Dolby® DP568 Professional Reference Decoder Manual

Issue 3 Part Number 9110770

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Part Number 9110770
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S11/24010/24985

Regulatory Notices

FCC

NOTE: This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with this instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense.

Canada

This Class A digital apparatus complies with Canadian ICES-003.

EU/EMC

This is a class A product. In a domestic environment this product may cause radio interference in which case the user may be required to take adequate measures.

Important Safety Instructions

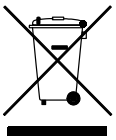
1. CAUTION: Troubleshooting must be performed by a trained technician. To reduce the risk of electric shock, do not attempt to service this equipment unless you are qualified to do so.
2. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding-type plug has two blades and a third grounding prong. The wide blade or the third prong is provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
3. This apparatus must be earthed (grounded) by connecting to a correctly wired and earthed power outlet.
4. Ensure that your mains supply is in the correct range for the input power requirement of the unit.
5. In order to reduce the risk of electrical shock, the power cord must be disconnected when the power supply assembly is removed.
6. This equipment is intended to mount in a suitably ventilated 19" rack; ensure that any ventilation slots in the unit are not blocked or covered.
7. CAUTION: This equipment contains a lithium battery. Danger of explosion if the battery is incorrectly replaced. Replace only with the same or equivalent type. Do not disassemble, crush, puncture, short external contacts, or dispose of in fire or water. Dispose of the used battery in accordance with local law.
8. The mains power disconnect device for this unit is the IEC320 C13 plug-in mains cord rather than a power switch. The mains cord must remain readily accessible for disconnecting mains power.

9. To avoid exposure to dangerous voltages and to avoid damage to the unit, do not connect the rear panel Ethernet port to telephone circuits.
10. As the colours of the cores in the mains lead may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:
    - The green and yellow core must be connected to the terminal in the plug identified by the letter E, or by the earth symbol ⏚, or coloured green, or green and yellow.
    - The blue core must be connected to the terminal marked with the letter N or coloured black.
    - The brown core must be connected to the terminal marked with the letter L or coloured red.
11. This apparatus must be earthed.

CAUTION – Danger of explosion if battery is incorrectly replaced. Replace only with the same or equivalent type. Dispose of used batteries according to local law.

WEEE

PRODUCT END-OF-LIFE INFORMATION



This product was designed and built by Dolby Laboratories to provide many years of service, and is backed by our commitment to provide high-quality support. When it eventually reaches the end of its serviceable life, it should be disposed of in accordance with local or national legislation.

For current information, please visit our website at: www.dolby.com/environment.

This symbol that appears on the unit rear panel 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.

This symbol is intended to alert the user to the presence of important safety operating and maintenance instructions.

IMPORTANT SAFETY NOTICE

This unit complies with safety standard EN60950-1 as appropriate. The unit shall not be exposed to dripping or splashing and no objects filled with liquids, such as coffee cups, shall be placed on the equipment. To ensure safe operation and to guard against potential shock hazard or risk of fire, the following **must** be observed:

GB

- Ensure that your mains supply is in the correct range for the input power requirement of the unit.
- The unit **must be earthed** by connecting to a correctly wired and **earthed** power outlet.
- The **power cord** supplied with this unit must be wired as follows:

Live—Brown Neutral—Blue Earth—Green/Yellow

IMPORTANT – NOTE DE SECURITE

Ce materiel est conforme à la norme EN60950-1. Ne pas exposer cet appareil aux éclaboussures ou aux gouttes de liquide. Ne pas poser d'objets remplis de liquide, tels que des tasses de café, sur l'appareil. Pour vous assurer d'un fonctionnement sans danger et de prévenir tout choc électrique ou tout risque d'incendie, veillez à observer les recommandations suivantes.

F

- Le selecteur de tension doit être placé sur la valeur correspondante à votre alimentation réseau.
- Le materiel doit être correctement relié à la terre.
- Le cordon secteur livré avec le materiel doit être cablé de la manière suivante:

Phase—Brun Neutre—Bleu Terre—Vert/Jaune

WICHTIGER SICHERHEITSHINWEIS

Dieses Gerät entspricht der Sicherheitsnorm EN60950-1. Das Gerät darf nicht mit Flüssigkeiten (Spritzwasser usw.) in Berührung kommen; stellen Sie keine Gefäße, z.B. Kaffeetassen, auf das Gerät. Für das sichere Funktionieren des Gerätes und zur Unfallverhütung (elektrischer Schlag, Feuer) sind die folgenden Regeln unbedingt einzuhalten:

D

- Der Spannungswähler muß auf Ihre Netzspannung eingestellt sein.
- Die Erdung des Gerätes muß über eine geerdete Steckdose gewährleistet sein.
- Das mitgelieferte Netzkabel muß wie folgt verdrahtet werden:

Phase—braun Nulleiter—blau Erde—grün/gelb

NORME DI SICUREZZA – IMPORTANTE

Questa apparecchiatura è stata costruita in accordo alle norme di sicurezza EN60950-1. Il prodotto non deve essere sottoposto a schizzi, spruzzi e gocciolamenti, e nessun tipo di oggetto riempito con liquidi, come ad esempio tazze di caffè, deve essere appoggiato sul dispositivo. Per una perfetta sicurezza ed al fine di evitare eventuali rischi di scossa êlettrica o d'incendio vanno osservate le seguenti misure di sicurezza:

I

- Assicurarsi che il selettore di cambio tensione sia posizionato sul valore corretto.
- L'apparecchiatura deve avere un collegamento di messa a terra ben eseguito; anche la connessione rete deve avere un collegamento a terra.
- Il cavo di alimentazione a corredo dell'apparecchiatura deve essere collegato come segue:

Filo tensione—Marrone Neutro—Blu Massa—Verde/Giallo

AVISO IMPORTANTE DE SEGURIDAD

Esta unidad cumple con la norma de seguridad EN60950-1. La unidad no debe ser expuesta a goteos o salpicaduras y no deben colocarse sobre el equipo recipientes con liquidos, como tazas de cafe. Para asegurarse un funcionamiento seguro y prevenir cualquier posible peligro de descarga o riesgo de incendio, se han de observar las siguientes precauciones:

E

- Asegúrese que el selector de tensión esté ajustado a la tensión correcta para su alimentación.
- La unidad debe ser puesta a tierra, conectándola a un conector de red correctamente cableado y puesto a tierra.
- El cable de red suministrado con esta unidad, debe ser cableado como sigue:

Vivo—Marrón Neutro—Azul Tierra—Verde/Amarillo

VIKTIGA SÄKERHETSÅTGÄRDER!

Denna enhet uppfyller säkerhetsstandard EN60950-1. Enheten får ej utsättas för yttre åverkan samt föremål innehållande vätska, såsom kaffemuggar, får ej placeras på utrustningen. För att garantera säkerheten och gardera mot eventuell elchock eller brandrisk, måste följande observeras:

S

- Kontrollera att spänningsväljaren är inställd på korrekt nätspänning.
- Enheten måste vara jordad genom anslutning till ett korrekt kopplat och jordat el-uttag.
- El-sladden som medföljer denna enhet måste kopplas enligt foljande:

Fas—Brun Neutral—Blå Jord—Grön/Gul

BELANGRIJK VEILIGHEIDS-VOORSCHRIFT:

Deze unit voldoet aan de EN60950-1 veiligheids-standaards. Dit apparaat mag niet worden blootgesteld aan vocht. Vanwege het risico dat er druppels in het apparaat vallen, dient u er geen vloeistoffen in bekers op te plaatsen. Voor een veilig gebruik en om het gevaar van electrische schokken en het risico van brand te vermijden, dienen de volgende regels in acht te worden genomen:

NL

- Controleer of de spanningscaroussel op het juiste Voltage staat.
- Aansluiting van de unit alleen aan een geaarde wandcontactdoos.
- De netkabel die met de unit wordt geleverd, moet als volgt worden aangesloten:

Fase—Bruin Nul—Blauw Aarde—Groen/Geel

Table of Contents

List of Figures

Introduction

Welcome to Dolby® professional reference decoding!

The Dolby DP568 Professional Reference Decoder provides comprehensive monitoring and quality control (QC) for Dolby audio formats in broadcast applications.

The latest in Dolby's family of professional broadcast products, the DP568 is designed to help broadcasters ensure that listeners at home will enjoy the highest-quality audio experience. The DP568 provides real-time reference decoding of Dolby Digital, Dolby Digital Plus, Dolby E, AAC, HE AAC, and Dolby Pro Logic® II technologies. It also supports advanced Dolby technologies, such as associated audio mixing.

Extensive input capabilities allow broadcasters to perform QC at any point within their head-end. This enables monitoring and display of all audio-related metadata as well as measuring program loudness, using Dolby Dialogue Intelligence™ technology with ITU-R BS.1770-1 loudness estimation.

Dialogue Intelligence features an advanced measurement technology capable of quantifying the subjective loudness of speech in broadcast programming. We developed this technology to analyze the input signal and make measurements only when dialogue is present. Quantifying the dialogue level simplifies a crucial step in broadcasting. When switching between programs, most home listeners adjust their television volume controls in an effort to achieve consistency in dialogue levels between programs. By properly monitoring the dialogue level, you can verify whether the Dolby dialogue level metadata parameter is accurate.

Additional features provide broadcasters with monitoring capabilities for their QC set-top box labs. These features include a consumer emulation mode for Dolby Digital Plus, AAC, and HE AAC decoders found in consumer TVs and set-top boxes, H.264 and MPEG2 video decoding, and standard analog and digital audio and video outputs (including HDMI™).

A Web-based user interface provides easy selection and monitoring for downmixing, listening, and compression modes. Front-panel controls also allow selective monitoring through standard headphones.

This chapter covers the following:

1.1 DP568 Front and Rear Panels

This section describes the DP568 front- and rear-panel components.

1.1.1 DP568 Front Panel

The DP568 front panel includes the following components:

- Input LED
- Audio LED
- Video LED
- Error LED
- User-control screen
- Navigation keys
- Volume dial
- Headphone jack
- Dim button
- Over-temperature indicator
- Reset button
- Power button
- Two USB 2.0 ports (for future use)

Figure 1-1 DP568 Front-Panel Components

Following is a description of the DP568 front-panel components.

Front-Panel LEDs

The color of each front-panel LED indicates the state of the selected input (see Table 1-1).

Table 1-1 Front-Panel LED Indicators

Input LED	Audio LED	Video LED
● Green: Valid data is detected on the selected input, and no errors occurred in past five seconds.	● Green: Audio data is detected on the selected input, and no errors occurred in past five seconds.	● Green: Video data is detected on the selected input, and no errors occurred in past five seconds.
○ Off: No data is detected on the selected input.	○ Off: No audio data is detected on the selected input.	○ Off: No video data is detected on the selected input.
● Red: A cyclic redundancy check (CRC) error, transport error, or PA spacing error has occurred.	● Red: A CRC error has occurred, or sync is not found.	● Red: A video processing error has occurred.

User-Control Screen

Displays system status and allows a user to configure networking.

Navigation Keys

Provide up, down, left, right, escape, and enter functions for user-control screen menu navigation.

Volume Knob

Controls the headphone output, two-channel analog output, and digital outputs, depending on the **Volume Control** setting, as described in Section 2.13.2.

Headphone Output

6.35 mm (1/4-inch) standard stereo headphone port.

Dim Button

Reduces the audio level by a configurable value. (Default is –20 dB.) You can configure this attenuation control through the **Monitoring** screen, as shown in Figure 2-67. When you press this button to activate the current dim setting, its LED illuminates in red.

Over Temperature LED

This LED blinks in red when the CPU temperature approaches the maximum temperature specified by the manufacturer (or if an internal fan fails). If this occurs, verify that the ambient temperature is within the DP568 operating temperature limits (10 to 35°C) and there is proper airflow to the DP568 front-panel vents. If the red LED blinks in red because an internal fan fails, the other fans operate at their highest speed, which is audible.

Reset Switch

Restarts the hardware without cycling power. Use this button if you cannot shut down the system using the power button.

Power Button

To power up the system, press this button for one second and then release it. It will take a few seconds for the unit to boot up. To properly shut down the system, always use the power button. Press this button for one second and then release it. The user-control screen displays a message indicating that the unit is shutting down. It takes approximately ten seconds for the unit to shut down properly.

1.1.2 DP568 Rear Panel

The DP568 rear panel includes the following components:

- AC power connector
- **AES IN** port
- Four **AES OUT** ports
- Gigabit Ethernet port (**COMMAND**)
- Gigabit Ethernet port (**MEDIA**)
- Composite video out port (**COMP VIDEO OUT**)
- **ASI/SDI IN** port
- **HDMI OUT** port
- **ANALOG OUT** two-channel port (requires included breakout cable)
- Two USB 2.0 ports (for future use)

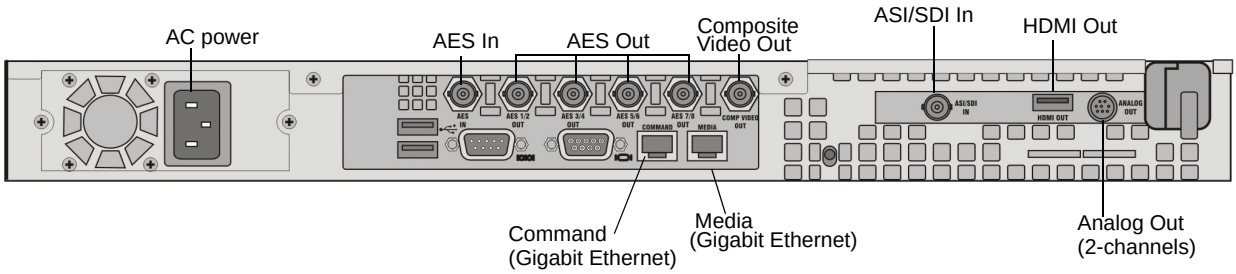


Figure 1-2 DP568 Rear Panel

Following is a description of the functional DP568 rear-panel inputs and outputs.

AES In

Receives PCM, Dolby Digital, and Dolby Digital Plus signals. The system recognizes each signal type and processes the signal appropriately. This input is an unbalanced 75Ω female BNC connector per AES-3id-1995 (SMPTE 276M).

AES Out

Outputs PCM or coded audio streams through four unbalanced, 75Ω female BNC connectors. Signal levels per AES-3id-1995 (SMPTE 276M). The output type depends on the **Output Configuration** setting, as described in Section 2.13.1.

Composite Video Out

Outputs standard-definition video for external monitoring through an unbalanced 75Ω female BNC connector. Outputs signals per SMPTE 170M (NTSC) or ITU-R BT.470 (PAL).

ASI/SDI In

Autodetects the incoming signal as either ASI or SDI. Supports embedded audio/video via SD-SDI (SMPTE 259M-1998), 1.5 Gbps HD-SDI (SMPTE 292M-1998), or 3 Gbps HD-SDI (SMPTE 424M-2006), or as part of an MPEG transport stream via DVB-ASI (ETSI TR 101 891 v.1.1.1).

HDMI Out

Outputs uncompressed audio and video per HDMI 1.3b.

Command Port (Gigabit Ethernet)

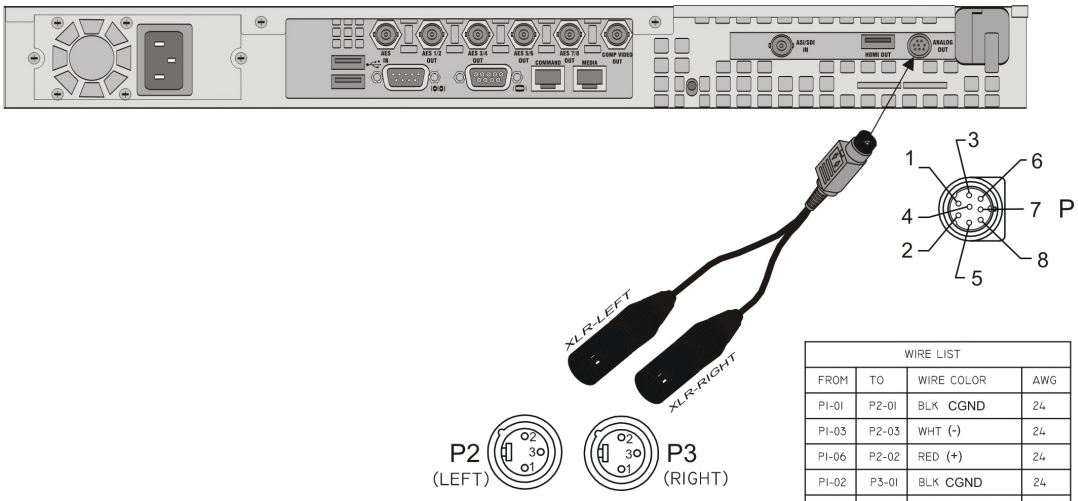
For connecting a network to administer the unit through a PC Web-based user interface.

Media Port (Gigabit Ethernet)

For connecting a network to receive MPEG transport streams over UDP and RTP.

Analog Output

The +4 dBu balanced two-channel analog audio output uses an 8-pin mini-DIN connector. This output requires the included breakout cable with two 3-pin male XLR connectors. The connectors are labeled **XLR-LEFT and XLR-RIGHT**. Figure 1-3 shows a DP568 breakout cable wiring diagram.



