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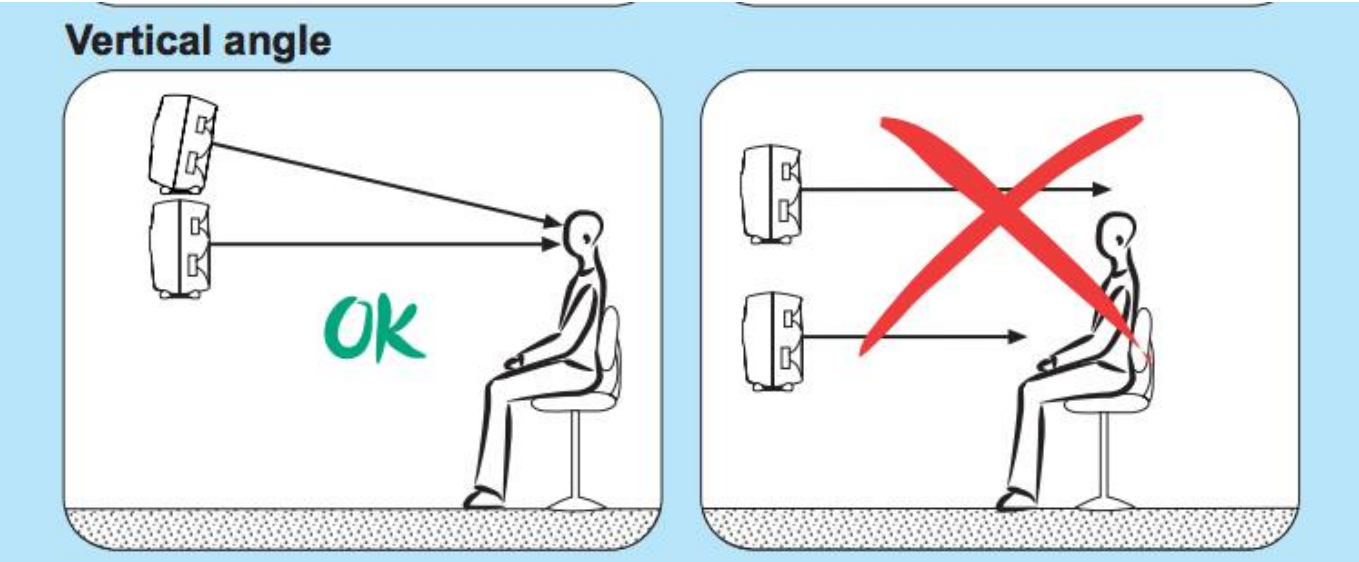
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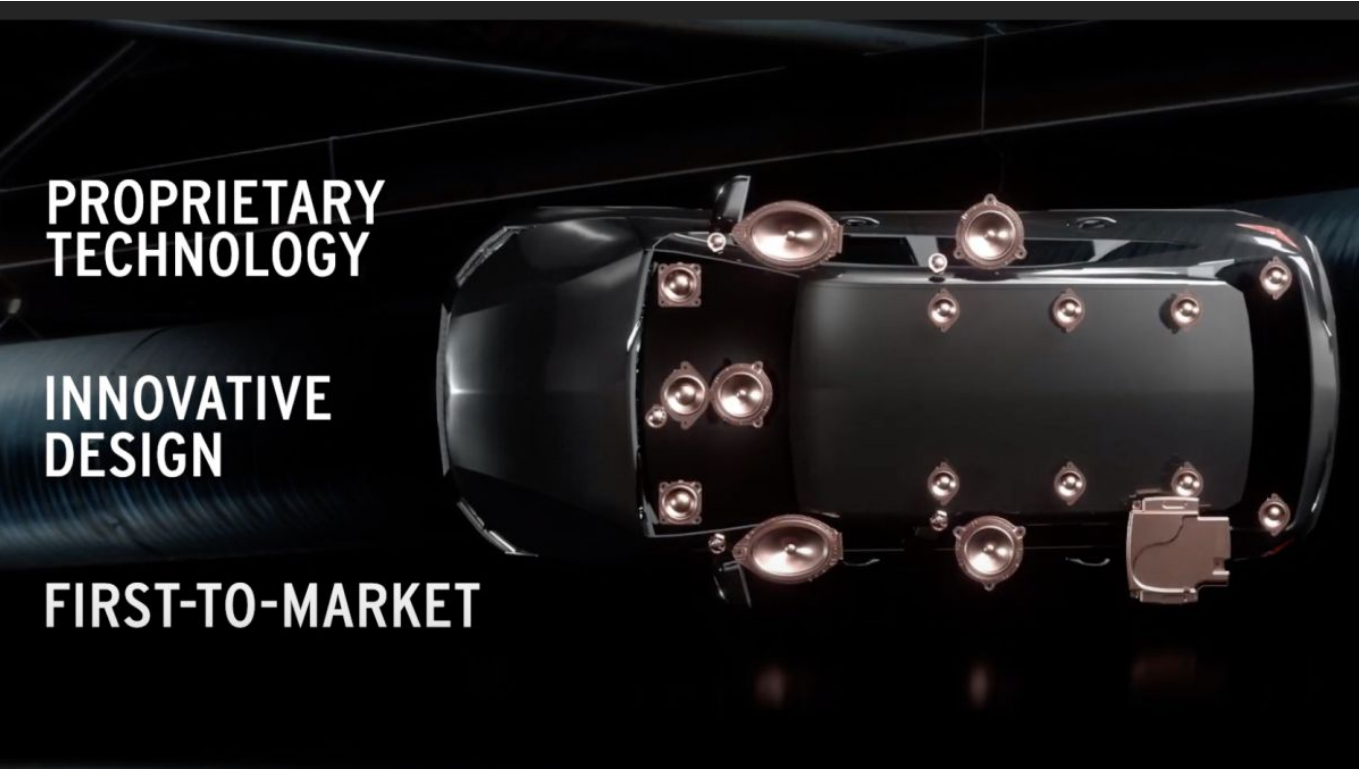
