

# BRYSTON

## **SP4** Immersive Surround Processor

### Owner's Manual

Firmware Version 3.4r1



## Important Safety Instructions



The lightning flash with arrowhead symbol within an equilateral triangle, is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with dry cloth.
7. Do not block any ventilation openings. Install in accordance with the manufacturer’s instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the apparatus. When a cart is used use caution when moving the cart/apparatus combination to avoid injury from tip-over.
13. Unplug this apparatus during lightning storms or when unused for long periods of time.
14. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.
15. Do not open. NO USER SERVICEABLE PARTS INSIDE



**WARNING: TO REDUCE THE RISK OF FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPARATUS TO RAIN OR MOISTURE. DO NOT EXPOSE THIS EQUIPMENT TO DRIPPING OR SPLASHING AND ENSURE THAT NO OBJECTS FILLED WITH LIQUIDS, SUCH AS VASES, ARE PLACED ON THE EQUIPMENT. TO COMPLETELY DISCONNECT THIS EQUIPMENT FROM THE AC MAINS, DISCONNECT THE POWER SUPPLY CORD PLUG FROM THE AC RECEPTACLE. THE MAINS PLUG OF THE POWER SUPPLY CORD SHALL REMAIN READILY OPERABLE.**

### BRYSTON LIMITED WARRANTY

Bryston analog audio products are warranted to be free from manufacturing defects for twenty (20) years from the original date of manufacture. The warranty includes parts and labour. Bryston digital products and cables are warranted for five years from the original date of manufacture. The warranty includes parts and labour.

Bryston products having motorized moving parts, excluding motorized volume controls, are warranted for three years from the original date of manufacture. The warranty includes parts and labour.

Bryston will remedy the problem by repair or replacement, as we deem necessary, to restore the product to full performance. Bryston will pay return shipping only for the full length of the specific product’s warranty.

In the event of a defect or malfunction, contact Bryston’s repair centers for return authorization. Products must be returned using original packaging material only. Packing material may be purchased from Bryston if necessary. This warranty is considered void if the defect, malfunction or failure of the product or any component part was caused by damage (not resulting from a defect or malfunction) or abuse while in the possession of the customer. Tampering by persons other than factory authorized service personnel or failure to fully comply with Bryston operating instructions voids the warranty. This warranty gives you specific legal rights and you may also have other rights which may vary from province to province and country to country. As of 2006-02-22 Bryston will only warranty Bryston products purchased through authorized Bryston dealers. Bryston products with a date code of 0608 or higher (date code format is “yyww”, where “yy” is the two least significant digits of the year and “ww” is the week of the year) must be accompanied by a copy of the bill-of-sale from a Bryston authorized dealer to qualify for warranty service. The warranty is transferable from the original owner to a subsequent owner as long as a copy of the bill-of-sale from the original authorized Bryston dealer accompanies the re-sale. The copy of the bill of sale to any subsequent owner need ONLY include the Name of the Bryston Authorized Dealer and the Model and Serial number of the Bryston product. The warranty will only be honored in the country of the original purchase unless otherwise pre-authorized by Bryston.

#### BRYSTON SERVICE in CANADA:

Postal address: P.O. BOX 2170, Stn. Main  
PETERBOROUGH, ONTARIO  
CANADA K9J 7Y4

Courier address: 677 NEAL DRIVE  
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CANADA K9J 6X7

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PHONE: 802-334-1201  
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#### BRYSTON SERVICE outside Canada and the USA:

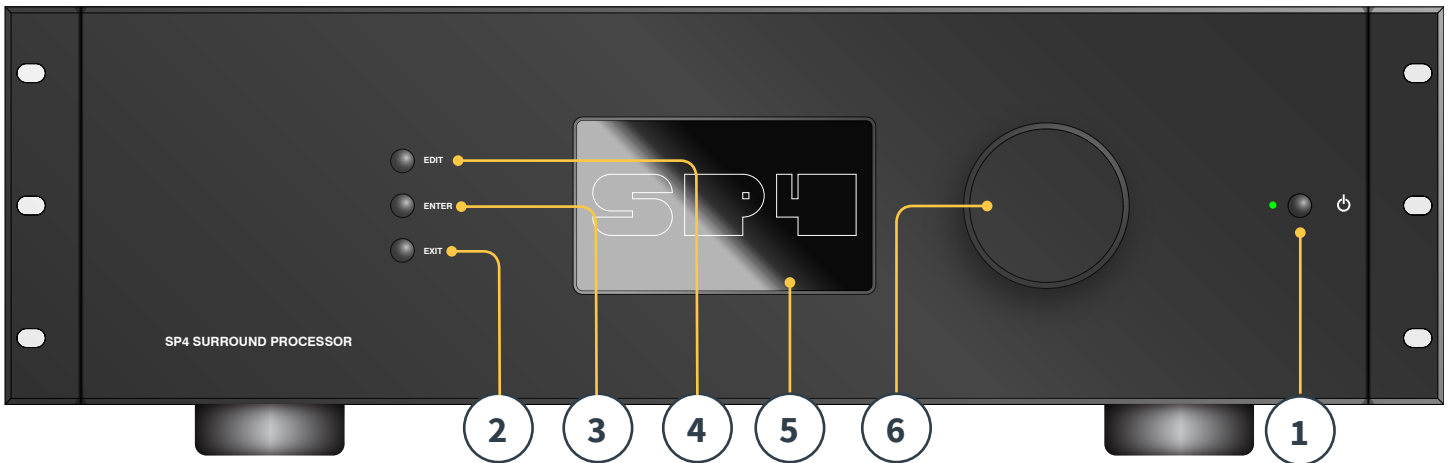
contact your local distributor or

CHECK OUR WEB SITE: [www.bryston.com](http://www.bryston.com)  
E-MAIL BRYSTON DIRECTLY: [cdnser@bryston.com](mailto:cdnser@bryston.com)  
FAX BRYSTON DIRECTLY: 01-705-742-0882  
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## Front Panel

### 1. Power Button

Use this button to toggle the SP4 between ON and STANDBY. Note that the rear panel switch must be on for the unit to operate.

### 2. Exit

When navigating the front panel menu, press Exit to go back.

### 3. Enter

When navigating the front panel menu, press Enter to confirm a selection

### 4. Edit

Press Edit from the home screen to enable state changes in the SP4. Use the Volume combo knob to navigate.

### 5. Display

The front panel display shows various information about the unit. It is not a touch screen. Various parameters can be set according to instructions “Front Panel” on page 27.

### 6. Volume

The default state for the knob is to control volume in the selected theater. Press the knob to mute audio. When in Edit Mode, you can use the knob to navigate between fields.

## Rear Panel

### 7. HDMI

7 HDMI inputs and 2 outputs are available. All HDMI inputs are HDCP 2.2 compatible, but only inputs 5-7 operate at HDMI 2.0 speeds by default. Outputs are mirrored. HDMI OUT 1 is 1.4a compatible. HDMI OUT 2 is HDMI 2.0 4K compatible. See “Specifications” on page 32 for full HDMI specifications.

### 8. Power Inlet / Fuse Socket / Mains Switch

Mains power is applied to the SP4 here. Ensure the fuse installed matches requirements of your locality. The rear panel switch must be ON for the unit to operate.

### 9. Network

The SP4 must be connected to a network for setup. It is recommended to be connected for operation. Speed is 100 Mbps. Use CAT5e or better cable.

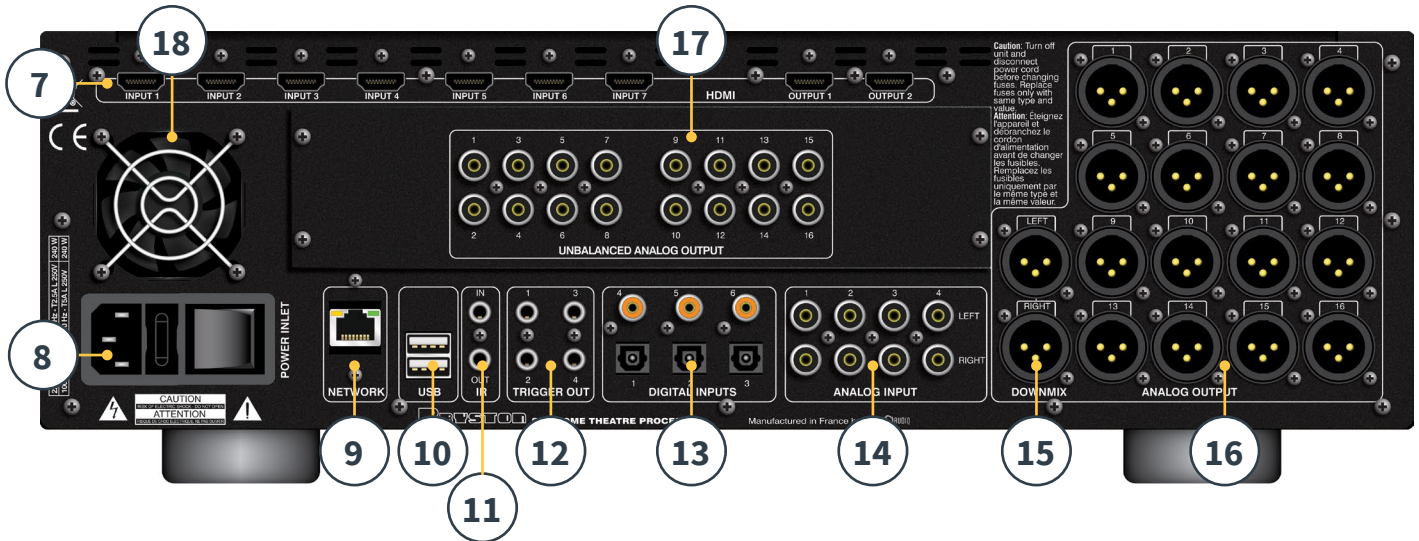
### 10. USB

Two USB ports are provided to which a USB microphone may be optionally connected. Or, the USB ports may be used for service.

### 11. IR

IR input and output are provided via 3.5mm

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jacks for optional control via IR remote.

## 12. Trigger Out

Four separate trigger outputs are provided to control power of certain connected devices. See “Triggers” on page 26 for configuration information.

## 13. Digital Inputs

Three digital coax and 3 TOSLINK optical digital inputs are provided for connection of legacy digital sources.

## 14. Analog Input

Eight RCA inputs are provided and can be used as 4 stereo pairs or 1 7.1 input. When connected as a 7.1 input, the channel assignment is as follows clockwise from top left: LF, CF, LS, LB, RB, RS, SUB, RF.

## 15. Downmix Output

A stereo pair of XLR outputs is provided as a dedicated 2 channel downmix output. These outputs produce a stereo downmix of whatever audio is playing in the selected theater. To configure, see “Parameters” on page 27. Downmix may be enabled for select presets. See “Presets” on page 28.

## 16. Analog Output

Sixteen XLR analog audio outputs are provided

which are fully assignable to theaters or zones. See instructions starting with “Building a Theater - Defining Channels” on page 14. Outputs may also be remapped. See “Output Mapping” on page 19. Pin 2 hot.

## 17. Optional Unbalanced Analog Out

An optional module is available to provide 16 RCA outputs for the purpose of making a clone theater.

## 18. Rear Panel Fan

From time to time, the SP4 may automatically turn on the fan to draw cool air through the SP4 and out the back. Do not obstruct the fan or any airflow vents on the chassis.

## General

### Welcome

Thank you for your purchase of a Bryston SP4 Immersive Surround Processor. The SP4 has been designed to provide state of the art audio performance with immersive surround formats and legacy surround formats alike. Innovative hardware and software make it possible to customize theaters of up to 16 channels. Its modular upgradeable nature means as upgrades become available, your SP4 may remain a current state of the art center for your theater for many years to come.

### Included In The Box

- This Owner's Manual / Installer Guide
- Power cable for your locality
- Rack mount ears (requires T20 Torx screwdriver to mount)

### Features

Bryston SP4 includes the following features:

- 7 Input / 2 Output HDMI switch, 3 TOSLINK and 3 RCA S/PDIF legacy digital inputs plus software configurable analog input (7.1 or 4x Stereo)
- Mandatory network connectivity for control and firmware updates.
- 16 software configurable XLR output + Downmix L/R XLR pair
- 4 programmable trigger outputs
- IR control
- Available control modules for 3rd party automation systems available at <http://support.bryston.com/downloads/SP4>

### Shipping Box and Packing Material

Please keep the original shipping box and all packing material. In the unlikely event you have a problem and must return it for service, you must use the proper packing material as the unit is not insurable by carriers otherwise. Replacement packing materials consisting of a shipping carton with plastic foam inserts is available from Bryston for a small fee.

## Installation

Prepare your installation site by following the steps below: Consult page "Rear Panel" on page 4 for rear panel diagram indicating location of key connections.