WIRE LIST			
FROM	TO	WIRE COLOR	AWG
P1-01	P2-01	BLK CGND	24
P1-03	P2-03	WHT (-)	24
P1-06	P2-02	RED (+)	24
P1-02	P3-01	BLK CGND	24
P1-05	P3-03	WHT (-)	24
P1-08	P3-02	RED (+)	24

Figure 1-3 Breakout Cable Wiring Diagram

Using the DP568

This chapter shows you how to use the Dolby® DP568 Professional Reference Decoder. It covers the following:

2.1 Installing the Hardware

To install the DP568:

1. Rack mount the DP568 in a 1-U rackspace. The DP568 measures 44 × 483 × 394 mm (1.75 × 19 × 15.5 inches), so the rack must be at least 16 inches deep.

Caution: To ensure proper ventilation, do not block the front-panel ventilation area (above the Dolby logo).

2. Connect one end of a Cat.5e cable to the DP568 **COMMAND** port, then connect the other end of the cable to your management network.
3. Connect one end of a Cat.5e cable to the DP568 **MEDIA** port, then connect the other end of the cable to your media network.
4. Connect one end of an HDMI™ cable to the DP568 **HDMI OUT** port, then connect the other end of the cable to the HDMI input on a compatible receiving device—or connect one end of a composite video cable to the **COMP VIDEO OUT** port and connect the other end of the cable to the composite video input on a compatible receiving device.
5. Connect one end of a BNC cable to the **AES IN** port, then connect the other end of the cable to your external digital audio outputs.
6. Connect one end of an ASI/SDI cable to the **ASI/SDI IN** port and connect the other end of the cable to a compatible output device.
7. Connect your audio outputs:
   - For digital audio outputs, connect one end of a BNC cable to each of the four **AES OUT** ports, then connect the other end of the cables to your external digital audio inputs.
   - For analog audio outputs, connect the 8-pin mini-DIN connector on the provided breakout cable to the DP568 **ANALOG OUT** port, then connect the two male 3-pin XLR connectors on the other end of the breakout cable to your external analog audio input.
8. Connect the provided power cable to the AC connector.

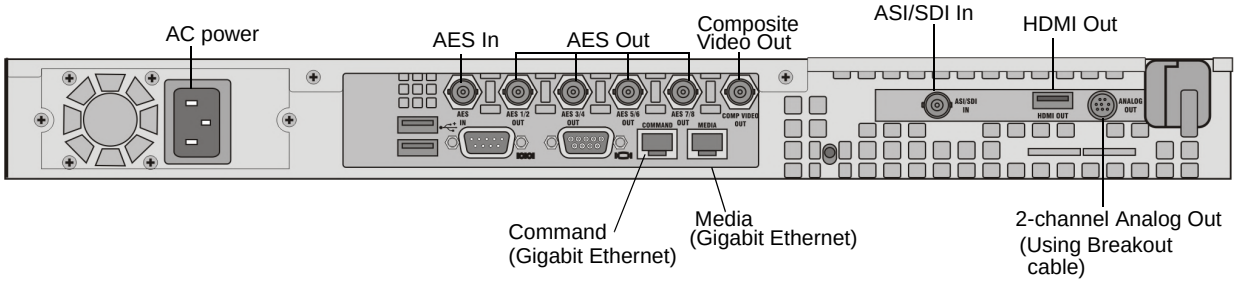


Figure 2-1 Connecting the Inputs and Outputs

2.2 Starting Up the System

To start up the system, press and release the power button. After a few seconds, the unit starts up, and when the boot process is complete, the user-control screen displays the following:

```
SRC: None
No Audio
```

2.3 Configuring the Network Settings

The DP568 uses two network connections. The **COMMAND** port connects to your management network through a Web browser, and the **MEDIA** port connects directly to your media network. By default, the **COMMAND** port IP address is 192.168.1.2 and the **MEDIA** port is 192.168.2.2. To configure these ports, use the front-panel navigation keys (see Figure 2-2).

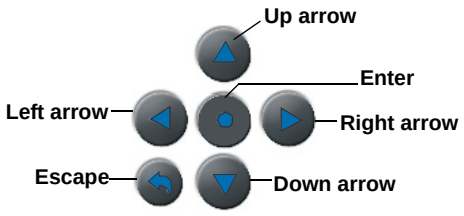


Figure 2-2 Front-Panel Navigation Keys

To configure the **COMMAND** port:

1. Press the escape key.
   The **DP568** menu appears.
2. Press the enter key three times to display the **IP Settings** menu.
   Two options appear: **Command Interface** and **Media Interface**.
3. Press the right arrow to display the **Network Mode** menu for the **Command Interface**.
4. Press the right arrow twice to display **Static**, then press the down arrow to select **Apply**, and press enter.
5. Press the down arrow to select **Static IP Settings**, then press enter to activate the corresponding field.
6. Use the arrow keys to enter a static IP address, then press enter.
7. Repeat steps 5 and 6 for the **Netmask** and **Gateway**, select **Apply**, then press enter.
8. Press the down arrow to select **Host Name**, then press enter.
   The **Host Name** menu appears.
9. Press enter to activate the **Host Name** field.
10. Use the arrow keys to enter a host name, select **Apply**, then press enter.

To configure the **MEDIA** port, use the front-panel navigation keys:

1. Press the escape key until you return to the **IP Settings** menu.
2. Press the down arrow key to select **Media Interface**.
3. Repeat steps 4–10 in the previous procedure (for the **COMMAND** port) to configure the **MEDIA** port.

Note: After starting up the system and configuring the network settings, you can use your Web browser to perform most DP568 functions, as described in the following sections. This includes network settings management, as shown in Figure 2-72.

2.4 Connecting to the DP568

You connect to the DP568 through your Management network using a Web browser. Currently, the DP568 is compatible with Mozilla® Firefox® 3.5 or later, Google™ Chrome™ 5.0 or later, and Microsoft® Internet Explorer® 8.0 or later. Internet Explorer, in particular, provides limited functionality; for example, the signal meters have a reduced update level rate and the graphics are different.

Open your browser, and type the DP568 IP address into the URL bar (for example, **http://192.168.1.2**). The DP568 Web client **Input** screen appears, as shown in the example in Figure 2-3 for a standard transport stream. This example shows program and packet identifier (PID) information for an IP input source.

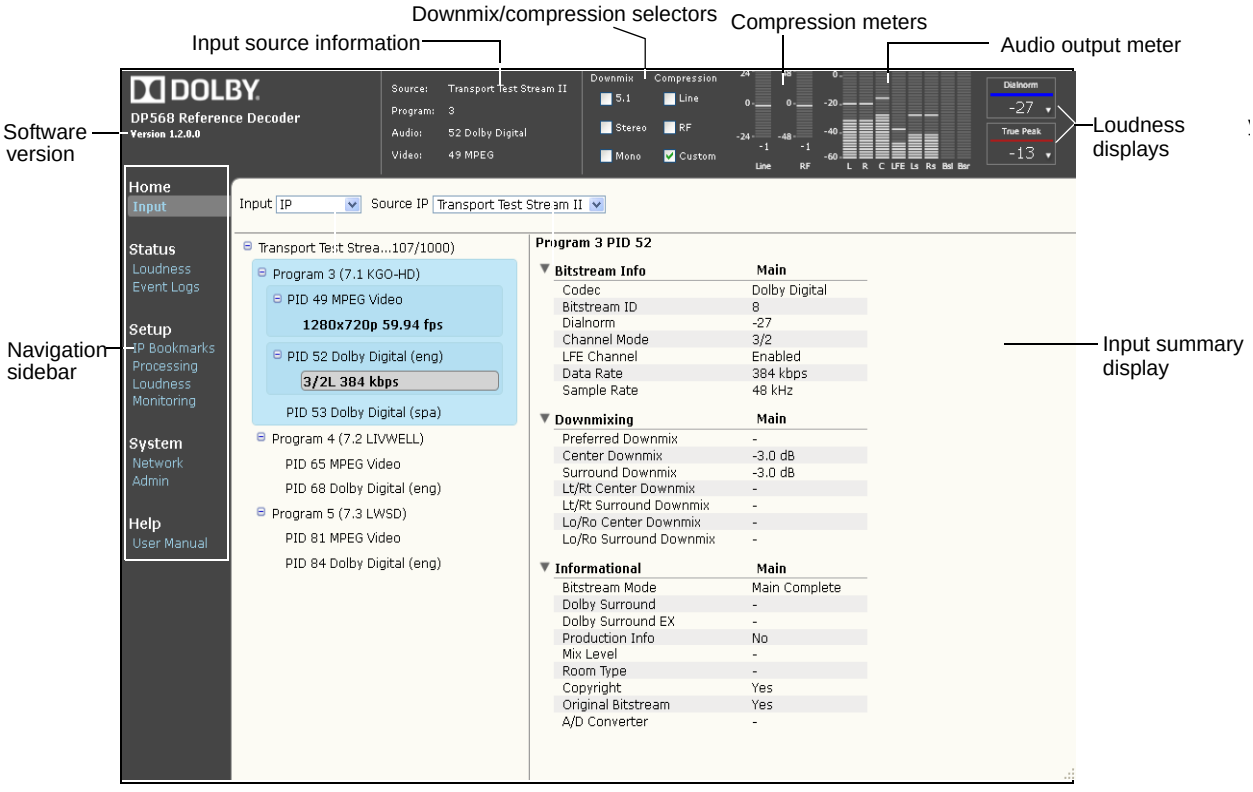


Figure 2-3 DP568 Web Client Input Screen

2.5 Web Client User Interface

Following is a description of the Web client user interface.

2.5.1 Navigation Bar

The DP568 navigation bar provides access to all of the DP568 status and setup screens (and the user manual). Click in the desired menu to display the corresponding screen.

Figure 2-4 Navigation Bar

2.5.2 Input Source Display

This display shows the current input source (for example, IP, SDI, or AES), and the selected program, audio, and video streams.

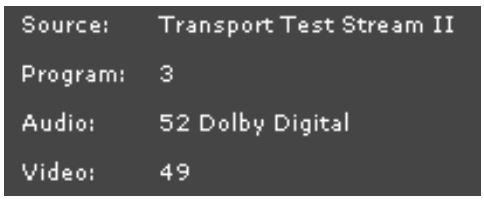


Figure 2-5 Input Source Display

2.5.3 Downmix and Compression Controls

This display shows the current downmix and compression modes, which you can modify by checking and unchecking the respective boxes.

Figure 2-6 Downmix and Compression Display

2.5.4 Compression Meter

This meter shows the current compression levels.

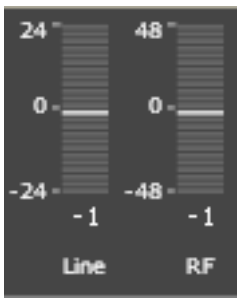


Figure 2-7 Compression Meter Display

2.5.5 Audio Output Meter

This meter shows the audio levels for each output channel.

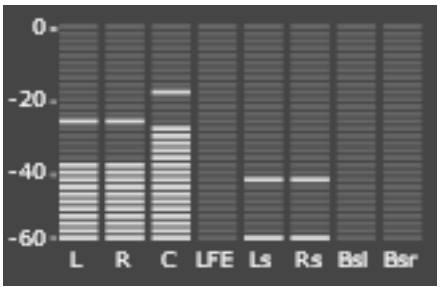


Figure 2-8 Audio Output Meter

2.5.6 Loudness Displays

These display boxes at the upper-right corner of the screen show the current values for specific loudness parameters. You can change the currently displayed loudness parameter by clicking the small triangle at the lower-right corner of each box, as shown in Figure 2-9. For more details on the loudness parameters, see Section 2.9.

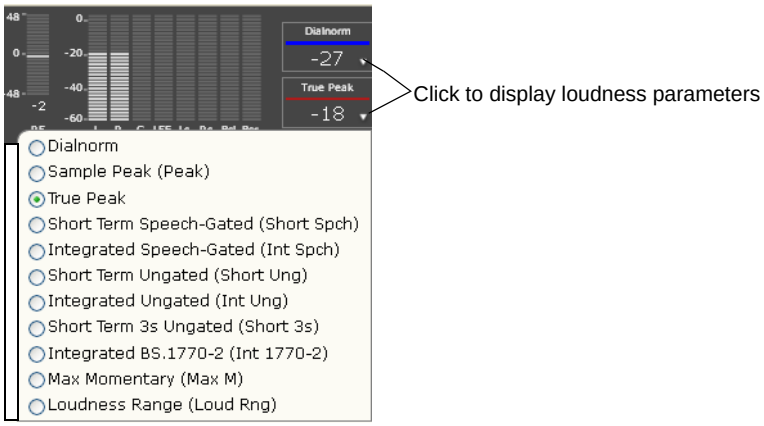


Figure 2-9 Loudness Display Menu

2.6 Streaming Media over IP

To ingest MPEG transport streams (using UDP and RTP) over IP:

1. Select **IP Bookmarks** in the **Setup** menu at the left side of the **Input** screen, as shown in Figure 2-10.

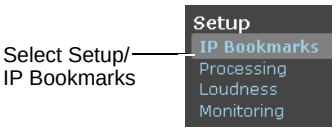


Figure 2-10 Select IP Bookmarks in the Setup Menu

The **IP Bookmarks** screen appears, as shown in Figure 2-11. In this screen, you can save bookmarks for the desired IP input sources.

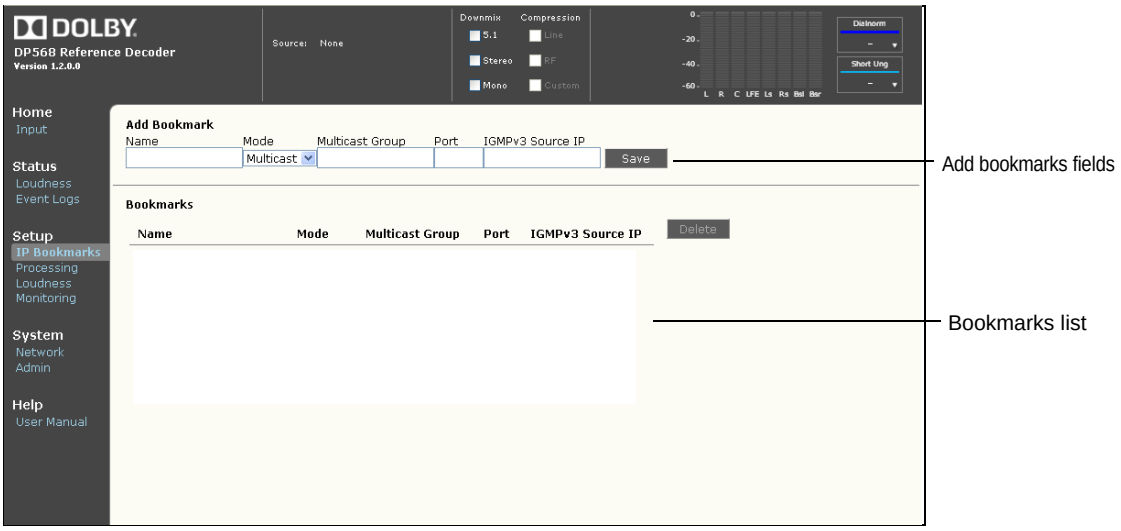


Figure 2-11 IP Bookmarks Screen (No Entries)

2. To add an input source:
   - Click in the **Name** field, and enter a name for your media source.
   - Click on the **Mode** menu, and select a mode (**Multicast** or **Unicast**).
   - For **Multicast**, click on the **Multicast Group** field and enter the appropriate group, if required.
   - For **Multicast**, click on the **1GMPv3 Source IP** field and enter the appropriate information, if required.
   - Click on the **IP Address** field, and enter the source IP address.
   - Click on the **Port** field, and enter a port for your source.
   - Click **Save**.

3. Repeat step 2 for each input source you want to add.

   After you save one or more input sources, your entries appear in the **Bookmarks** list, as shown in the example in Figure 2-12. You can double-click a bookmark to monitor an input source.

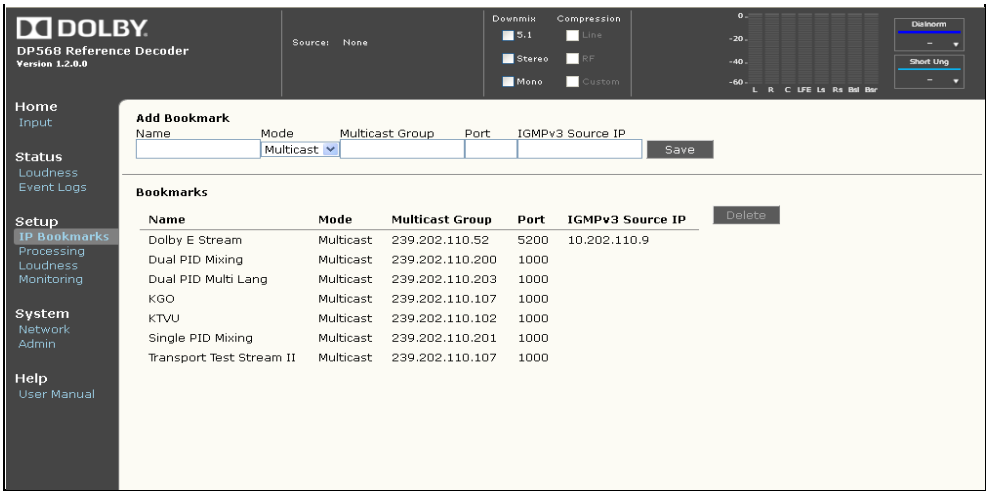


Figure 2-12 IP Bookmarks Screen with Populated Bookmarks List

4. Select **Input** in the **Home** menu.

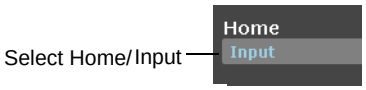


Figure 2-13 Select Input in the Home Menu

The **Input** screen appears, where you can select **IP** in the **Input** drop-down menu, as shown in Figure 2-14.

