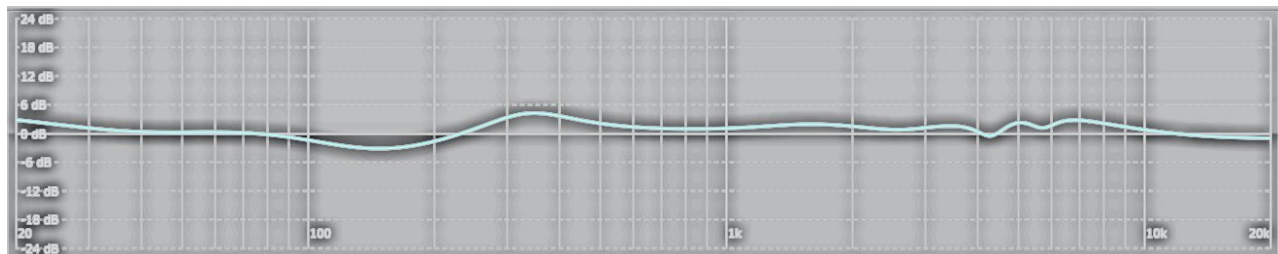


AURORA⁽ⁿ⁾

Dolby[®] Atmos[®]

User Manual



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1 Introduction

The Aurora(n) has a powerful on-board DSP engine which provides complex room correction features typically reserved for large-scale, dedicated hardware systems. Accessed via the Dolby® Atmos® Setup page within the NControl software, this interface provides the granular control necessary to intricately route, tune, and manage bass in professional studios. Whether calibrating a traditional 2.0 stereo monitoring setup or a fully immersive 9.1.6 ATMOS configuration, the system provides every speaker and subwoofer channel with up to 16 filters, in addition to low-pass and high-pass filters for bass management.

This manual describes all of the controls accessible through NControl, theory of operation, and how to set parameters either manually or importing them from popular room correction software.

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2 NControl Setup Page Controls

The Dolby Atmos Setup page in NControl provides access to all of the hardware-based parameters on the Aurora(n). The following sections describes the controls shown below.



NControl can be downloaded from the Lynx Studio Technology website at:

<https://www.lynxstudio.com/downloads/aurora-n#Apps>

2.1 Global Settings & Presets (Top Section)

This area controls the overarching parameters for your entire Atmos environment and handles configuration management.

- **Atmos Enable:** Toggles the Dolby Atmos processing on or off. This control takes effect immediately and does not need to have the “Apply” button pressed to become active.
- **Speaker format:** Sets the channel configuration for your room. This determines which rows are active in the routing grid below.
- **Global sync delay (ms):** Applies a uniform delay across all output channels to sync audio with external equipment such as video displays. Delay can be set in 10uS increments. This delay is combined with the maximum delay set in the **Channel delay (ms)** (below). The maximum combined delay is 42.6ms @ 48kHz and 21.3ms @ 96kHz.
- **Global attenuation (dB):** Applies a global attenuation to all channels to prevent clipping when using filters with positive gains. Attenuation can be set in 0.1dB increments.
- **Auto:** Analyzes the filter parameters for all speaker channels to find the peak positive gain. This peak gain value is then used to set the **Global attenuation** to prevent clipping. If **Optimize** is checked in the bass management section, clicking **Auto** will recalculate the **Level to sub** values to reduce the possibility of clipping in the sub channel due to summing.
- **Q Type:** Selects the mathematical behavior of the Q-factor globally for all peak and shelving filters:
 - **Constant Q:** Maintains constant Q regardless of gain. This is the generally-recommended, industry standard which supports the Robert Bristow-Johnson (RBJ) definition, SoundID Reference, and REW's Generic mode.
 - **Proportional Q:** Adjusts Q proportionally to the filter gain. This definition is used by some devices that support analog emulations.
 - **Lynx V1 Q:** Calculates Q using the method implemented in earlier versions Aurora(n) firmware prior to V1.34. This setting is only provided for backwards compatibility and is not recommended for new projects.
- **Preset Management:**
 - **Load SoundID Preset:** Imports calibration data generated by Sonarworks SoundID Reference in BIN format.
 - **Load REW Preset:** Imports calibration data generated by Room EQ Wizard (REW) in the form of filter files for each channel.
 - **Load TXT Preset:** Imports calibration data generated by Sonarworks SoundID Reference in MTRX.TXT format.
 - **Open / Save Scene:** Loads or saves the current Atmos configuration state in XML format.
 - **Clear:** Resets the current settings.
 - **Apply:** Sends the current Atmos configuration changes to the DSP engine on Aurora(n).

2.2 LFE Settings (Low-Frequency Effects)

This section specifically configures the dedicated LFE channel (the ".1" in your setup) which can be routed to the SUB/LFE speaker.

NOTE: The LFE filter settings are only active when bass management is enabled.

- **Source:** Selects the input audio stream acting as the LFE track.
- **LPF type:** Selects the LFE low-pass filter type
 - **Butterworth:** Provides a maximally flat response in the passband. At the cutoff frequency the amplitude is -3dB.

- **Linkwitz-Riley:** Provides flat passband response and is typically used for speaker crossovers. At the cutoff frequency the amplitude is -6dB.
- **Slope:** Selects the LFE low-pass filter slope. Options are 12dB/octave, 24dB/octave, and Off which disables the low-pass filter entirely.
- **Freq:** Selects the LFE low-pass filter cutoff frequency.
- **Copy to satellites:** Applies the LFE low-pass and complementary high-pass filter settings to the speaker channels.
- **10dB gain:** Applies the standard +10dB boost required for theatrical LFE track playback.

2.3 Channel Routing & Configuration Grid (Main Left Grid)

This matrix manages the signal path for each individual speaker in your layout (L, R, C, Ls, Rs, Ltf, Rtf, etc.).

- **Source (satellite speakers):** Selects an input audio stream for a speaker location from these options:
 - PLAY 1 – PLAY 32 are audio streams from a computer
 - LINE IN 1 – LINE IN 32 are audio input signals from analog I/O modules
 - AES IN 1 – AES IN 16 are AES/EBU input signals from a LM-DIG module
 - PREAMP IN 1 – PREAMP IN 4 are audio input signals from a LM-PRE4 preamp module
- **Source (Sub/LFE):** Selects which signals are routed to the subwoofer
 - **Sum LFE+Sat LPF:** The sum of the LFE source (selected above) and the low-pass filtered signals from all satellites with their LPF slopes NOT set to Off.
 - **LFE Only:** The LFE source (selected above)
 - **Sat LPF Only:** The sum of the low-pass filtered signals from all satellites with their LPF slopes NOT set to Off.
- **Physical out:** Assigns the digital or analog hardware output for the selected source from these options:
 - LINE OUT 1 – LINE OUT 32 are audio outputs signals from analog I/O modules
 - AES OUT 1 – AES OUT 16 are AES/EBU output signals from a LM-DIG module
 - PHONES LEFT, PHONES RIGHT are the headphones outputs on the front panel
- **Gain (dB):** Adjusts the overall gain level for a specific speaker in 0.1dB increments.
- **Mute (M) / Solo (S):** Mutes the channel or isolates it for troubleshooting and tuning.
- **Filters (Click):** Opens the filter settings for a specific channel in the bottom pane.
- **Channel delay (ms):** Selects the delay for a speaker in 10uS increments. This delay is combined with the delay set in **Global sync delay**. The maximum combined delay is 42.6ms @ 48kHz and 21.3ms @ 96kHz.
- **Filter disable:** A global toggle to bypass all applied channel filters for quick A/B comparisons and to simplify the tuning of bass management settings.