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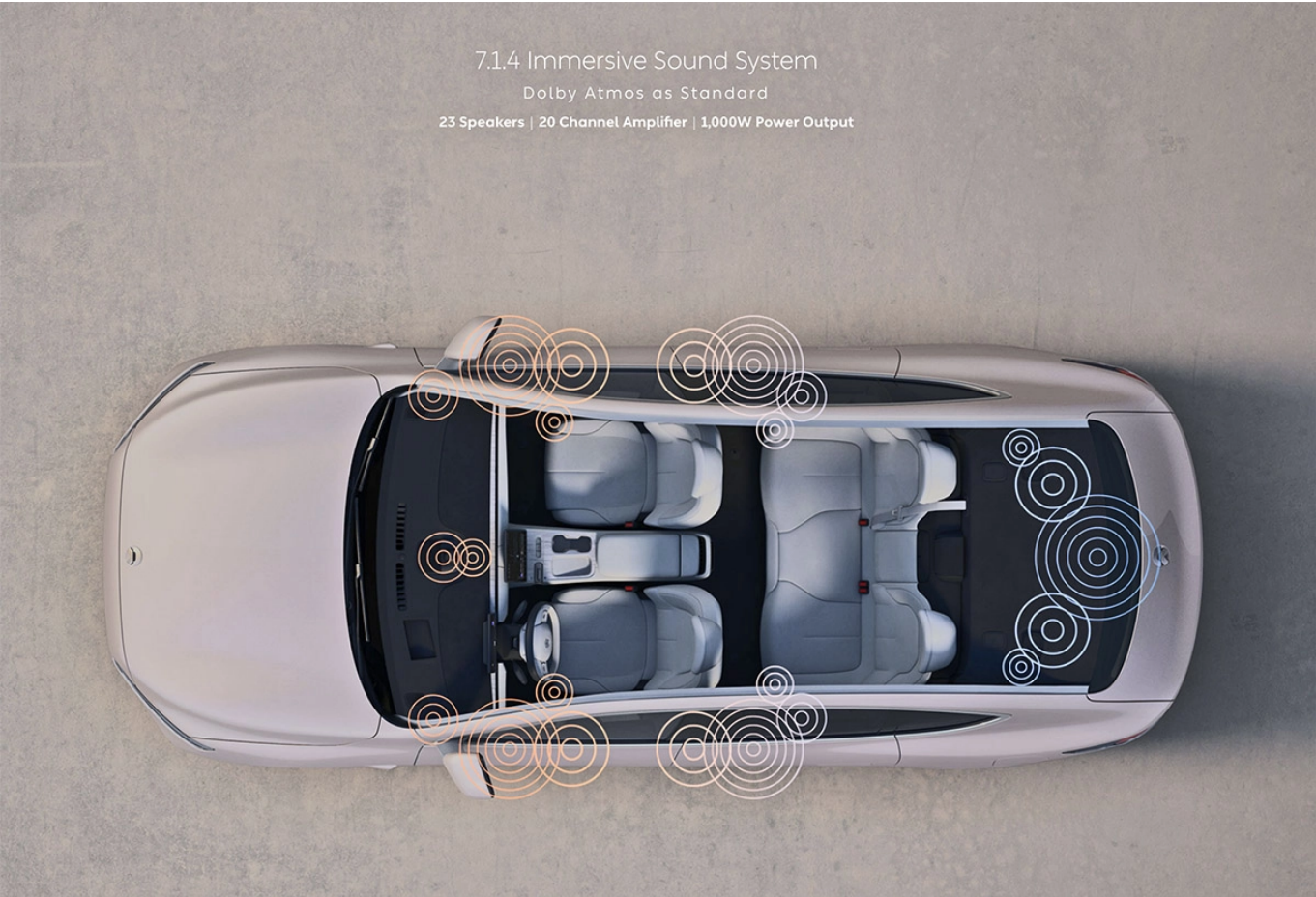
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P.S 2024 1 Arturia [DSP](#) [Dolby Atmos](#) . *