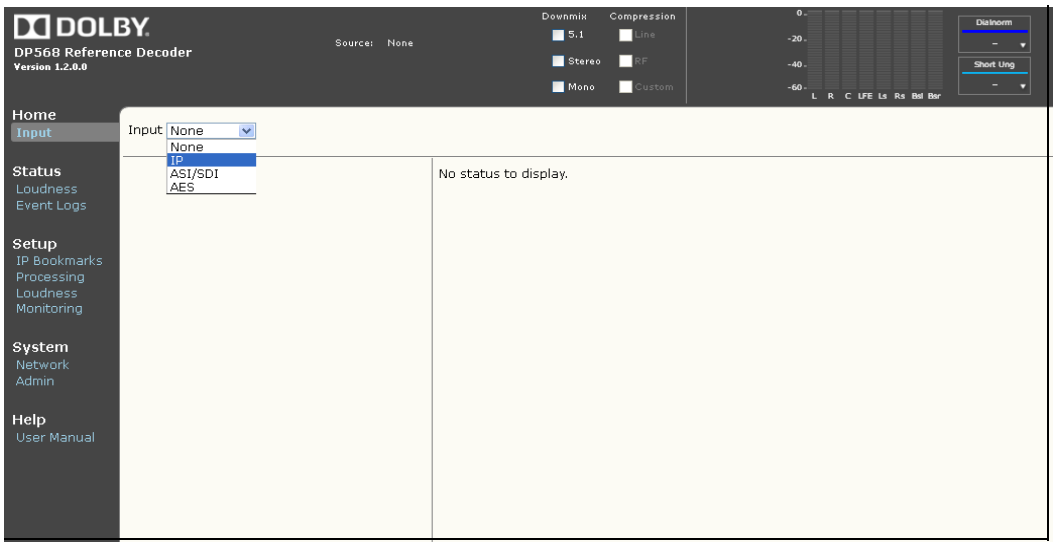


Figure 2-14 Select IP as the Input

After you select **IP** as the input, the **Source IP** menu appears, where you can select the desired IP source, as shown in the example in Figure 2-15.

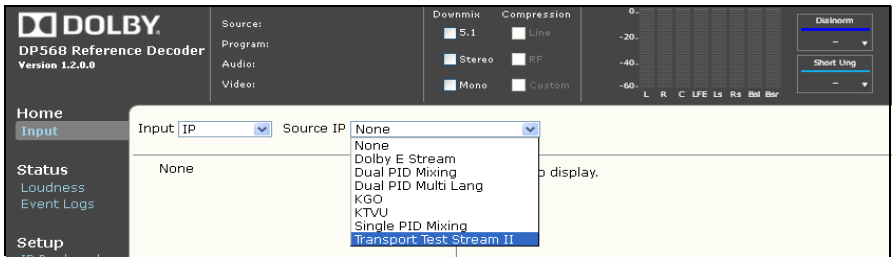


Figure 2-15 Select a Source IP

5. Select an IP source in the **Source IP** menu.

   The system monitors the first program in the transport stream and displays the corresponding metadata, a list of all included program streams, the PID for each program, and the audio and video types contained in each packet, as shown in the examples in Figure 2-16 (for a standard transport stream) and Figure 2-17 (for a Dolby E transport stream).

   At the top of the screen, the system displays the input source, program, audio and video information, and the `dialnorm` and true peak values. The compression meter and the audio output meter are now active.

   The system also identifies the input source on the front-panel user-control screen.

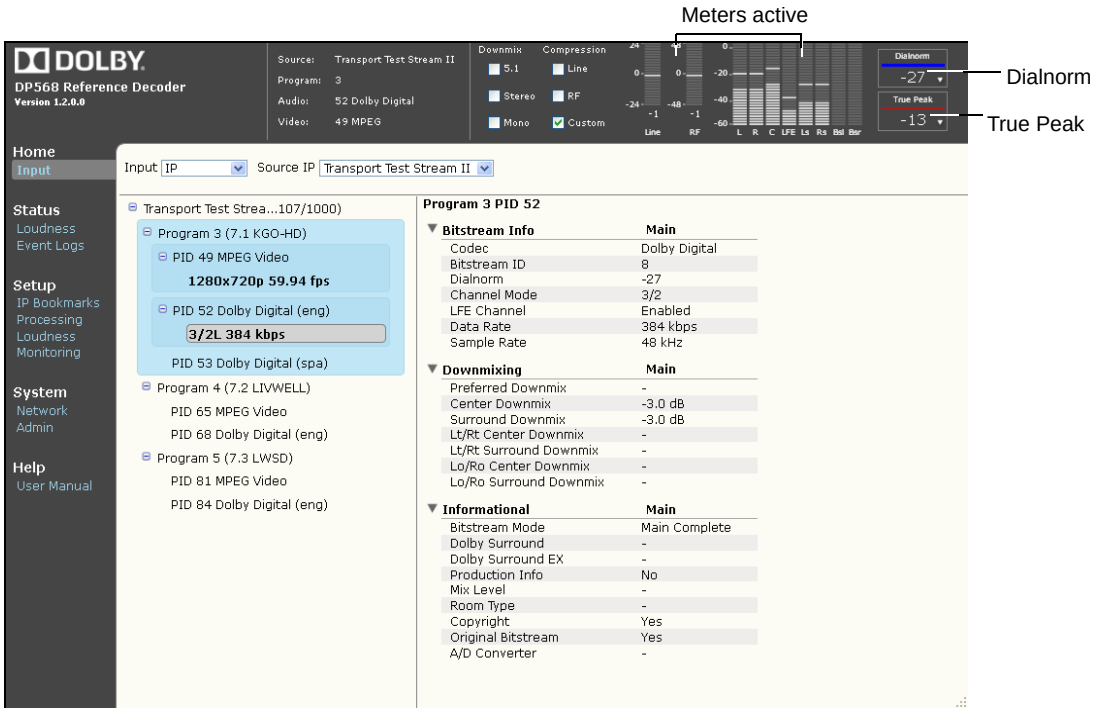


Figure 2-16 Source IP Information (Transport Stream with Metadata)

6. To use the **Downmix** and **Compression** options, check the respective boxes.
7. To monitor another PID, click on it at the left side of the screen.
8. To monitor another program in a standard transport stream, double-click on it at the left side of the screen.

9. To monitor a single program in a Dolby E transport stream, click the **Monitor** field at the right side of the screen and select the desired program in the drop-down menu, as shown in Figure 2-17. (For a description of Dolby E metadata emulation and instructions on enabling this setting, see Section 2.11.3.)
10. To display the information for another input source, use the **Input** drop-down menu.
11. If you connected the DP568 HDMI output to a compatible receiving device, the audio plays on the receiver speakers and the video appears on the receiver screen.

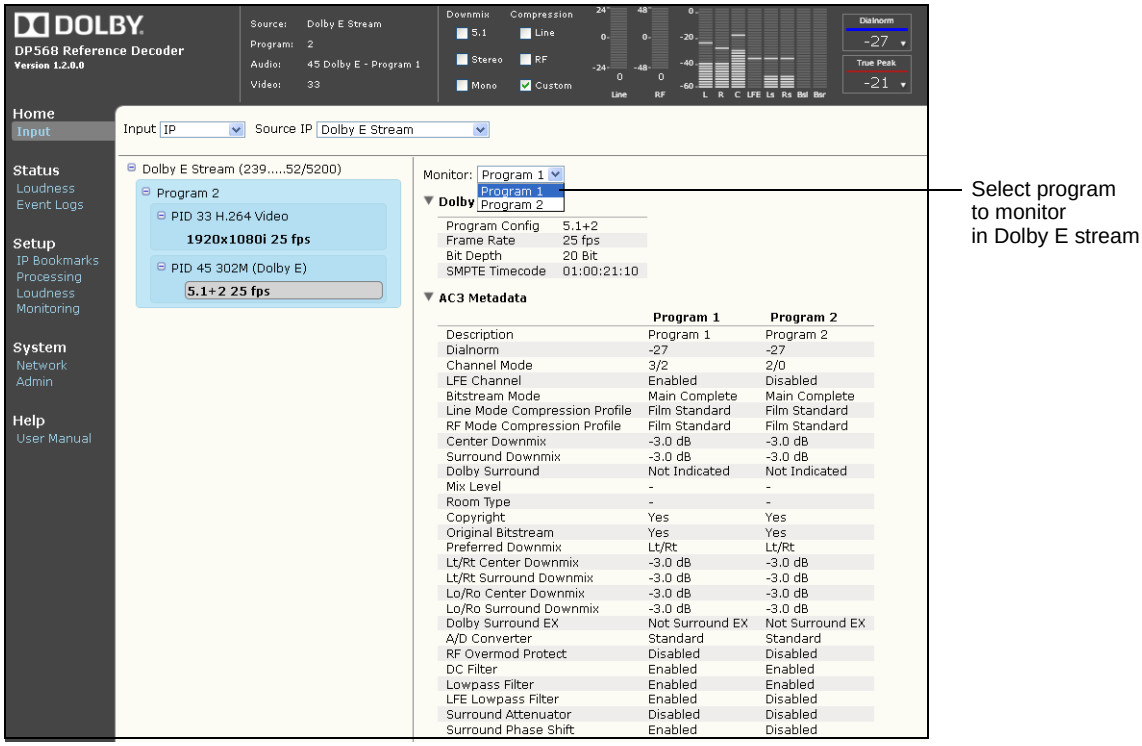


Figure 2-17 Source IP Information (Dolby E Transport Stream with Metadata)

2.7 Streaming Media over AES

To stream media over AES:

1. Select **Input** in the **Home** menu.

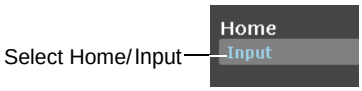


Figure 2-18 Select Input in the Home Menu

The **Input** screen appears.

2. Select **AES** in the **Input** drop-down menu.

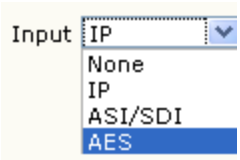


Figure 2-19 Select AES as the Input

The system displays information for the current AES input source, as shown in the examples in Figure 2-20 (for a Dolby Digital stream) and Figure 2-21 (for a Dolby E stream). To monitor a single program in a Dolby E transport stream, click the **Monitor** field at the right side of the screen and select the desired program in the drop-down menu, as shown in Figure 2-21. (For a description of Dolby E metadata emulation and instructions on enabling this setting, see Section 2.11.3.)

The compression meter and the audio output meter are now active.

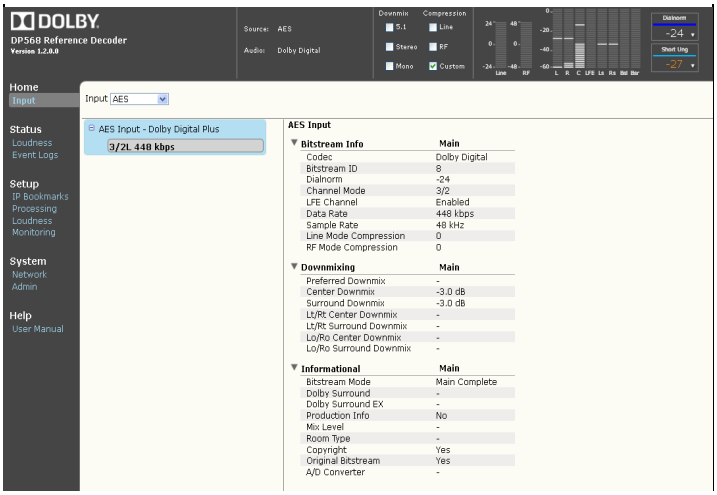


Figure 2-20 Select AES Input Source (Dolby Digital with Metadata)

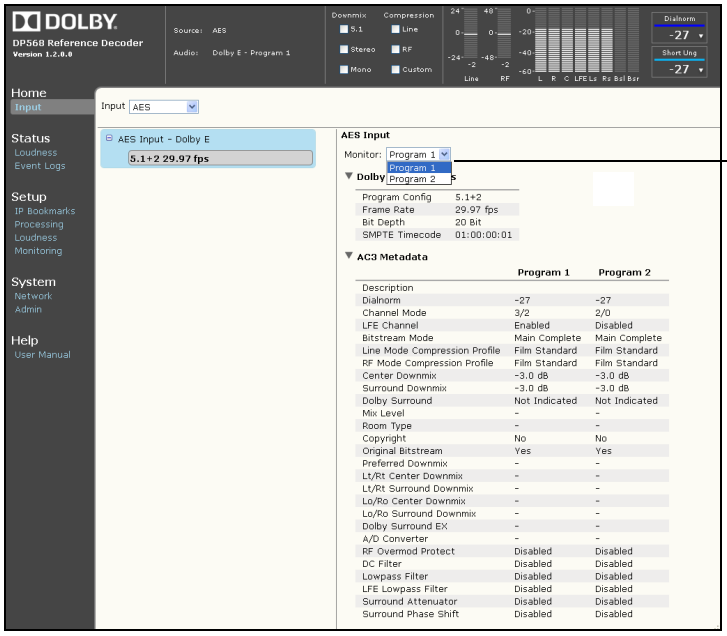


Figure 2-21 Select AES Input Source (Dolby E with Metadata)

The system also identifies the AES source on the front-panel user-control screen.

3. To use the **Downmix** and **Compression** options, check the respective boxes.
4. To display the information for another input source, use the **Input** drop-down menu.

2.8 Streaming Media over ASI/SDI

To stream media over ASI/SDI:

1. Select **Input** in the **Home** menu.

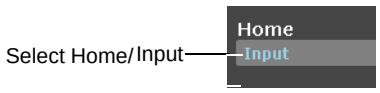


Figure 2-22 Select Input in the Home Menu

The **Input** screen appears.

2. Select **ASI/SDI** in the **Input** drop-down menu.

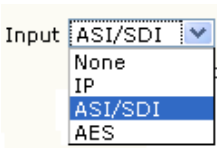


Figure 2-23 Select ASI/SDI as the Input

The system autodetects the input as ASI or SDI, then displays information for the current input source, as shown in Figure 2-24 and Figure 2-25 (for standard streams) and Figure 2-26 and Figure 2-27 (for Dolby E streams). To monitor a single program in a Dolby E transport stream, click the **Monitor** field at the right side of the screen and select the desired program in the drop-down menu, as shown in Figure 2-26 and Figure 2-27. (For a description of Dolby E metadata emulation and instructions on enabling this setting, see Section 2.11.3.)