1. For non North American models that are delivered with a fuse attached to the AC cord, install the fuse before plugging the unit into mains power.
2. Ensure your electrical circuit has a good ground connection with all audio equipment connected to the same ground node to avoid noise or hum due to a ground loop.
3. Prepare attached equipment such as display or projector, audio amplifiers, speakers, network switch and associated cables.
4. Network should be running a DHCP server to enable the SP4 to obtain an IP address.

### Ventilation

The SP4 is a cool-running line level component. It generates far less heat than amplifiers and many other components. It can be safely placed inside furniture or an equipment rack. However, it should not be tightly enclosed. Some airflow is desired. Note that the rear panel fan needs to be able to circulate air especially when the SP4 is under heavy load.

### Connecting to A/C Power

If necessary, install the included fuse into the fuse socket. Plug the IEC-320 C14 end of the power cord into the SP4, then plug the other end into an approved and grounded A/C receptacle.

### Connecting to Network

Using a CAT5e or better cable, connect the SP4 to your local area network. See "Get Network Access" on page 7 to identify IP address.

### Connect IR Interface (Optional)

Should you choose to use an IR interface, you will need to connect an IR receiver to the IR Input of the SP4.

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## Connect Source Components

Legacy digital sources can be connected to the digital inputs 1-6. Stereo or surround analog sources can be connected to the Analog Inputs section. Analog input configuration is defined at “4. Audio In” on page 12. HDMI sources can be connected as well. Note that though all inputs support HDCP2.2, inputs 1-4 only support HDMI 1.4 speeds by default. Inputs 5-7 support HDMI 2.0 speeds.

## Connect to Display

Connect your displays using HDMI output. Note that outputs are parallel (same content) but HDMI OUT 1 supports up to HDCP 1.4 while HDMI OUT 2 supports HDCP 2.2. Should no picture appear on HDMI OUT 1, troubleshoot EDID conflicts.

## Connect Audio Outputs

If you choose to connect your outputs at this step, take note of which output number is routed to each channel so that you can map them appropriately in a later step. Otherwise, when you setup the theater using the web UI, the default outputs will be noted for you. At that point, you can connect your amplifiers based on the default output channel mapping.

## First Run

Upon first run, you must configure the SP4 according to your specifications using the web based user interface. There is no on-screen display or provision to configure the unit using the front panel.

## Power On

Turn the main switch on the rear panel to the ON position.

The front panel display will show the Bryston logo for a few seconds, then will go blank as the SP4 enters sleep mode. The power LED will show steady red.

Once in sleep mode, press the front panel POWER button. The SP4 will begin the startup sequence.

## Get Network Access

Press and hold the EDIT button for about 3 seconds.

The display will show a list of information including the IP address at the top which was assigned by DHCP. Note this address.

*Note: In case the unit is not in DHCP mode, and you need to restore DHCP mode from the front panel, follow the above steps, then press and hold EDIT for a few seconds more until a message appears asking for confirmation of this action. Confirm by pressing the ENTER button*

Using a web browser on a device (laptop preferred) on the same network, enter this IP address in the address bar of your web browser.

*Note: only one instance of control via web UI can be opened at a time. If a window is already accessing the SP4 web UI, a message will ask you to close one.*

The SP4 home page will be shown.

Selecting Remote Control will give access to the end user remote control functions. No setup parameters can be changed here.

Select Expert Setup to gain access to the setup portion of the web UI.

## Default Passwords

*Note: In case you have forgotten the Expert User or Installer password, it is possible to reset them to the default values by first accessing the Info screen (see “Get Network Access” on page 7). Then press and hold EDIT and EXIT buttons together. Press ENTER to confirm when prompted.*

The Expert Setup area has two levels of access: Expert User and Installer. Expert user gets access to portions of the menu defined by the installer. Installer gets full access to setup. Use this level to perform the configuration.

The default password for full access to the setup menu is **‘installer’**. Enter the password and press connection to enter the setup menu. Default password for Expert User is **‘expert’**.



## Web UI Header Diagram

### 1. Persistent Remote Control Bar

This area provides access to change some settings without having to access the remote control page. Change Source, Preset, Theater, Profiles within each theater, and Surround modes.

### 2. Volume Control

Volume control is provided without having to access the Remote Control page. The + / - buttons adjust volume in 1dB increments. The +/- adjust volume in 3dB increments. Mute cuts all sound. Dim attenuates the volume by the amount specified in “Parameters” on page 27.

### 3. Configuration Section

- **System:** indicates information about the system such as firmware version, any installed licenses, network parameters. System configuration backups and firmware updates are also done here
- **Inputs:** Configure input names, map physical inputs to source components, and make input dependent settings.
- **Main Speakers:** Configure primary theater, child theaters, audio/video and audio only zones. This is where you map analog outputs to physical channels.
- **Settings:** Configure trigger behavior, HDMI, IR, and other system wide parameters.

- **Presets:** Build presets that easily recall combinations of Theaters, downmix zones, EQ profiles, triggers and surround upmix behavior. Presets offer customers the easiest way to place their system into modes for different types of listening.
- **Monitoring:** If the optional Theater Diagnostic Kit is purchased and the StormMonitoring license is installed, this page gives real time and logged statistics on the health and performance of the SP4 which can be accessed via the local network or via remote network access which makes system diagnostic endeavors less speculative and much more concrete.
- **Remote Control:** A copy of the page available to anyone logging into the web UI regardless of their credentials level. The only difference between this page and the one available without logging in is that the Persistent Remote Control Bar remains at the top.
- **Alternate Theater:** If the optional 16 channel RCA Output Card is installed, you will see an Alternate Speakers tab to the right of Main Speakers. Setup for the Alternate Speakers is identical to that of Main Speakers.

### 4. Trigger / Generator / Power / Restart

- **Trigger:** Any triggers configured in Settings (Configuration Section) for Manual Switching appear here giving you easy access to activate or deactivate these triggers with a click. Green indicates that the trigger is in the active state. White indicates that it is not.
- **Generator:** When white, the SP4 built in noise generator is not active. When green, it is active. This is an indicator. The generator cannot be switched on from here.



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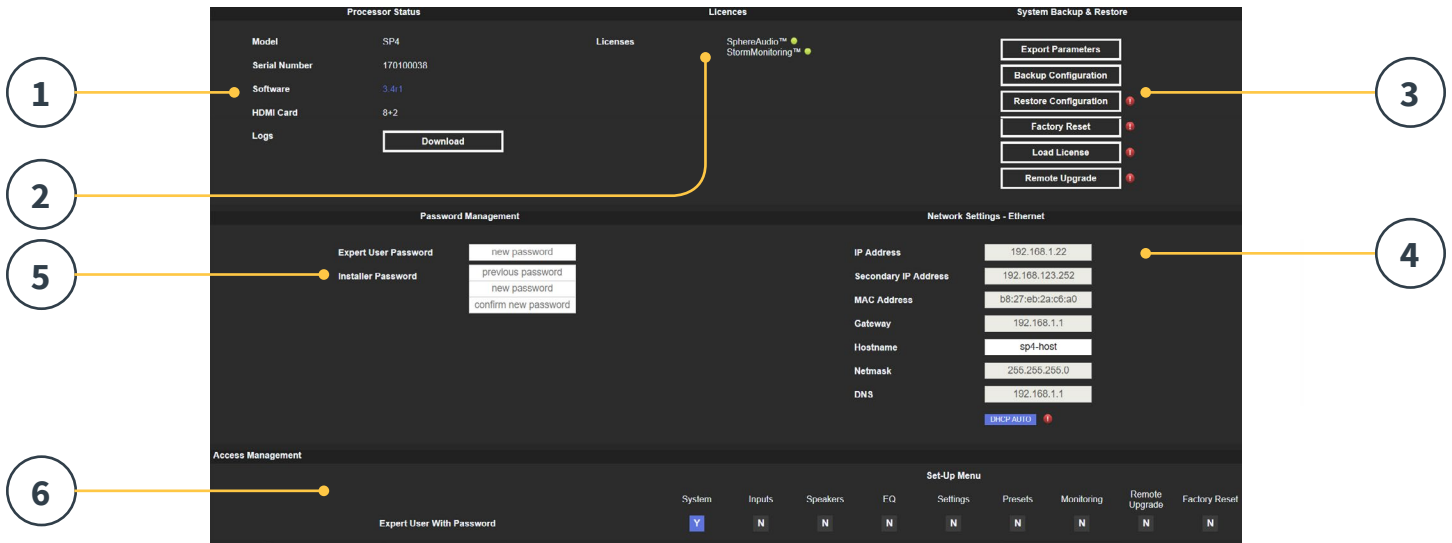
- **Power:** Switch the unit from standby to on status from here. Green indicates that the unit is powered on. White indicates standby.
- **Restart:** Should you need to restart the SP4, you can do so from this switch.

### 5. Log Out

Pressing Log Out will return you to the web UI home page. To access the installer menu or expert user menu, you must log in with the appropriate password again. Otherwise, you only have access to the remote control.

### 6. Help

A unique feature of the SP4 web UI is the comprehensive built in help function. With this switched to ON, every function on the web UI features a  which can be hovered over with a mouse to reveal a description of that specific function. Some functions have a  which indicates important information. These warning indicators are present regardless of whether Help is engaged or not.



## System Settings

### 1. Processor Status

This area indicates the model number, serial number, firmware revision and HDMI card version. You can also download logs which can be sent to us for diagnostic purposes.

### 2. Licenses

Optional software and hardware features are available. This area indicates which of these are currently installed.

### 3. System Backup & Restore

- Export Parameters: Generates a spreadsheet indicating the mapping of the output channels.
- Backup Configuration: Generates a backup file of the entire current configuration of the SP4 making restoring settings easy after replacing a unit or recovering from a system reset event. As a dealer, you are advised to perform this step after completing setup and archive the settings on behalf of your customer.
- Restore Configuration: Permits uploading of the file generated by the step above. This overwrites all current settings with the data contained within the backup file.
- Factory Reset: Resets the SP4 to default configuration but retains current firmware version.
- Load License: Allows loading optional software licenses such as SphereAudio and StormMonitoring.
- Remote Upgrade: Use this tool to update the

firmware of the SP4. New firmware is made available from time to time and can be found at <http://support.bryston.com/downloads/SP4>. Firmware upgrades are never required and should be considered optional unless advised otherwise by Bryston support staff.

### 4. Network Settings

Displays current settings. By default, this is populated by the network DHCP server. DHCP Auto button is blue. To use a static IP address, click DHCP Auto to disable (turns grey) and populate IP Address, Gateway, Netmask, and DNS fields manually. If an SP4 has been set to static IP mode and will no longer connect to the network, see “Get Network Access” on page 7 for instructions on resetting the network settings to default DHCP mode.

### 5. Password Management

The SP4 has 3 levels of access. Remote Control requires no password and no access to settings. Installer has access to all settings. Expert is an intermediate level that has access to settings assigned by Installer. Those settings are defined in the Access Management area at the bottom of this page. The default passwords are:

**Installer:** installer

**Expert User:** expert

If you are a dealer or custom installer, you are advised to change these passwords and document them. Similarly, if you are a client and

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wish to lock other users out of settings, you may wish to change default passwords as well.

If you have forgotten your passwords and have locked yourself out of the SP4, you can reset them back to default by following the procedure “Default Passwords” on page 7.

### 6. Access Management

This area permits a user logged in as installer to assign access to specific setup functions to the Expert User. For example, if the SP4 is installed at property with technical staff, the installer may wish to permit the Expert User to make changes to the inputs for the purposes of installing a new source, but restrict their ability to make changes to speaker EQ, apply firmware updates, etc. Any setup menu marked “Y” in blue is accessible to a user with the Expert User password.