2.4 Bass Management & Optimization (Main Right Grid)

This section handles the crossover network, determining how low frequencies from the main bed and height channels are redirected to the subwoofer.

- **Bass management:** Checkbox to enable bass management.
- **Optimize:** Checkbox to enable DSP optimization of the **Level to sub** settings to reduce the likelihood of clipping caused by the summing of LPF satellite and LFE signals to the subwoofer. The

Auto button must be clicked after any changes are made to the configuration to force the recalculation of the **Level to sub** settings.

- **Global bass mgnt LPF/HPF type:** Sets the default crossover filter type for all bass-managed channels. The options are Butterworth and Linkwitz-Riley (described above).
- **Level to sub (dB):** Controls how much of the redirected low-frequency signal from a specific speaker is sent to the subwoofer channel in 0.1dB increments.
- **LPF slope / frequency:** Defines the low-pass filter slope and cutoff frequency for the signal being *sent* to the sub. A slope setting of **Off** prevents the LPF signal from being sent to the sub.
- **HPF slope / frequency:** Defines the high-pass filter slope and cutoff frequency for the signal intended for a *satellite* speaker. A slope setting of **Off** disables the high-pass filter.

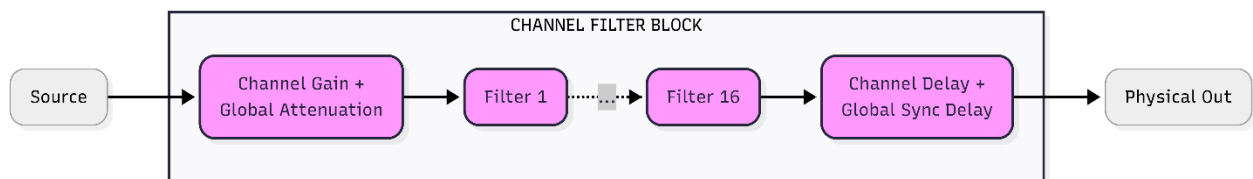
2.5 Filter Settings (Bottom Section)

When you click the “**Click**” button on a specific channel in the **Filters** column in the routing grid, its individual filter settings populate here.

- **Filter Bands:** A row of 16 individual filter nodes. For each node, you can define:
 - **Type:** Filter type
 - Off: Disables a filter node
 - LPF: Butterworth low-pass filter with 12dB/octave slope
 - HPF: Butterworth high-pass filter with 12dB/octave slope
 - LShelf: Low frequency shelving filter
 - HShelf: High frequency shelving filter
 - Peak: Parametric / Peak filter
 - **Freq:** Filter type dependent adjustment: cutoff frequency for LPF and HPF, transition frequency for LShelf and HShelf, center frequency for Peak.
 - **Gain:** The amount of boost or cut applied (in dB) for LShelf, HShelf, and Peak filters
 - **Q:** The width or "sharpness" of the frequency band being affected for LShelf, HShelf, and Peak filters. NOTE: the standard Q value for shelving filters is 0.707 to guarantee a smooth monotonically increasing or decreasing response and to avoid overshoot.
- **Frequency Response Graph:** Provides a real-time visual curve of all active filters applied to the selected channel. The X-axis represents frequency (20 Hz to 20 kHz), and the Y-axis represents Gain (-24 dB to +24 dB). NOTE: the **Global attenuation** setting is not factored into the response curve.

