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Announcing The Bryston SST Series

Bryston is pleased to announce our new SST Amplifiers. These changes and improvements in the new amplifiers are the most significant and comprehensive in the long and distinguished history of Bryston amplifiers. They improve on virtually every aspect of the award winning ST designs.

New Design Features Include:

New cosmetics to compliment 14B ST and 6B ST

Output power increased by 20%

New output devices

Lower noise and distortion

Increase power supply capacitance (double)

New ultra-low-noise power transformers

New computer modeled heat-sink design

New 'Electronic ' front panel power switch (no moving parts)

New rear panel circuit breaker switch (no fuses)

Quick connect remote 12 volt trigger

15 VS 20

A number of people have asked about the difference between the 15 amp and 20 amp version of the 14B-SST amplifier.

The 15-Amp 120 Volt model can be plugged into any normal household outlet, and will supply peaks up to the full power rating of

the amplifier, but will open its breaker if driven continuously at full power.

The 20-Ampere 120 Volt model needs the house's wiring to be brought up to the 20-Amp rating, (12 ga. wire), and requires a special receptacle in the wall to accept the amplifier's 20 -Amp plug. (Normal 15 -Amp house wiring is typically 14 ga.)

The 15-Amp model is supplied with a 14 ga. power cord, and a 15-Amp internal circuit-breaker. The 20 -Amp model is supplied with a 12 ga. power cord and a 20-Amp breaker. This means that the 20 Amp model has the advantage of both heavier house wiring and a heavier power cord. This gives the amplifier the ability to be driven to full power continuously, and also to have a lower drop in the 120 -Volt current on transients, for better stability and imaging on heavy musical selections at high power levels. Under certain conditions, this could be audible.





The 10Amp/240 Volt version of the 14B SST is supplied with a 10 Amp breaker, 240 Volt power cord and has the same power delivery as the 20 Amp 120 Volt versions.

There appears to be plenty of confusion these days about the placement of surround speakers given the different formats available. The discrete 5.1 surround for DVD Audio and SACD music formats. The home theatre 5.1, 6.1 and 7.1 options as well as the Dolby 5.1 Digital Television/Satellite broadcasts.

The diagram on the right shows the surround system setup as utilized in a recording studio or film scoring stage. As you can see the 7.1 setup involves the application of 1 or 2 BACK loudspeakers. The 5.1 surround setup with the Left/Center/Right and 2 Rear channels stays the same. The rear channels do not become side channels.

I think the reason we have this confusion with sides vs. rears is because in the past 7.1 systems were promoted using the L.C.R. up front, 2 side fill channels (usually dipoles) and Left/Right rear channels.

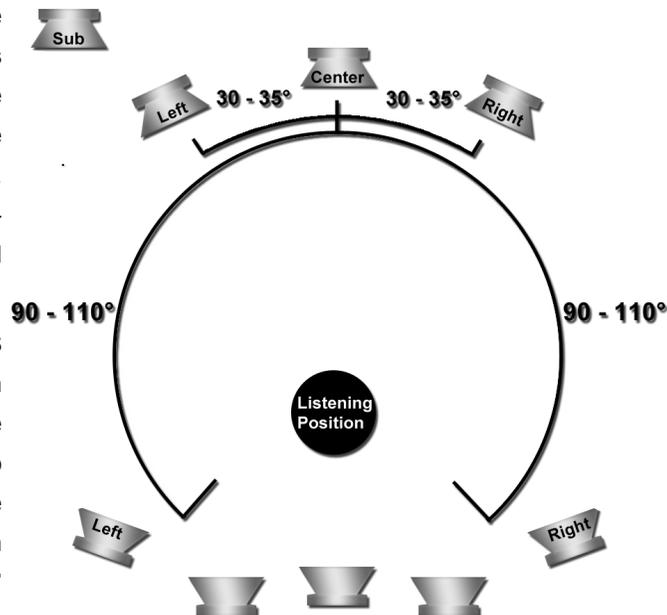
When Dolby and DTS started utilizing more than 5.1 channels for movie playback and expanded to 6.1 or 7.1 channels the reason for the expansion was 'coverage of sound'

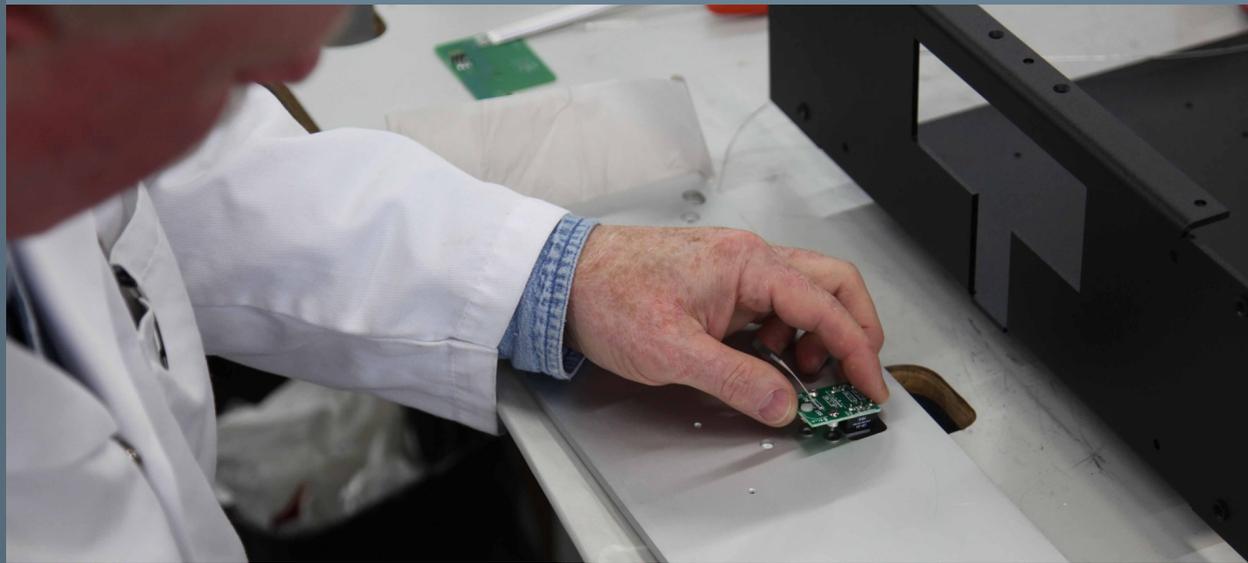
at the back of the theatre or listening room. Think of it like a Center channel (or two) behind your head. The purpose was to make sure that in a large environment the sound did not have acoustic holes around and behind the listener.

So if you're listening room has a large area behind your sitting location then consider adding these additional channel(s). In most home environments the 2 traditional rear channels will be more than capable of supplying sound coverage behind you.

The Dolby Surround EX system recommends 1 or 2 Back channels and uses a Matrix (mix of left and right rear channels) encoding to supply sound to the back channel(s). The DTS ES system is a Single Discrete back channel only. Both of these systems recommend direct radiator type loudspeakers.

DVD Audio and SACD music surround formats have standardized on the traditional 5.1 surround set-up except the all speakers are equal distance from the listener and all speakers are identical. In some cases the Center channel and .1 Sub channel are utilized and in other cases they are not. The Back channels do not exist.





Obviously each room may have a particular aspect which needs to be addressed with different loud-speaker types or placements but if you want to come as close as possible to the recording engineers intention, then try and follow the recording studios set-up rules as best you can.

BRVSTON

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