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Dolby Atmos speaker systems are still premature

I'm sorry, but if you're thinking of setting up a [Dolby Atmos speaker](#) system, please pause for a moment.

And please read this article.

In environments like [Dolby Atmos](#), where many [speakers](#) are installed in various positions, I believe that using conventional 2-way satellite [speakers](#) can lead to significant auditory discrepancies. Typically, 2-way [speakers](#) with woofers at the bottom and tweeters at the top have varying [frequency responses](#) depending on the listener's ear height and position. This happens because the time difference at which the tweeter and woofer reach the ear varies depending on the listening position.

Traditional [surround](#) sound setups like 5.1 or 7.1 don't have issues with [speaker](#) height differences, so using regular 2-way [speakers](#) is sufficient. However, in immersive audio setups with ceiling [speakers](#) like [Dolby Atmos](#), these issues become more significant.

Therefore, for [Dolby Atmos](#)' satellite [speakers](#), which require multiple [speakers](#) to be placed on the ceiling and around the room, it's considered necessary to use coaxial [speakers](#). These [speakers](#) should be identical coaxial units for both ceiling and [surround](#) positions, with the addition of a highly non-directional subwoofer to complete the setup.

However, such [speakers](#) or systems have not been released yet. The only solution I've found so far is to use the Iloud mtm (a virtual coaxial [speaker](#)). Recently, an 80Hz low-cut feature was added for [Dolby Atmos](#) use. You can enable the 80Hz low-cut on each satellite [speaker](#) and set the subwoofer's high-cut to 80Hz. However, the issue remains that there's no subwoofer available from the same brand to match these [speakers](#). Therefore, you'll need to find a matching subwoofer from a different brand.

If you decide to create a system this way, another problem arises. With such a [speaker](#) setup, it becomes difficult to configure [Dolby Atmos](#) using the [Bass Management](#) of traditional studio 2.1 [speaker](#) systems. To set up [Dolby Atmos](#), a dedicated [Bass Management DSP](#) processor is required. Of course, existing 2.1 or 5.1 systems with built-in [LFE](#) functionality can be used, and such products already exist.

In summary, [Dolby Atmos](#) cannot be configured using traditional methods. A system needs to be created with crossovers and calibration between the subwoofer and satellite [speakers](#), as well as [DSP](#) processor units to deliver each channel's sound to the satellite [speakers](#).

As of now, such products do not exist on the market. Connecting [Dolby Atmos](#) renderers directly to the subwoofer without configuring crossovers results in a situation where accurate monitoring checks are not possible.

However, such [speaker](#) systems are available in some high-end European car audio systems.

After reading this article, those who have set up [Dolby Atmos](#) [speaker](#) systems using conventional methods may wonder why they did it. They may feel that they have wasted money.

The market is still leaning toward approaches like [Dolby Atmos](#) via headphones and immersive audio. [Speaker](#) systems are still awaiting their turn.

They are expected to hit the market soon, most likely with sets of coaxial satellite [speakers](#), a subwoofer, and a dedicated processing unit.

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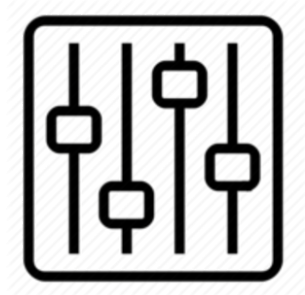
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80Hz

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