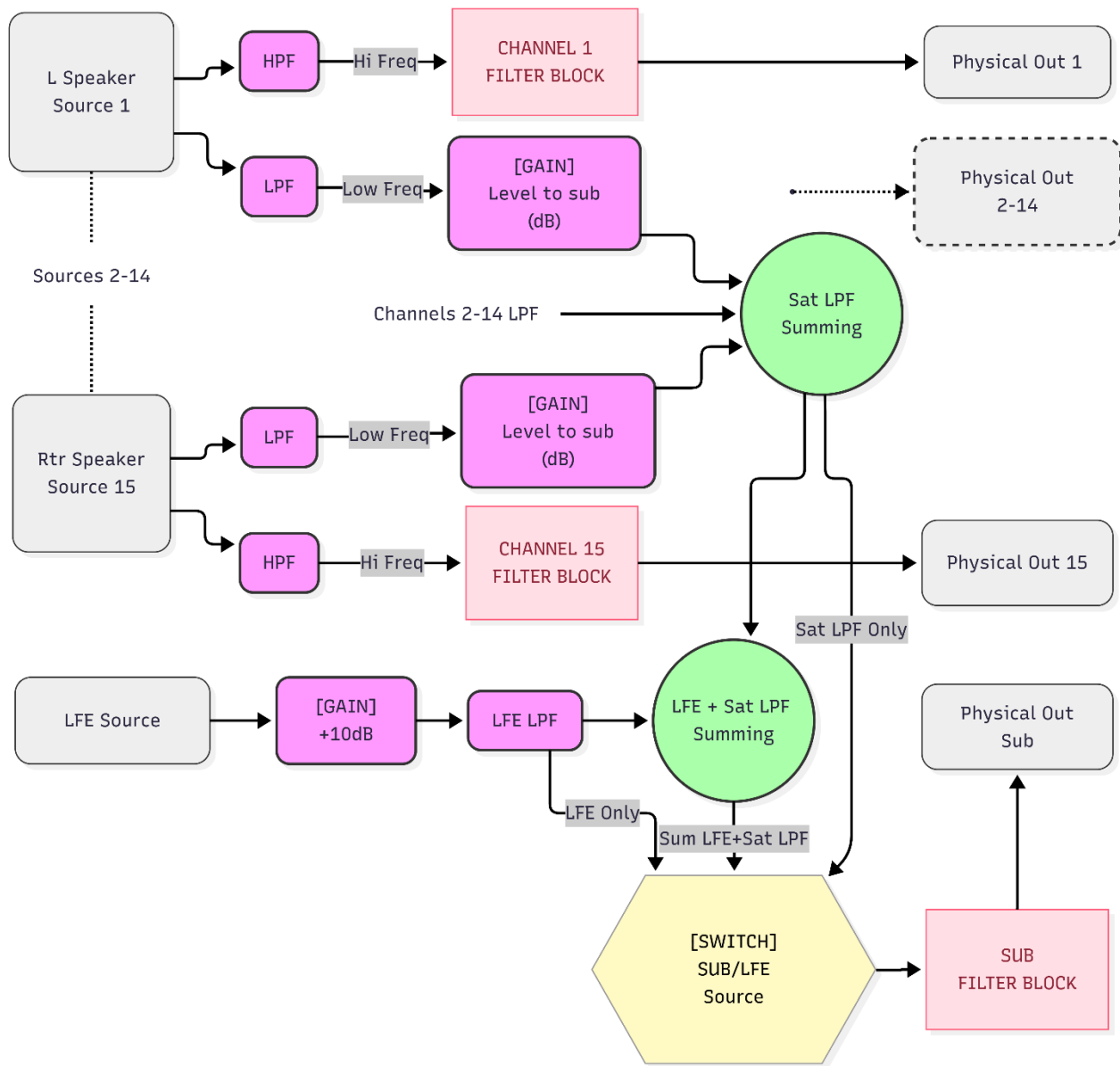
3 Theory of Operation

3.1 Channel Filter Block



The diagram above highlights the processing inside of each channel filter block. It shows the signal flow for each of the 16 channels when bass management is disabled. Each channel has 16 second-order filters that provide low-pass, high-pass, shelving, or peak filtering as well as gain and delay blocks.

3.2 Bass Management



The diagram above shows the signal flow for Atmos processing when bass management is enabled for a 9.1.6 speaker format. The complete signal path is shown for the first, last, and LFE speaker sources. Speaker sources 2 – 14 have the same processing structure.

The signal from each satellite speaker source is routed to a high-pass filter (HPF) and a low-pass filter (LPF). The settings for these filters are located in **Bass management** section of the setup page. The HPF signals feeds the Channel Filter Block described in the previous section. The output of this block is routed to **Physical out** selected for the channel.

The LPF signal from each speaker source passes through a gain stage controlled by the **Level to sub** setting and then to the Sat LPF Summing node which sums the LPF signals from all of the speaker channels.

The selected **LFE Source** feeds a gain block that is controlled by the **10dB gain** check box and low-pass filter LFE LPF. Controls for both of these blocks are in the **LFE Settings** section. The output of the LFE LPF feeds the LFE + Sat LPF Summing node which combines low frequency signals from the satellite speakers and the LFE source.

The Sub/LFE Source switch shown in the diagram is controlled by the **Source** option for the **Sub/LFE** speaker row on the setup page. The switch selects one of the three signals: LFE Only, Sum LFE+Sat LPF, or Sat LPF Only. The output of the switch is routed to the filter block for the sub channel and then to the **Physical out** selected for the sub channel.

Bass Management Optimize Function

As mentioned earlier the **Optimize** checkbox in the **Bass management** section of the setup page enables DSP optimization of the **Level to sub** gain setting for each speaker to reduce the likelihood of clipping caused by the summing of LPF satellite and LFE signals to the subwoofer.

The calculation for the gain setting is derived from the number of channels being summed and fed to the sub channel output. This number includes all speaker channels with their LPF slopes enabled and the LFE source when the Sub/LFE Source switch is set to **Sum LFE+Sat LPF**. In the case of a 9.1.6 speaker format a value of 16 is used if all satellite LPF's are enabled. This number is reduced by one if the **Sat LPF Only** switch setting is selected.

Using the number of summed channels, a global attenuation value for the **Level to sub** setting is derived which assumes that the signals feeding the summed channels is music related and is statistically uncorrelated. This approach is taken to avoid applying excessive attenuation which would reduce the signal-to-noise ratio for the sub channel. This assumption leaves the door open for the possibility that in certain cases, depending on the signal content, **clipping can occur on the sub channel**. In these cases, the user will have to **manually adjust** the **channel gain** and/or the **Level to sub** settings. Clipping can be observed by monitoring the level meters for the sub channel physical output on the Aurora(n) front panel or in NControl.

If there is just one source feeding the sub output, the **Level to sub** setting is set to 0dB, i.e., no attenuation. This would always be case when the Sub/LFE Source is set to **LFE Only**.

(Please note that the **Level to sub** attenuation for the LFE source is not shown in the previous diagram but is handled in the +10dB gain block).

4 User Guide

Atmos settings can be entered manually or by importing a configuration from either SoundID Reference or REW. The settings can also be recalled from a previously stored scene. The following guide describes these methods.

4.1 Manual Setup

Two Channel (stereo)

1. Select the 2.0 option from the **Speaker format** pulldown menu.
2. In the channel routing grid select sources for the left (L) and right (R) speakers. PLAY 1 and PLAY 2 selects the first two audio streams from a computer running DAW software.
3. Select the physical output for each speaker in the **Physical out** column.
4. Enable the selection of the filters for the left speaker by clicking the “**Click**” button in the Filters column for the left channel row. The settings for the 16 filters shown in the bottom section will now be associated with the left speaker channel. Set the filter type, frequency, gain, and Q for each of the 16 filters as needed for the left channel. Observe the real-time frequency response curve in the lower pane to validate the filter settings.
5. Repeat step 4 for the right speaker.
6. Enable Atmos processing by clicking the **Atmos enable** checkbox.
7. Click the **Auto** button to set the **Global attenuation** value.
8. Click **Apply** to send the Atmos configuration data to the DSP engine on the Aurora(n).

Adding Bass Management

1. Select the 2.1 option from the **Speaker format** pulldown menu.
2. Enable **Bass management** by clicking the associated checkbox in the bass management section.
3. In the row for the Sub/LFE speaker (main left grid) select **Sum LFE+Sat LPF** for the **Source**. This selection will vary depending on sub channel routing requirements. Note: if **Sat LPF Only** is selected the LFE settings in the next step will not be accessible. In this same row select the **Physical Out** for the sub speaker.
4. Set up the LFE source using the controls in the **LFE settings** section. First, set the **LPF type**, **Slope**, and **Freq**. Then, click the **Copy to satellites** button to copy the LFE low-pass filter and complimentary high-pass filter settings to the satellite speakers.
5. Confirm that the **Optimize** option is checked.
6. Perform steps 2-5 from the previous **Two Channel** section. Note that the frequency response curves for the satellites now show the effect of the bass management high-pass filters on the lower frequencies.
7. Select the filters for the Sub/LFE speaker by clicking the “**Click**” button in the Filters column and then setting the filter parameters in the bottom section.
8. Click the **Auto** button to set the **Global attenuation** value.
9. Click **Apply** to send the Atmos configuration data to the DSP engine on the Aurora(n).