**Note that after making any changes, you must press the SAVE button near the top right of the screen or you will lose your changes.**

ACTIVE	INPUT	VIDEO IN	AUDIO IN	PREFERRED UPMIX	TRIMMER	AV DELAY	TRIGGERS
							Trigger 1 Trigger 2 Trigger 3 Trigger 4
Y	HDMI 1	HDMI-1	HDMI 1	None	0.0 dB	0 ms	N N N N
Y	HDMI 2	HDMI-2	HDMI 2	None	0.0 dB	0 ms	N N N N
Y	HDMI 3	HDMI-3	HDMI 3	None	0.0 dB	0 ms	N N N N
Y	HDMI 4	HDMI-4	HDMI 4	None	0.0 dB	0 ms	N N N N
Y	HDMI 5	HDMI-5	HDMI 5	None	0.0 dB	0 ms	N N N N
Y	HDMI 6	HDMI-6	HDMI 6	None	0.0 dB	0 ms	N N N N
Y	HDMI 7	HDMI-7	HDMI 7	None	0.0 dB	0 ms	N N N N
Y	HDMI 8	HDMI-8	HDMI 8	None	0.0 dB	0 ms	N N N N
N	None	None	None	None			
Y	Optical 1	HDMI-1	Optical 1	None	0.0 dB	0 ms	N N N N
Y	Optical 2	HDMI-1	Optical 2	None	0.0 dB	0 ms	N N N N
Y	Optical 3	HDMI-1	Optical 3	None	0.0 dB	0 ms	N N N N
Y	Coaxial 4	HDMI-1	Coax 4	None	0.0 dB	0 ms	N N N N
Y	Coaxial 5	HDMI-1	Coax 5	None	0.0 dB	0 ms	N N N N
Y	Coaxial 6	HDMI-1	Coax 6	None	0.0 dB	0 ms	N N N N
Y	Stereo 1	HDMI-1	Stereo 1 RCA	None	0.0 dB	0 ms	N N N N

## Input Settings

The SP4 permits the installer to create access to sources in a very intuitive way for the end user. The installer is advised to title inputs thoughtfully and without ambiguity. No longer must an end user remember which physical input is attached to a particular source component. Further, only inputs specifically configured as ACTIVE will be available from the remote control. Finally, multiple inputs can be created from a single source component for the purposes of loading separate settings. For example, you may have an input titled ‘CD Music’ that accesses a Blu-Ray player attached to HDMI 7 that by default downmixes everything to stereo and another input titled ‘Blu-Ray Movie’ that accesses the same source component but upmixes all audio to Dolby Surround.

### 1. Active

Any input with a blue Y is accessible from remote controls. To disable access to an input, click the Y and it will change to an N and gray out the entire row thereby disabling access to this input. You are advised to disable any input with no source component attached.

### 2. Input

This is the name of the input that will appear in remote control applications. By default, the name is the same as the default audio input. You

may type in this box and change the name to something more intuitive. Supports a maximum of 10 characters.

### 3. Video In

For any given input, you can map separate video and audio inputs except that when the audio input is an HDMI input, the video input must be the same HDMI input. None may also be chosen when no video is desired.

### 4. Audio In

For any given input, you can map separate video and audio inputs except that when the audio input is an HDMI input, video must be the same HDMI input. None may also be chosen when no video is desired. Note that the analog input matrix may be selected as a particular stereo pair or as a 7.1 input.

### 5. Preferred Upmix

On a per input level, you may choose to engage a particular upmixer, or leave the option set to none. This setting overrides any preferred upmix defined as part of a preset. So, if a preset is to be used in conjunction with this input, and that preset includes specifying an upmix, leave this setting to None.

### 6. Trimmer

Each input may have the audio attenuated by a

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specific value in an effort to level match source components and yield an expected volume level in the room regardless of source selected. No gain can be applied, only attenuation. The range is -30dB to 0dB with 0.1dB precision. The + and - buttons adjust the value by 0.5dB.

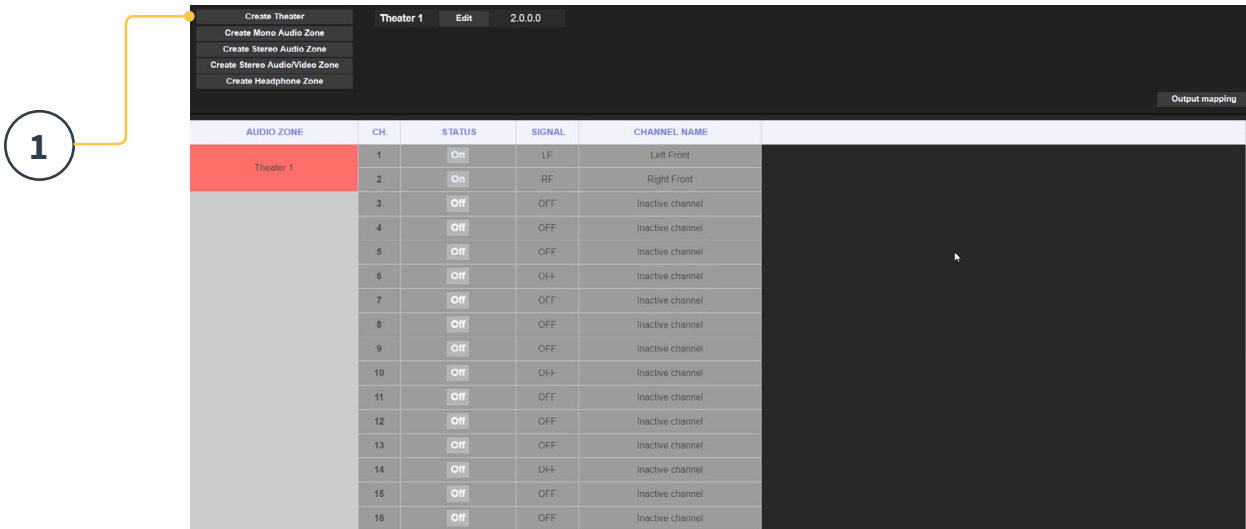
### 7. AV Delay

Each input may have a synchronization delay set between video and audio. This range is 0-100ms in 1ms increments.

### 8. Triggers

The SP4 can trigger connected devices on using the 4 DC trigger output jacks on the back when a specific input is selected. Most commonly, this is used to power on the source component connected to a specific input. To enable this feature, the desired trigger must be set to Auto Switching: Enabled on Input in the Settings menu. See “Triggers” on page 26. To engage a trigger based on input, click the gray N. It will turn into a blue Y when the trigger will be activated upon selection of that input.

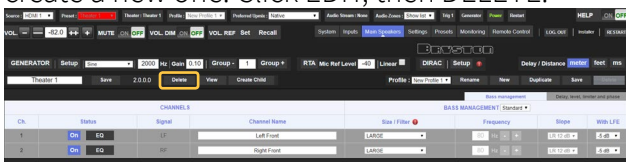
**Note that after making any changes, you must press the SAVE button near the top right of the screen or you will lose your changes.**



## Building a Theater - Defining Channels

To assign analog outputs to particular channels, you must build a theater. A theater may occupy as few as 2 channels or as many as 16. There are over 70 options for theaters. Any channels left over may be assigned to secondary multi-channel theaters, 2 channel A/V zones, audio only zones, mono zones or if SphereAudio is installed, headphone zones. A physical output can only be assigned to one theater or zone.

To assign channel outputs, you must first build a Theater or Zone. Theaters are multi-channel systems. Zones are either 1 or 2 channel audio or audio/video zones. Any theaters or zones created appear to the right and are listed by their names which you assign. By default, the SP4 ships with a 2 channel theater configured. To build your own, delete this theater and create a new one. Click EDIT, then DELETE.

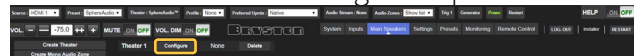


Click OK to confirm. You will be returned to the Main Speakers page.

## 1. Create Theater

Click Create Theater to build your new theater. Theater 1 will appear to the right of the Create

Theater button. Click Configure to proceed.



## 2. Select Speaker Layout

All possible loudspeaker layouts based on available channel count are listed. A shorter list "Recommended by Bryston" is listed by default and contains most commonly used options. Click All to see all possible options.



Definitions are titled by channel count in the following order. Base Layer . LFE . Height Layer . Top Layer. For example, 9.1.0.6 would feature 9 ear level speakers, 1 sub channel, 0 height speakers (common only for Auro3D layouts), and 6 ceiling speakers.

For each definition, you can use the matrix to see how compatible that layout is with each of the 3 codecs and which possible speaker locations are occupied. To reduce ambiguity, you can also click VIEW to see the layout visualized in a room.

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Click Select to choose your desired speaker layout.

### 3. Refine Theater Definition

Once you select your desired speaker layout, you have the option to refine certain settings.



- **Ways per Speaker (LCR):** For the front left, center, and right speakers, you can define multi-way active loudspeakers up to 3 ways per speaker.
- **Surround Layers:** Optionally duplicate surround channels to increase coverage in large rooms to match seating row count.
- **Subwoofers:** Though there is only 1 LFE channel, you can specify the number of channels which will drive discrete subwoofers. Unlike daisy chaining subwoofers, each channel can have its own settings and EQ.
- **Enabled Mode Layers:** When using customized Dolby Atmos up-firing loudspeakers in place of ceiling mounted top layer speakers, choose whether these speakers are mounted on top of the Front or Side loudspeakers.
- **Custom Channel Duplicator:** Check this box and enter the number of duplicates for any channel in the theater.

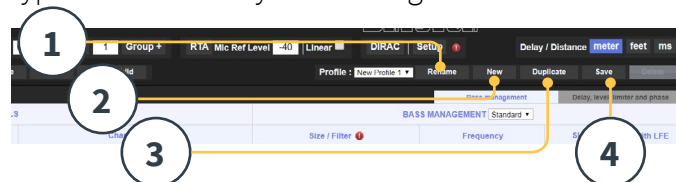
- **Phantom Center:** If no discrete center channel speaker is present, checking this box will remove the center channel from the theater definition.

Any changes made here can be visualized by clicking the PREVIEW button. Once your theater is defined properly, click SAVE to proceed. You will then be directed towards a page where you can make speaker based adjustments.

## Profiles

For each Theater, Sub-Theater, and zone, you can save multiple profiles for different listening preferences. Profiles can be recalled as part of presets “Presets” on page 28. A profile includes the following information: Speaker definition (multi-way, levels, delays), bass management, manual EQ, and Dirac filter design if applied.

Some clients have different EQ profiles based on the type of content they listen to e.g. movies vs. music.



### 1. Rename

By default, one profile is created called New Profile 1. You can rename this to something more descriptive.

### 2. New

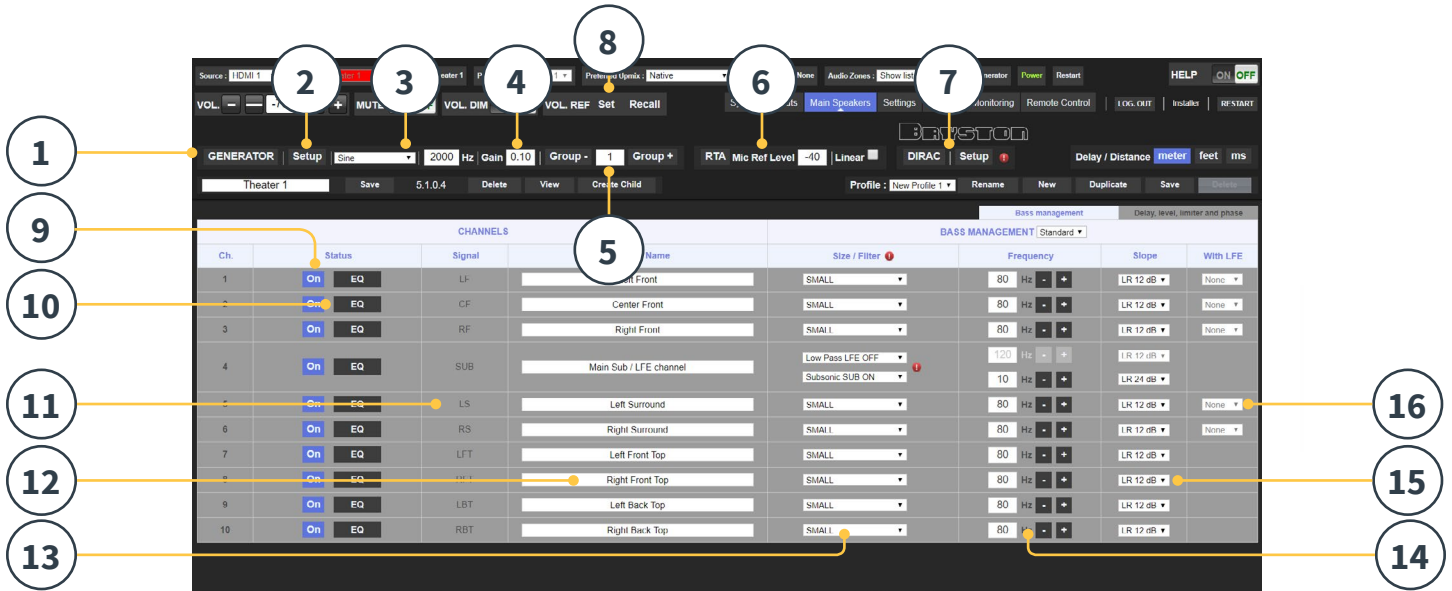
Click New to build a new profile from defaults.

### 3. Duplicate

Build a variation on a saved profile. This is especially useful if you have a profile designed with Dirac Live. Since you cannot edit Dirac reference profiles directly, you can build a duplicate and edit that duplicate.

### 4. Save

After any changes to a profile or creation of a new one, you must SAVE your changes.



## Test Tone Generator

The SP4 includes a highly configurable test tone generator which can be used to help manually calibrate channels.

### 1. Generator

Click this button to turn on the tone generator. It will automatically start with Group 1. The channels outputting sound will be highlighted in green.

