MÉTRONOME

TEST & REVIEW

DSAS

Music server



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Aug 18, 2026

Métronome DSAS Music Server – High-End Streaming Without the Computer Headaches

Introduction



In Brief — The Métronome DSAS Music Server combines high-quality hardware from Métronome Technologie with Audirvāna Studio, delivering an exceptionally straightforward, sonically excellent high-end solution for local music libraries, streaming services, and external DACs. In our test, DSAS convinced with simple operation, stable real-world performance, comprehensive Audirvāna features, and outstanding sound quality.

With the Métronome DSAS Music Server, Métronome Technologie presents not simply another network server, but a thoroughly conceived, complete solution for digital music playback in the high-end HiFi environment. The collaboration with Audirvāna SAS is the decisive factor — Audirvāna is not merely a user interface, but the defining sonic and functional instance of the entire system. In our test, DSAS impressed with exemplary ease of use, enormous flexibility, excellent sound quality, and a cohesion that is, in this form, currently unique.

Digital music playback is no longer a niche topic in high-end HiFi. Anyone who wants to listen to their music in the best possible quality today can hardly avoid streaming services, local libraries on servers or NAS systems, control apps, network technology, data management, and software updates. The problem: many IT solutions work superbly but require users to engage with computer technology to a certain degree.

This is precisely where the Métronome DSAS Music Server comes in — developed by Métronome Technologie in collaboration with Audirvāna. Its aim is not to demonstrate how complex modern digital playback can be. It aims to show how effortless it can feel when hardware and software work seamlessly together. No keyboard, no screen, no operating system maintenance in daily use, no server tinkering, no improvised computer solution in the rack. DSAS is set up,



loaded with music, controlled via Audirvāna Remote, and plays. That is how concisely the concept can be described — and how difficult it is to achieve in practice.

That it works so convincingly comes down to the division of labour between two specialists. Métronome Technologie provides the device, the platform, the power supply, the storage architecture, the digital output, and the audiophile hardware standard. Audirvāna contributes Audirvāna Studio — the software that brings together music management, streaming, playback engine, app control, and sonic adjustment capabilities. The result is a solution that behaves almost invisibly in daily use, yet makes very clear, when it matters, how much care goes into high-quality digital playback.

KEY FACTS

- Product: Métronome DSAS Digital Sharing Audio Server
- Manufacturer: Métronome Technologie
- Concept: Music server and digital transport with integrated Audirvāna platform
- Software: Audirvāna Studio including 3-year licence; Audirvāna Origin (perpetual)
- Storage: 2 TB PCIe Gen4 NVMe SSD, expandable to 4 TB
- Control: Audirvāna Remote app for Apple iOS and Google Android
- System access: Web interface for initial setup, network, storage, updates, diagnostics
- File transfer: SAMBA network share for PC and Mac
- Digital output: USB to external DAC; UPnP/DLNA; Chromecast
- Resolution: Linear PCM up to 32-bit / 384 kHz; DSD up to DSD512
- Streaming: Qobuz, TIDAL, Highresaudio, Presto Music, Internet Radio, Podcasts
- Network: Gigabit Ethernet + dual-band WiFi 2.4 GHz and 5 GHz
- Dimensions: 250 x 70 x 250 mm, 4.8 kg
- Standout feature: Turnkey high-end server solution with no computer interaction in daily use

Why the métronome DSAS Music Server stands apart

The market for digital sources is broad. There are streamers, servers, network bridges, NAS solutions, Roon cores, mini-PCs, optimised computers, streaming transports, and all-in-one components. Many of these solutions have their place; some are sonically excellent. Yet a significant proportion demand either technical knowledge from the user, or at least a degree of tolerance for IT-related matters.

The Métronome DSAS Music Server takes a different path. It is not a computer repurposed for audiophile use. It is a HiFi component that employs modern IT technology in the background. This distinction is crucial. Anyone integrating DSAS into their system should not feel as though they are operating a computer. They should be listening to music.

That may sound obvious — but it is not. In the high-end streaming world, the path to the music can become surprisingly convoluted. Server software, network paths, storage locations, app discovery, USB drivers, library indices, streaming credentials, backup considerations, and updates can quickly form a technical layer that distracts from the actual goal. DSAS does not eliminate this layer — it is necessary. But it brings it into a form that feels controlled, logical, and manageable.

The Métronome DSAS Music Server is therefore a solution for music lovers who want to enjoy the benefits of state-of-the-art digital playback without having to treat computer audio as a hobby within a hobby.

