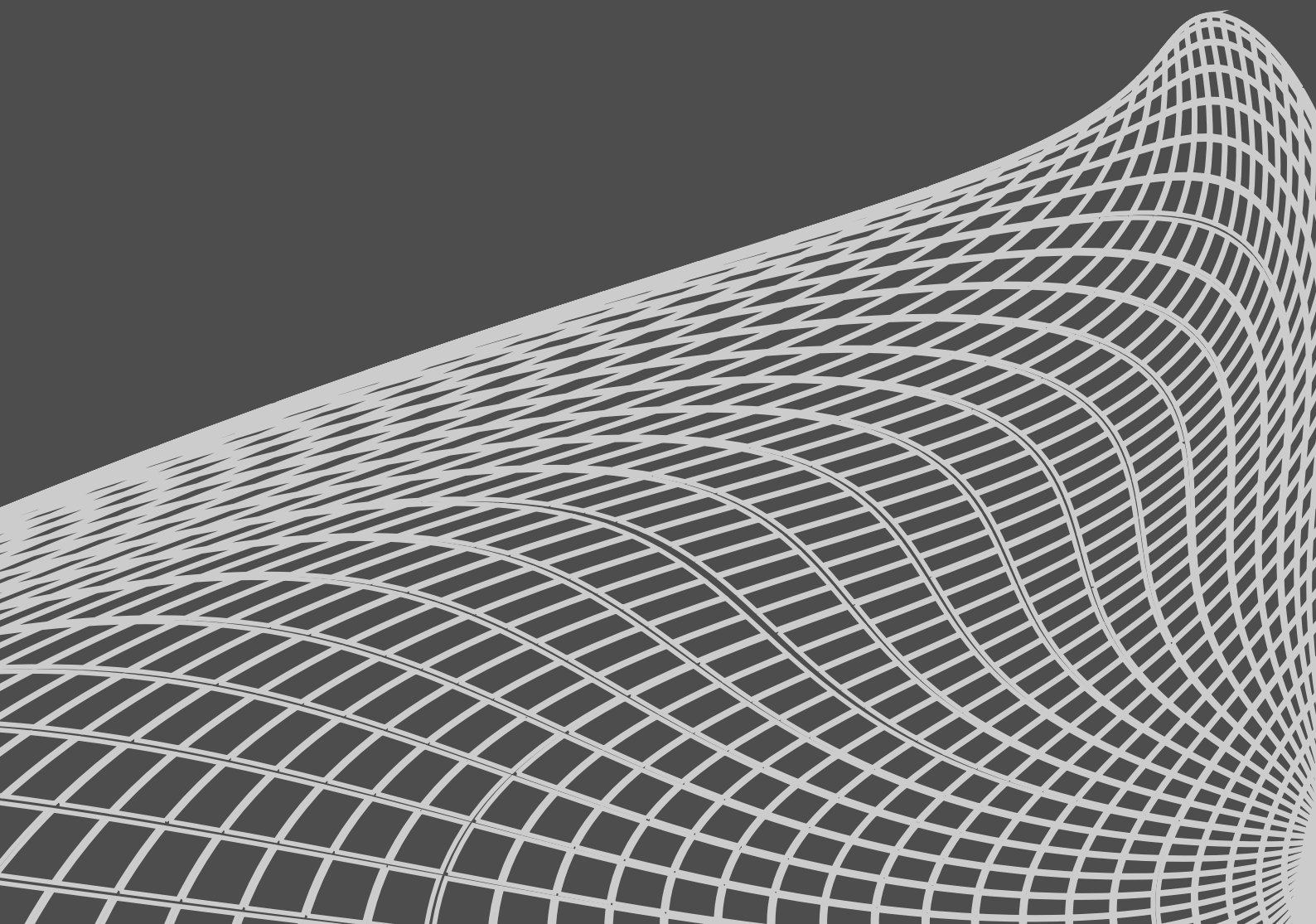


501

TI 501
d&b Soundscape
System design and
operation
1.6 en



General information

TI 501 d&b Soundscape
System design and operation

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1 Introduction

This Technical Information paper will explain the procedure for designing and operating a d&b Soundscape system.

The aim of d&b Soundscape is to provide the most realistic spatial reproduction of sound in a given environment.

d&b Soundscape integrates into the d&b Workflow. The system design is done within the d&b ArrayCalc simulation software. DS100, loudspeakers and amplifiers are configured and controlled using the d&b R1 V3 Remote control software.

At its heart d&b Soundscape comprises the DS100 Signal Engine and the En-Scene/En-Space software modules.

1.1 DS100 Signal Engine

The DS100 Signal Engine is a 64 x 64 channel digital audio matrix. Inputs and outputs provide extensive signal processing, matrix crosspoints control level and delay.

The DS100 is equipped with a Dante network interface. AES3 outputs to d&b amplifiers can be provided by additional DS10 Audio Network Bridges (up to 16 channels per DS10).

The DS100 hosts the optional En-Scene and/or the En-Space software modules which control all related matrix functions. Further matrix outputs can be operated manually from R1.

1.2 En-Scene: Sound object positioning

With the En-Scene software module, a d&b Soundscape system can place multiple Sound objects at individual locations on stage or in other areas of the venue.

En-Scene is a form of vector based panning between multiple loudspeakers covering the audience areas. Unlike with stereophonic reproduction it provides an authentic image of all sounds to the whole audience. Sound objects can be placed and moved to any desired position during the show.

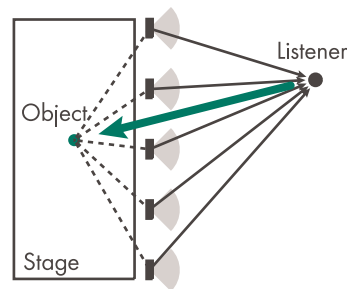
1.3 En-Space: Virtual acoustics

With the En-Space software module, a d&b Soundscape system can add the acoustics of different concert halls to your local environment, be it outdoor or in a venue, which is an essential feature for the reproduction of acoustical instruments.