### 2. Setup

Unlike traditional generators, the SP4 will not strictly play tones one channel at a time. Click Setup to assign channels to groups. Each group may contain one or more channels. For example, if you have 2-way active loudspeakers, you may wish to group the high frequency and low frequency component of each into one group.

CH	SIGNAL	SPEAKER NAME	GENERATOR GROUP	ENABLED
1	LF	Left Front	1	<input checked="" type="checkbox"/>
2	CF	Center Front	2	<input checked="" type="checkbox"/>
3	RF	Right Front	3	<input checked="" type="checkbox"/>
4	SUB	Main Sub / LFE channel	4	<input checked="" type="checkbox"/>
5	LS	Left Surround	5	<input checked="" type="checkbox"/>
6	RS	Right Surround	6	<input checked="" type="checkbox"/>
7	LFT	Left Front Top	7	<input checked="" type="checkbox"/>
8	RFT	Right Front Top	8	<input checked="" type="checkbox"/>
9	LBT	Left Back Top	9	<input checked="" type="checkbox"/>
10	RBT	Right Back Top	10	<input checked="" type="checkbox"/>

### 3. Noise Selection

Choose the type of noise or tone created by the generator.

- Sine: Generates a sine wave at the frequency specified.
- Pink Noise: Generates full bandwidth pink noise
- Pink Noise 400-4kHz: Generates pink noise band limited to one decade. This is particularly useful when setting relative levels between channels with dramatically different useful bandwidths. Remember SPL meters measure not only sound pressure but also bandwidth.

### 4. Gain

The gain figure can be set so that the noise generator operates at a level at or below that of a normal source playing at 0dBFS. Default is 0.1 (-20dBFS).

### 5. Group

When the noise generator is active, use this function to play the noise through different groups defined in “2. Setup”.

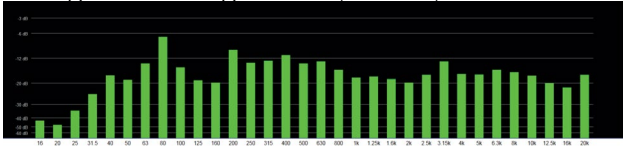
### 6. RTA

When a USB microphone (such as the optional Theater Acoustic Diagnostic Kit) is connected to the SP4, you can use the Real Time Analyzer to visualize the response of loudspeaker groups in the room. Note that the built in RTA is not accurate enough to use for calibration, but is useful for getting a good idea of the



## SP4 Immersive Surround Processor

approximate response of the system. Maximum level of the capture can be set by adjusting Mic Ref Level. Graph vertical scale can be changed from Logarithmic (default) to Linear.



### 7. Dirac

See “Dirac Live” on page 23 for use of optional Dirac Live Calibration Tool.

### 8. Volume Reference

It is good practice when calibrating systems to always work at a reference level such as 85dB C-weighted. Before activating the noise generator, make sure the master volume is at a low level. Set and recall a reference master volume value. Click SET once you have dialed the value you’d like to store. Click RECALL to quickly return to that value.

## Individual Channel Adjustments

Once your theater is defined, each channel can be individually fine tuned. The theater can also be renamed, and a child theater can be created which enables stereo left, right, or mono audio to be routed to existing channel assignments.

### 9. Channel Status

Each channel is enabled by default. If for some reason this channel needs to be disabled, click the ON button. It will turn to OFF and audio will no longer be routed to that channel. Note that audio will not be re-routed to other channels. Channel status is set per Theater / Zone and is not stored as part of a profile.

### 10. EQ

Each channel can have up to 10 channels of parametric EQ configured. See “Channel EQ” on page 20 for detailed EQ options. EQ settings are stored as part of profiles.

### 11. Signal

Indicates which signal is routed to this output. Should you desire to remap signal routing, you can do so with Output Mapping. See “Output Mapping” on page 19 for details.

### 12. Channel Name

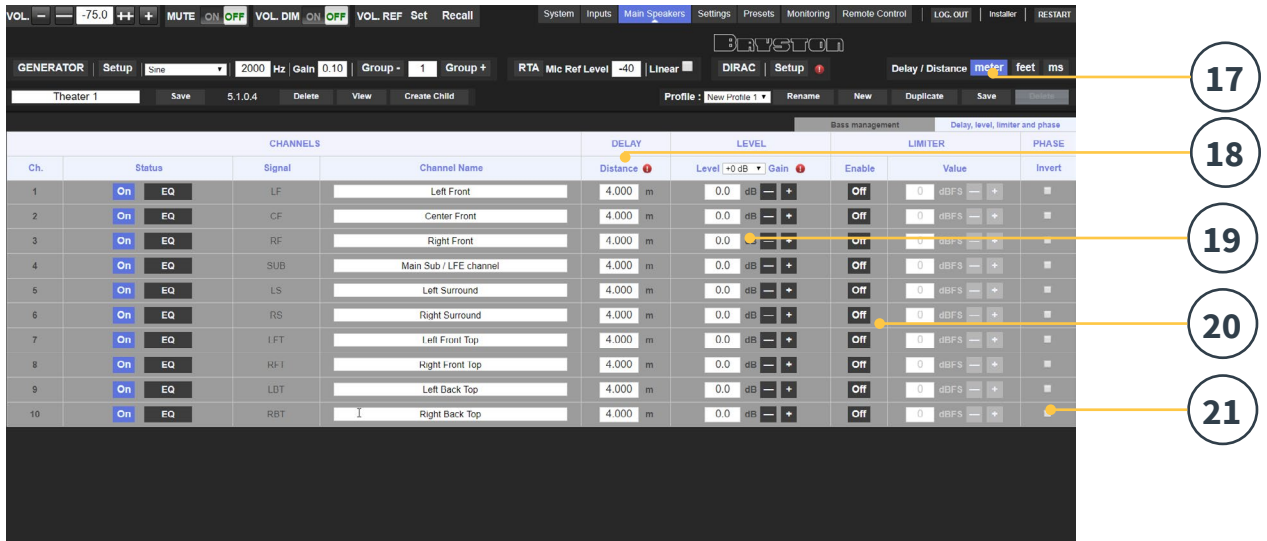
Customizable name to easily identify each channel. By default, these are named for the signal sent to each channel. You may decide to change these to speaker model or another unique identifier. Maximum allowable character count is 25.

### 13. Size / Filter

Identify each channel as either Large, Small, or Large and Sub. When a channel is set to Large, no bass is redirected from this channel to the subwoofer. Use this setting when the loudspeaker has sufficient bandwidth and output capability to reproduce sufficient bass. When a channel is set to Small, bass in this channel is redirected to the subwoofers according to the Frequency and Slope for that channel. Large and Sub is a special case that not only allows that channel to reproduce full bandwidth audio, but also duplicates bass in that channel to the subwoofer(s) according to the Frequency and Slope for that channel.

Subwoofer channels have specific settings. By definition, subwoofers have limited bandwidth and some are more limited than others.

- **Low Pass LFE:** When this is set to ON, the subwoofer channel has a low pass filter applied according to that channel’s Frequency and Slope. This is designed to limit the channel’s ability to reproduce the upper portion of the bass spectrum. This is usually done to prevent the subwoofer from contributing midrange distortion.
- **Subsonic SUB:** When this is set to ON, a high pass filter is applied to the channel which restricts the subwoofer’s ability to reproduce very deep bass according to the frequency and slope defined for that channel. Many subwoofers, especially smaller models do not have the amplifier power or driver



displacement required to accurately reproduce very deep bass. By actively filtering very deep bass away from the subwoofer, it is better able to reproduce bass within its useful bandwidth.

\* Items 14 and 15 pertain to Standard Bass Management Mode in which the crossover point and slope defined apply to both the high pass and low pass sides of the filter equally. For Expert Bass Management, see “Expert Bass Management” on page 19.

## 14. Frequency

When the channel is set to Small or Large and Sub, the Frequency defines the point below which bass in this channel is routed to the subwoofer(s). Note that the frequency is the -3dB point along the slope defined in the next column and is not an absolute cutoff point.

## 15. Slope

The rate at which bass is ‘crossed over’ into the subwoofer when the channel is set to Small or Large and Sub. LR 12dB and LR 24dB are 2nd order and 4th order Linkwitz Riley alignments respectively.

## 16. With LFE

When a channel is set to Large or Large and Sub, this channel can optionally reproduce LFE bass which would normally be the sole responsibility of the subwoofer channels. When set to None,

no LFE will be mixed into this channel. When set to a figure between 0dB and -20dB, LFE bass attenuated by that figure will be mixed into this channel. This feature is useful when the main channels have sufficient bandwidth AND dynamic range to support the subwoofers in creating an appropriate amount of bass sound pressure in the room.

Items 16-21 apply to settings found in the ‘Delay, Level, Limiter, and Phase’ section.

## 17. Delay units

Choose whether to measure channel delays in meters (default), feet, or milliseconds.

## 18. Delay per Channel

Each channel should have distance/delay set between that loudspeaker and the sweetpot. You can define this in meters (default), feet, or ms depending on your setting in 16.

## 19. Level

Set the level of each channel in between -100dB and +12dB in 0.1dB increments. Best practice is to set other channels to a negative figure relative to the loudest channel to avoid clipping when possible. Global gain makeup can be applied to the theater when the relative level of the theater is too low (usually a result of a high degree of correction due to Dirac Live’s mixed phase

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filters). Use global gain makeup judiciously to avoid clipping.

### 20. Limiter

To prevent distortion due to loudspeaker overdriving or amplifier clipping, you may wish to engage a limiter on a channel. When enabled, a compressor will attenuate audio above the threshold set by the Limiter Value for that channel back down to that value. For instance, if the limiter is enabled and set to -3dBFS, any audio that exceeds -3dBFS will be reproduced at -3dBFS. By their nature, limiters are not ideal acoustic solutions, but this feature can prevent subjectively worse sounding distortion, or in extreme cases, damage to loudspeakers or amplifiers. If you find that you are aggressively using the limiter function, you are encouraged to upgrade loudspeakers and/or amplification.

### 21. Phase Invert

Check the box for any channel you in which you wish to invert polarity.

## Expert Bass Management

When it is desirable to fine tune subwoofer integration beyond what is possible in Standard Bass Management Mode, you may select Expert. The flexibility within can achieve greater subwoofer integration, but should only be used by calibrators with sufficient skill otherwise comparably poor results may be inevitable. Compared to Standard mode, Expert includes the following features:

- Additional Size/Filter options
- Ability to separate HPF and LPF frequency and slope per channel
- Ability to mix SUB bass (not just LFE bass) back into channels set to Large, Large and Sub and Large with Sub.

Signal	Channel Name	Size / Filter	Frequency	Slope	With SUB	With LFE
LF	Left Front	LARGE AND SUB	80 Hz	LR 12 dB	None	None
CF	Center Front	SMALL	LFP 60 Hz	LR 12 dB	None	None
RF	Right Front	SMALL	LFP 60 Hz	LR 12 dB	None	None
SUB	Main Sub / LFE channel	Low Pass LFE OFF Subwoofer SUB ON	10 Hz	LR 24 dB		
LS	Left Surround	SMALL	LFP 60 Hz	LR 12 dB	None	None

### 1. Size/Filter

Speakers may be set to one of the following 4 options:

- **Small:** Channel is high pass filtered according to the HPF frequency and slope. Bass is routed to subwoofer channels according to frequency and slope defined by LPF frequency and slope. Small speakers cannot have subwoofer or LFE bass mixed in.
- **Large:** Channel is not band limited. Channel can have subwoofer and/or LFE bass mixed in.
- **Large and Sub:** Channel is not band limited, but a copy of bass for this channel is routed to subwoofer channels as well. Set the frequency below which bass should be sent to the subwoofer and the slope at which the crossover occurs.
- **Large with Sub:** This special case enables you to effectively split a full range loudspeaker into a “small speaker” plus “virtual subwoofer”. The HPF frequency and slope define the characteristic of the “small speaker” portion. LPF frequency and slope define the virtual subwoofer characteristic.