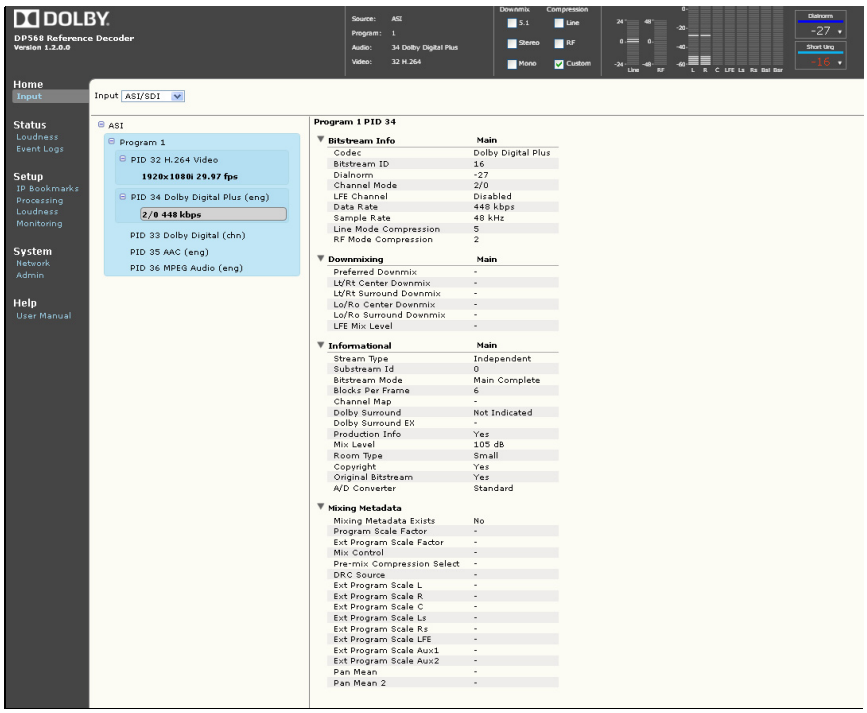


Figure 2-24 Select ASI/SDI Input Source (ASI with Metadata)

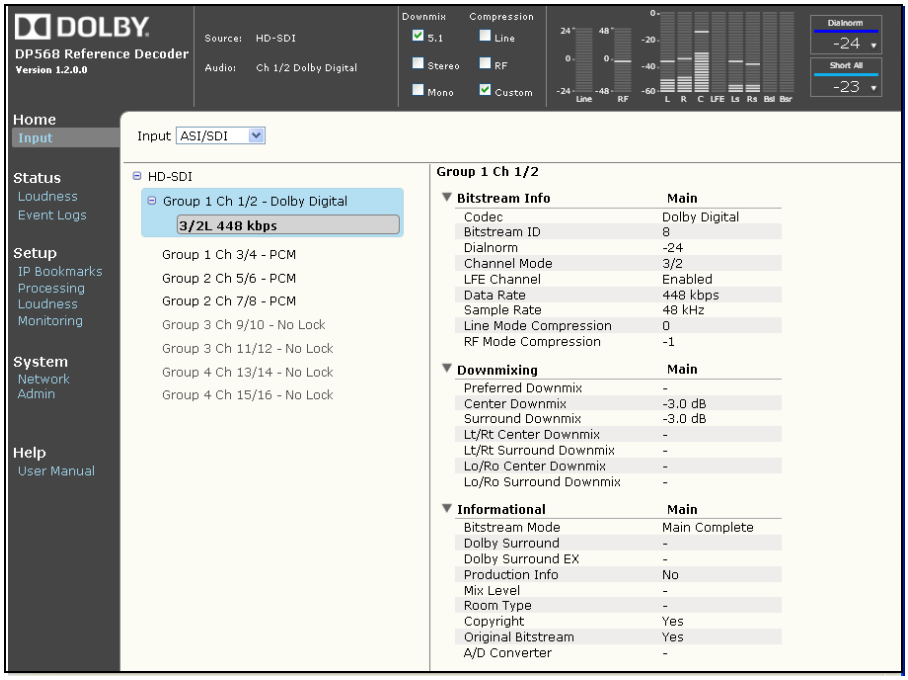


Figure 2-25 Select ASI/SDI Input Source (HD-SDI with Metadata)

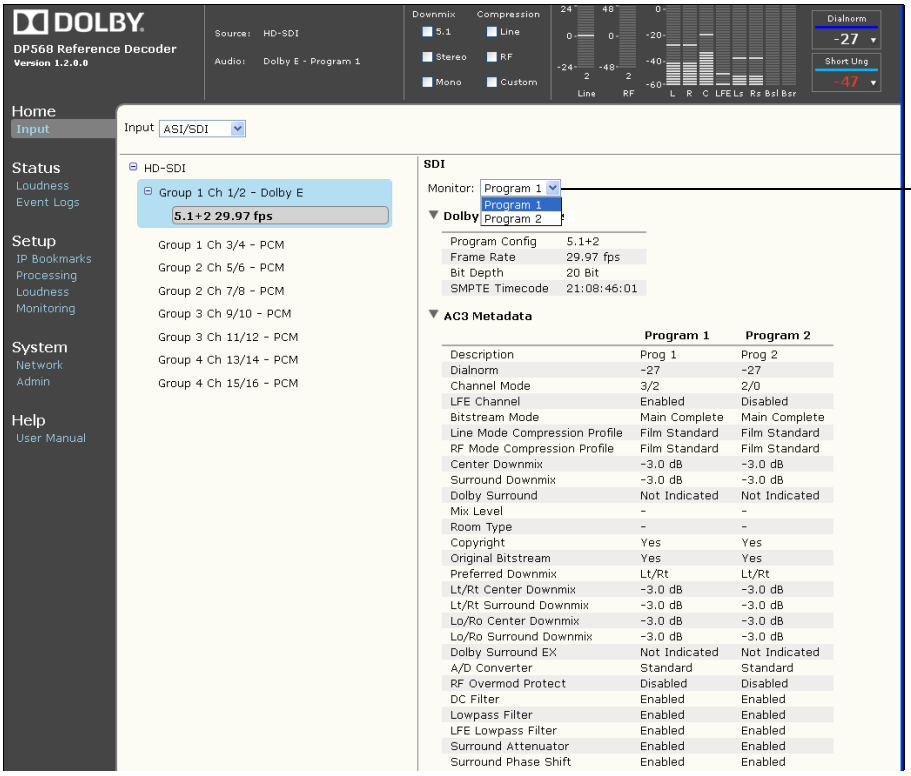


Figure 2-26 Select ASI/SDI Input Source (HD-SDI [Dolby E with Metadata])

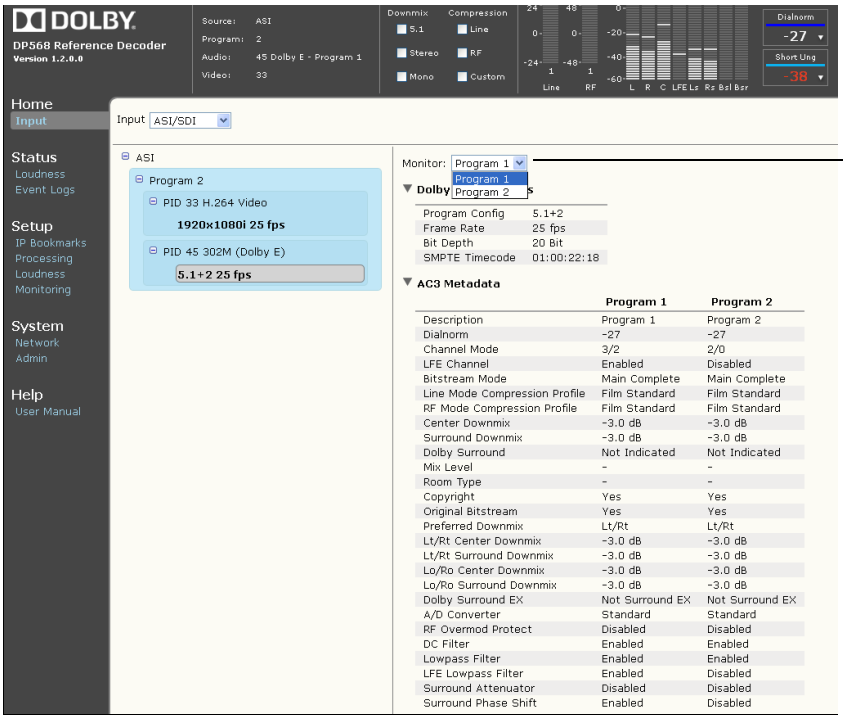


Figure 2-27 Select ASI/SDI Input Source (ASI [Dolby E with Metadata])

The system also identifies the ASI/SDI source on the front-panel user-control screen.

3. To use the **Downmix** and **Compression** options, check the respective boxes.
4. To display the information for another input source, use the **Input** drop-down menu.

2.9 Checking the Loudness Status

The DP568 continuously measures the subjective loudness of audio programs. The system measures loudness using multiple methods, as described in Section 2.9.3.

To check the loudness status, select **Loudness** in the **Status** menu.

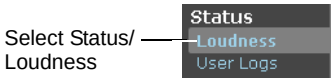


Figure 2-28 Select Loudness in the Status Menu

The **Loudness** screen appears for the selected input source.

The example in Figure 2-29 shows the loudness status for the first program and PID in a transport stream.

Figure 2-29 Loudness Screen (Transport Stream Example)

In this screen, you can perform the following functions:

- Display the loudness status for a specific time range, value range, and value center by clicking in the corresponding field and selecting an option in the respective drop-down menu
- Plot the desired parameters by checking the corresponding boxes at the right side of the graph
- Change the displayed loudness parameters

2.9.1 Changing the Loudness Display

To change the displayed loudness parameter in any of the three loudness value boxes (located above the graph), click the small triangle at the lower-right corner of a box. A drop-down menu appears, where you can select a loudness parameter, as shown in Figure 2-30. The loudness value for the selected parameter appears in the display box.

Figure 2-30 Select Loudness Parameter

In the **Loudness** screen (see Figure 2-30), you can also:

- Reset all loudness measurements by clicking **Reset Measurements**.
- Pause all loudness measurements by checking the **Pause Measurements** box. (Loudness values flash on and off.) To resume measurements, uncheck this box. When the measurement process resumes, the system compares the current loudness values to the previous loudness values (before the measurement was paused). If the before and after values are the same, the measurement resumes; if the before and after values are different, the measurement process resets (begins a new measurement).
  The measurement process also resets if the **Channel Mode**, **Sample Rate**, or **LFE** stream properties change.
- Download or clear loudness logs.

Note: To display the loudness status for another input source, select **Home** > **Input**, select the desired input source, and then reselect **Status** > **Loudness**.

2.9.2 Downloading Loudness Logs

The DP568 maintains a two-week database of loudness measurements at a half-second resolution. You can export these measurements as a comma-separated value (.csv file extension) for a specific source and a date and time interval. To download loudness logs:

1. Click **Download Logs** in the **Loudness** screen, as shown in Figure 2-29.
   The **Download Loudness Logs** screen appears, as shown in Figure 2-31.

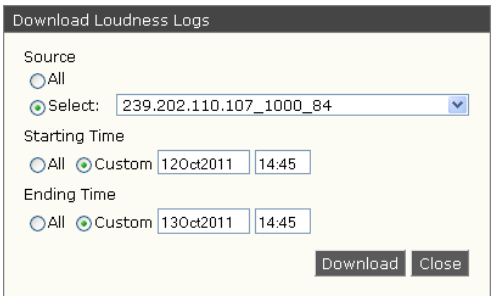


Figure 2-31 Download Loudness Logs Screen

2. For every source, click **All**, then click **Download**.
3. For a specific source, click **Select**, select the source, then click **Download**.
4. For every date and time, click **All** for the **Starting Time** and **Ending Time**, then click **Download**.
5. For a specific time range, click **Custom** for the **Starting Time** and **Ending Time**, enter a starting and ending date and time, then click **Download**.
6. To delete all the loudness logs, click **Clear Logs** in the **Loudness** screen, as shown in Figure 2-29.

2.9.3 Loudness Parameters

Following are descriptions for the DP568 loudness parameters.

Dialnorm

The dialogue normalization metadata parameter, as contained within the input bitstream.

Sample Peak

The instantaneous digital signal level.

True Peak

The 4× oversampled peak value, as calculated per ITU-R BS.1770 Annex 2.

Short Term Speech-Gated

A Dolby Dialogue Intelligence™ gated ten-second sliding window measurement.

Integrated, Speech-Gated

A Dolby Dialogue Intelligence gated, integrated measurement.

Short Term Ungated

An ungated ten-second sliding window measurement.

Integrated Ungated

An ungated integrated measurement.

Short Term 3s Ungated

A three-second sliding window measurement, as per EBU Tech 3341.

Maximum Momentary

A 400 ms sliding window measurement, as per EBU Tech 3341.

Integrated BS.1770-2

An integrated measurement, performed after the last reset or input change, as per EBU Tech 3341.

Loudness Range

The EBU Loudness Range descriptor, as per EBU Tech 3341 (not plotted in the graph view).

Note: All measurements, except for **Short Term 3s Ungated**, **Max Momentary**, **Integrated BS.1770-2**, and **Loudness Range** are based on ITU-R BS.1770, unless you select the **Leq(A)** filter as the **Measurement Algorithm** in the **Setup**/**Loudness** screen. (See Section 2.12.1.)

2.10 Checking the Event Logs

The event logs display information regarding the incoming signal and the system. To check the event logs status, select **Event Logs** in the **Status** menu.

Figure 2-32 Select Event Logs in the Status Menu

The **Event Logs** screen appears. You can filter the logs by **Level**, **Category**, and **Start time**/**End time** by clicking the respective area and making the desired selection, or by clicking **Show All** to remove all filters. In addition, you can download a .zip file by clicking **Download** or clear the list of events by clicking **Clear Events**.

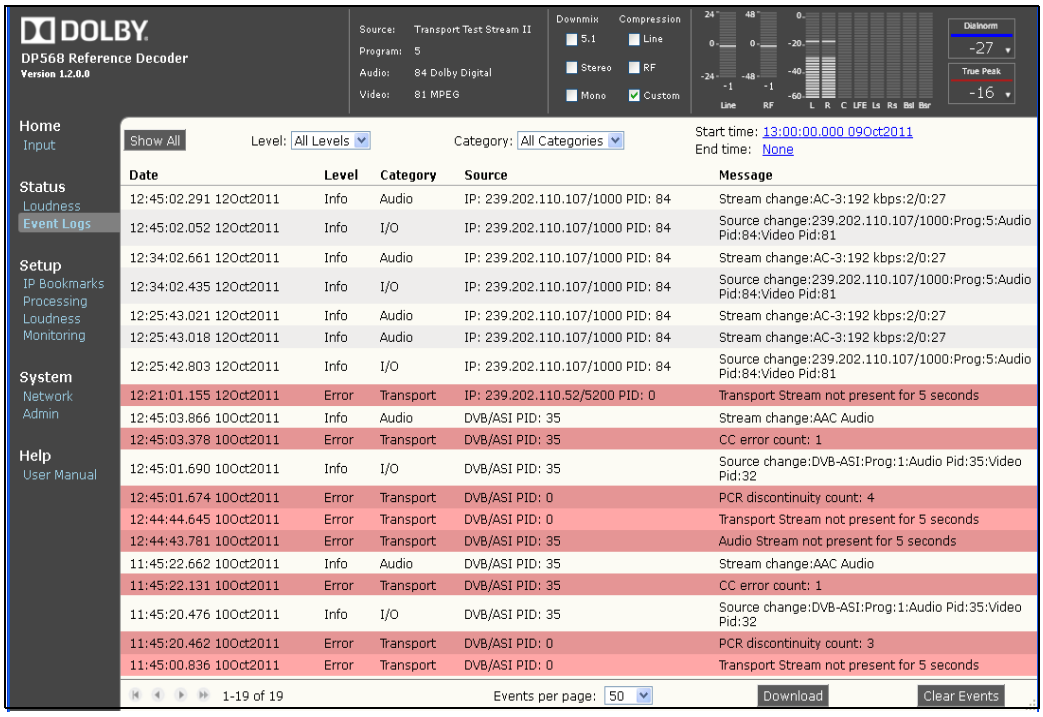


Figure 2-33 Event Logs Screen Level

When you click the **Level** field, the corresponding drop-down menu appears, where you can select the user log display level, as shown in Figure 2-35.

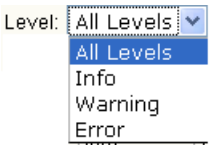


Figure 2-34 Level Menu

Category

When you click the **Category** field, the corresponding drop-down menu appears, where you can select the user log display category, as shown in Figure 2-36.

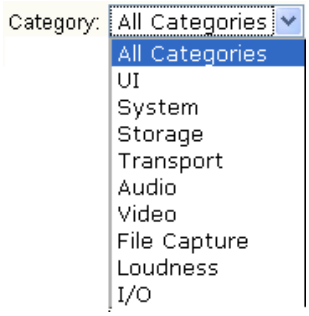


Figure 2-35 Category Menu

Start Time/End Time

When you click the **Start time** or **End time** field, two options appear: **All** and **Custom. All** specifies a log for all time frames. **Custom** activates the date and time fields where you can select a specific time frame. Click the ✔ to display the specified log. If you click the ✖, the system displays all time frames (same as **All**).

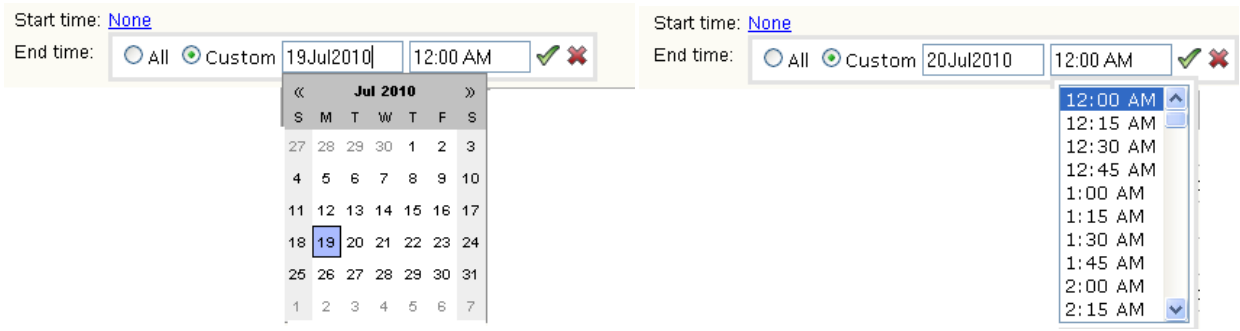


Figure 2-36 Start Time/End Time Fields

2.11 Modifying the Processing Configuration

The processing configuration controls the DP568 audio processing operation. To modify the processing settings:

1. Select **Processing** in the **Setup** menu, as shown in Figure 2-32.

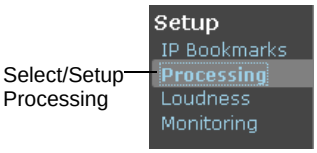


Figure 2-37 Select Processing in the Setup Menu

The **Processing** screen appears, as shown in the example in Figure 2-38. In this screen, you can change the current audio processing settings.