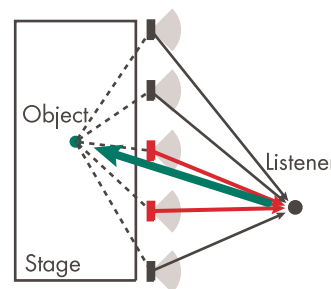
En-Space comes with a set of concert venues of various characteristics and sizes. Using the technology of boundary plane emulation each room is sampled and reproduced with the highest accuracy and spatial resolution.

1.4 The En-Scene algorithm

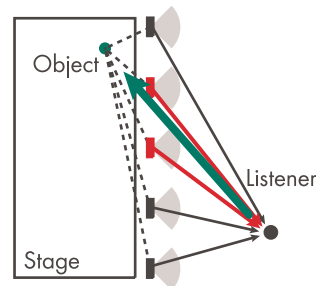
The audience areas will be covered with different loudspeaker groups, so-called Function groups. A function group often is an array of identical loudspeakers horizontally equally spaced and each driven from its dedicated amplifier channel and DS100 output. A function group images a sound object by reproducing it with different levels and delays using all loudspeakers of the group.



The En-Scene algorithm considers the mix of the listeners psychoacoustical perception as well as acoustic effects between the sources to calculate the transfer functions for the relevant matrix crosspoints. Maintaining the rules of the precedence effect (or "law of the first wavefront") ensures accurate spatial localization.



The loudspeakers with the earliest arrival times (red) provide the relevant direction information to the listener. Unlike when arraying sources all driven with identical signal this method of sound reproduction requires multiple loudspeakers to cover each listener. As a consequence loudspeakers covering close audiences need to have a larger horizontal dispersion than with a conventional system design.



The perception of the direction of the object will be the best when the coverage area of the relevant (red) loudspeakers extends to the listener. En-Scene supports any shape of loudspeaker array. Linear as well as convex or concave designs are possible.

The algorithm considers the position and orientation of the loudspeakers towards the sound object. The individual levels and delays of each source depend on the horizontal angle between Sound object and speaker axis, its distance and the Sound object properties (see ⇒ Chapter 3.5 "Acoustic properties of Sound objects" on page 8).

When objects are placed inside the coverage area of all sources a level-only panning algorithm will be applied. When objects are moved the perceived level and tonal balance will not be affected.

2 En-Scene - System design in ArrayCalc

An En-Scene system comprises a DS100 Signal Engine, the En-Scene software and multiple loudspeakers/amplifiers to cover the audience areas.

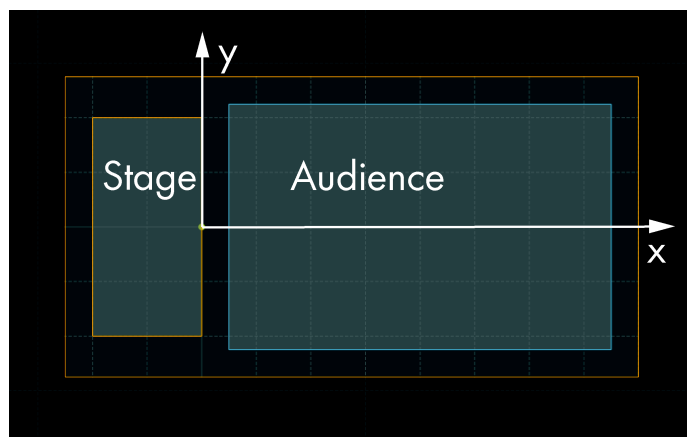
2.1 En-Scene 180 and En-Scene 360

En-Scene supports a variety of venue and sound designs. However, depending on the type of event an essential decision is if a 180 system or a 360 system is required. Should sound objects represent artists, instruments or other sources on a stage an En-Scene 180 system is sufficient. It is arranged at and around the stage front or proscenium. Only when sound objects should be played from other directions or located and moved in and around the audience area an additional En-Scene 360 surround system will be required. This setup can also be used as an En-Space system for room emulation.

2.2 Venue view

As usual the venue must be transferred in the d&b simulation software. Make sure that in the ArrayCalc "«Project settings» ⇒ «Advanced features»" menu the «Soundscape» and «Audio networking» options are enabled.

In ArrayCalc stick to the usual orientation of stage and audience areas.



For En-Scene applications, in addition to the audience areas some additional venue elements must be created: The «Positioning» areas. Positioning areas (e.g. the stage) need to be rectangular.

In R1, positioning areas are displayed as a reference to enable locating and moving of sound objects. The position of an object can be anywhere in the x-y plane and is not limited to the inside of the area.

Positioning areas also serve to adapt and calibrate coordinate systems of external position control devices which are connected via the OSC interface of the DS100, like tracking systems, VST plug-ins, show control systems, etc. For further details, refer to ⇒ Chapter 3.7 "Position control and Coordinate mapping" on page 9).

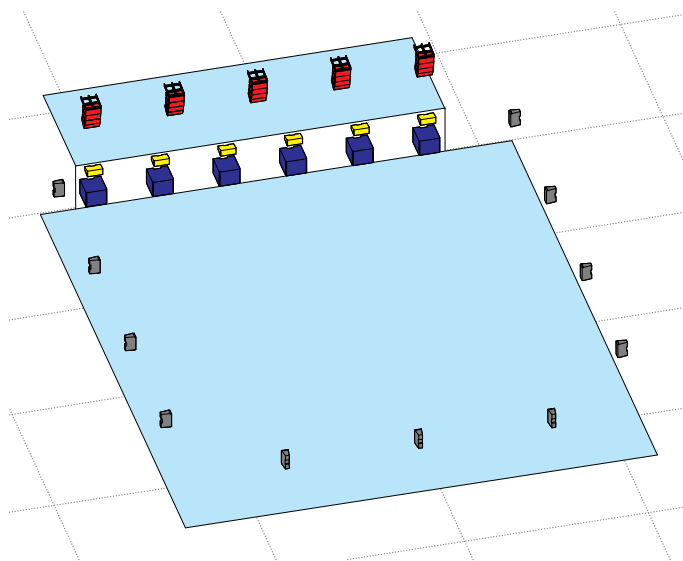
2.3 Sources view and Function groups

In the «Sources» view enter and place all loudspeakers and assign them to «Function groups».