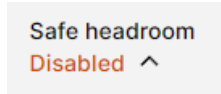
4.2 Important Steps to Remember

- After any changes to the Atmos setup click the **Auto** button to recalculate the **Global attenuation** value. With **Bass management** and **Optimize** enabled this will also recalculate the **Level to sub** settings to reduce the possibility of clipping on the sub channel. It is highly recommended that the **Optimize** function is always enabled unless the user wishes to tweak the **Level to sub** settings manually.
- Verify that **Atmos Enable** is checked.

- Click **Apply** when changes are complete to send data to the Aurora(n).
- These steps should also be executed after importing data using a method described in the next sections.

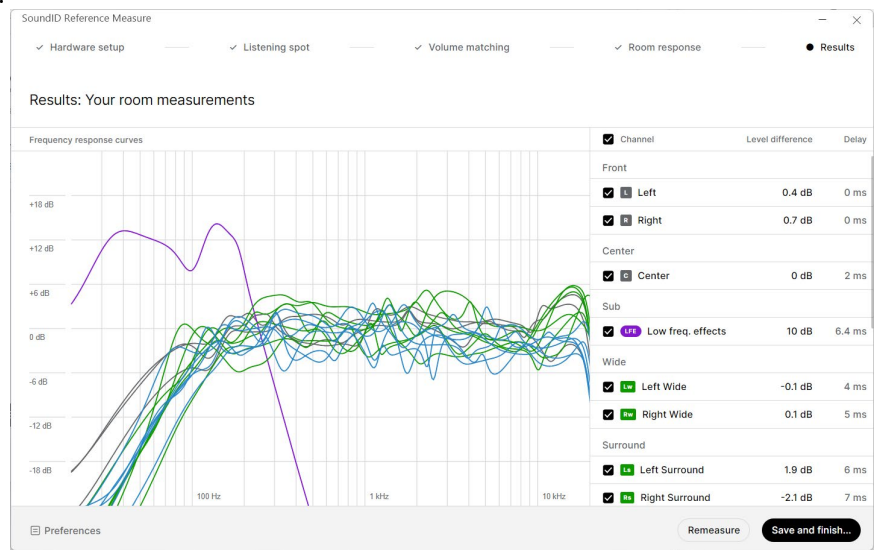
4.3 Importing Calibration Data From Sonarworks SoundID Reference

We recommend disabling the **Safe headroom** feature in Sonarworks as the **Optimize** feature in NControl will automatically set the correct attenuation level based on both the room measurement filters generated by SoundID and the Bass Management features used in NControl.

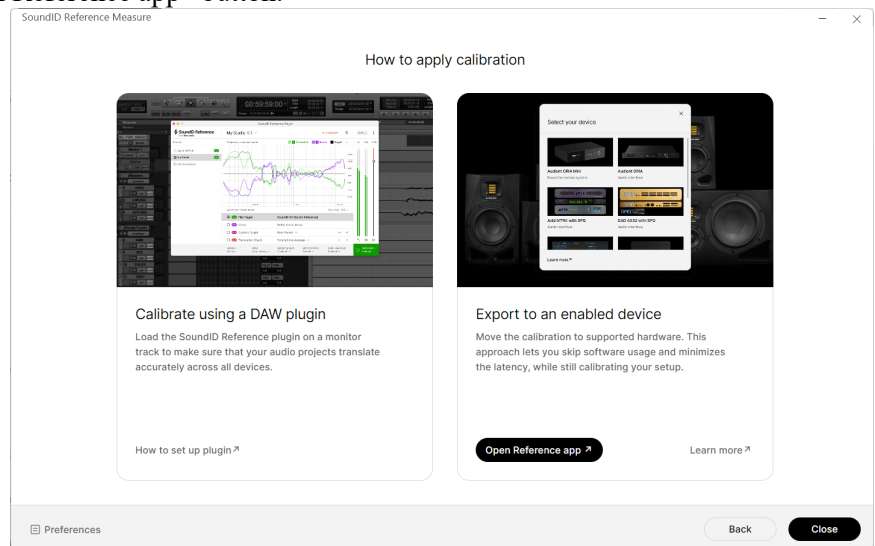


If you are planning on using the Bass Management features of the Aurora(n), it is important to do the SoundID Measurement with the Bass Management **Enabled** and all of the parameters for Bass Management setup. There is a special **Filter Disable** check box which will disable all of the room correction filters but leave Bass Management enabled. We recommend that the measurement be done in this mode.

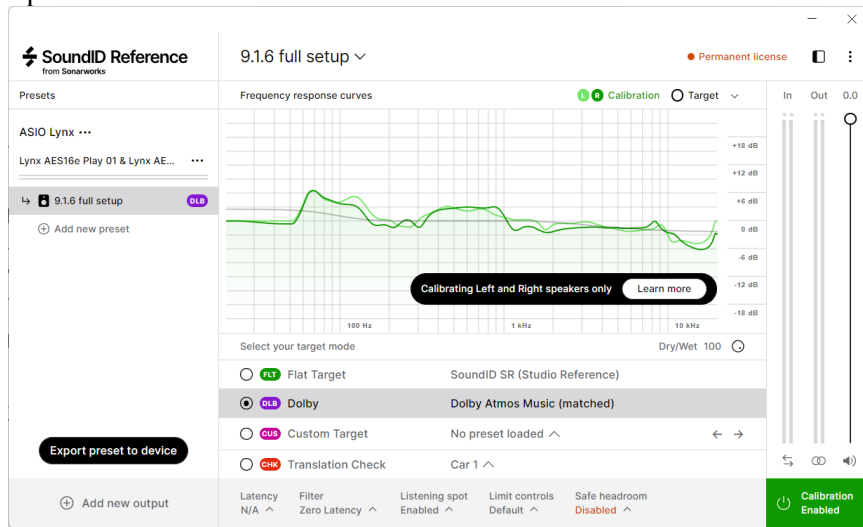
In SoundID Reference Measure, after the measurements have been completed, click the “Save and finish...” button.