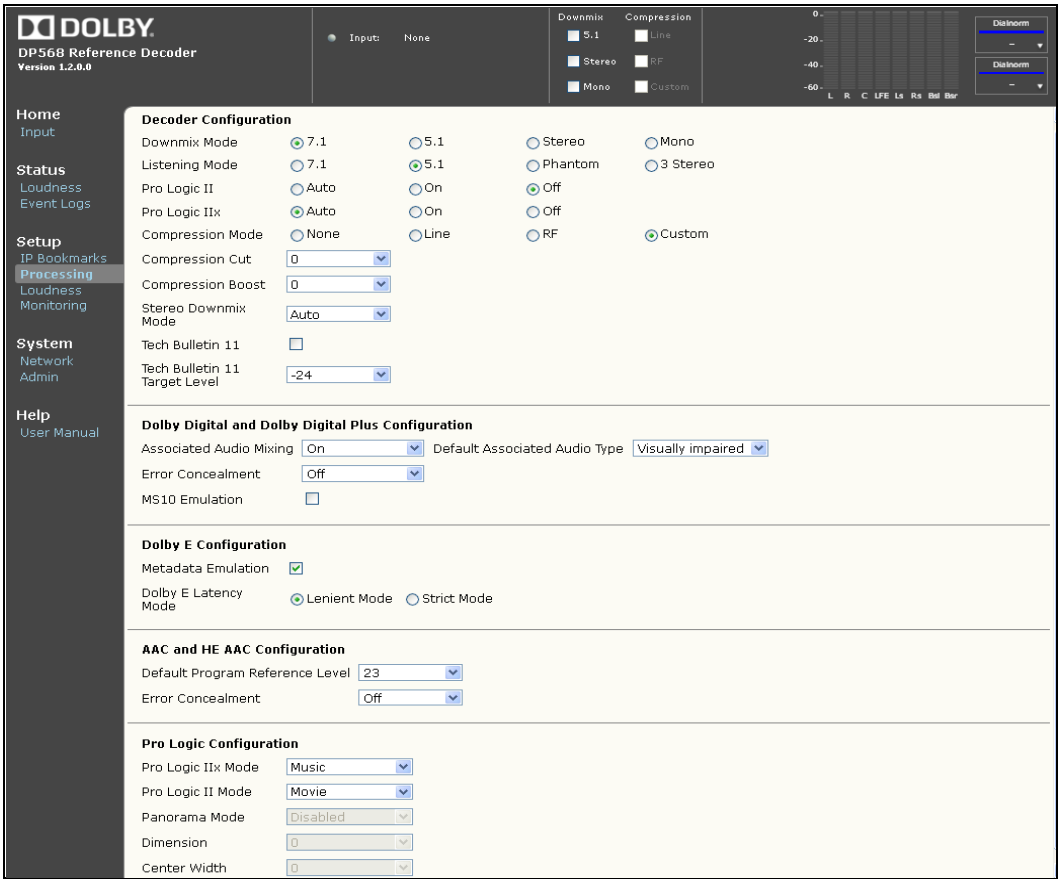


Figure 2-38 Processing Screen

2.11.1 Decoder Configuration

Within the **Decoder Configuration** field, you can specify the decoding modes for each of the DP568 decoders (Dolby Digital, Dolby Digital Plus, AAC and HE AAC, Dolby Pro Logic® II, and Dolby Pro Logic IIx). However, some of the decoding modes apply only to the appropriate decoders.

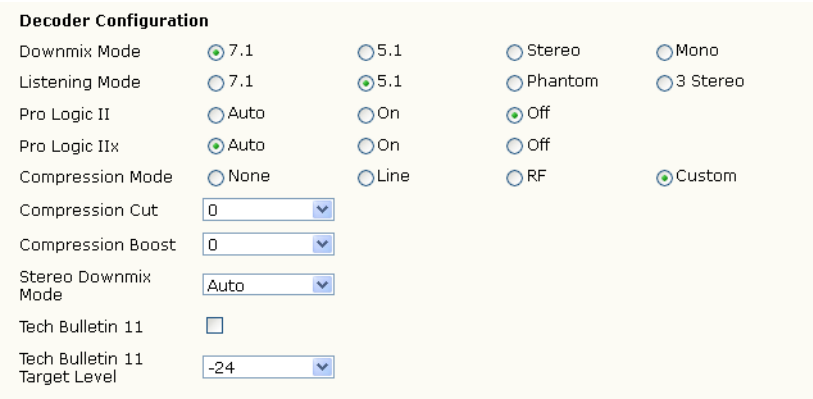


Figure 2-39 Decoder Configuration Options

Downmix Mode

The system performs downmix operations based on four options: **7.1**, **5.1**, **Stereo**, and **Mono**.

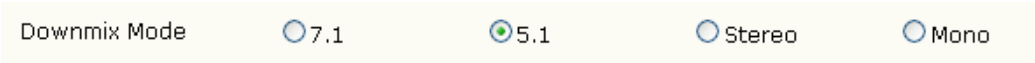


Figure 2-40 Downmix Mode Options

7.1 performs no downmixing, retaining the original signal.

5.1 downmixes a Dolby Digital Plus 7.1 signal to 5.1 (and performs no downmixing on non-7.1 signals).

Stereo downmixes a multichannel signal to stereo using the **Stereo Mode** settings. (See Section 2.11.2 and Section 2.11.4.)

Mono downmixes a multichannel signal to mono.

Note: For a Dolby Digital, Dolby Digital Plus, AAC and HE AAC, or Dolby E stereo downmix, the **Downmix Mode** also applies the selected option in the **Stereo Downmix Mode** menu (see Figure 2-47). The signal flow example in Figure 2-44 shows these options.

Listening Mode

Listening Mode provides four options for your speaker outputs. **7.1** retains the original signal with no additional processing. **5.1** results in 5.1 surround. **Phantom** specifies no Center channel, as the system splits the Center channel into the Left and Right channels, which results in Left, Right, Left Surround, and Right Surround. **3 Stereo** has no surrounds, which results in Left, Right, and Center.

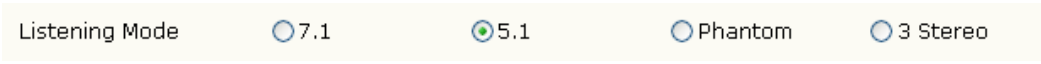


Figure 2-41 Listening Mode Options

Note: The system applies Dolby Pro Logic IIx decoding only when **7.1** is selected for the listening mode.

Pro Logic II

Pro Logic II specifies the mode for the Dolby Pro Logic II decoder.

Auto performs Dolby Pro Logic II decoding based on the `Dolby Surround Mode` flag in the input bitstream.

On always performs Dolby Pro Logic II decoding if the incoming signal is stereo (`acmod` of 2/0).

Off disables Dolby Pro Logic II decoding.

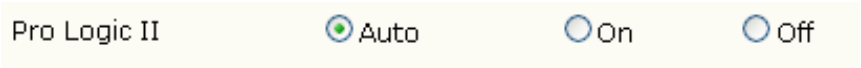


Figure 2-42 Dolby Pro Logic II Options

Pro Logic IIx

Pro Logic IIx specifies the mode for the Dolby Pro Logic IIx decoder.

Auto performs Dolby Pro Logic IIx decoding based on the `Dolby Surround EX` flag in the input bitstream.

On always performs Dolby Pro Logic IIx decoding if the incoming signal is 5.1 (`acmod` of 3/2).

Off disables Dolby Pro Logic IIx decoding.

Figure 2-43 Dolby Pro Logic IIx Options

Figure 2-44 shows an example signal flow for a Dolby Digital Plus 3/2L input.

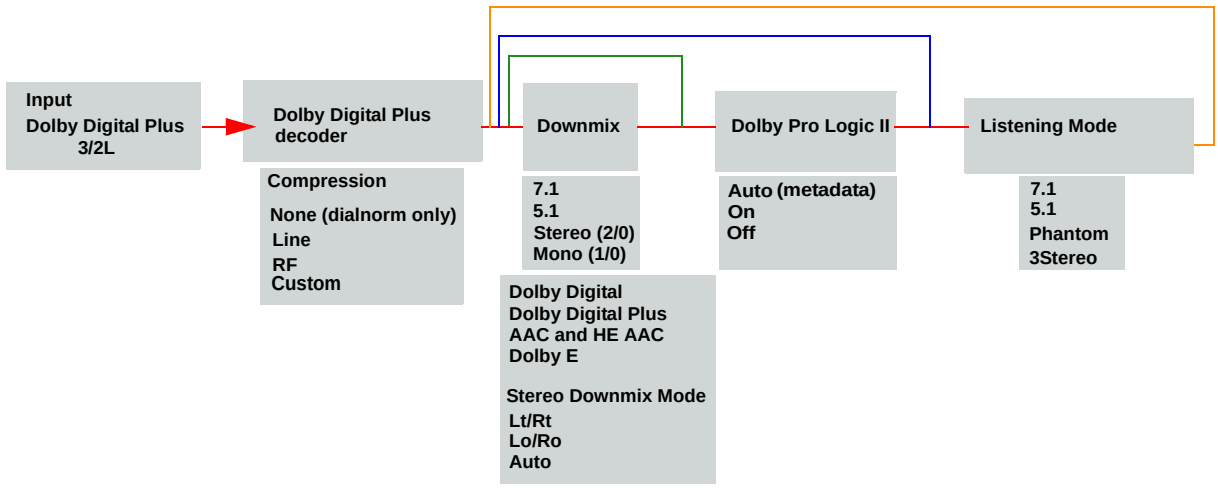


Figure 2-44 Dolby Digital Plus 3/2L Decoder Signal Flow Example

Compression Mode

Compression Mode provides four options: **None**, **Line**, **RF**, and **Custom**.

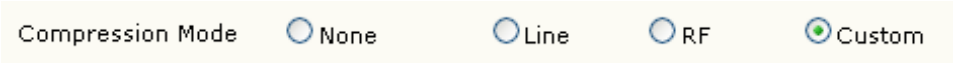


Figure 2-45 Compression Mode Options

You can enable a compression option only when the unit is decoding a Dolby Digital signal.

RF applies the strongest compression profile available, equivalent to an RF connection to a TV set or small speakers.

Line applies what some consumer decoders call light compression; this is usually the default setting for DVD players and set-top boxes.

Custom scales the **Line** mode profile, based on the **Compression Cut** and **Compression Boost** settings.

None applies only the dialogue normalization parameter (`dialnorm`), but no dynamic range compression.

Note: When downmixing, the DP568 automatically applies enough compression at peak moments to prevent signal overload, even when a compression mode is not selected.

Compression Mode Custom Settings

The compression mode **Custom** settings define cut and boost scaling factors when the **Compression Mode** is set to **Custom**. When downmixing, any scaling defined for the cut factor is ignored and the system applies the full cut dynamic range compression. The factory setting for **Custom** is 0 percent. At that setting, selecting **Custom** turns dynamic range compression off.

To customize your compression settings:

1. Click **Custom** for **Compression Mode**.

   The **Compression Cut** and **Compression Boost** fields are now active. When you click on either of these fields, the corresponding drop-down menu appears, as shown in Figure 2-46 for **Compression Cut**. Both of these drop-down menus display the same options.

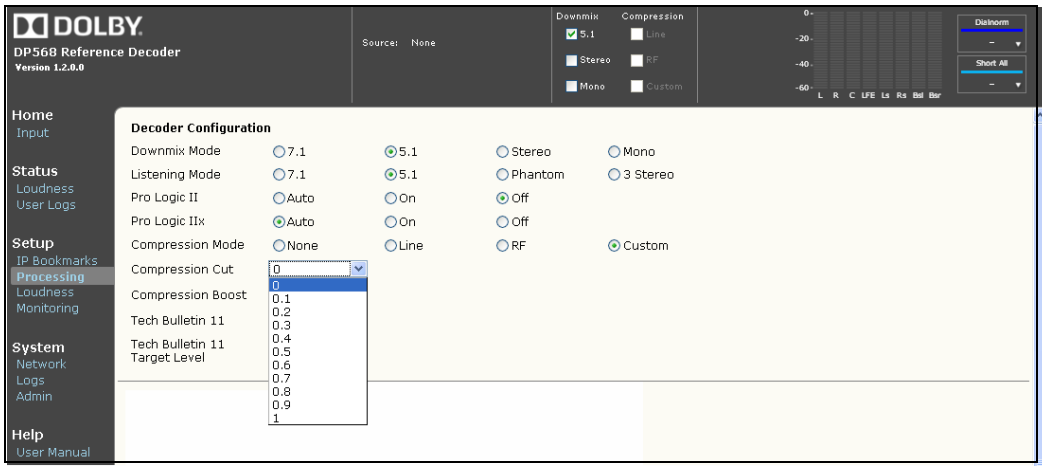


Figure 2-46 Custom Cut Menu

Stereo Downmix Mode

Stereo Downmix Mode specifies how the Dolby Digital, Dolby Digital Plus, AAC and HE AAC, and Dolby E decoders perform stereo downmixing when the **Downmix Mode** is set to **Stereo**. When you click the **Stereo Downmix Mode** field, a drop-down menu appears, where you can select from three stereo downmixing options, as shown in Figure 2-47.

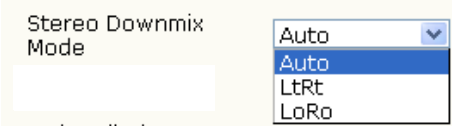


Figure 2-47 Stereo Downmix Mode Menu

Following is a description of each **Stereo Downmix Mode** option:

- **Auto** follows the preferred downmixing instructions specified in the bitstream metadata.
- **Lt/Rt** produces an output compatible with Dolby Surround Pro Logic decoding. It is a two-channel signal that is similar to a program encoded as Dolby Surround. A properly encoded Dolby Digital program includes metadata that controls downmix delivery, so if a user has a Dolby Pro Logic system, but not Dolby Digital, the program plays back taking full advantage of Dolby Pro Logic. Program metadata also customizes downmix delivery for a stereo system. **Lt/Rt** enables the Dolby Pro Logic decoder to convert a two-channel downmixed stream back to its original configuration (for example, back to Dolby Digital 5.1).
- **Lo/Ro** outputs only two channels (for example, a headphone output stream), but with this type of downmix you cannot convert the stream back to 5.1. We recommend that program mixers designate Lo/Ro as the source for mono downmixes. However, a mono output of the Lt/Rt mix is also possible.
- For correct emulation of consumer products, the LFE channel is discarded in **Lt/Rt** and **Lo/Ro** downmixing modes, but not in the **Phantom** and **3 Stereo** listening modes.

Note: Both **Lt/Rt** and **Lo/Ro** output to the Left and Right channels. If you apply Dolby Pro Logic decoding, the decoded output is sent to Left, Right, Center, and a mono Surround channel output, which is then sent to both the Left Surround and Right Surround outputs to feed both surround speakers. **Mono** outputs to the Center channel only.

Tech Bulletin 11

Check this box if you want to reconcile the loudness level differences between MPEG-1 LII and Dolby Digital Plus audio.

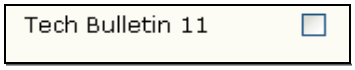


Figure 2-48 Tech Bulletin 11 Option

Tech Bulletin 11 Target Level

Select the desired loudness level in the **Tech Bulletin 11 Target Level** menu.

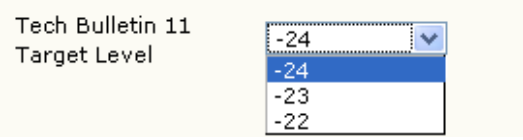


Figure 2-49 Tech Bulletin 11 Target Level Menu

2.11.2 Dolby Digital and Dolby Digital Plus Configuration

This configuration provides **Associated Audio Mixing**, **Error Concealment**, and **MS10 Emulation** parameters, as shown in Figure 2-50.

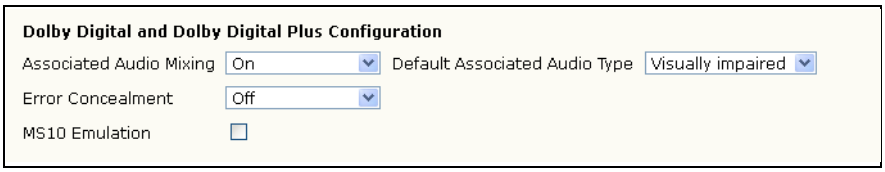


Figure 2-50 Dolby Digital and Dolby Digital Plus Configuration Parameters

Dolby Digital Plus Associated Audio Mixing

A Dolby Digital Plus input may include one or more (maximum of seven) associated audio streams. The Dolby Digital Plus decoder can mix the main audio stream with any available associated audio stream, as specified for Digital Video Broadcasting in Annex E of ETSI TS 101 154.

When you click the **Associated Audio Mixing** field, the corresponding drop-down menu appears, allowing you to turn this option on or off, as shown in Figure 2-51. The Dolby Digital Plus metadata specifies the audio level when you enable associated audio mixing.

When you click the **Default Associated Audio Type** field, the corresponding drop-down menu appears with seven options, as shown in Figure 2-51. In this menu, you can specify which available audio stream you want to mix with the main audio stream.

