring in a Pro Tools Session Authoring for Dolby Atmos in a Pro Tools session consists of creating, mixing, and managing audio material designated as beds and objects. A completed Pro Tools session for Dolby Atmos is a mix of beds and objects including their metadata sent to the Dolby RMU for rendering. Use one or more sessions to support the authoring process and creation of the print master for exhibition. You can combine the reels in a single Pro Tools session, and print master the session as a full soundtrack. Alternatively, you can print master each reel separately, and then stitch them together in the RMU to form the full soundtrack Working with the Bed In Pro Tools, working with the bed for a Dolby Atmos mix is generally the same as traditional methods for working with multichannel stems for a surround or stereo format. One or more tracks for a given stem such as the music stem are still output or sent to a multichannel format. With Dolby Atmos, this is the 7.1 portion of the bed. Additionally, bed material for overhead speakers is output to stereo. Surround and stereo panning are still performed using the Pro Tools Panner Grid, pan automation editing, or a Pro Tools hardware control surface. Use the Dolby Atmos Monitor application while authoring in Pro Tools to listen to the RMU output of the bed, objects, and the effect of object metadata, in real time.

In addition, it is important to decide which material is suited for the bed 7.1 output or stereo overheads, as opposed to material that would benefit from precision positioning that can be applied to objects. However, instead of using Pro Tools builtin mono and stereo panning controls on each object track, you insert a Dolby Atmos Panner plugin and use its controls. The Dolby Atmos Panner plugin provides controls to write automation for Dolby Atmos metadata pan position and other object metadata to the track automation playlist. For example, the metadata places the object at a single point in a zone or speaker zone, or moves it across one or more zones. Typically, Dolby Atmos metadata is applied to audio at the RMU. Metadata in the automation playlist does not affect the sound within the Pro Tools session. Use the Dolby Atmos Monitor application while authoring in Pro Tools to listen to the RMU output of the bed, objects, and the effect of metadata, in real time. When the object exists, auxiliary input tracks and other tracks that route to the same object output path will also output at the RMU. As noted previously, it is important to designate as an object any material that benefits from precision panning. 3.4 Creating a Pro Tools Session for Dolby Atmos Apply the Dolby Atmos specification for Pro Tools when creating a new Pro Tools session, or when reconfiguring an existing session for example, when changing a 7.1 or 5.1channel session to a Dolby Atmos session Creating a New Pro Tools Session This section provides steps for creating a Pro Tools session in the Dolby Atmos standard timecode rate 24 fps. If you are working with fps, see Working with fps. Note For better flexibility when working with objects, create stereo object outputs with mono subpaths. Note For more flexibility, use stereo object outputs with mono subpaths created on the Bus page. This configuration allows for using the output on stereo or mono object tracks. b.

Name them Object x for mono and Object xx for stereo. c. Map them to respective HD MADI channels starting with channel 11. You must configure audio tracks for Dolby Atmos after creating a new session for Dolby Atmos, or when reconfiguring an existing surround session to Dolby Atmos. 24 Authoring for Dolby Atmos Cinema Sound Manual 33 Configuring Tracks and Signal Routing Use the following layout for a Dolby Atmos session One or more audio tracks for output bed stems, in 7.1 track format, with 7.1channel output path One or more audio tracks for the overheads that are part of the beds, in stereo track format, with stereo output path Audio tracks for objects, in mono or stereo format, with mono or stereo output path The following figure shows how to create tracks and lay them out to support the Dolby Atmos mix. Figure 36 Dolby Atmos Tracks and Track Main Outputs Set to Dolby Atmos Paths In the figure, music, dialogue, and effects beds stems are mixed to 9.1 as separate 7.1 and stereo overhead bed paths, while stereo and mono objects have their own tracks. Alternatively, you can route multichannel sends instead of track main outputs to a multichannel path. See Pro Tools documentation for more information. Note We recommend you create a Pro Tools session template for Dolby Atmos including track layout, signal routing, and plugins for future

use. See Pro Tools documentation for steps on how to create session templates. 3.7 Considerations for Hearing Dolby Atmos Audio Bed and object audio from Pro Tools are routed to the Dolby RMU inputs, and are then routed to the RMU outputs. Monitor bed audio from the Dolby RMU. Bed audio material outputs from the first ten channel outputs of the Dolby RMU. To hear audio from the Dolby RMU output, the object track in Pro Tools must have a Panner plugin with an object number assignment. The Monitor application must be communicating with the Dolby RMU renderer via a host name or IP address and have a valid room configuration loaded.

In the Monitor application, the following controls affect audio presence or level

The linear timecode LTC button in the transport This button must be disabled until for Pro Tools to output audio to the Dolby RMU, for live monitoring. The mute button in the transport This button must be disabled for audio to be present at the RMU. Muted speakers in the room configuration Any speaker that is muted results in no audio from that speaker. If all active speakers are muted, no sound will be heard from the Dolby RMU. The DIM button in the transport When enabled, this button lowers the volume of signal at the Dolby RMU output by 20 db. Low level content may be inaudible. The output attenuation ATTN control in the transport When this control is set to Inf negative infinity, audio is effectively muted. The attenuator is not displayed by default. The global gain db control in the settings screen When this control is set to 60 db, audio is effectively muted. The DIM button at the top of the web client When enabled, this button lowers the volume of signal at the Dolby RMU output by 20 db. Low level content may be inaudible.

3.8 Working with Multiple Pro Tools Systems You can use multiple Pro Tools machines in a Dolby Atmos system. Each machine needs to be connected to the RMU network. When recording from a Pro Tools source machine to a Pro Tools destination machine, metadata is routed directly from the source to the recorder. This removes the processing overhead and latency introduced by the RMU processing first. When working with multiple Pro Tools machines, consider the following

The Pro Tools destination or recorder machine and any additional Pro Tools playback machines or other clients that communicate to the RMU must be connected to the RMU network and configured for use. Pro Tools machines must be synced together. Common solutions include chasing LTC from a timecode generator, slaving to Sony P2 machine control, or using the Avid Satellite Link option.

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