En-Scene provides up to 16 function groups. There are different modes for function groups available which differ for example in their level and delay gradients depending on their respective tasks in the system. The corresponding mode must be selected for each group. Function groups are configured in the «Devices» view in ArrayCalc. By default the following groups are provided:

#	Name	Mode	Remarks
1	Mono SUBs	SUB array	LF, no object positioning.
2	Main	Main system	Object positioning.
3	Frontfills	Frontfill	Object positioning.
4	360	Surround	Surround object positioning.
5	SUBs	SUBs group	LF object positioning.
6	Mono outfills	Outfill	Extension to Main system.
7	Delays	Delay line	Delay line with positioning.
8	AUX	Mono out	Mono feed for fills, delays.
9	Ceiling	Ceiling	En-Space only.

You can define more groups as required and select the respective mode for each of them.



Example setup with four Function groups:

T10 Main system (red), Frontfills (yellow), 360 speakers (grey) and Y-SUB array (blue)

In the «Sources» dialog, each line array source or group of point sources can now be assigned to **one** function group.

Depending on the size and layout of the venue and the type of program to be played, a different set of groups are required.

A Soundscape system may contain multiple Function groups with the same mode. However, in order to maintain correct imaging one audience area should only be covered by one group of each type. In above example all 360 speakers need to be in one Function group. Additional audience areas (balcony, top tier) should be given their dedicated Surround Function group.

Typical setups may consist of groups with the following modes.

2.3.1 Frontfills (Mode: Frontfill)

Frontfills are commonly used along the stage front to cover the front area of the main listening plane. In order to provide sufficient angle resolution to the image of the sound objects, the spacing of the speakers should not exceed 70% of the distance to the front row of the audience.

1. In ArrayCalc, this part of the system can easily be entered by selecting «Add point sources» in the «Sources» view.
2. Define the loudspeaker type, number of cabinets, stage width, height, and cabinet aiming.
 - ↳ For an easier overview when wiring the system, we recommend you to sort all speakers within each group clockwise (seen from FoH). The layout automatically created by ArrayCalc for an array of frontfills will be in reverse order. Entering a negative value for «Equally spaced along xx m» will create the required order.
3. Assign the frontfills to a function group with the mode «Frontfill».

2.3.2 Main (Mode: Main system)

The main system covers the central audience area. It is also a horizontal array of equally spaced sources but located above the stage. As the distance to the target audience is larger here, the spacing may be larger. Here as well, the distance between the sources should not exceed 70% of the distance to the closest target audience row. The further the throw of the frontfills, the fewer positions will be required for the main systems.

Depending on the level requirements, point source loudspeakers may be sufficient, however, line arrays provide a more controlled level distribution towards the far field.

Note: Please note that the main system must be placed in the rig above the stage. Sight line and weight limits need to be considered.

With line arrays, the «Add array» function is used. As an example, a fivefold main system would typically consist of five identical arrays (the use of two L/R pairs and one single array is also possible but its assignment to matrix outputs is not as straightforward and needs more attention).

The use of ArrayProcessing will be helpful not only to achieve the required throw for the far field but also to create the best transition to the frontfills.

The respective Function group mode is «Main system».

2.3.3 360 System (Mode: Surround)

With an En-Scene 360 design, sound objects can be moved not only on stage but also in and around the audience areas. For this purpose, additional surround speakers are required. They can be placed along the boundaries of the space and should cover a significant part of the audience area each. Using ArrayCalc, the best combination of mounting height and vertical directivity of the loudspeakers should be evaluated to achieve an even coverage.

Surround speakers automatically combine with groups with the modes Frontfill and Main system, thus they will take over an object when it is within their positioning range (i.e. behind them).

In a typical setup, surround speakers will be less powerful than the Main systems. This is sufficient for single sound objects, but it will obviously not be possible to play the whole audio program at full level from the respective direction.

In ArrayCalc, Surround speakers can be added using multiple point source groups, e.g. three groups for rear and left/right side walls. They must be assigned to a function group with the mode «Surround».

2.3.4 Subwoofers (Mode: SUB array)

Subwoofers can also be deployed as a function group providing imaging of low frequency sound objects. To do so, they are entered as a point source group and assigned to a function group with the mode «SUBs group».

Alternatively, when even coverage and maximum output level is preferred, subwoofers can be configured as a mono SUB array. In this case, they are defined as a Function group with the mode «SUB array».

2.3.5 Additional systems

Depending on the size and shape of the venue, additional groups of loudspeakers may be required.

Remote audience areas can be covered by delay lines. Delay speakers can be assigned to the function group («Delay line» mode) when they should contribute to the imaging of objects or, when closely covering smaller areas assigned to a «Mono out» group, which is fed by a mono mix of the Sound objects.

Another requirement may be the addition of a powerful L/R line array system for the far field where detailed imaging is less important than best intelligibility. It is not recommended to add these sources to the function group of the main positioning group since objects would be played at different levels according to their distance to the far field sources. It is best to create a second function group with the mode «Main system» which only includes the L/R sources. In order not to disturb the imaging created by the Main system, the far field arrays should really only cover the remote part of the audience area. ArrayProcessing will help to minimize the vertical overlap with the main system.

Besides the main or far field system additional outfills may be required to cover the areas left and right off the stage. The function group mode «Outfill» will produce a mono signal but will adapt the delays of all objects to the main and far field systems in order to provide a smooth transition.

2.3.6 Level requirements

Unlike the SPL plot in ArrayCalc the reproduction of a sound object typically does not use all available loudspeakers. In order to provide a smooth level distribution and to achieve consistent headroom, the maximum output of the individual sources needs to be looked at.

In ArrayCalc, use the individual «Mute» buttons of the sources to evaluate the capabilities of the respective sources.

2.3.7 Time alignment

Function groups must be correctly time aligned to each other to achieve the desired accuracy in reproducing objects for all audience areas.

As the delay time for each sound object and loudspeaker is created in the DS100 matrix crosspoint, the time alignment between the source groups must not be defined in ArrayCalc using the signal delay of the amplifiers. It is done in R1 in the "«Devices» ⇒ «DS100»" view where each function group can be assigned a delay setting which is applied to the DS100 signal processing matrix (the «Alignment» view in ArrayCalc may be used to derive the required delays, however the settings need to be applied to the function groups in R1. Reset all delay settings in ArrayCalc before saving the project).