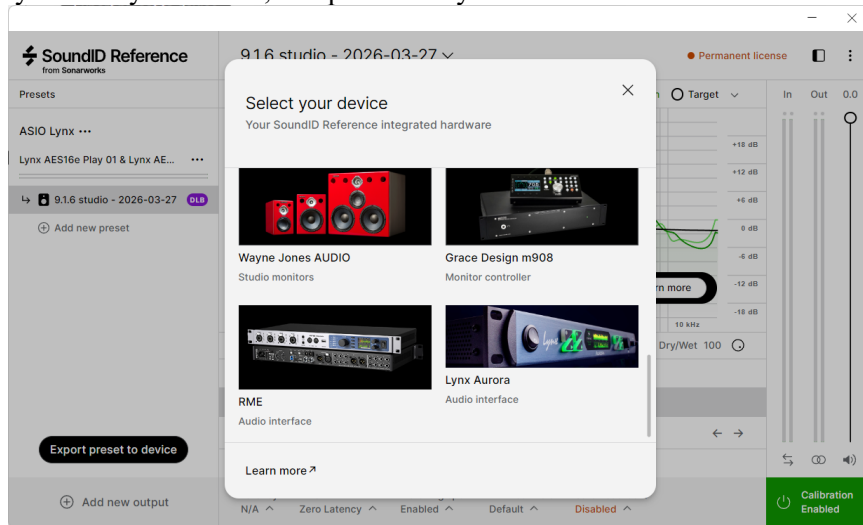
Select the “Open Reference app” button.



Select the “Export preset to device” button.



Scroll down until you see Lynx Aurora, and press the Lynx Aurora button



Next, open NControl > Dolby Atmos setup and click the **Load SoundID Preset** button.

Dolby ATMOS setup

ATMOS Enable

Speaker format: 9.1.6 Global sync delay (ms): 0.00 Global attenuation (dB): -5.4 Auto Q Type: Constant Q

Load SoundID Preset Load REW Preset Load TXT Preset

Open Scene Save Scene

Clear Apply

LFE settings

Source: PLAY 4 LPF type: Linkwitz-Riley Slope: 24dB/oct Freq: 80 Copy to satellites 10dB gain

Filter disable Bass management Optimize Global bass mgnt LPF/HPF type: Linkwitz-Riley

Speaker	Source	Physical out	Gain (dB)	Mute	Solo	Filters	Channel delay (ms)	Level to sub (dB)	LPF slope	LPF frequency	HPF slope	HPF frequency
L	PLAY 1	LINE OUT 1	-0.4	M	S	Click	14.98	0.0	24dB/oct	80	24dB/oct	80
R	PLAY 2	LINE OUT 2	-0.7	M	S	Click	14.98	0.0	24dB/oct	80	24dB/oct	80
C	PLAY 3	LINE OUT 3	0.0	M	S	Click	12.98	0.0	24dB/oct	80	24dB/oct	80
Sub/LFE	Sum LFE+Sat LPF	LINE OUT 4	0.0	M	S	Click	8.63	0.0	24dB/oct	80	24dB/oct	80
Ls	PLAY 5	LINE OUT 5	-1.9	M	S	Click	8.98	0.0	24dB/oct	80	24dB/oct	80
Rs	PLAY 6	LINE OUT 6	2.1	M	S	Click	8.00	0.0	24dB/oct	80	24dB/oct	80
Lrs	PLAY 7	LINE OUT 7	-1.9	M	S	Click	7.00	0.0	24dB/oct	80	24dB/oct	80
Rrs	PLAY 8	LINE OUT 8	1.9	M	S	Click	6.00	0.0	24dB/oct	80	24dB/oct	80
Lw	PLAY 9	LINE OUT 9	0.1	M	S	Click	11.00	0.0	24dB/oct	80	24dB/oct	80
Rw	PLAY 10	LINE OUT 10	-0.1	M	S	Click	10.00	0.0	24dB/oct	80	24dB/oct	80
Ltf	PLAY 11	LINE OUT 11	-0.3	M	S	Click	4.98	0.0	24dB/oct	80	24dB/oct	80
Rtf	PLAY 12	LINE OUT 12	1.1	M	S	Click	3.98	0.0	24dB/oct	80	24dB/oct	80
Ltm	PLAY 13	LINE OUT 13	0.4	M	S	Click	2.98	0.0	24dB/oct	80	24dB/oct	80
Rtm	PLAY 14	LINE OUT 14	2.4	M	S	Click	1.98	0.0	24dB/oct	80	24dB/oct	80
Ltr	PLAY 15	LINE OUT 15	1.8	M	S	Click	1.00	0.0	24dB/oct	80	24dB/oct	80
Rtr	PLAY 16	LINE OUT 16	2.8	M	S	Click	0.00	0.0	24dB/oct	80	24dB/oct	80

Filters for PLAY 1 routed to LINE OUT 1 for the Left speaker.

Type	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	Peak	
Freq	54 Hz	64 Hz	65 Hz	69 Hz	104 Hz	119 Hz	133 Hz	252 Hz	442 Hz	738 Hz	1810 Hz	5438 Hz	9037 Hz	10706 Hz	15145 Hz	19927 Hz
Gain	-4.437 dB	2.533 dB	6.870 dB	0.000 dB	0.776 dB	2.529 dB	1.934 dB	-2.467 dB	2.866 dB	1.798 dB	-2.038 dB	-1.536 dB	2.003 dB	-1.650 dB	-5.108 dB	1.863 dB
Q	1.113	6.203	1.489	6.603	3.321	3.900	5.191	1.417	1.742	3.036	3.442	0.915	4.667	2.949	0.263	1.628

24 dB
18 dB
12 dB
6 dB
0 dB
-6 dB
-12 dB
-18 dB
-24 dB

100 1k 10k 20k

If **Filter disable** was previously checked, now is the time to uncheck it.

Press the **Auto** button to have NControl calculate the proper **Global attenuation** and, optionally, optimize the **Level to sub**.

Press the **Apply** button to send the Atmos scene to the Aurora(n). The Dolby Atmos setup page can now be closed.

4.4 Importing Calibration Data From Room EQ Wizard (REW)

Lynx recommends starting by learning about how to setup Room EQ Wizard and Analyzing your room by looking at the following pages.

<https://www.production-expert.com/home-page/how-to-set-up-the-dad-avid-spq-card-using-the-free-room-eq-wizard>
<https://www.production-expert.com/home-page/how-to-set-up-room-eq-wizard-to-eq-your-monitoring-system>
<https://www.production-expert.com/home-page/how-to-analyse-your-room-and-speakers-using-room-eq-wizard>
<https://www.production-expert.com/home-page/how-to-set-the-eq-filters-and-transfer-them-to-an-avid-dad-spq-card>