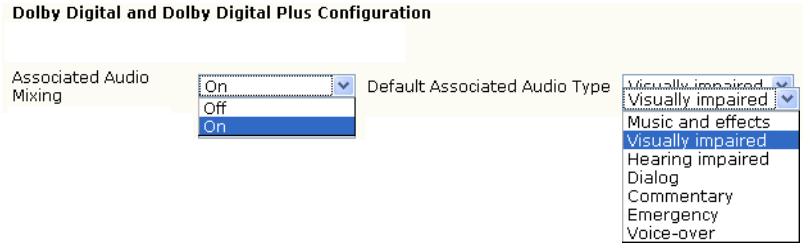


Figure 2-51 Associated Audio Mixing Menus

For complete details on associated audio mixing, see Chapter 3.

Error Concealment

When you click the **Error Concealment** field, the corresponding drop-down menu appears with two options, as shown in Figure 2-52. If you select **On**, the system repeats the previous frame up to four times when a stream error occurs. When you select **Off**, the system mutes the current frame when a stream error occurs.

Figure 2-52 Dolby Digital and Dolby Digital Plus Error Concealment Menu

Dolby Digital Plus MS10 Emulation

Check this box if you want the Dolby Digital Plus decoder to emulate an MS10 decoder. This function sets the **Stereo Downmix** mode to **Lo/Ro** and the **Compression** mode to **RF**.

Figure 2-53 Dolby Digital Plus MS10 Emulation Option

2.11.3 Dolby E Configuration

The **Dolby E Configuration** field provides **Metadata Emulation** and **Dolby E Latency Mode** parameters, as shown in Figure 2-54.

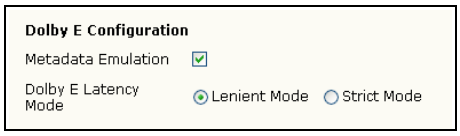


Figure 2-54 Dolby E Configuration Metadata Emulation Option

Metadata Emulation

Check this box if you want the Dolby E decoder to apply the metadata parameters to baseband PCM audio. This emulation function eliminates the encode/decode cycle, allowing you to preview the effects of downmixing, setting dialogue level, Dolby Pro Logic decoding, and the other functions controlled by metadata and experienced by consumers.

Dolby E Latency Mode

Dolby E Latency Mode provides two options for decoding Dolby E bitstreams: **Lenient Mode** and **Strict Mode**. In **Lenient Mode**, the system absorbs PA spacing errors in up to 130 samples before performing a correction, which results in many inaudible errors. However, this may result in latency inaccuracies in up to 130 samples. In **Strict Mode**, the system corrects all PA spacing errors and the system always maintains the correct latency.

2.11.4 AAC and HE AAC Configuration

The **AAC and HE AAC Configuration** field provides **Default Program Reference Level** and **Error Concealment** parameters, as shown in Figure 2-55.

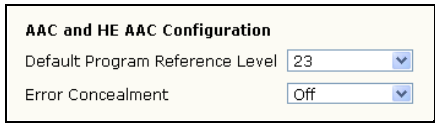


Figure 2-55 AAC and HE AAC Configuration Parameters

Default Program Reference Level

When you select **Default Program Reference Level**, the corresponding drop-down menu appears, as shown in Figure 2-56. In this menu, you can select a default dialogue normalization value (0 to –31.75 dBFS) that the AAC and decoder applies until the system receives `dialnorm` metadata. You need to set this parameter to the dialogue level specified in the broadcast standards for the intended market. In file-based content, the average loudness information may be expressed as replay gain metadata. In this case, you should set the default `dialnorm` parameter accordingly.

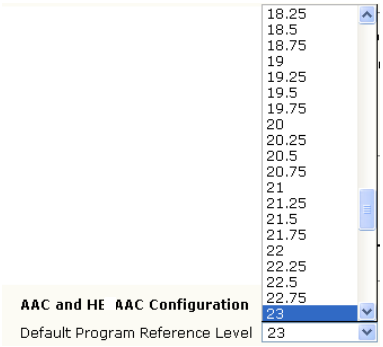


Figure 2-56 AAC and HE AAC Default Program Reference Level Menu

Error Concealment

When you click the **Error Concealment** field, the corresponding drop-down menu appears with two options, as shown in Figure 2-57. If you select **Yes**, the system repeats the previous frame when a stream error occurs. When you select **No**, the system mutes the current frame when a stream error occurs.

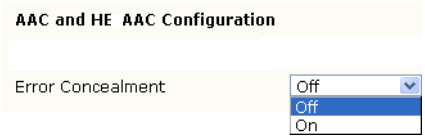


Figure 2-57 AAC and HE AAC Error Concealment Menu

2.11.5 Dolby Pro Logic Configuration

The **Pro Logic Configuration** field provides **Pro Logic II Mode**, **Panorama Mode**, **Dimension**, and **Center Width** parameters, as shown in Figure 2-58.

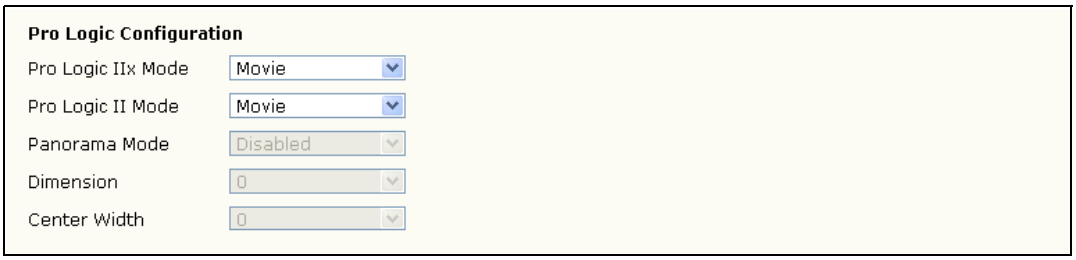


Figure 2-58 Dolby Pro Logic Configuration Parameters

Dolby Pro Logic IIx Mode

When you select the **Pro Logic IIx Mode** field, the corresponding drop-down menu appears, as shown in Figure 2-59.

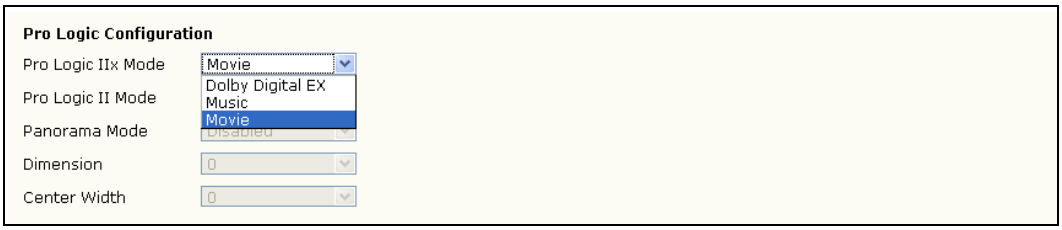


Figure 2-59 Dolby Pro Logic IIx Mode Menu

Dolby Digital EX

Dolby Digital EX is electrically equivalent to Dolby Digital combined with Dolby Pro Logic IIx **Movie** mode with 6.1-channel outputs. However, to maintain continuity with current products and with Dolby Digital Surround EX™ content, it continues to be known as Dolby Digital EX. We do not recommend the use of a single Cb speaker in any system. Ideally, the product has a 7.1-channel output capability to readily support Ls, Lb, Rb, and Rs speakers. When a 7.1-channel product is in **Dolby Digital EX** mode, the Cb signal is divided equally (after being attenuated by –3 dB) to the Lb and Rb speakers.

Music Mode

Music mode allows users to obtain optimal results from conventional stereo programs. If a program was produced in Dolby Surround, it is ideally decoded with **Movie** mode, even when the program is music oriented.

Movie Mode

Movie mode allows users to obtain optimal results from both surround-encoded programs and conventional stereo programs**.** In addition, **Movie** mode offers greater spatial capabilities than 6.1 type decoders, including Dolby Digital EX. As a result, we recommend this mode for decoding Dolby Digital Surround EX soundtracks.

Dolby Pro Logic II Mode

When you select the **Pro Logic II Mode** field, the corresponding drop-down menu appears, as shown in Figure 2-60.

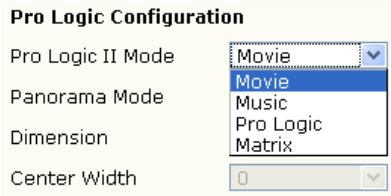


Figure 2-60 Dolby Pro Logic II Mode Menu

Music Mode

Music mode is the most versatile Dolby Pro Logic mode. It activates the settings on the **Panorama Mode**, **Dimension**, and **Center Width** menus; these settings can help users optimize a stereo (Lo/Ro) automotive entertainment environment or home theater system for multichannel listening.

When you select **Music** in the **Pro Logic II Mode** drop-down menu, the **Panorama Mode**, **Dimension**, and **Center Width** menus are now accessible, as shown in Figure 2-61.

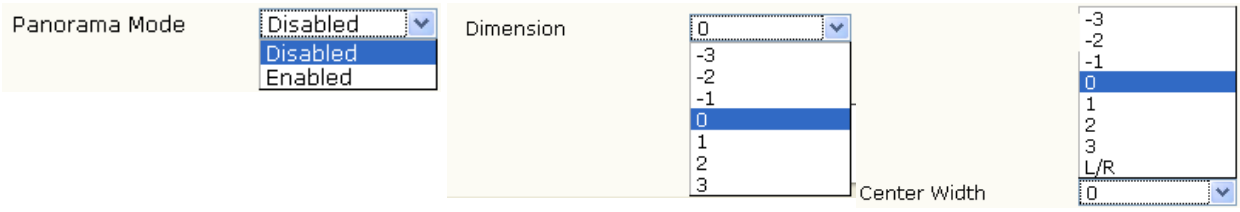


Figure 2-61 Dolby Pro Logic II Music Mode Menus

- **Panorama Mode** sends the stereo signal to the Left and Right speakers, as well as the surround speakers. This mode is not functional if **Music** is not selected in the **Pro Logic II Mode** drop-down menu.
- **Dimension** refocuses the signal from the front speakers to the rear speakers. If **Music** is not selected in the **Pro Logic II Mode** drop-down menu, the system sets the **Dimension** mode to 0 (Center).
- **Center Width** splits the Center output signal into the Center, Left, and Right outputs. If you set this mode to **-3**, the system sends all of the Center output to the Center channel. If you set this mode to **L/R**, the system outputs equally to the Left and Right channels, with no output sent to the Center channel.

Movie Mode

The standard setting for programs with video. This mode is based on the original Dolby Pro Logic decoding scheme, but the system separates the mono Surround channel into Left Surround and Right Surround channels.

Dolby Pro Logic Mode

Reproduces the original Dolby Pro Logic decoding system. Because consumer decoders now offer Dolby Pro Logic II as the default Dolby Surround decoding system, this emulation mode is available to reproduce the original Dolby Pro Logic decoding if the consumer wishes to hear it. (This option is not available on all consumer decoders made with Dolby Pro Logic II.)

Matrix Mode

Optimizes radio reception in an automotive environment. This mode is similar to the original passive Dolby Surround decoder without Dolby Pro Logic directional steering. It can also enhance mono programs, and clean up weak radio signals in automobiles. You can apply **Matrix** to a mono input by selecting the applicable **Lo/Ro** downmix mode (see Figure 2-47 and Figure 2-51), and then **Pro Logic II**. If you select a **Mono** downmix, **Pro Logic II** and **Pro Logic** do not function.

2.12 Configuring Loudness Measurement

The loudness measurement settings specify the DP568 measurement algorithm and the speech detection mode. To modify the current settings:

1. Select **Loudness** in the **Setup** menu, as shown in Figure 2-62.

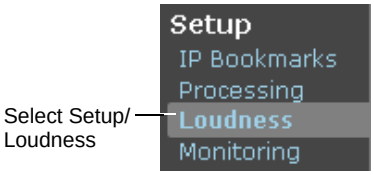


Figure 2-62 Select Loudness in the Setup Menu

The **Loudness** screen appears, as shown in Figure 2-63. In this screen, you can use the drop-down menus to configure the loudness measurement settings.

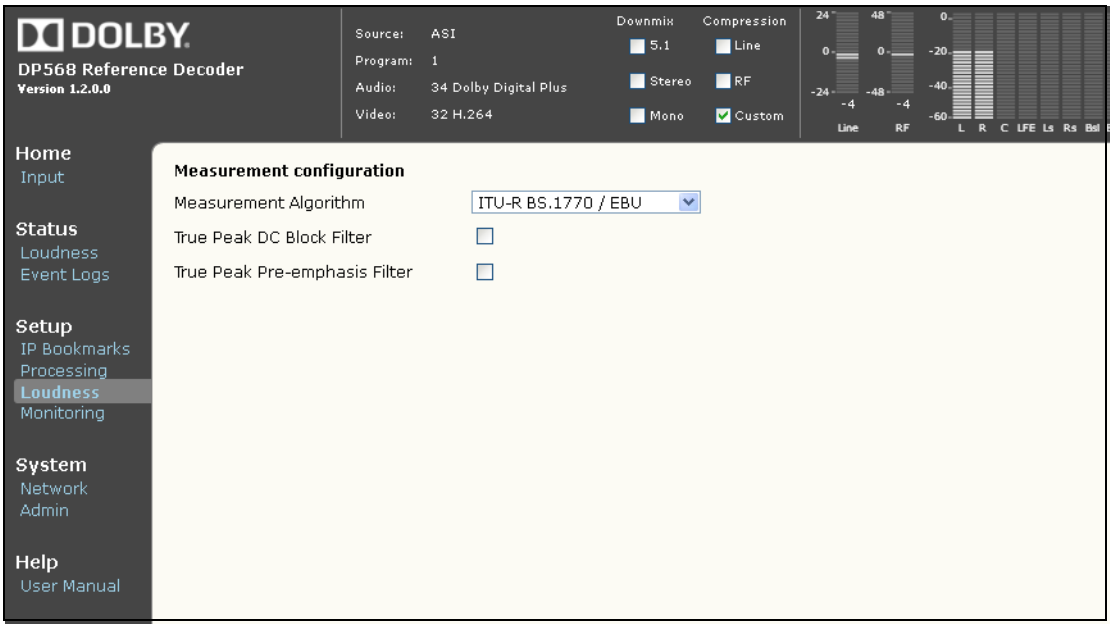


Figure 2-63 Loudness Screen

2.12.1 Measurement Configuration Parameters

There are three **Measurement configuration** parameters: **Measurement Algorithm**, **True Peak DC Block Filter**, and **True Peak Pre-emphasis Filter**.

To modify the **Measurement Algorithm**, click the **Measurement Algorithm** field to display the corresponding options, as shown in Figure 2-64, then select the desired option.

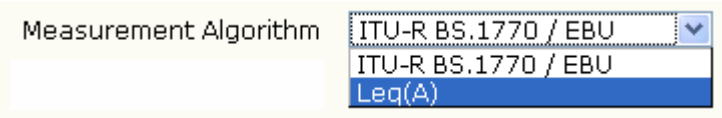


Figure 2-64 Measurement Algorithm Menu

To enable the **True Peak DC Block Filter** or the **True Peak Pre-emphasis Filter**, check the respective boxes.

Figure 2-65 True Peak Filter Options

2.13 Modifying the Output Configuration

The monitoring output configuration specifies the output for each AES pair, depending on the input source. To change the AES output configuration, select **Monitoring** in the **Setup** menu, as shown in Figure 2-66.

Figure 2-66 Select Monitoring in the Setup Menu

The **Monitoring** screen appears, as shown in Figure 2-67.

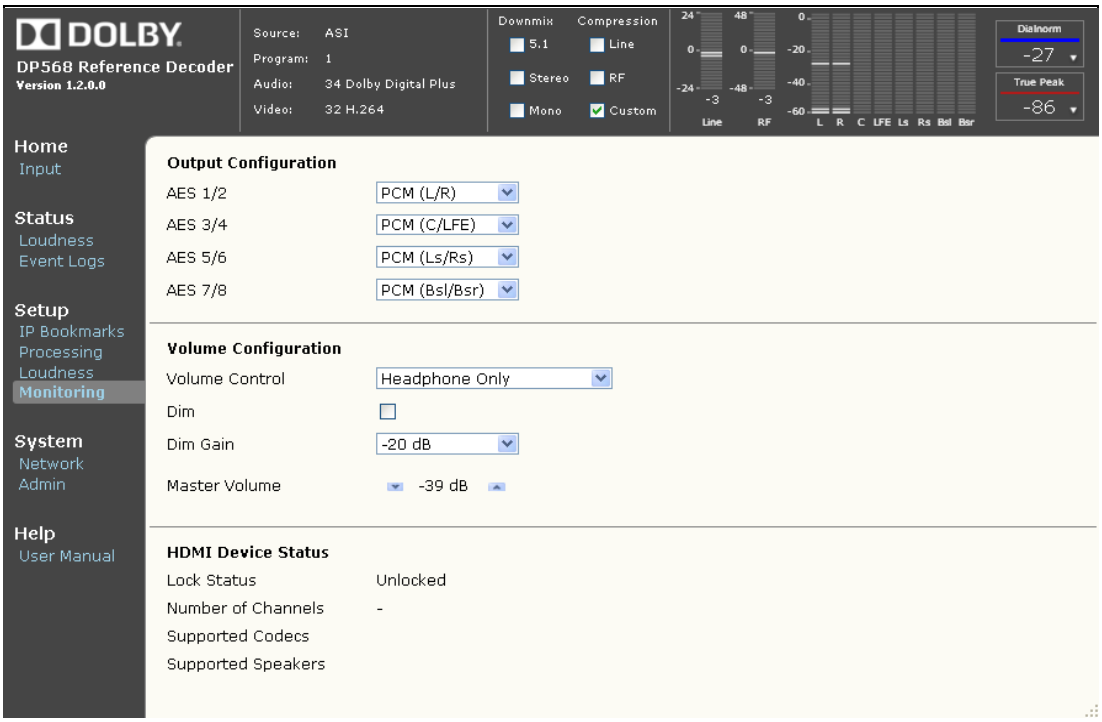


Figure 2-67 Monitoring Screen

Note: You can modify the output configuration only for a Dolby Digital or Dolby Digital Plus input source.