Should individual corrections of the delay time within a function group be necessary, e.g. due to speakers mounted in different heights, this must be made using the individual delay settings of the amplifier channels.

2.4 Amplifier and channel assignment

After all loudspeakers have been placed they need to be assigned to amplifier channels, DS10 and DS100 matrix outputs.

For ease of use we recommend to maintain to the default order of the function groups and to sort the arrays and point source groups in the «Sources» view accordingly. The order of arrays or point source groups forming one «Function group» should be clockwise around the FoH. To avoid any wiring mismatches during the setup, the order should also be kept within a point source group. Source groups and cabinets can be easily resorted using drag and drop within the «Sources» view.

2.4.1 Amplifier settings

In the "«Devices» ⇒ «Sources»" table start editing the default settings of amplifier type, amplifier ID, output channel and input source for each «Source» on the «Cabinets» tab to effectively use all amplifier channels.

In installed applications, it might be useful to assign all channels in a straight forward way to avoid unused amplifier and DS10 channels. With mobile setups, however, the existing amplifier rack configurations as well as cable runs and possible rack locations need to be considered. Main arrays with an uneven number of amplifier channels may leave some channels unused.

With point source groups this configuration has to be done individually for each channel on the «Cabinets» tab. Use input source 1 for output A, 2 for B and so on. Each line array has only one single input setting defined on the dialog below the «Sources» table. The D80/D20 input modes must be set to «Digital/Digital».

Cabinets		Function Groups															
Cab.	Type	Setup	Level/dB	Delay/ms	Filter	Linking	Channel name	Input mode	Input src.	Output mode	Ch.	ID	DS10	Output	DS100	Output	ID
Front fills																	
1	T10 PS-15x105	---	0.0	0.3	--		Front fills 01	--	D1	Dual Channel / Dual Cha	A	0.03	DS10-1	9	DS100-1	6	0.20
2	T10 PS-15x105	---	0.0	0.3	--		Front fills 02	--	D2	Dual Channel / Dual Cha	B	0.03	DS10-1	10	DS100-1	7	0.20
3	T10 PS-15x105	---	0.0	0.3	--		Front fills 03	--	D3	Dual Channel / Dual Cha	C	0.03	DS10-1	11	DS100-1	8	0.20
4	T10 PS-15x105	---	0.0	0.3	--		Front fills 04	--	D4	Dual Channel / Dual Cha	D	0.03	DS10-1	12	DS100-1	9	0.20
5	T10 PS-15x105	---	0.0	0.3	--		Front fills 05	--	D1	Dual Channel / Dual Cha	A	0.04	DS10-1	13	DS100-1	10	0.20
6	T10 PS-15x105	---	0.0	0.3	--		Front fills 06	--	D2	Dual Channel / Dual Cha	B	0.04	DS10-1	14	DS100-1	11	0.20

Example channel assignment for a 6 x T10 frontfill setup

2.4.2 Audio network devices

1. In ArrayCalc select the «Devices» view and in the «Audio network devices» table enter a DS100 and the required number of DS10s.
2. Assign the respective DS10 output for each source.
 - ↳ Consider that AES3 outputs come in pairs which should feed a 1/2 or 3/4 input pair of one amplifier.
3. Finally assign DS100 outputs to the sources.
 - ↳ As this is a Dante network connection to the DS10s it can be done in a straight forward way starting from output 1. The «Configure patch» function in the respective "«Devices» ⇒ «Sources»" dialog will do this automatically for each source group.

ArrayCalc will check the validity of IDs, input settings, and the channel assignments of all devices before saving the project.

For an immediate check go to "«Devices» ⇒ «Sources»", open the «>>» menu and select «Validate patch».

2.4.3 Additional loudspeakers

Additional loudspeakers that are not participating in the d&b Soundscape processing, such as e.g. stage monitors, can also be part of the project, however, they are not assigned to a function group. If required, they can also be linked to DS10 channels and available matrix outputs of the DS100. They can be controlled from the manual matrix controls of R1 (place them at the top of the «Sources» table and use consecutive DS100 outputs. This is useful for the layout of the respective matrix controls in an R1 «Remote view»).

2.4.4 Dante preset

ArrayCalc can create a Dante preset file which provides the routing of DS100 outputs to DS10 outputs for the project.

1. Go to "«Devices» ⇒ «Audio network devices»".
2. At the top right of the «Devices» view open the «>>» menu and select «Export as Dante preset file».
3. Load the Preset file and apply it to the Dante network using the Dante Controller software.
4. Then patch the desired inputs/objects from the transmitters in the network (e.g. mixing console or DAW) to the respective DS100 input channels.

3 En-Scene - Operation with R1

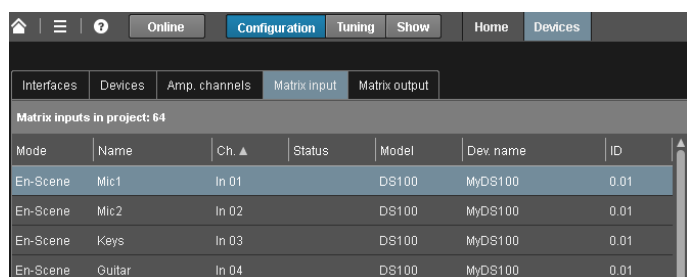
R1 downloads the project configuration to the devices, controls all user parameters, and manages the properties and positions of the En-Scene Sound objects.

Note: Please note that in contrast to the older *.dbac2 and *.r1p file formats, R1 and ArrayCalc now share the same *.dbpr project file format. Changes and additions made in R1 can be saved at any time while the file can still be further modified in ArrayCalc, e.g. to adjust loudspeaker positions or change channel assignments and create a new Dante Preset file.

1. Open the project file in R1
2. Select «Tuning» mode and go «Online».
3. In the «Overview» view, reload the default snapshot created in ArrayCalc.