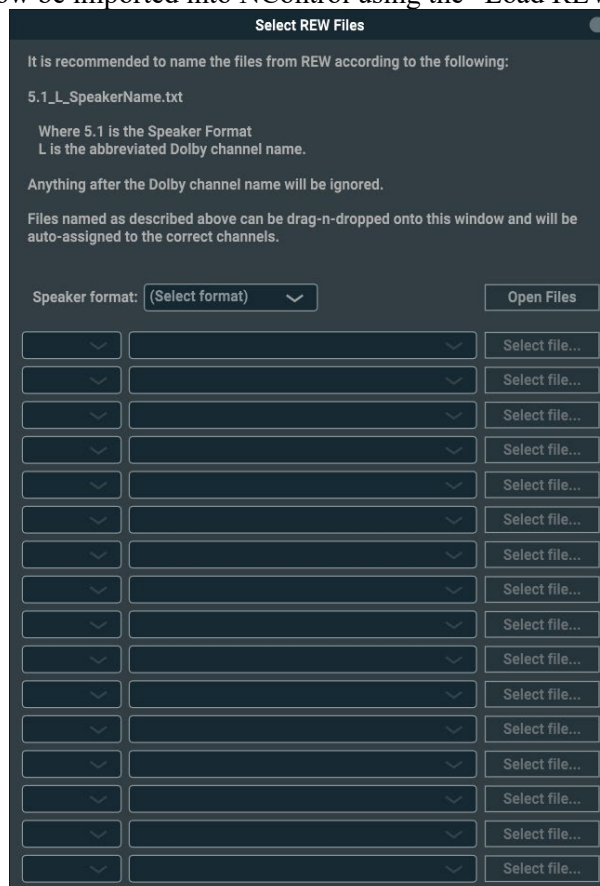
Although the steps eventually have the user manually setting the parameters in the DAD SPQ Card dialog box, that step will (obviously) be unnecessary since NControl can read the REW .TXT files directly. It is important to understand that NControl expects the REW files to be named in a specific way, so it can determine which file goes to which channel, and what the channel setup is (i.e.: 7.1.4).

It is important to name the REW files properly so that NControl knows which channel each file is for. We recommend using “**SpeakerFormat_ChannelName_SpeakerName.txt**” format where:

SpeakerFormat is one of the Dolby Atmos speaker formats such as “5.1” or “7.1.4”. See table at the end of this document.

ChannelName is one of the Dolby Atmos abbreviated channel names such as “L” or “R”. See table at the end of this document.

The saved .TXT files can now be imported into NControl using the “Load REW Preset” button.



If the files are named properly, simply drag-and-drop the .TXT files onto the “Select REW Files” dialog box:

Name	Date	Type	Size	Tags
5.1_C_REW.txt	8/1/2023 12:15 PM	Text Document	2 KB	
5.1_L_REW.txt	8/1/2023 12:15 PM	Text Document	2 KB	
5.1_Ls_REW.txt	8/1/2023 12:15 PM	Text Document	2 KB	
5.1_R_REW.txt	8/1/2023 12:15 PM	Text Document	2 KB	
5.1_Rs_REW.txt	8/1/2023 12:15 PM	Text Document	2 KB	
5.1_Sub_REW.txt	8/1/2023 12:15 PM	Text Document	2 KB	

Select REW Files

It is recommended to name the files from REW according to the following:

5.1_L_SpeakerName.txt

Where 5.1 is the Speaker Format
L is the abbreviated Dolby channel name.

Anything after the Dolby channel name will be ignored.

Files named as described above can be drag-n-dropped onto this window and will be auto-assigned to the correct channels.

Speaker format: 5.1
Open Files

L	5.1_L_REW	Select file...
R	5.1_R_REW	Select file...
C	5.1_C_REW	Select file...
Sub/LFE	5.1_Sub_REW	Select file...
Ls	5.1_Ls_REW	Select file...
Rs	5.1_Rs_REW	Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...
		Select file...

The Speaker format and channel assignment will be automatically selected based on the name of the file. Once all of the files are selected, press the Open Files button and the filter data will be imported into NControl.



Press the **Apply** button to send the Atmos scene to the Aurora(n). If the Aurora(n) is using a ProTools HD (or HD2) card, then the Atmos scene data must be saved to a microSD card. Please refer to the next section.

Recognized Speaker Format Names list

"2.0", "2.1", "2.1.2",
 "3.0", "3.1", "3.1.2",
 "4.1", "4.1.2", "4.1.4",
 "5.1", "5.1.2", "5.1.4",
 "7.1", "7.1.2", "7.1.4", "7.1.6",
 "9.1", "9.1.2", "9.1.4", "9.1.6"

Recognized Channel Names list

"L", "R",
 "C", "Sub",
 "Ls", "Rs",
 "Lrs", "Rrs",
 "Lw", "Rw",
 "Ltf", "Rtf",
 "Ltm", "Rtm",
 "Ltr", "Rtr"

Please note that the "Sub" channel must not be named "Sub/LFE" as the forward slash "/" is not allowed in a file name.

4.5 Importing Calibration Data with Lynx LT-HD and LT-HD2 Cards

Since there is no connection between NControl and the Aurora(n) when using the LT-HD or LT-HD2 cards, the Atmos scenes must be created on the computer and copied to the Aurora(n) using a microSD card. The first step is to import the Aurora(n) channel configuration into NControl using the Atmos Scenes page on the Aurora(n).

Press the **Function** button then navigate to the **SD Menu**:



On the SD Menu, select the Atmos Scenes:



Next, press the **Select** button the create a new scene

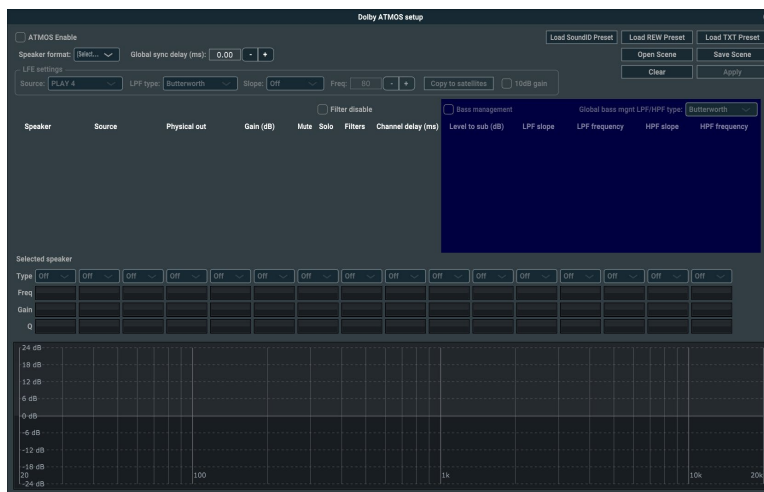


Press “Exit / Menu” to save the scene to the SD card into the “AtmosScenes” folder. Move the SD card to the computer and launch NControl.