2.13.1 Output Configuration

There are four **Output Configuration** parameters: **AES 1/2**, **AES 3/4**, **AES 5/6**, and **AES 7/8**. You can use the corresponding fields and drop-down menus to configure these parameters. Figure 2-68 shows the drop-down menu options for **AES 1/2**. These options are identical for **AES 3/4**, **AES 5/6**, and **AES 7/8**.

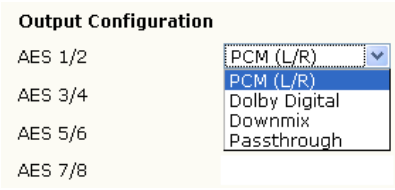


Figure 2-68 AES 1/2 Menu

The system supports the **Dolby Digital** and **Passthrough** configurations, as follows.

Dolby Digital Configuration

The system supports Dolby Digital output for the following input types:

- Dolby Digital
- Dolby Digital Plus
- HE AAC with Dolby metadata

If you select **Dolby Digital** for the output configuration and the input is not one of these types, the system outputs a two-channel PCM downmix.

Pass-Through Configuration

The system supports pass-through output for the following input types:

- Dolby Digital
- Dolby Digital Plus

If you select **Passthrough** for the output configuration, and the input is not one of these types, the system outputs a two-channel PCM downmix.

2.13.2 Volume Configuration

There are three **Volume Configuration** parameters. You can select a **Volume Control** and **Dim Gain** option from their respective drop-down menus and adjust the **Master Volume** by using the master volume up/down arrows (see Figure 2-69). You can also adjust this parameter by turning the **Volume** knob on the DP658 front panel (see Figure 1-1). As you turn the knob, the **Master Volume** value in the **Monitoring** screen changes in real time.

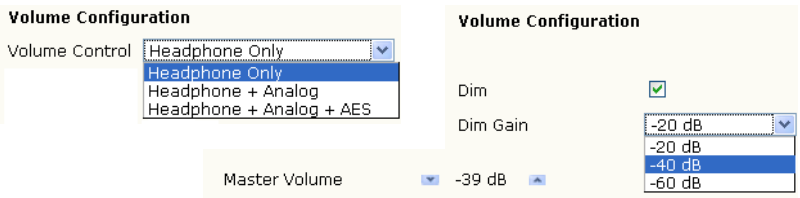


Figure 2-69 Volume Control and Dim Gain Menus

In addition, when setting parameters in the **Volume Configuration** menu, the following applies:

- **Volume Control** specifies the outputs affected by the master volume.
- When you click the **Dim** check box, the system applies the attenuation value selected in the **Dim Gain** menu.

2.13.3 HDMI Device Status

If an HDMI device is connected, the system displays information regarding the current connection (lock status, number of channels, supported codecs, and supported speakers), as shown in Figure 2-70.

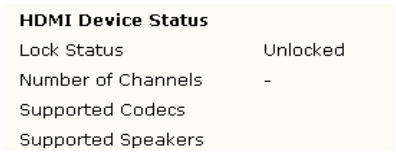


Figure 2-70 HDMI Status

2.14 Modifying the Network Settings

The network settings specify the DP568 command and media IP configurations, as well as the NTP configuration. To modify the current network settings, select **Network** in the **System** menu, as shown in Figure 2-71.

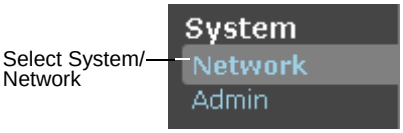


Figure 2-71 Select Network in the System Menu

The **Network** screen appears, as shown in Figure 2-72. In this screen, you can change the current **Command**, **Media**, and **NTP** configurations.

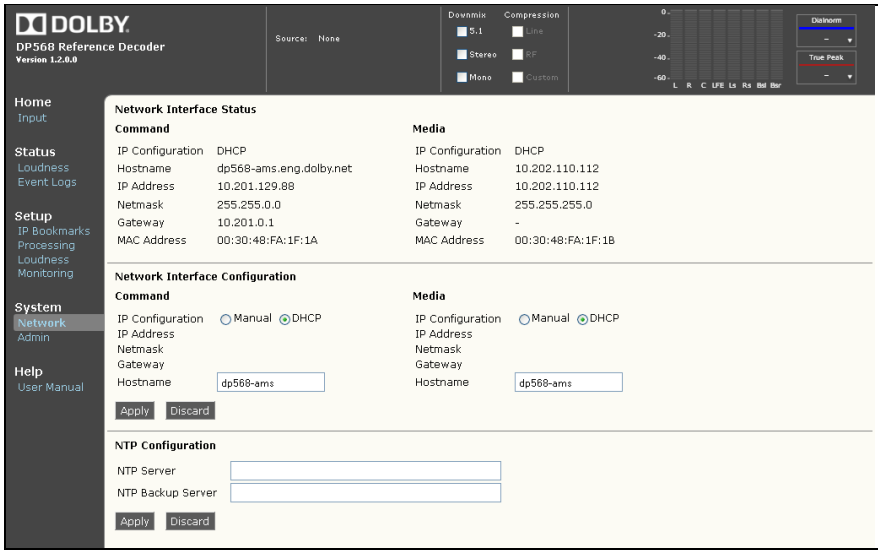


Figure 2-72 Network Screen

2.15 Using the Administrative Controls

These administrative controls allow you to upgrade the DP568 and perform other tasks.

1. Select **Admin** in the **System** menu, as shown in Figure 2-73.

Figure 2-73 Select Admin in the System Menu

The **Admin** screen appears, as shown in Figure 2-74.

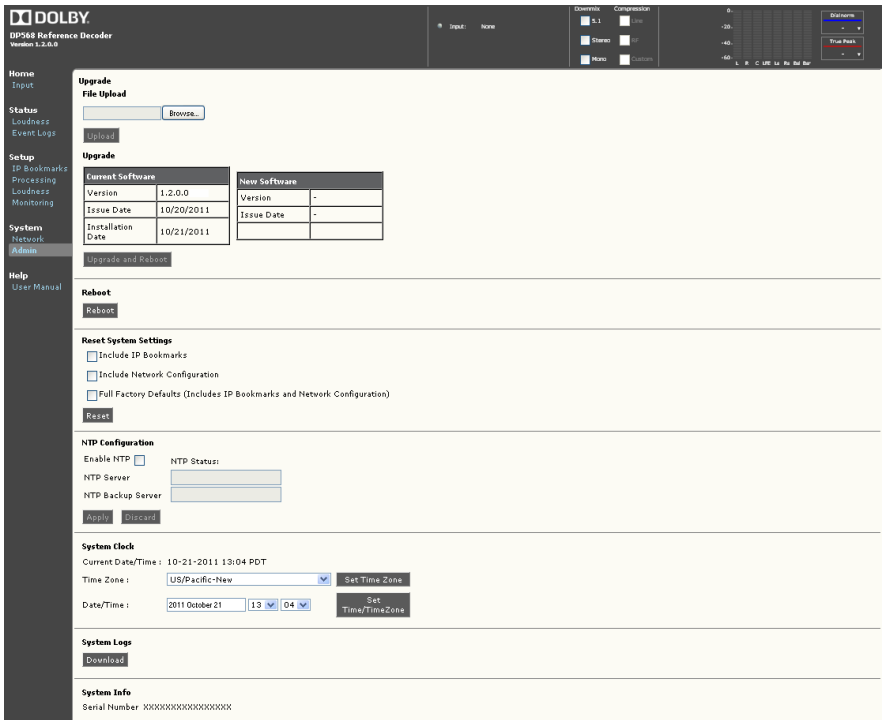


Figure 2-74 Admin Screen (Current Software Displayed)

Upgrading the System Software

To upgrade the software:

1. Obtain the upgrade .dlb file from Dolby Laboratories, and copy it to your PC.
2. Click **Browse** to locate the upgrade file on your PC.
3. Click **Upload** to upload the file to the DP568.
4. Click **Upgrade and Reboot**.

   A series of messages appear on the screen, as shown in Figure 2-75, Figure 2-76, and Figure 2-77, and then the system completes the upgrade, reboots, and displays the upgraded version of the software in the **Admin** screen, as shown in Figure 2-78.

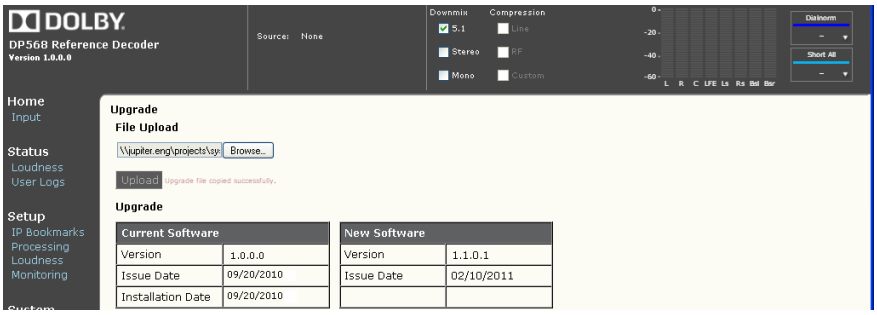


Figure 2-75 After Uploading/New Software Found (Current Software and New Software Displayed)

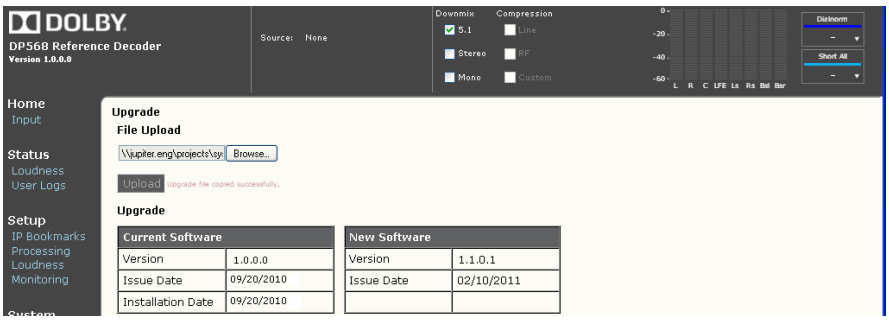


Figure 2-76 Upgrade in Progress

Figure 2-77 Upgrade Done/DP568 Rebooting

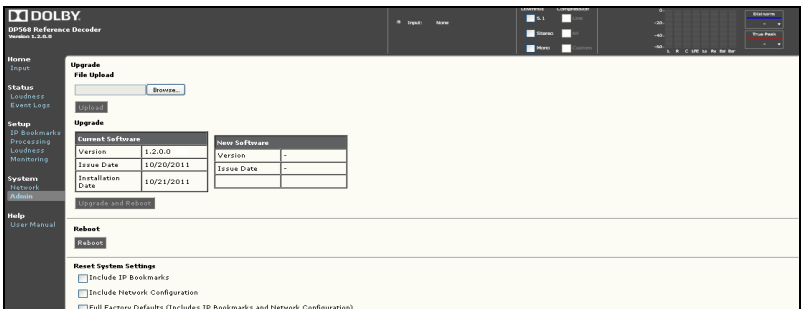


Figure 2-78 Admin Screen Displays New Software Version After Rebooting

Reboot Button

To reboot the system at any time, click the **Reboot** button.

Reset System Settings

This function allows you to reset the system to default settings.

- Two options in the **Reset System Settings** field, **Include IP Bookmarks** and **Include Network Configuration**, allow you to delete either or both of these settings by clicking the respective box. Otherwise, the system retains the two settings when resetting the defaults.
- The **Full Factory Defaults (Includes IP Bookmarks and Network Configuration)** option allows you return the system to all the factory defaults, deleting all current settings.
- To reset the system settings, click the **Reset** button.

Reset System Clock

This function allows you to reset the time zone and the date and time by clicking in the respective fields.

Download System Logs

If you experience any system issues, these logs provide detailed troubleshooting information that you should send to Dolby Laboratories. To download system logs, click the **Download** button in the **System Logs** field.

Note: After you click the **Download** button, a dialog box appears, where you can open or save the corresponding .zip file.

System Info

This section displays the DP568 serial number.

2.16 Resetting Factory Defaults from the User-Control Screen

To reset the DP568 to factory defaults from the user-control screen, use the front-panel navigation keys (see Figure 2-79).

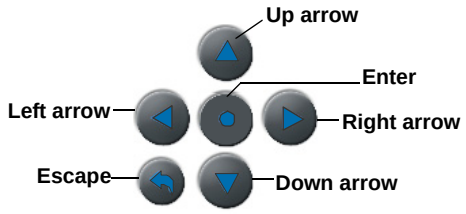


Figure 2-79 Front-Panel Navigation Keys

1. Press the escape key to select the **DP568** menu.
2. Press enter to select **System Settings**.
3. Press enter again to display the **System Settings** menu.
4. Press the down arrow, then enter to display the **Reset Settings** menu.
   Be sure that **Factory** appears to the right of the **Reset** line.
5. Press the down arrow to select **Apply**.
6. Press enter to reset the system to the factory defaults.
   The unit automatically reboots and takes a while to start up.
7. When the unit reboots, press the right arrow to display the **CMD Interface** settings and wait until the IP address is 192.168.1.2.

Associated Audio Mixing

A Dolby® Digital Plus input may include one or more (maximum of seven) associated audio streams. The Dolby Digital Plus decoder can mix the main audio stream with any available associated audio stream, as specified for Digital Video Broadcasting in Annex E of ETSI TS 101 154. The system transmits a descriptive track as a separate bitstream alongside the main soundtrack and can mix the tracks within the decoder. The associated audio stream and the main audio stream can reside in a single PID or in separate PIDs. This associated audio mixing approach can deliver director's commentaries or audio descriptions for the visually impaired while maintaining the highest possible bandwidth efficiency. Associated audio mixing eliminates the need to prepare and transmit multiple final mixes to support different audience needs and preferences. The Dolby Digital Plus metadata specifies the audio level for associated audio mixing.

3.1 Configuring Associated Audio Mixing

To configure associated audio mixing:

1. Select **Processing** in the **Setup** menu, as shown in Figure 3-1.

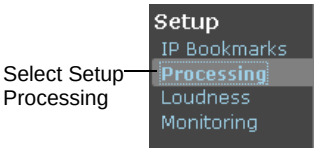


Figure 3-1 Select Processing in the Setup Menu

The **Processing** screen appears. In this screen, you can set up associated audio mixing for a Dolby Digital Plus configuration, as shown in Figure 3-2.

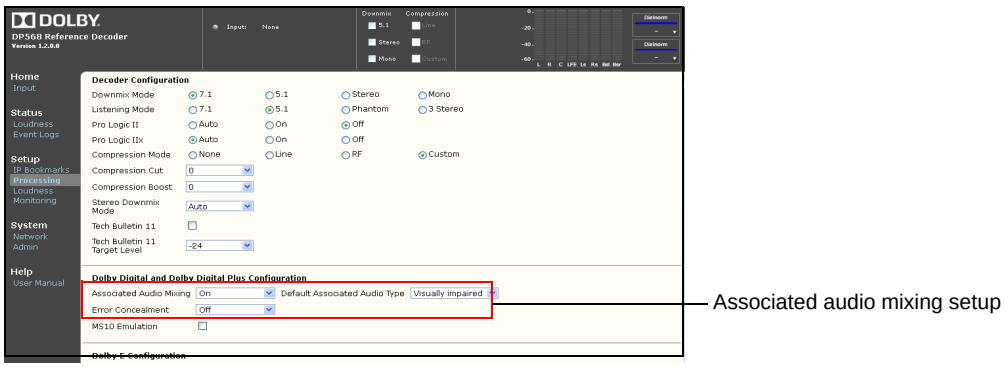


Figure 3-2 Processing Screen

2. Click the **Associated Audio Mixing** field, and select **On** to enable this option.
3. Click the **Default Associated Audio Type** field, and specify which available audio stream you want to mix with the main audio stream.

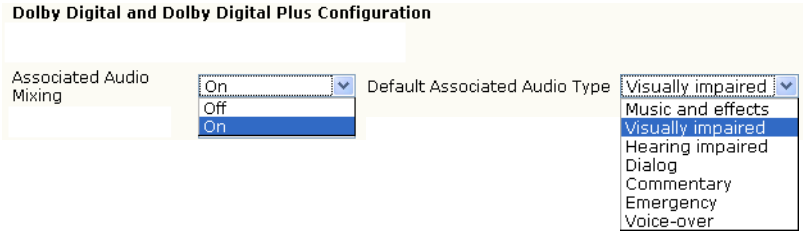


Figure 3-3 Associated Audio Mixing Menus

3.1.1 Mixing Associated Audio from a Single PID

To mix an available associated stream from a single PID, in the **Input** screen, select an IP source that contains a single PID with one or more associated audio streams, as shown in Figure 3-4.