3.1 DS100 Matrix input settings

1. In the «Configuration» mode open the «Devices» view and the «Matrix input» tab.
2. On the «Properties» tab on the right-hand side, enter a «Name» and select «En-Scene» as «Input configuration» for all required input channels.
 - ↳ When changing to «Tuning» mode, the «General» and «EQ» tabs on the right-hand side provide the input processing options for each channel: «Gain», «Delay», «Mute», «Polarity», and an 8-band parametric «EQ».



Mode	Name	Ch	▲	Status	Model	Dev name	ID
En-Scene	Mic1	In 01			DS100	MyDS100	0.01
En-Scene	Mic2	In 02			DS100	MyDS100	0.01
En-Scene	Keys	In 03			DS100	MyDS100	0.01
En-Scene	Guitar	In 04			DS100	MyDS100	0.01

3.2 DS100 Matrix output settings

The «Matrix output» tab is also to be found on the «Devices» view.

In «Tuning» mode, the «General» and «EQ» tabs on the right-hand side provide the processing options for each output channel: «Gain», «Delay», «Mute», «Polarity», and a 16-band parametric «EQ».

3.3 Positioning view

In the R1 «Home» view in «Configuration» mode, create a new «Positioning view» and assign a «Positioning area» to this view.

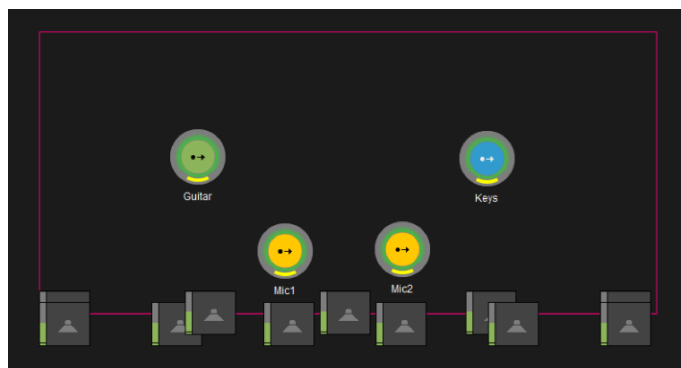
The positioning area serves as a reference to place and move the respective objects within the venue. However, the position of an object can be anywhere in the x-y plane and is not limited to the inside of the area.

There can be more than one positioning area in the design (e.g. a setup with multiple stages). You can create as many positioning views as you like.

3.4 Sound objects

Each En-Scene input channel may be represented by a «Sound object» in a «Positioning view».

1. In «Configuration» mode, drag sound objects either from the «Controls» menu on the right or from the «Matrix inputs» table on the left into the view.
2. In the «Properties» menu «Name» and «Color» of each object can be defined.



Positioning area with sound objects, indicators for level (green) and spread (yellow)

Sound objects can be moved individually or in groups.

1. To group sound objects, go to the «Groups» view.
2. Add a new group to the tree, and assign the respective «Matrix inputs» to this group.
3. Back in the «Positioning view» add another «Sound object» and assign it to the group.
 - ↳ With «Relative» selected, all objects of the group can be placed individually to each other but the group can be moved as a whole. The triangle at the upper right corner of the icon indicates its exact position.

It may be helpful to create multiple positioning views for one positioning area, e.g. using one for moving the groups and another for arranging objects within a group.

3.5 Acoustic properties of Sound objects

In «Tuning» mode, the acoustic properties of each sound object (i.e. Matrix input) can be configured. This includes level, delay, EQ, delay mode and spread.

3.5.1 Spread

The «Spread» of an object defines whether it is reproduced rather focused or wide. Wide objects deliver a less sharp image and provide a more even level coverage.

The «Spread» of an object is defined in the «Devices» view on the «Matrix input» ⇒ En-Scene" tab for each input. It can also be controlled by a «Digital» control placed in a «Remote view» and assigned to the respective «Matrix input» or group of inputs. The «Spread» value ranges from 0 (focused) to 1 (wide).

3.5.2 Delay mode

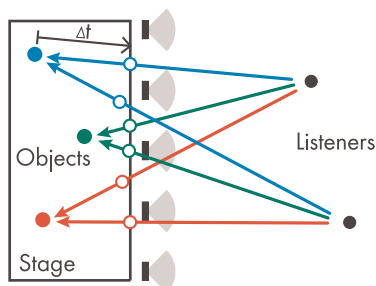
Three delay modes are available for sound objects. «Tight», «Full» and «Off». The delay mode can be configured individually for each object. The «Delay mode» option is also found in the «Devices» view on the "«Matrix input» ⇒ «En-Scene»" tab.

When the Delay mode is set to «Off», En-Scene only uses level shading to image an object by a function group. All relevant sources of the function group will reproduce the objects simultaneously, only the delay setting of the whole function group will be applied for alignment with other function groups. Delay mode «Off» may provide less precise localization of an object, however, it avoids signal artifacts with fast moving objects.

When the delay mode is set to «Full», level and delay are used. Objects will be reproduced by all function groups with the latency equaling the actual acoustical path length providing consistent time alignment in the entire venue.

For acoustic or locally amplified instruments the «Full» mode should be selected in order to preserve the image and timing of direct to reproduced sound of those sources.

When the delay mode is set to «Tight», the total latency of its reproduction through all function groups is minimized. The signal delay of each object is reduced by Δt equaling the distance to the closest loudspeaker of the Function group. Relative delay values between the sources of the group are kept therefore the localization of the object is not affected.



«Tight» mode beneficial for a mix of electronic instruments and/or pre-recorded material, in order to reduce relative delays between the channels depending on the placement of the objects in the «Positioning view» (i.e. stage), thus keeping the mix "tight".

«Tight» mode also is of advantage for moving Sound objects as it reduces the variation speed of the signal delays.

Note: Please note that the delay modes «Off» and «Tight» are dependent on correct delay settings of all function groups in the R1 "«Devices» ⇒ «DS100»" view. The delay mode «Full», however, does not apply these settings, instead it uses the geometry of the system layout to determine the delay values.

3.6 OSC control

Most parameters within the DS100 Signal Engine cannot only be controlled by R1 but also via OSC messages, for example, level and delay of matrix inputs, outputs, and crosspoints as well as object positions. A detailed description of the DS100 OSC protocol is provided by d&b.