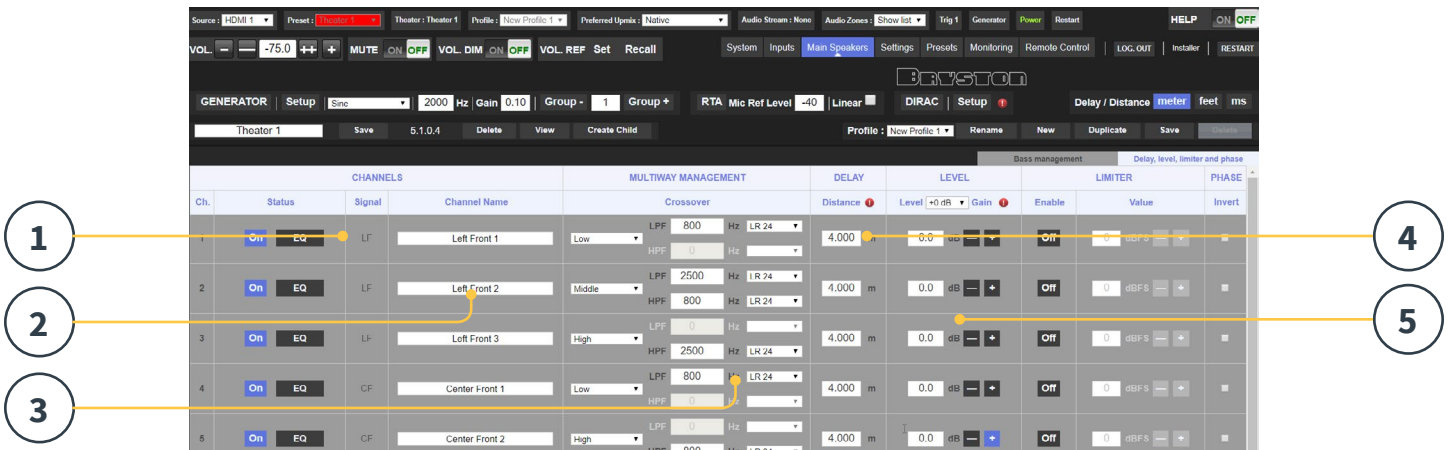
## Output Mapping

Should you wish to map a physical analog output channel to a loudspeaker other than the default assignment, you may do so from the Main Speakers page. Click Output Mapping.



Using the New Output column on the right of the pop-up menu, select a new output channel. If you choose a currently occupied new output channel, that channel will be automatically reassigned. Save.

ZONE/THEATER	SPEAKER NAME	CURRENT OUTPUT	NEW OUTPUT
Theater 1	Left Front	1	1
	Center Front	2	2
	Right Front	3	3
	Main Sub / LFE channel	4	4
	Left Surround	5	5
	Right Surround	6	6
	Left Middle Top	7	7



## Multi-way Loudspeaker Setup

During the initial Theater Definition setup, you have the option of defining the front LCR speakers as multi-way. Doing so will assign 2 or 3 output channels to each speaker instead of 1. In this configuration, more than 1 amplifier will be used per loudspeaker, and the SP4 will perform the crossover function for each loudspeaker.

All settings in the Bass Management section detailed in “Individual Channel Adjustments” on page 17 and “Expert Bass Management” on page 19 also apply and will not be covered again here. This section only describes the differences notable for multi-way loudspeaker configuration.

### 1. Signal

Note that in this example (Left Front is a 3-way active loudspeaker), Each of the first 3 channels receives the same Left Front signal.

### 2. Channel Name

By default, the channel names are named by the signal they receive and proceeded by a sequential number. For clarity, you may wish to rename these according to the signal they reproduce e.g. Left Front High, Left Front Mid, Left Front Low.

### 3. Multi-way Management

Use this section to filter the signal for each section.

- Section: Choose whether each channel reproduces

Full Range, Low Pass Filtered, Middle (band pass), or High Pass Filtered audio. Two-way speakers will not have Middle option.

- Crossover Frequency: When the section is chosen as anything other than Full Range, set the crossover frequency for the Low and High Pass filters for each section.
- Slope: For each filter, select a slope. Options are Butterworth 6dB / oct, Butterworth 12dB / oct, Butterworth 18dB / oct, Linkwitz Riley 12dB / oct, and Linkwitz Riley 24dB oct.

### 4. Delay

Set the delay of each section. For active multi-way loudspeakers, it may be helpful to do this in milliseconds and measure time-of-arrival differences at the crossover point when using LR or BT6 filters to time align each section of a multi-way loudspeaker.

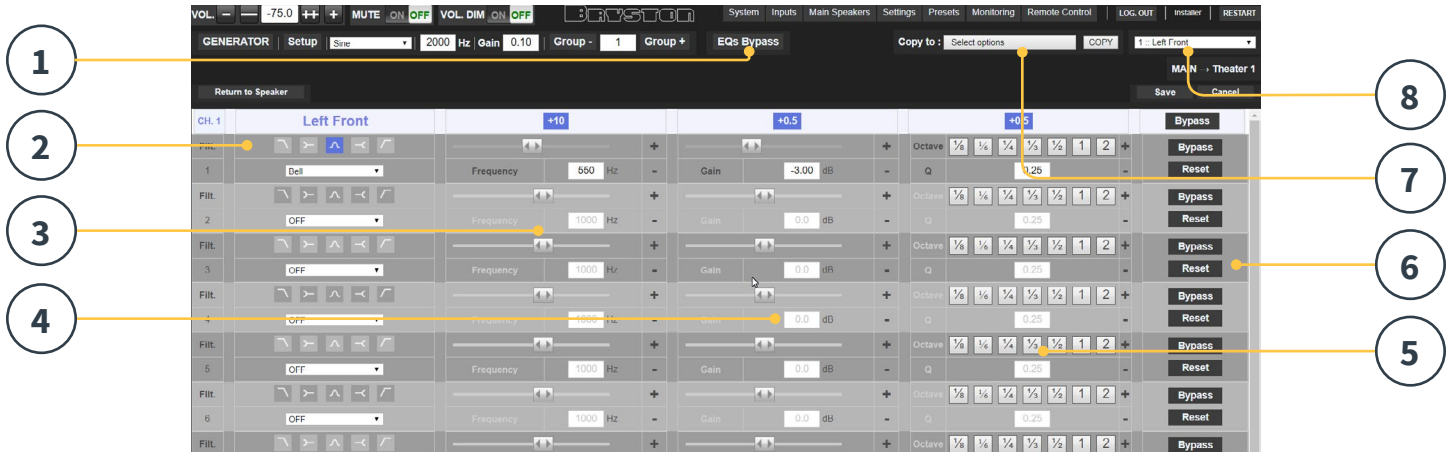
### 5. Level

Active multi-way loudspeakers almost certainly have different sensitivities per module. Set the relative level of each here. When possible, use 0 as the maximum figure and attenuate other channels to match the loudest channel. You can also set global makeup gain for the entire theater as described in “19. Level” on page 18.

## Channel EQ

Each channel can have up to 10 bands of parametric EQ applied manually. To design EQ curves for any channel, click the EQ button under the Status column for that channel. Remember to SAVE often!

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## 1. EQ Bypass

When developing a custom set of EQ per channel, it is sometimes helpful to bypass the entire group of EQ to check your progress against the starting point.

## 2. Filter Shape

Each filter must begin with a variation of one of 5 types.

- Low Pass: Continuously declining output above a cutoff frequency at a defined rate.
- High Pass: Continuously declining output below a cutoff frequency at a defined rate.
- Bell: Band pass or cut filter with a defined center frequency, boost or cut amount, and Q.
- Low Shelf: Boost or cut frequencies below a cutoff frequency by a fixed amount.
- High Shelf: Boost or cut frequencies above a cutoff frequency by a fixed amount.

For LPF, HPF, and Bell filters, choose Butterworth 12dB/oct, Butterworth 12dB/oct inverse, Linkwitz Riley 12dB/oct, Linkwitz Riley 12dB/oct inverse, Butterworth 24dB/oct, or Linkwitz Riley 24dB/oct.

## 3. Frequency

Each filter requires that a center or cutoff frequency be specified. You can enter this number directly in the text box or increment/decrement by the amount chosen in the header row using the +/- buttons to the right. Or, you can use the slider.

## 4. Gain

Bell and shelving filters require that you set the amount of boost or cut. You can enter this number directly in the text box or increment/decrement by the amount chosen in the header row using the +/- buttons to the right. Or, you can use the slider.

## 5. Quality Factor / Bandwidth

Bell filters require that you specify a Q. High Q affects a narrow bandwidth, and low Q affects a wide bandwidth. You can enter this number directly in the text box or increment/decrement by the amount chosen in the header row using the +/- buttons to the right. Or, click a fractional or multiple octave button to automatically calculate Q.

## 6. Bypass / Reset

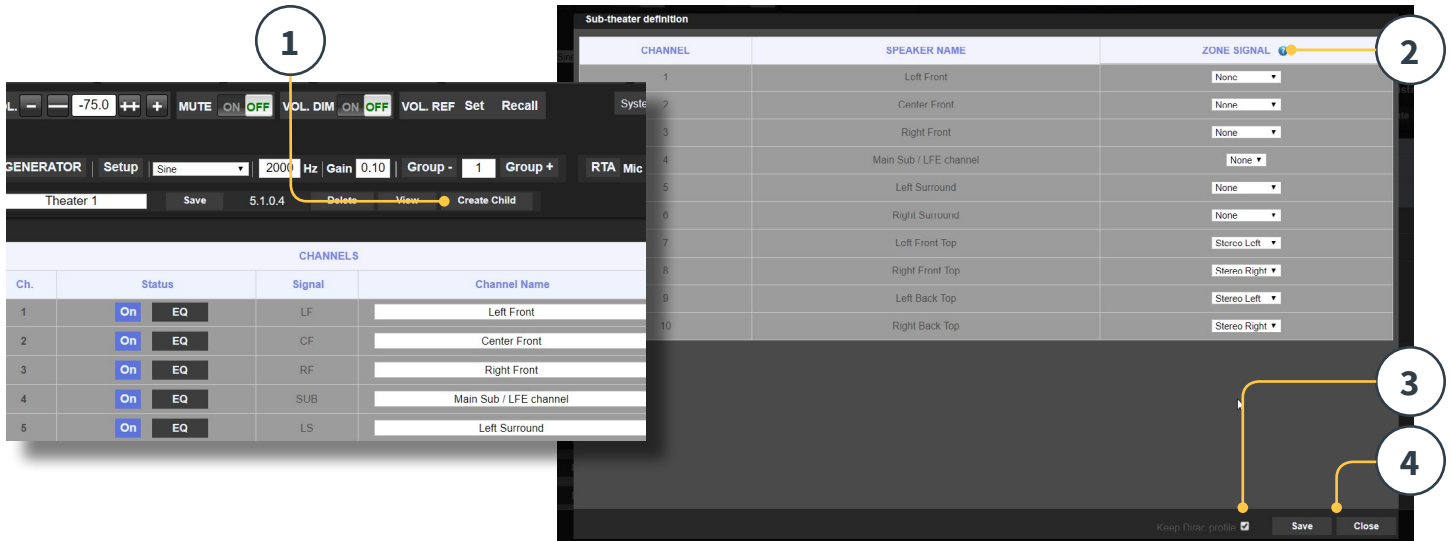
In the course of designing your filter, you may wish to measure or listen to progress compared to the absence of that filter. Click Bypass to temporarily omit that filter from the aggregate curve. Click Reset to reset that filter back to 0.

## 7. Copy to Channel

You may wish to duplicate your filter set to another channel without manually rebuilding it for each identical channel. Select a channel to copy the current filters to and click COPY.

## 8. Channel Select

Select the desired channel to equalize here.



## Child Theater / Sub Theater

You may optionally create alternate speaker definitions in your theater with some restrictions. For example, if you wish to have music playing before the movie plays before everyone is seated and quiet, you might only want that music playing from the overhead speakers so as not to interfere with conversation. In this case, you can define a child theater so that stereo left/right audio is played only through the top speakers (as in the example above).

Child theaters behave just like zones or main theaters in that they can be selected as outputs, programmed into presets and can have multiple profiles.

Note that though multiple Child theaters can be designed per main theater, signal assignment is common to all.

### 1. Create Child

From the Main Speakers page, Edit your theater. Click Create Child. A window will appear with a list of loudspeaker names and their channel ID.

### 2. Zone Signal

For each loudspeaker, select the signal to be played. You may choose Stereo Left, Stereo Right, Mono, or None. Subwoofer channels can play Subwoofer signal or None.

### 3. Keep Dirac Profile

If you have created a Dirac profile for the parent theater, you have the option to retain that calibration for the child theater.

### 4. Save/Close

Save when done, or Close to cancel.

### 5. Bass Management / Delay Level Phase

Child theaters have comparably limited options compared to full theaters. If a child theater includes a subwoofer channel, the full range channels are forced to small. In this case, you can adjust the crossover frequency, slope and subwoofer subsonic filter. If no subwoofer channel is enabled for the child theater, the main channels are forced to large. No Expert Bass Management is available for Child Theaters.

## Zones

Zones are mono or stereo, and with or without video output or can be dedicated to headphone playback when used with an external headphone amplifier like the BHA-1. Stereo Audio/Video and Headphone Zones include provisions for adjusting lip sync. Audio only zones do not. Zones occupy unused channels and can play concurrently with a theater or without one. Note that system wide, only one input may be selected at once. That is, you may not have different content playing to a zone

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than what is going to the main theater. Zones have all the same features of a main theater except that channels are always “large”, they cannot include subwoofer channels, and they are limited to mono or stereo. In order to control a zone, it must be included in the preset that is currently selected in the remote control. See “Presets” on page 28 for more details.