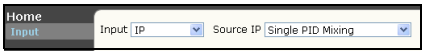


Figure 3-4 Select a Single PID Input Source with Associated Audio

The **Input** screen displays information for the selected IP source, which contains one program with two PIDs. **PID 256** contains the video stream, and **PID 258** contains the main audio stream and the associated audio stream, as shown in Figure 3-5. The system mixes an available associated stream by default. It is highlighted in gray with green borders under **PID 238** at the left side of the display. The gray highlighting indicates that it is the currently selected stream. The green border indicates that associated stream mixing is activated (also indicated under the **Monitor Status** on the right). The corresponding bitstream, downmixing, and mixing metadata, as well as other information, also appears on the right for the main stream and the associated stream (see Figure 3-5).

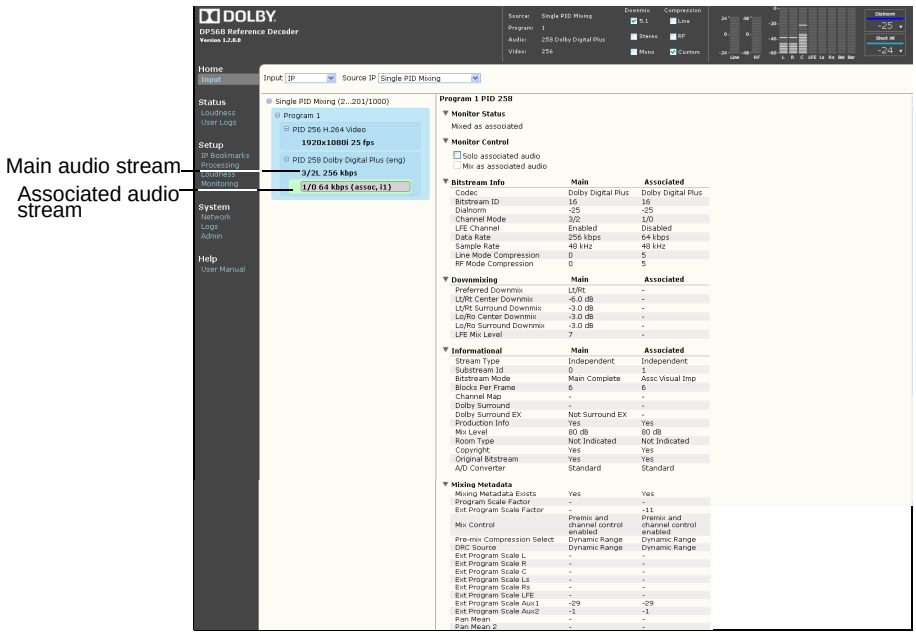


Figure 3-5 Main and Associated Audio Stream Information (Single-PID Mixing)

3.1.2 Monitoring Only an Associated Stream (Single PID)

To monitor only the associated stream, click **Solo associated audio** under **Monitor Control**. The **Monitor Status** indicates **Mixed as associated (soloed)**, as shown in Figure 3-6.

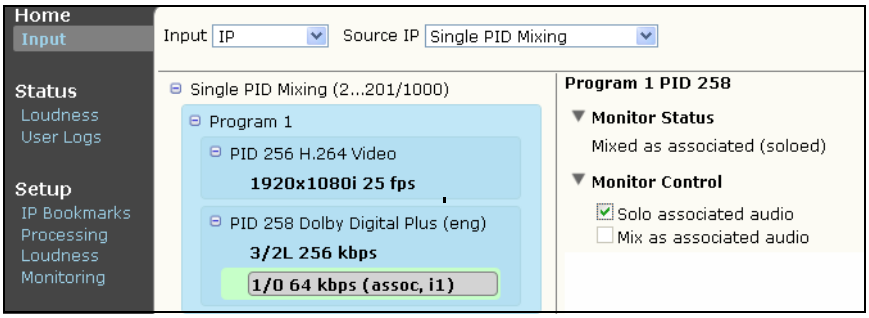


Figure 3-6 Associated Stream Monitor Control: Solo

In solo mode, when you select the main stream, it is highlighted in gray and the **Monitor Status** indicates **Main substream (muted)**, as shown in Figure 3-7.

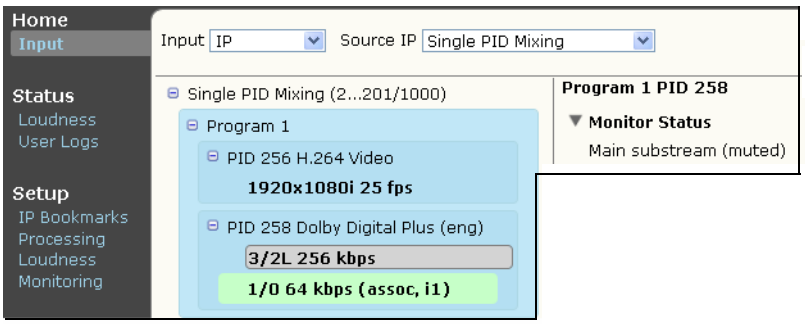


Figure 3-7 Main Stream Monitor Status: Muted

To play only the main stream, turn off associated audio mixing.

3.1.3 Manually Mixing an Alternative Associated Stream

If the specified associated stream is unavailable, the **Monitor Control/Mix as associated audio** check box is now activated. You can force the system to mix an alternative stream by selecting the stream and clicking on this check box. You can also check the **Solo associated audio** box to activate solo mode.

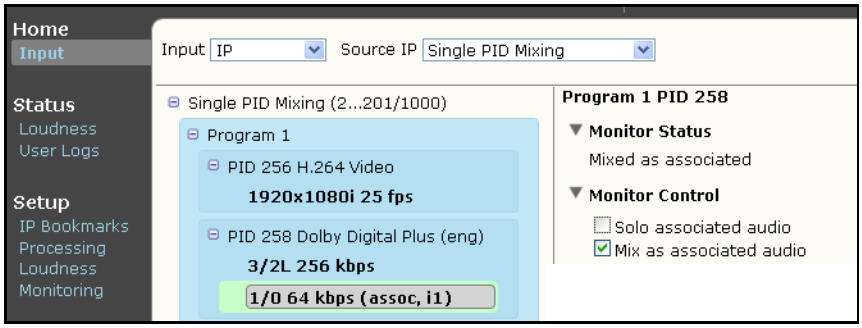


Figure 3-8 Force Mixing with an Alternative Stream

3.2 Mixing Associated Audio with Dual PIDs

To mix an available associated stream from two PIDs:

1. In the **Input** screen, select an IP source that contains a dual PID with one or more associated audio streams, as shown in Figure 3-9.

Figure 3-9 Select a Dual-PID Input Source with Associated Audio

The **Input** screen displays information for the selected IP source, which contains one program with three PIDs. PID 256 contains the video stream, PID 258 contains the main audio stream, and PID 259 contains the associated audio stream. On the right, associated audio information appears, as shown in Figure 3-10.

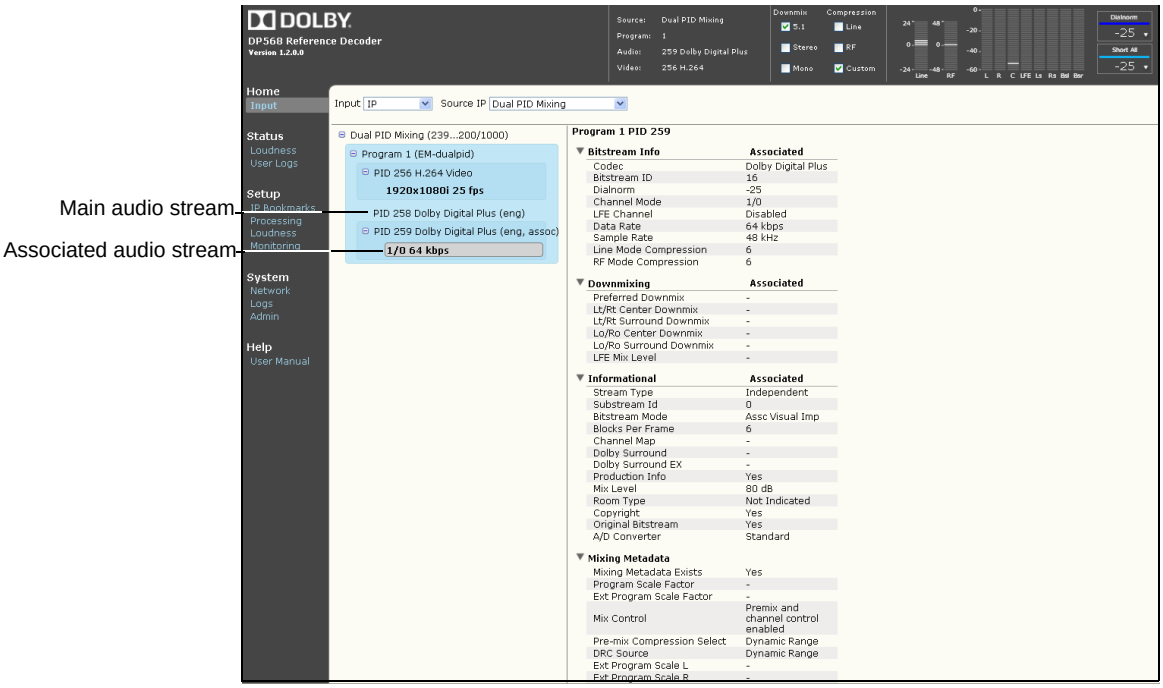


Figure 3-10 Associated Audio Stream Information (Two Audio PIDs)

2. To mix an associated audio stream, select the stream to highlight it, then check the **Monitor Control**/**Mix as associated audio** box, as shown in Figure 3-11 (for PID 259).

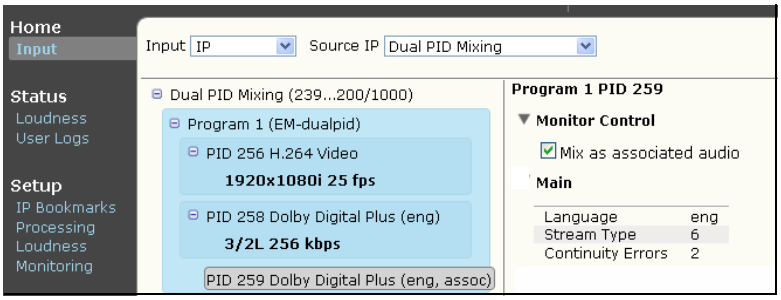


Figure 3-11 Mix Associated Audio

The selected associated stream is now highlighted in green, and the **Monitor Status** indicates **Mixed as associated**. Information for both the main and associated streams also appears (see Figure 3-12).

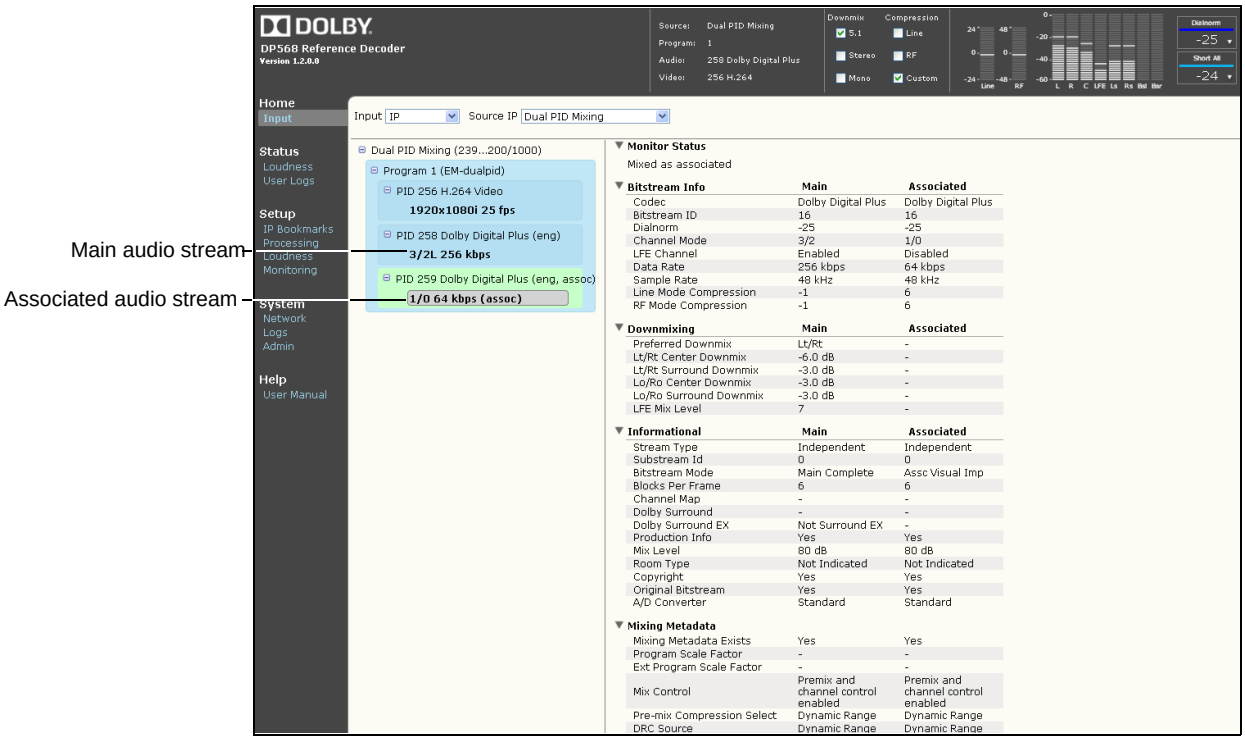


Figure 3-12 Dual-PID Mixing Enabled

Note: To monitor only an associated stream, double-click the stream. To monitor only the main stream, double-click the main stream.

Dolby E Decoding Behavior

The DP568 supports reference decoding of Dolby® E over AES, ASI/SDI, and transport streams through SMPTE 302M. The system performs the following functions:

- Monitors multichannel audio (one program at a time from a Dolby E stream)
- Monitors two-channel audio from the selected Dolby E program
- Displays Dolby E metadata for all programs
- Emulates Dolby E metadata for multichannel output (configurable) and two-channel output

Dolby E Program Selection

The DP568 allows you to select a single program to monitor from a Dolby E stream. For example, if the Dolby E program configuration is 5.1+2, you can listen to the 5.1-channel program (program 1) or the two-channel program (program 2). By default, program 1 is always selected when monitoring a new Dolby E stream.

The AES outputs reflect the currently selected program. The headphone and two-channel outputs always provide a confidence downmix of the currently selected program. If you specify **Downmix** or **Dolby Digital** for the output configuration, the system routes a two-channel downmix of the currently monitored program to that AES pair.

Dolby E Metadata Emulation

The DP568 provides an option that allows you to emulate the effects of the Dolby Digital encode/decode process, which simulates the end-user listening experience. The emulation process performs the following:

- Application of dialogue normalization
- Dynamic range control computation and application
- Worst-case downmix level calculation to prevent clipping
- Downmixing with metadata application

Metadata emulation is enabled/disabled, as specified in the respective configuration.

Dolby DP568 Specifications

A.1 Processing Capabilities

Audio Formats Supported

Dolby® Digital, Dolby Digital Plus, Dolby E, AAC, HE AAC, and HE AAC v.2), MPEG-1 LII, PCM

Audio Frame Latency

During the decoding process, the system maintains audio frame latency on the AES and SDI inputs for the applicable codecs, as shown in Table A-1.

Table A-1 AES and SDI Audio Frame Latency

Input	Frame Rate	Codec	Latency (ms)
AES	N/A	PCM	32
AES	N/A	AC-3	32
AES	N/A	E-AC-3	32
AES	N/A	AAC	42.7 (approximate)
SDI	25	All	40
SDI	29.97	All	33.4 (approximate)
SDI	30	All	33.3 (approximate)
SDI	50	All	40
SDI	59.94	All	33.4 (approximate)
SDI	60	All	33.3 (approximate)

Video Formats Supported

H.264 and MPEG-2

Table A-2 shows the video resolutions and frame rates supported for high-definition (HD) and standard-definition (SD) displays.

Table A-2 Video Resolutions and Frame Rates

HD Resolutions	HD Frame Rates	SD Resolutions	SD Frame Rates
1080i	25, 29.97, 30 fps	480i	29.97 fps
720p	59.94, 60, 50 fps	576i	25 fps

Loudness Measurement

Uses Dialogue Intelligence™ to compute infinite term loudness for all channels measured according to ITU-R BS.1770, Annex 1

Peak Measurement

Determines the unweighted true-peak level per ITU-R BS.1770 Annex 2

A.2 Environmental Characteristics

Power Specifications

100–240 VAC; 50–60 Hz; 350 W; front-panel power switch

Dimensions and Weight

1-U rackmount: 44 × 483 × 394 mm (1.75 × 19 ×15.5 inches)

Net: 6.5 kg (14.5 lb)

Environmental Conditions

Operating temperature range: +10°C to +35°C

Humidity range: 5% to 90% (noncondensing)

Regulatory Notices

UL, FCC, CE, and RoHS compliant

Index