3.7 Position control and Coordinate mapping

En-Scene object positions can be controlled by external devices like show control systems, DAWs or tracking devices. d&b also provides a VST plugin supporting the DS100 OSC protocol.

In most cases, it will be necessary to map the coordinate systems of the controlling device to the En-Scene system. En-Scene uses the coordinate system given by ArrayCalc internally.

The mapping is done in «Configuration» mode in the R1 «Devices» view on the "«DS100» ⇒ «Coordinate mapping»" tab. Make sure the coordinate system of the positioning device is parallel to one side of the positioning area and input the values the device provides for two diagonal points of the rectangle. The OSC message to address sound objects using this mapping is displayed on the tab.

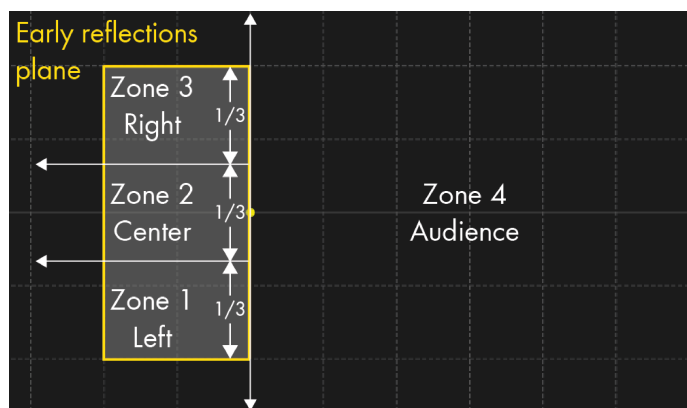
4 En-Space - System design in ArrayCalc

An En-Space system comprises a DS100 Signal Engine, the En-Space software and multiple loudspeakers/amplifiers to cover the audience with the reverberation signature of the sampled space. The En-Space convolver engine provides 64 independent output channels for up to 64 loudspeaker sources to create the sound field. The En-Space and En-Scene software modules can be operated in parallel on the same DS100 Signal Engine. They can share matrix inputs and outputs as well as loudspeaker sources.

4.1 Venue view

As usual, the venue must be entered into the d&b simulation software. Make sure that in the ArrayCalc "«Project settings»" ⇒ «Advanced features»" tab the «Soundscape» and «Audio networking» features are enabled.

For En-Space applications, in addition to the audience areas, the «Early reflections» zone must be defined. In most applications this will be the stage. The «Early reflections» plane splits the venue into four zones with individual early reflection patterns.



Sound objects (e.g. acoustic sources) located on this plane will obtain dedicated early reflection patterns of the measured stage, depending on their spatial positions (Zones 1, 2, 3). Sound objects placed in Zone 4 obtain less early reflections and a more even spatial level distribution. Please note that the «Early reflections» plane must be rectangular and a rotation of it is not permitted. When there is no «Early reflections» plane defined, the assignment of inputs to zones can be done manually (See also ⇒ Chapter 6.1 "Zone mixing at matrix inputs" on page 12).

4.2 Sources view

Speakers should surround the whole audience. They will typically be placed along boundary walls or in open-air environments along the boundaries of the audience area including the stage front.

In order to achieve the best emulation result, every single loudspeaker should cover as much of the audience area as possible. Therefore speakers with wide horizontal dispersion are advantageous. The ideal vertical coverage pattern depends on the loudspeaker mounting height and the size of the audience area. The larger the distances to be covered and the lower the speaker is placed the higher will be the required vertical directivity to achieve the desired effect for the whole audience. When mounting height is restricted like for example in outdoor situations, 24C column speakers may be useful.

Often a system will combine both En-Space and En-Scene performance. All En-Scene function groups except Delay Line will be used for the En-Space reproduction simultaneously and no additional configuration in ArrayCalc is required.

If no En-Scene setup is present, the En-Space sources should also be assigned to the respective function groups that match their physical position in the setup. Choose between groups with the modes Main system, Frontfill, Outfill, Ceiling or Surround.

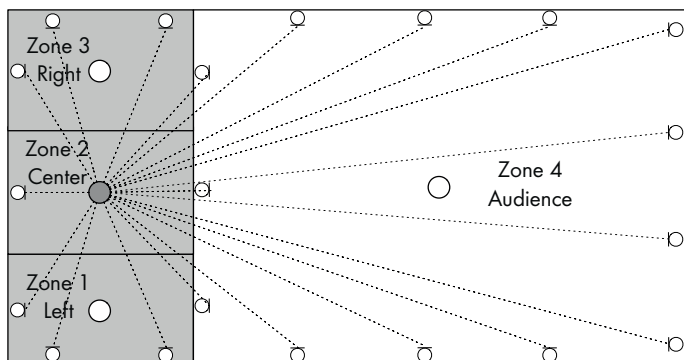
The configuration of amplifier channels, DS10 and DS100 outputs as well as patching of the Dante network is done in the same manner as described above for En-Scene.

5 En-Space - Sampled spaces

En-Space comes with a set of seven sampled concert venues, modern architecture and classical ones, each type in three different sizes.

When combining a sampled space with your local environment be aware that the acoustic responses of both rooms will add up. It is not possible to shorten the reverb of the actual venue, it will always be extended. Therefore, the venue should have a considerably shorter reverberation time than the sampled space otherwise the audible effect is limited.

En-Space applies the unique technology of boundary plane emulation. The room response is not created from free field measurements taken from within the space but from a set of 144 boundary plane responses for 64 positions distributed along the circumference and stage lip of the venue. The sampled responses are taken from boundary measurements at the walls, which is exactly the location from where the En-Space loudspeaker sources will later reproduce them. This generates the sound field of the sampled space with highest accuracy.



For each of the 64 En-Space loudspeaker positions, the library provides individual boundary responses for objects on stage and objects in front of the stage. For the Main system there are individual responses for all 4 zones in order to most accurately reproduce early reflections.

The 64 positions were chosen to easily match the sources of an En-Space setup, however, sampled space and actual venue do not have to have the same size or shape. The DS100 automatically maps the En-Space convolver outputs to the matrix outputs in such a way that the respective boundary responses of the sampled space match each actual loudspeaker position and function.