### Dirac Live

Dirac Live is a highly advanced calibration tool which uses sophisticated mixed-phase filters to compensate for loudspeaker and room deficiencies in order to provide optimal acoustic performance of your theater. Though all SP4s are compatible with the Dirac Live Calibration Tool, it is an optional purchase. The software license and calibration kit are usually purchased by the installer, however, they are available for purchase by the end user as well. If you have not purchased the license and/or calibration kit and would like to do so, please speak with your Bryston dealer or with Bryston directly.

All Theaters, zones, and child theaters can be calibrated with Dirac Live. Presuming you have a license and calibration kit, prepare your SP4 for calibration by following the steps below.

#### 1. Define Speakers

For each theater or zone you will calibrate using Dirac Live, ensure that you have correctly defined each speaker’s Size/Filter, Frequency and Slope, multi-way speaker definitions and other Bass Management parameters. (“Individual Channel Adjustments” on page 17)

#### 2. Download and install Dirac Live Calibration Tool Software

You can download a Mac or PC version of the software at <http://support.bryston.com/downloads/SP4>

Even if you own a Dirac Live license for another branded product, it will not work for the SP4. Only the StormAudio/Bryston branded version

of the software available from Bryston is compatible.

Install the software on the laptop you will use to calibrate the SP4. Enter the e-mail you used to license the software and your password. Note that the laptop will need to be connected to the internet to validate your license.

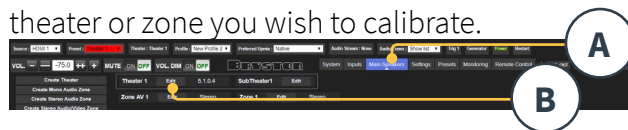
#### 3. Prepare Calibration Hardware

Although we recommend using the kit we provide which includes the UMIK-1 USB microphone, other hardware may be compatible with the Dirac Live Calibration Tool. This guide will only cover our hardware.

Connect the UMIK-1 to your laptop. Note the serial number on the microphone. Navigate to <https://www.minidsp.com/products/acoustic-measurement/umik-1>. Enter the serial number to obtain your unique calibration files.

#### 4. Choose Theater or Zone to Calibrate

From the Main Speakers (A) menu in the SP4 web UI, EDIT (B) the theater or zone you wish to calibrate.

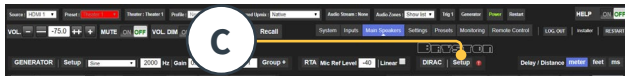


#### 5. Select Base Profile

Select the profile which will serve as the basis for your Dirac Live calibration from the dropdown menu.

#### 6. Setup Dirac Groups

It is recommended that if your theater includes multiple subwoofers, manually correct levels, EQ, and delay for each. Then, group all the subwoofer channels together for the purposes of Dirac Live calibration. Also, manually build any crossover and EQ settings for active loudspeakers. Group separate elements of a single active loudspeaker together e.g. Low, Mid, and High components of the LEFT FRONT should be in a single generator group. Click the SETUP button (C) beside the Dirac button.



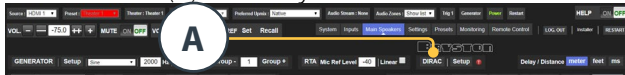
Dirac Live group setup

CH.	SIGNAL	NAME	SPEAKER GROUP
1	LF	Left Front	1
2	CF	Center Front	2
3	RS	Right Front	3
4	SLB	Main Sub / LFE channel	4
5	LS	Left Surround	5
6	RS	Right Surround	6
7	LFT	Left Front Top	7
8	RFT	Right Front Top	8
9	LBT	Left Back Top	9
10	RBT	Right Back Top	10

Channels that should play together during calibration should share a group number (D).

## 7. Initiate Calibration

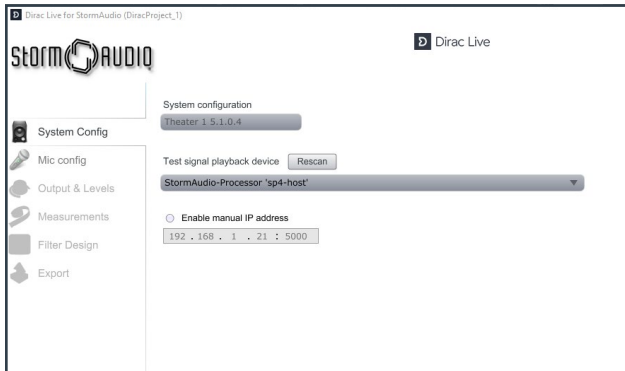
Press DIRAC (A) to ready the SP4 for calibration.



A popup describing the process will be shown in the web UI. Verify that you are calibrating the correct theater or zone based on the correct profile. If not, cancel and return to step 4. Once verified, click Start New Calibration.

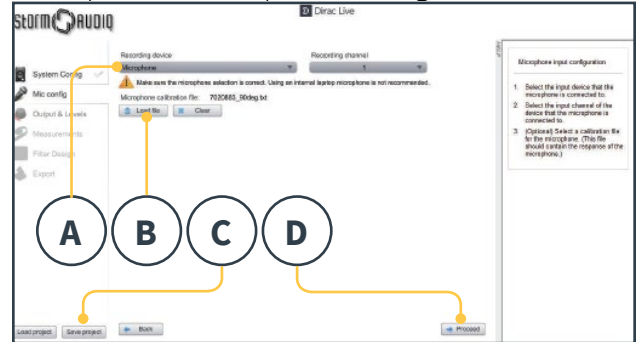
## 8. Return to / Open Dirac Live Calibration Tool Software

Open the DLCT software on your laptop. It will scan the network and automatically find the SP4 ready for calibration. If it does not, manually enter the IP address of the SP4. Click Proceed.



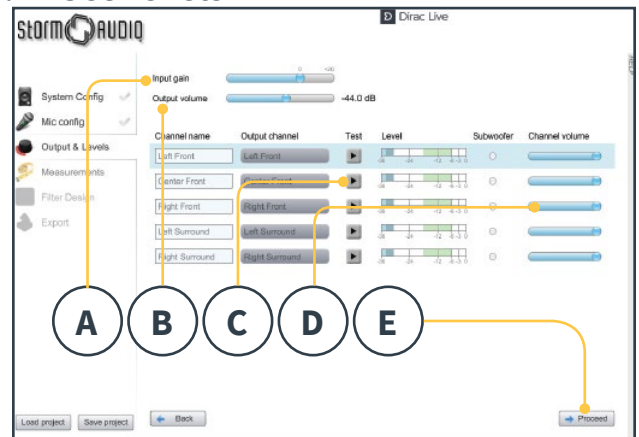
## 9. Configure Microphone

In the Recording Device dropdown menu, choose the UMIK-1 (A). Load the microphone calibration file (B) downloaded in step “3. Prepare Calibration Hardware” on page 23. Of the two files downloaded, the one marked “...90degree.txt“ is preferred when placing the microphone in an upward facing direction.



It is wise to save the project (C) along each step of the calibration in order to make recovery from interruptions easier. Also, measurements can be reused in order to regenerate a new filter design following adjustments to the target curve. Click Proceed.

## 10. Set Levels



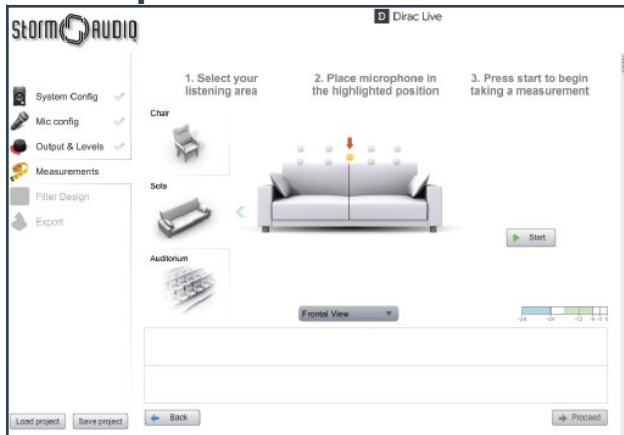
Now that the microphone is connected, ensure that the room is quiet. Adjust the input gain (A) so the background does not exceed -24dB in the meters. Set the output volume (B) to a low level (-40dB for example). Start the test noise by pressing the PLAY button (C) on the first channel and adjust the volume to reach



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-12dB in the channel's meter. For each channel, activate the test noise and correct the channel volume using the corresponding slider (D) so that the meter reads approximately -12dB. Note that all channels are automatically listed and subwoofers are automatically identified. Remember that it is important that multi-way speakers and subwoofers have already been individually aligned and grouped therefore will appear as one loudspeaker. Click Proceed (E).

### 11. Measure Acoustic Response of Sweet Spot



Place the microphone in the exact sweet spot of the room at ear level to begin. It must be in the left-to-right center of the room since it will be used for loudspeaker distance and level calculations. Select the type of listening area you wish to define. Chair is for a single listening position, Sofa is a somewhat wider range of listening positions, and Auditorium is the widest. Start the measurement by pressing the START button. The measurement waveform graphic is updated in real time.

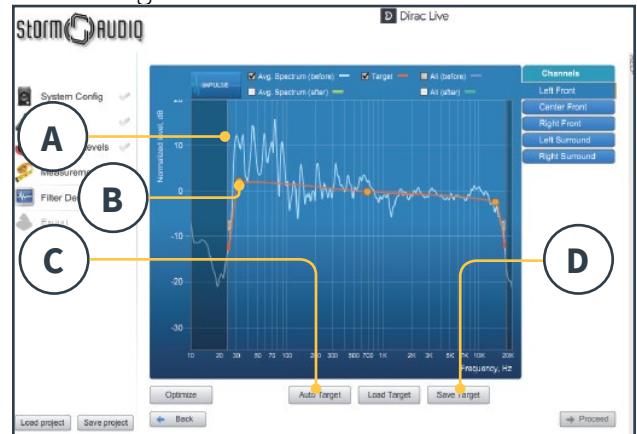
### 12. Measure Acoustic Response of Remaining Positions

Once the first measurement is taken, that position will turn green indicating successful capture. Move the microphone to the next position indicated in the diagram. Use the View Menu to rotate the diagram to clearly identify the next position. Repeat measurements for all

listening positions. With each measurement, the waveform graphic will update. Click Proceed when done with all 9 measurements.

### 13. Target Curve

Once all measurements are complete, you can visualize measurements of each speaker. You can customize the target curve for each speaker by (A) limiting the correction window and (B) dragging anchor points on the target curve to desired locations.



Clicking Auto Target (C) will generate a good target response curve that respects the bandwidth of the speaker and does not try to apply too much gain to areas of low output. Good target curve design is beyond the scope of this document, but there are some key points to remember.

- Do not attempt to boost bass of a loudspeaker below its low frequency limit as this will only lead to high distortion and likely damage
- High quality speakers usually benefit from limiting the correction window to low frequencies.
- Ideal curves usually have a slightly downward slope. A loudspeaker may have a flat amplitude response on axis, but will rarely be flat off axis.
- Aim for identical target curves between channel pairs (such as Front Left and Front Right) to obtain the best spatial imaging.

Save the Target Curve (D) for use in another channel or for other future target use. Repeat for all channels.

## 14. Export Filters to SP4

In this last step, filters created in “Step 13. Target Curve” on page 25 are exported to the SP4 and combined into the new profile selected “Step 5. Select Base Profile” on page



Drag and drop the blue project file into the StormAudio-Processor ‘SP4-host’ slot.

Save the project and click EXIT.

save (D) to continue. For corrections made to a zone, options are not available. Simply click save.

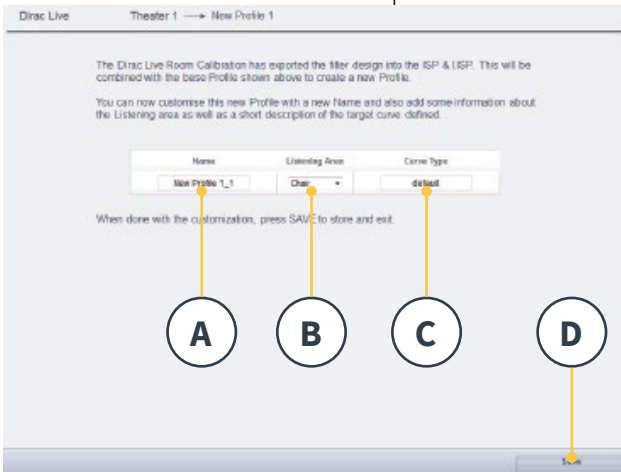
Note that each time you go through the Dirac Live process, the former filter design gets replaced. Each time the calibration is run, a new profile is created with the new Dirac Live correction.

## 16. Return to Speakers Page

Now that you are back at the page where individual speakers can be edited, you will notice the new Dirac reference profile you named in the previous step is selected. New columns created indicate the calculated Dirac Delay and Dirac Level. No changes can be made to this reference profile. Should you wish to make changes, duplicate the profile, make desired changes to the duplicate, save changes to the profile and the theater. See “Profiles” on page 15.