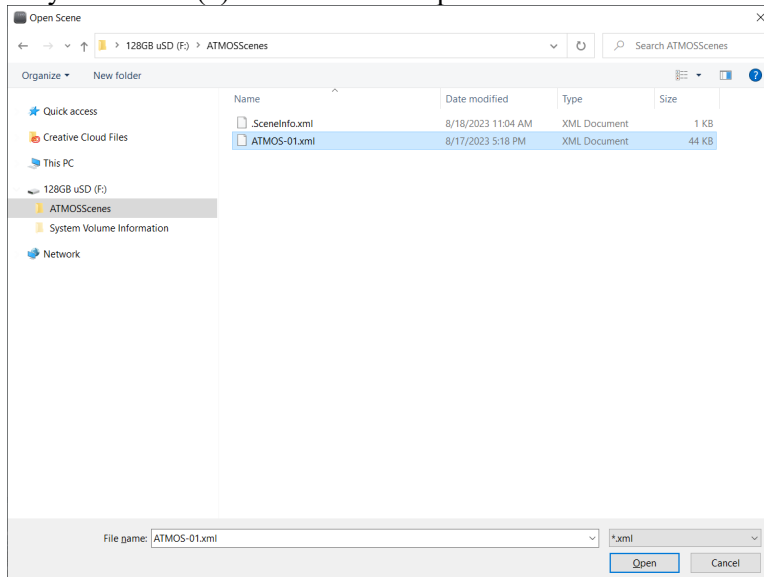


Notice that NControl shows the Aurora(n) in 32-line i/o configuration by default because it doesn't know the exact configuration of the Aurora(n) yet:

Press and hold the “CTRL” key (Command on the Macintosh) and press the “A” key to bring up the Dolby Atmos setup page:

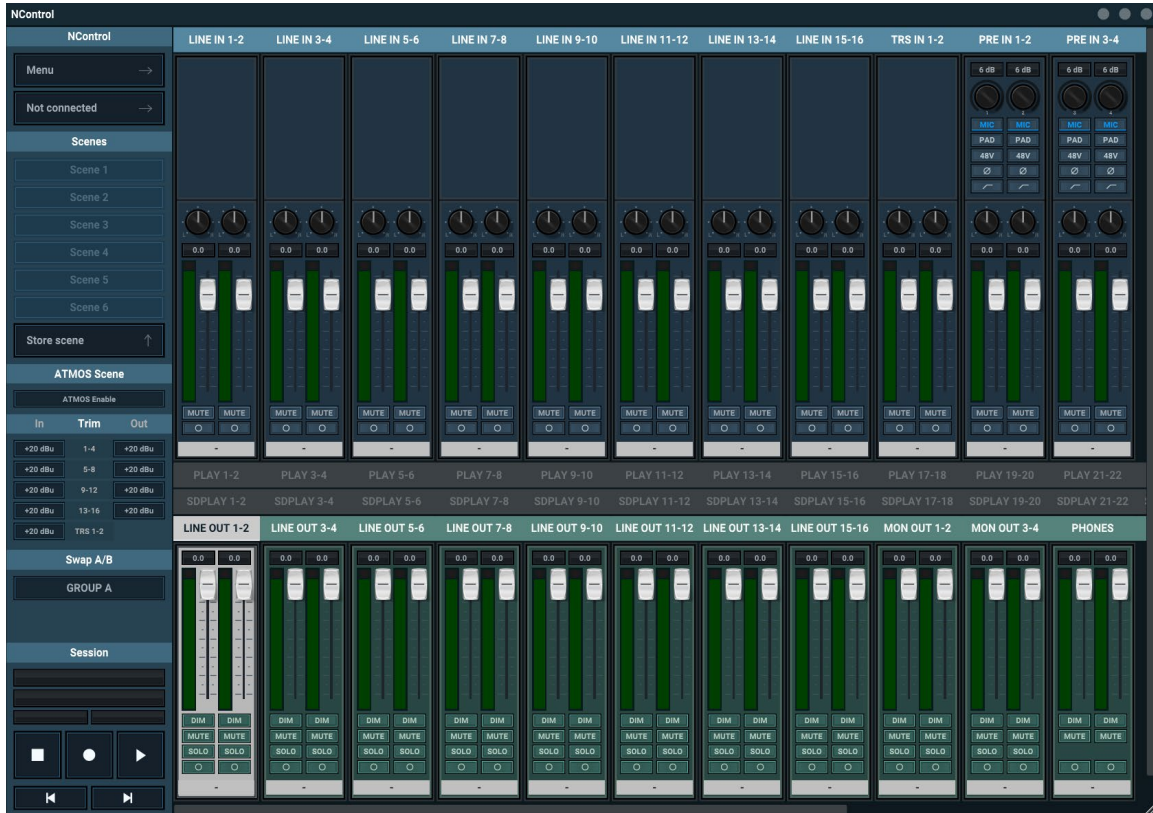


Press the “Open Scene” button and navigate to the SD card “AtmosScenes” folder and select the Atmos scene previously saved by the Aurora(n) then click the “Open” button:

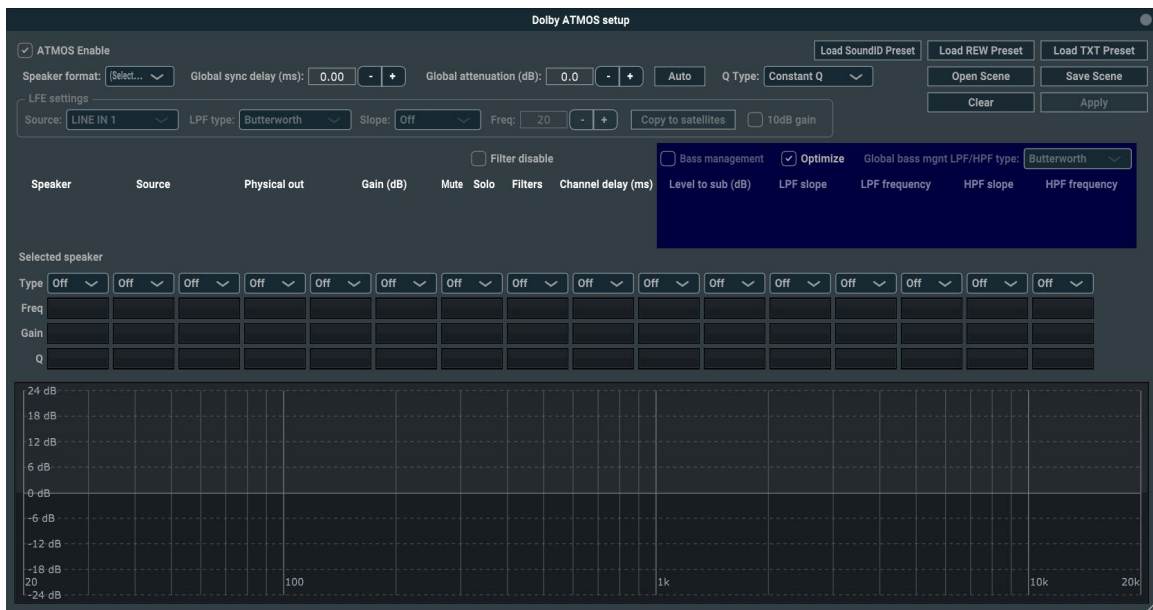


The scene will only have the Aurora(n) channel configuration. Exit the Dolby Atmos setup page and close NControl.