En-Space uses all available Function groups of the types Sub array, Main system (7), Frontfill (9), Surround (40), SUBs group (7), Outfill, Mono out, and Ceiling (7). The number in brackets indicates the maximum amount of positions per group which will be given individual uncorrelated boundary responses. More positions are possible, thus gradually increasing correlation. Delay speakers do not participate in the En-Space reproduction.

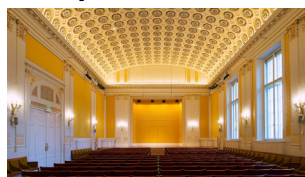
5.1 Space #1: Modern - small



Blaibach Concert Hall

Capacity: 200 seats
Reverberation time: 2.0 s
(T40, 200 Hz - 2 kHz)

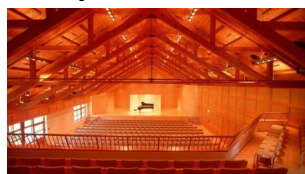
5.2 Space #2: Classic - small



Schubert Saal, Vienna Concert Hall

Capacity: 350 seats
Reverberation time: 1.9 s
(T40, 200 Hz - 2 kHz)

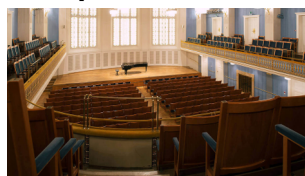
5.3 Space #3: Modern - medium



Angelika-Kauffmann-Saal, Schwarzenberg

Capacity: 600 seats
Reverberation time: 1.7 s
(T40, 200 Hz - 2 kHz)

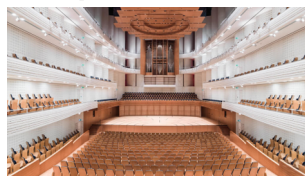
5.4 Space #4: Classic - medium



Mozart Saal, Vienna Concert Hall

Capacity: 700 seats
Reverberation time: 2.1 s
(T40, 200 Hz - 2 kHz)

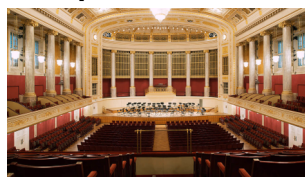
5.5 Space #5: Modern - large



KKL Luzern

Capacity: 1900 seats
Reverberation time: 2.6 s
(T40, 200 Hz - 2 kHz)

5.6 Space #6: Classic - large



Großer Saal, Vienna Concert Hall

Capacity: 1850 seats
Reverberation time: 2.4 s
(T40, 200 Hz - 2 kHz)

5.7 Space #7: Modern - medium 2



Bing Concert Hall, Stanford

Capacity: 850 seats
Reverberation time: 2.2 s
(T40, 200 Hz - 2 kHz)

6 En-Space - Operation with R1

1. Open the project file in R1, select «Tuning» mode and go «Online».
2. In the «Overview» view reload the default snapshot created by ArrayCalc.
3. In the «Devices» view under "«Devices» ⇒ «DS100»" on the «En-Space Room» tab, select the sampled space.
 - ↳ The «En-Space Zones» tab contains level faders and an 8 band EQ for each of the four source zones of the space. It may be useful to create a new Remote view with the relevant controls, such as a List element for the Room selector and Faders for the «En-Space Send» of the input channels.

Any DS100 input in either En-Space or Matrix configuration can be used for En-Space reproduction. The mix to the four zones can be performed in different ways as described below.

6.1 Zone mixing at matrix inputs

On the "«Devices» ⇒ «Matrix inputs» ⇒ «En-Space»" tab, each matrix input provides a control for the En-Space reverb level of the channel. It is supplemented by four more controls for the sends to the zones Left, Center, Right, and Audience.

6.2 Zone mixing at the mixing console

Alternatively, the mix to zones can be performed at the mixing console using for example four AUX sends for each zone routed to four DS100 inputs in Matrix configuration, each is feeding one zone.

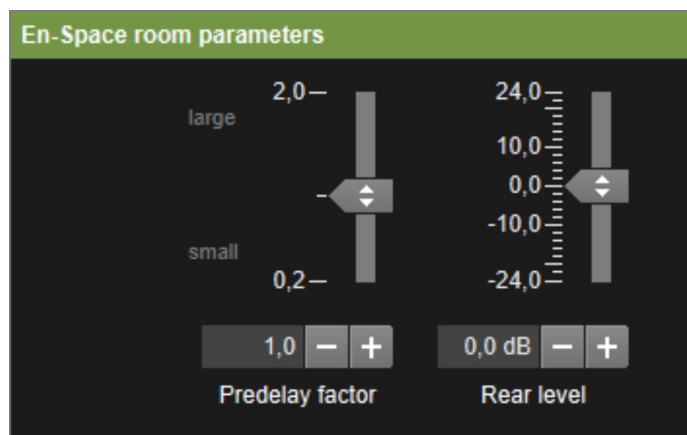
6.3 Zone mixing by En-Space

For all matrix inputs configured for En-Space operation, the zone mixing is performed automatically according to the position of the object.

On the "«Devices» ⇒ «Matrix inputs» ⇒ «En-Space»" tab, only set the overall reverb level for the channel, the four zone levels will be controlled by En-Space.

7 En-Space room parameters

Independent of the En-Space venue selected, its response can be modified to match the characteristics of your Soundscape design. The room parameters can be set on the "«Devices» ⇒ «Room»" tab or using the respective template in your workspace.



7.1 Predelay factor

The «Predelay factor» scales the predelays of all boundary responses of the selected venue. The range extends from 0.2 to 2. The default value of 1 maintains the response of the original measured venue. Larger values delay the onset of the room response, while smaller values shorten this time.

The «Predelay factor» can be used to match the En-Space response to the actual room size. In rooms larger than the sampled venue, it avoids the En-Space reproduction of an object being earlier than the direct sound.

7.2 Rear level

The «Rear level» fader adjusts the En-Space level gradient from the front to the back of the room. The range extends from -24 dB to +24 dB, where positive values gradually increase the reverberation level towards the back.

«Rear level» can be used to adjust the direct to reverberant field ratio along the depth of the room. A main system with very high directivity (line arrays) will cause a smaller level drop over distance than point source speakers and therefore may need a higher En-Space level at the rear.