## 15. Return to SP4 web UI

A popup has been updated to confirm that you wish to combine the Dirac Live corrections with the base profile.



For corrections made to a theater, you may change the default name of the new profile (A). Select the Dirac correct listening area that you used to make the Dirac Live corrections (B). You may also change the name of the curve type (C) to indicate the type of target curve you used. Click

## Settings Menu

The SP4 includes a variety of system wide settings that are set in this menu that govern behavior of the unit. Ensure these are set as required for easy operation of the SP4 and any attached devices. These are only accessible to those with Installer level access or Expert User if assigned by the Installer.

## Triggers

The SP4 has 4 independent DC voltage triggers which can be configured to modulate the power/standby status of connected equipment such as projectors, source components, or amplifiers.

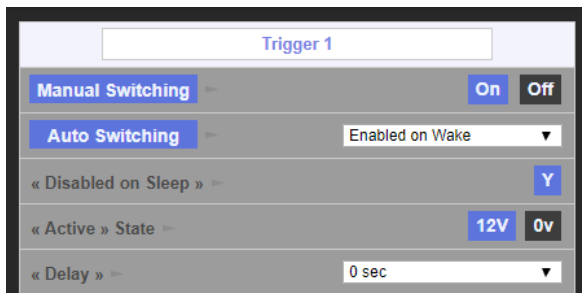
You may keep the default name for each trigger, or rename them to something more descriptive. Each trigger has the following options available:

- **Manual Switching:** Turn on to enable a button on the remote control interfaces that allows a user to toggle the trigger manually.
- **Auto Switching:** Enabled on Wake activates the

## SP4 Immersive Surround Processor

trigger when the SP4 is powered on from standby. It will not automatically deactivate the trigger when the SP4 is placed into standby. Enabled on Input makes the trigger available in the Input Menu. When set to Y for an input, the trigger activates when that input is selected from a remote interface. See “8. Triggers” on page 13. Enabled on Preset makes the trigger available in the Preset menu. When a preset is selected in which a trigger is marked Y, the trigger is activated. Note that Auto Switching trigger behavior will override any Manual Switching behavior.

- **Disabled on Sleep:** Select Y if the trigger should deactivate when the SP4 is placed into standby.
- **Active State:** Select whether the active state for the trigger is 12V or 0V.
- **Delay:** You may wish to set a delay of up to 8 seconds. Usually this is done if you are using triggers to activate amplifiers. If all amplifiers power on at once, the inrush current could trip a circuit breaker. Note that all Bryston amplifiers since the SST series feature SoftStart circuitry which slowly ramps up power into the amplifier. Bryston amplifier triggers may be daisy chained so that only once the preceding amplifier is fully powered does the following amplifier initiate its power up sequence thereby obviating the need for a delay (or multiple triggers) when using modern Bryston amplifiers.



### Parameters

- Downmix zone: define whether the dedicated downmix outputs feed an audio only zone or an audio video zone. When A/V, lipsync adjustment is available in that zone's remote control functions, and that zone's general delay can be set using the setting below.
- Audio Control Range MAX: Set the maximum allowable volume. +6db (default), +3dB, 0dB.
- Volume Dim Level: To quickly attenuate the volume (but not mute it), a user can click Volume Dim. Set the level of attenuation here. Default is -20dB.

### Audio/Video General Delay per AV Zone

Set the global lip sync delay for each theater, A/V, and Headphone zone here. Max value is 250 ms.

### System Setup

Enable fast boot to substantially decrease power on time of the SP4 at the expense of greater standby power consumption.

### Front Panel

Settings that govern behavior of the front panel screen.

- **Active Brightness:** Brightness of the screen when the screen is actively being used.
- **Standby Brightness:** Brightness of the screen when not actively being used.
- **Standby Timeout:** Length of time elapsed between active use of screen and reduction of brightness to standby level.
- **Zoom on Changes:** When on, changes made via remote control (input, volume, etc.) will temporarily be shown in a large type so these changes can easily be read from across the room.

### IR Remote Control Function Assignment

Expand Inputs and/or presets to assign up to 6 inputs and 5 presets to discrete buttons on an IR remote control. Note that many “universal” remotes also have the ability to cycle through all available inputs or presets so even if you have more than 6 or 5 respectively setup, they can still be accessed via IR. Remember that the SP4 has no front panel IR receiver, so any IR commands need to be sent to a module connected to the IR input on the back panel.



## Presets

Presets provide the installer with a way to group specific settings together into a scene which can be easily recalled by the end user from a remote control interface. By using presets, the installer can make use of the SP4 - a highly complex and capable theater controller - extremely simple and enjoyable to operate.

Each preset includes the following settings:

### 1. Preset Name

Title the preset according to the usage case. For instance, if the entire family gathers together to watch movies, Movie Night. Max of 12 characters.

### 2. Active

When Y, the preset shows up in the list of selectable presets on the remote control. When N, the preset information is retained, but not available to select from the remote control.

### 3. Theater

The preset must include which theater to play. The list includes Theaters, Child Theaters, and if the optional SphereAudio license is installed, SphereAudio. It does not include zones.

### 4. Profile

Each theater can have multiple profiles to choose from. Select the profile which will be loaded by default when the preset is chosen.

### 5. Dirac Room / Dirac Curve

If the theater is calibrated with Dirac Live, the listening area and curve description you entered

in “15. Return to SP4 web UI” on page 26 will be indicated.

### 6. Audio Zone

You may choose to route audio to 0 or more zones as well. When zones are checked, they are accessible and controllable from the remote control when this preset is selected.

### 7. Triggers

When triggers are set to Auto Switching: On Preset as described in “Triggers” on page 26, they can be assigned to presets here.

### 8. Upmix

Though the upmixing behavior is accessible from the remote control at all times, you may set the default upmix for the preset here.

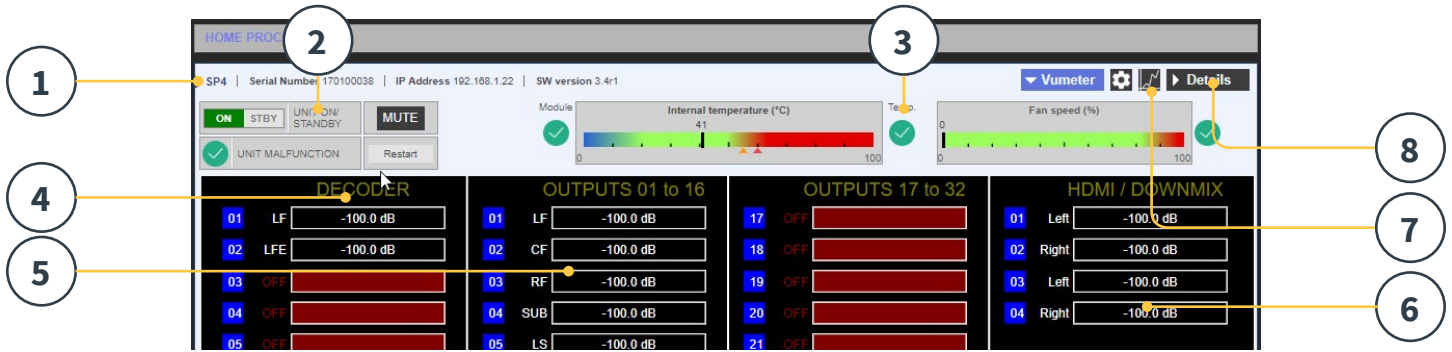
### 9. Delete / Create

Delete any unused presets by clicking Delete in the correct row. Create a new preset by clicking Create.

### 10. Save

Any changes to presets must be saved.

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## Monitoring

If you have purchased the Theater Acoustic Diagnostic Kit and have installed the monitoring license that comes with it, you have access to the Monitoring page which provides detailed information about the operation of the SP4.

### 1. Product Information

Model, serial number, IP address and firmware version information are listed.

### 2. Basic Status

Indicator and control over On/Standby, Mute, and system restart as well as malfunction indicator.

### 3. Temperature / Fan Speed

Two indicators show the current temperature (black line) and rear fan speed. Orange markers indicate current settings for system warning and critical high temperature. These thresholds can be changed in Monitoring settings by clicking the gear icon. Default is 55c and 60c.

To view items 4-6, click the VU Meter button to expand the page.

### 4. Decoder

Visualize the realtime level of audio channels being received by the decoder. For example, if 2 channel PCM is being received, you will see activity on LF and RF.

### 5. Outputs

Visualize real time audio output of each output channel on the rear panel. For instance, if 5.1 audio is being received and the current upmix

is Native, you will see activity on LF, CF, RF, SUB, LS and RS channels. Useful for verifying if audio should be present on an output.

### 6. HDMI/DOWNMIX

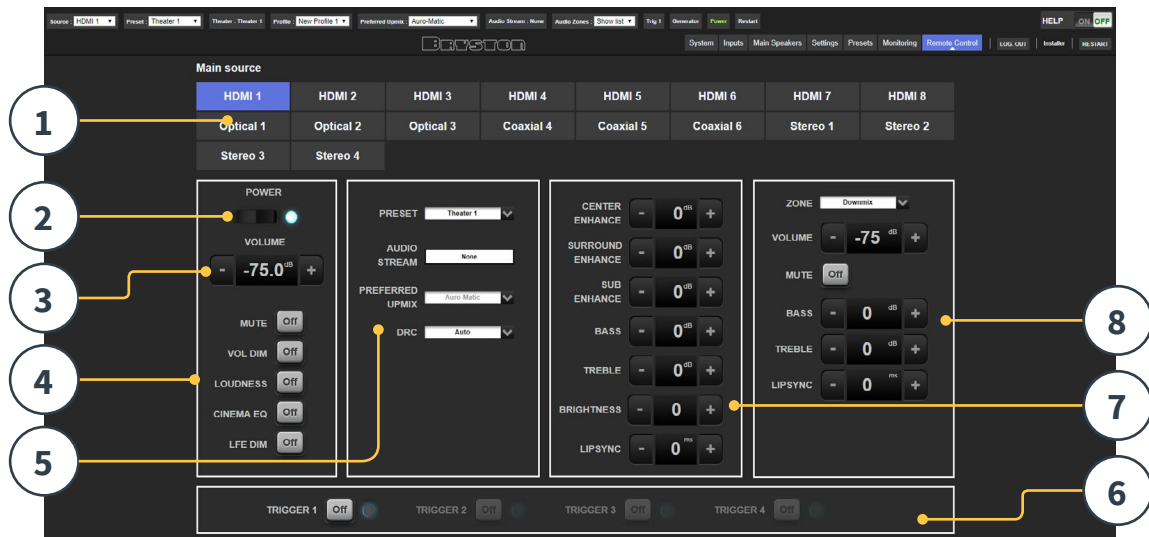
Visualize audio output on the HDMI outputs and XLR downmix outputs.

### 7. Logging

Logging is a useful feature to help identify strange behavior with potential problems caused by heat. Click the graph button to show a line chart of either temperature or fan speed over time. Use the options in the popup to choose timeframe, zoom or move around the plot or export the image.

### 8. Details

Click to expand a window showing detailed information about audio and video coming into the player including format, resolution, color space, copy protection and more. Important information about the video transmission is also detailed. Compare this information against the compatibilities of connected hardware to diagnose errors in picture or sound. Further, it shows real time health of various power supplies in the unit which power specific modules. This can be a useful tool to diagnose features that are malfunctioning.



## Web UI Remote Control

Using any modern device with a web browser, one can access the remote control. When not logged in as an expert user or installer, the remote is accessible as well, but the header (above Main Source) is not visible. The web UI remote control is best used with a computer or tablet. It can be used with a mobile phone, but items do not properly fit the screen. iPad users can also download the iPad app from the app store.

### 1. Input Select

Any inputs enabled on the Inputs setup page will appear here titled according to your setup. See “Input Settings” on page 12. The currently selected input will be highlighted in blue. Tap any input to select it.

### 2. Power

Toggle the standby/ON status by pressing this button.

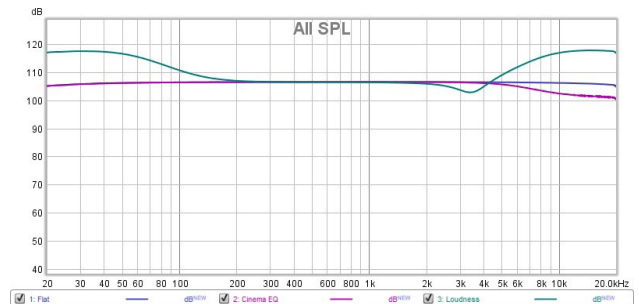
### 3. Main Volume

Adjust the volume in the currently selected theater by pressing the +/- buttons. One press is a 1dB increment.

### 4. Mute / Dim / Loudness / CEQ / LFE Dim

This section contains easy access to select features.