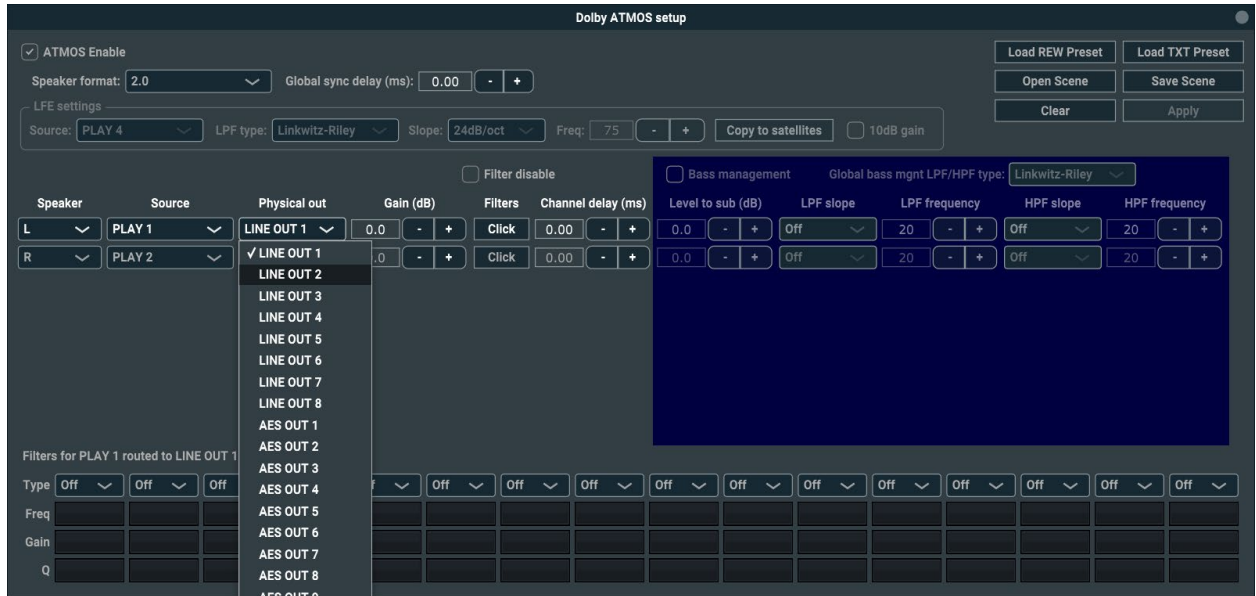
Launch NControl again and it should now show the correct channel configuration for your Aurora(n) (in this example, the Aurora(n) has 2 LM-AIO8E; 1 LM-PRE4 and 1 LM-A24):



Again, press the CTRL+A keys (Command+A on the Macintosh) to bring up the Dolby Atmos setup page:



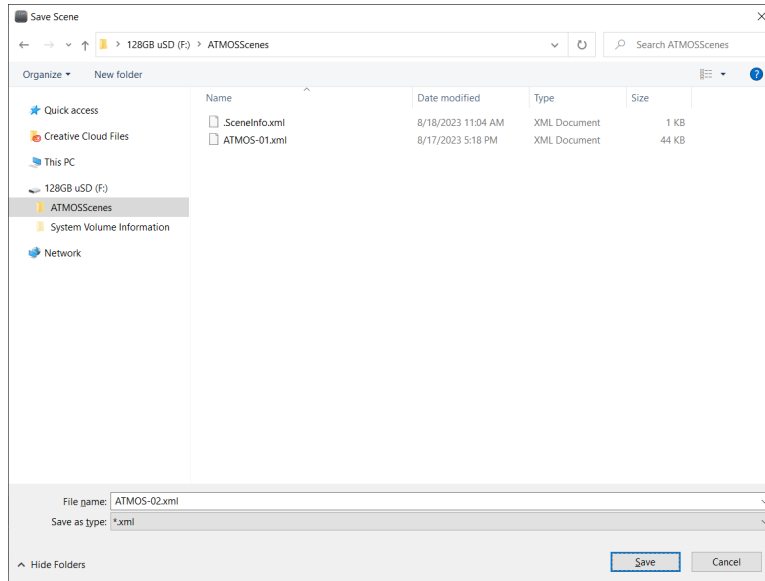
Notice that the Physical out drop-down now shows the correct channel names:



Now import the filter data from your room measurement software (Sonarworks or REW):



Press the “Save Scene” button to save this new completed scene to the SD card:



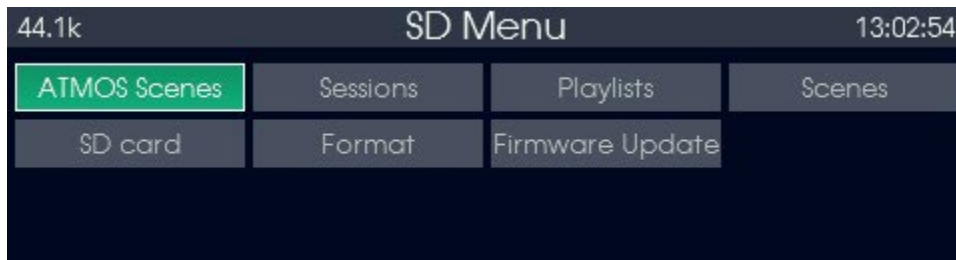
You may now close the Dolby Atmos setup page and NControl.

Place the SD card back into the microSD card slot on the Aurora(n).

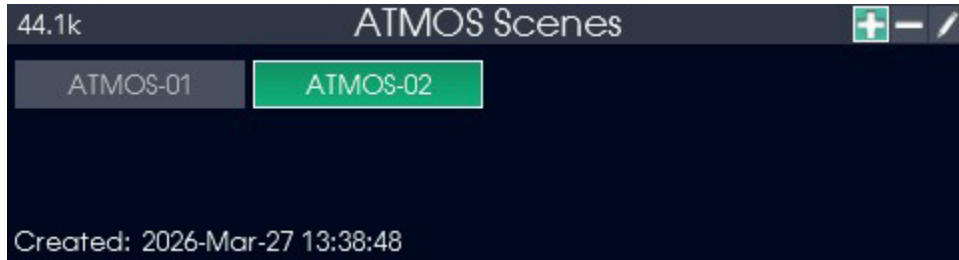
On the Aurora(n), press “**Function**” then navigate to the SD Menu:



Then to the Atmos Scenes Menu



Select the scene that was just saved onto the SD card:



Press the “Select” button to open the scene. The scene is now active on the Aurora(n) until the “Restore defaults” menu option is selected.