The «Rear level» fader can also compensate for the higher level drop towards the rear of a large measured venue when reproduced in a considerably smaller room.

7.3 En-Space output faders

If necessary, the En-Space level of individual loudspeaker positions can be modified using the Output faders ("«Devices» ⇒ «En-Space Outputs»") of the respective En-Space output.

The «Rear level» adjustment is added to the «Output level» setting of each En-Space output.

8.1 Manual matrix

The DS100 signal matrix can also be operated manually by the controls on the "«Devices» ⇒ «Devices» ⇒ «DS100»" tabs - or more conveniently by controls in a remote view. The «Matrix crosspoint» control provides an array of level and delay controls for a user defined range of matrix crosspoints.

The menu button on the input and output fields of the matrix control opens the respective input and output processing options. Also with En-Scene and/or En-Space at work, the available DS100 matrix output channels can be used for manual matrix operation.

8.2 Grouping of channels

Matrix input and output channels, just like amplifier channels, can be grouped in R1.

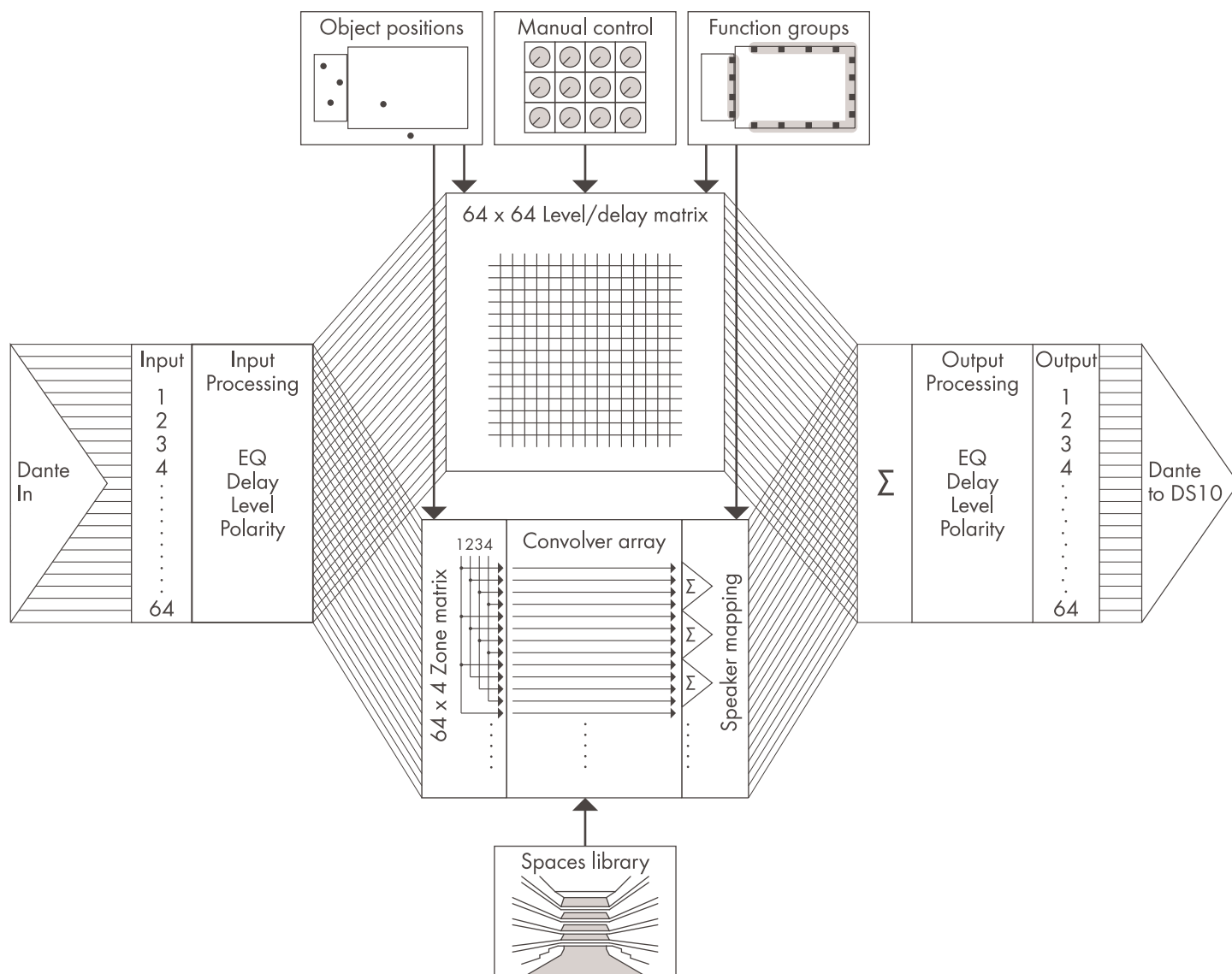
Note: Please note that this does not "link" the channels.

The known controls such as EQ and Faders - also relative - can be placed in a remote view and applied to the group.

8.3 Snapshots

The Snapshot options of R1 also apply to all DS100 control elements. Make sure all parameters to be captured in a snapshot are represented by respective controls in a remote view - for example input or output processing, En-Scene sound object positions, En-Space sends or the room selector.

9 DS100 Block diagram



10 Function groups overview

Mode	En-Scene operation			En-Space operation
	Level	Delay	Object sharing ¹ with	
SUB array	mono, all objects -3 dB	according to Delay mode	/	●
Main system	object positioning	according to Delay mode	Surround	● (7) ²
Frontfill	object positioning	according to Delay mode	Surround	● (9) ²
Surround	object positioning	according to Delay mode	Main, Frontfill	● (40) ²
SUBs group	object positioning	according to Delay mode	/	● (7) ²
Outfill	mono, all objects -3 dB	according to Delay mode	/	●
Delay line	object positioning	according to Delay mode	/	/
Mono out	mono, all objects -3 dB	/	/	●
Ceiling	/	/	/	● (7) ²

¹ If present, these function groups will automatically merge to reproduce sound objects. The level and positioning algorithm will be applied to the combined group.

² Individually processed outputs.

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