- Mute: Cuts sound to the currently selected theater.
- Vol Dim: Immediately attenuates volume by the amount specified in “Parameters” on page 27. Default is -20dB.



- Loudness: Boosts bass and treble to sound more impactful when listening at lower levels (green curve)
- Cinema EQ: Compensates for mixes that sound too bright in smaller rooms by slightly attenuating audio above approximately 5 kHz (pink curve).
- LFE Dim: In some cases, movies encoded with Dolby may have bass that appears to be too loud. Use LFE Dim to attenuate the LFE channel by -10dB.

### 5. Preset & Audio Decoder Options

- Use the Preset dropdown menu to select the desired preset. Remember that Preset includes activating a specific theater, so if your SP4 includes multiple theaters, you should have presets available for each. See “Presets” on page 28.
- Audio Stream: Indicates real time information about the incoming audio of the selected source.
- Preferred Upmix: Native plays audio back in the recorded format and/or channel count according to

## SP4 Immersive Surround Processor

the source material. Stereo Downmix will downmix surround material to 2 channel played through front left and right (and sub if loudspeakers are configured as Small or Large and Sub) loudspeakers only.

- Dolby Surround, DTS Neural:X and Auro-Matic will force any legacy surround audio into one of these 3 formats. Immersive source audio will be rendered natively and this selection will be grayed out.
- DRC: Dynamic range control for Dolby and DTS streams. On will reduce the range of volume levels on the soundtrack by compressing the loudest sounds. Auto will engage DRC when directed to by the soundtrack.

### 6. Triggers

Any triggers configured for Manual Switching (see “Triggers” on page 26) will have a button available here. Clicking one of these buttons will toggle the trigger and therefore the connected device.

### 7. Temporary Audio Adjustments

Even though you may have meticulously calibrated the theater in Main Speakers settings, some material may sound best with slight adjustments. Adjustments here are temporary and reset to 0 with each change of Preset.

- Center Enhance: Adjust the level of the center channel between -6 and +6dB in 1dB increments.
- Surround Enhance: Adjust the level of the surround channels between -6 and +6dB in 1dB increments.
- Sub Enhance: Adjust the level of the subwoofer channels between -6 and +6dB in 1dB increments.
- Bass: Tone control to adjust the bass level in the entire theater using both the subwoofer and main channels between -6 and +6dB in 1dB increments.
- Treble: Tone control to adjust the treble level in the entire theater between -6 and +6dB in 1dB increments.
- Brightness: Tilt the tonal balance of the presentation towards darker timbre (negative figures) or brighter timbre (positive figures).
- Lipsync: Temporarily adjust lip sync delay to accommodate some sources. Note that this is also reset every time a new input is selected, so if you find yourself regularly setting this to the same figure,

adjust the delay either per source (“7. AV Delay” on page 13) or for the entire theater (“Audio/Video General Delay per AV Zone” on page 27).

### 8. Zone Control

Within the configuration for each preset, you may select auxiliary zones which may be enabled. If zones are enabled for the currently selected preset, you may choose them from the dropdown menu and individually adjust volume, bass, treble, mute for each. A/V and Headphone zones also include a temporary lipsync adjustment.

Note that at this time, zones will listen to the same source as the main theater currently selected.

### iPad App

Apple iPad users can download the app called SP4 Remote and control their SP4 using features identical to those found in the web UI remote control. Once the app is downloaded, enter the IP address of the player in the setup screen and press Connect.



Touch one of the 5 icons at the bottom of the screen to access features found in the web UI remote.

## Specifications

### Audio Specifications

Audio Formats:	Dolby Atmos DTS:X Auro3D + Legacy formats
Max Input Channels	16
Max Output Channels	16 XLR + Optional 16 Channel RCA Dual-Theater
Max Input Sample Rate	192 kHz
Bass Management Ch.	Unlimited
Multi-way speaker XO	6, 12, 18, 24 dB/Octave
Equalization	10 band PEQ per channel

### HDMI Specifications

Inputs / Outputs	7 / 2
Input Specs	3 ea. HDCP 2.2 / HDMI 2.0 4 ea. HDCP 2.2 / HDMI 1.4
Output Specs	1 ea. HDCP 2.2 / HDMI 2.0 1 ea. HDCP 2.2 / HDMI 1.4 (mirrored outputs)
Max Resolution	4K 60fps 4:4:4 8bpc
HDR	HDR10 & HLG
Deep Color Support	12bpc

### Control

Control Modules Available:	Crestron Control 4 RTI Savant
IR	Rear panel I/O
DC Trigger	4 ea. Software assignable to inputs, presets, on/standby or manual operation
Applications	WebUI: Setup & remote control iOS App: Remote control
Network	100 Mbps Ethernet

### Options

Headphone	SphereAudio surround virtualization
Calibration	<ul style="list-style-type: none"> <li>Monitoring and diagnostic USB Mic Kit</li> <li>Dirac Live</li> </ul>
Rack Mounting	Rack ears included
RCA Output	Extra 16 channel RCA output module

### Weight and Dimensions

L x W x H

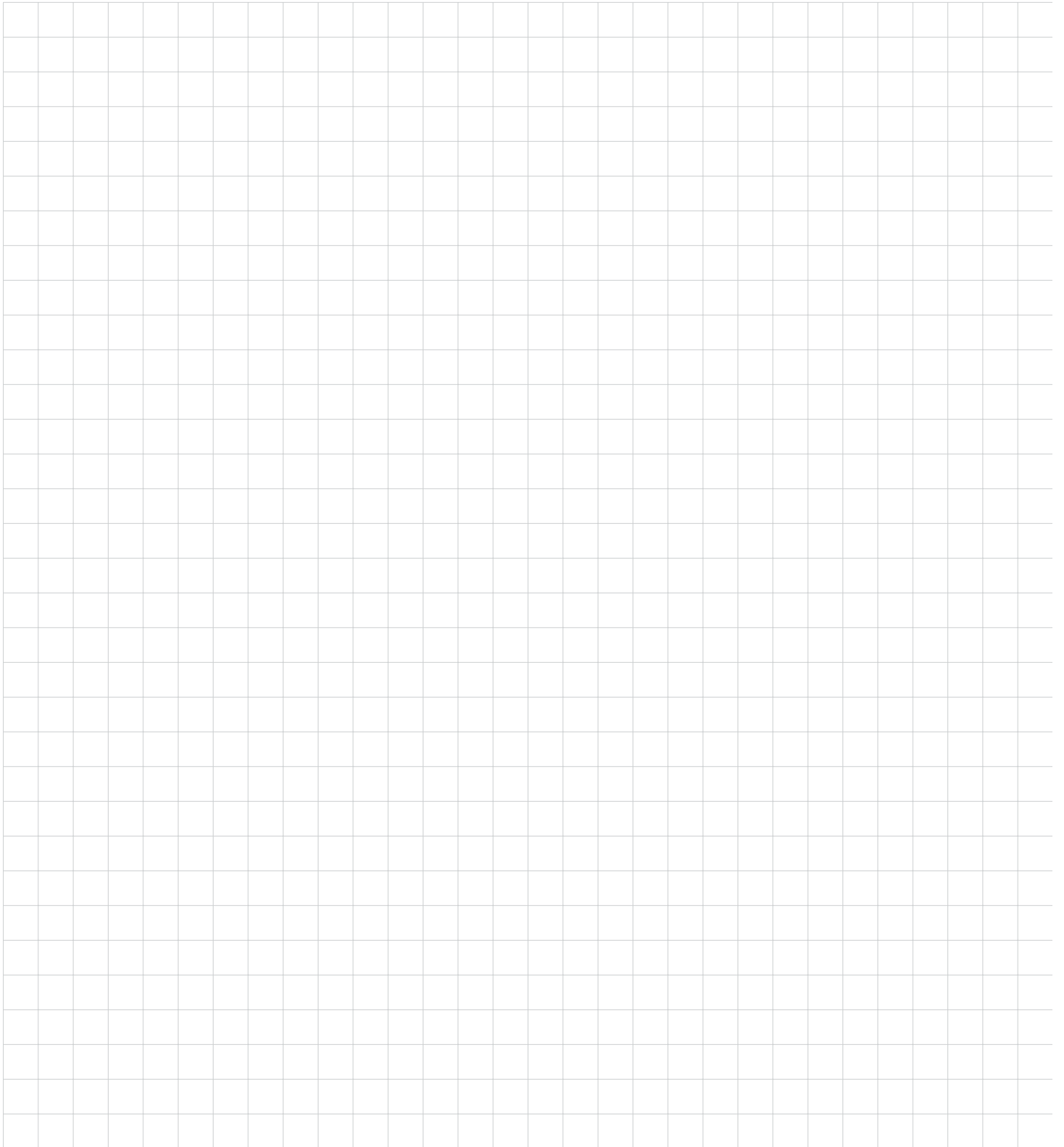
Weight



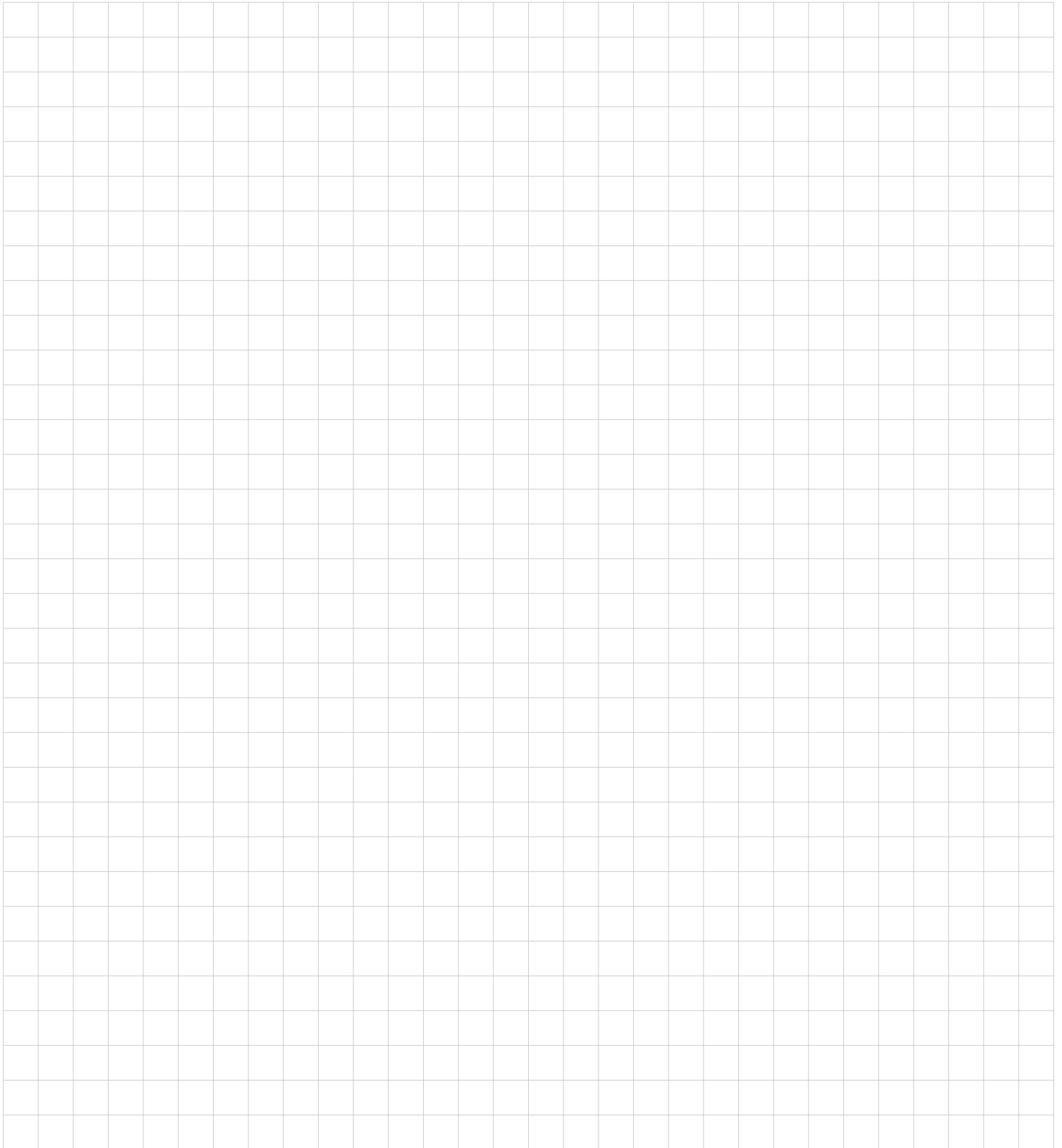
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## SP4 Immersive Surround Processor

## Installation Notes

A large grid of graph paper, consisting of 20 columns and 30 rows of small squares, intended for taking installation notes.

## SP4 Immersive Surround Processor



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