Métronome Technologie and Audirvāna SAS — Two Specialists, One Goal

Métronome Technologie has stood for many years for digital high-end components with a clear French character. The manufacturer's devices rarely feel overloaded; they typically follow a very deliberate philosophy: digital playback should be technically clean, mechanically solid, and sonically self-evident. Audirvāna, meanwhile, has established itself as one of the most respected providers of audiophile playback software. Many users appreciate Audirvāna not only for its library management, but above all for the way the software organises digital playback.

In the Métronome DSAS Music Server, these two worlds meet directly. Métronome does not simply provide a chassis on which Audirvāna happens to run. Audirvāna does not merely supply an app that gives an existing server a more modern interface. Instead, the result is a finished appliance — a specialised device in which hardware and software are clearly conceived as a unified system.

This collaboration is the core of the product. A music server is, in theory, a sober product category: it should deliver data, run stably, and not draw attention to itself. In practice, this is harder. Digital playback is influenced by processing load, storage access, network stability, USB implementation, power supply, electrical interference, software pipeline, and output configuration. This is precisely why it matters that DSAS presents itself not as an arbitrary IT platform, but as a specialised audio component.

Design and built quality

The Métronome DSAS Music Server fits visually and clearly within the Métronome Digital Sharing Range. The chassis is compact, premium, and deliberately restrained. The structured front panel, the colour accent around the Audirvāna logo, and the subtly placed Métronome emblem give the device a distinctive identity without pushing it visually to the foreground.

At 250 mm wide, 70 mm tall, and 250 mm deep, DSAS is considerably more living-room friendly than classic full-size components. At the same time, its 4.8 kg weight makes it feel not like

computer equipment but like a serious HiFi component. This balance fits the concept precisely. DSAS should not present itself as a piece of technology furniture — but neither should it appear as a small IT box that has accidentally found its way into the rack.

Interaction on the device itself is minimal — entirely appropriate. A music server of this type should not try to become a computer with a display. Music management, streaming, playlists, and search belong on a smartphone or tablet. The system level belongs in a clear web interface. The listening room belongs to the music.

Technology and hardware

Inside, the Métronome DSAS Digital Sharing Audio Server runs on a Linux-based platform serving as a dedicated foundation for Audirvāna Studio. What matters is not the Linux headline, but the implementation. DSAS is not an open general-purpose computer — it is a device prepared specifically for music playback, storage access, network operation, and digital output.

From the factory, a 2 TB PCIe Gen 4 NVMe SSD is installed. This drive serves not only as music storage, but also hosts the Audirvāna database, library indices, local playlists, favourites, system cache, and temporary files. It is therefore system-critical and should not be removed or replaced without good reason. A second M.2 NVMe slot is available for expansion, accepting standard M.2 2280 NVMe SSDs. Métronome officially supports tested drives of up to 2 TB for this second slot, allowing internal storage to be extended to 4 TB total.

External storage can also be connected via USB-A 3.0 and USB-C 3.0. These external drives are mounted read-only by default — sensible from a stability and data security standpoint. DSAS can access content on them or copy it to internal storage without modifying the external media itself. NAS shares can be integrated via Audirvāna Remote. Internal SSD, optional expansion, external USB media, NAS storage, and streaming services can therefore all appear within a single music interface.

For digital audio output, Métronome focuses decisively on USB. Rather than implementing numerous digital interfaces and distributing development effort across many outputs, DSAS concentrates on an optimised USB connection to external DACs. Linear PCM up to 32-bit and 384 kHz is supported, as is DSD up to DSD512. UPnP/DLNA allows compatible network renderers to be addressed, and Chromecast is also available. For the classic high-end setup with a quality external DAC, USB remains the central path. This focus is not a limitation but part of the concept: DSAS aims to be a first-class server and transport, not a universal digital hub with as many sockets as possible.

Audirvāna as the defining sonic instance

With a music server, the question of whether one can attribute a sound to the device is

always interesting. If a device ideally delivers data unchanged to a DAC, the answer might initially seem clear. But this view falls short once software does more than sort files and forward data packets. In the Métronome DSAS Music Server, Audirvāna is the decisive difference.

Audirvāna here is not merely a front end. It is the playback engine, the library manager, the gateway to streaming services, the app interface, the control centre for audio output, and — if desired — a tool for sonic fine-tuning. Even in basic operation, the focus is on the cleanest, most interference-free, and most precise organisation of digital playback. Storage management, buffering, signal path, output configuration, and the avoidance of unnecessary operating system interventions are not secondary concerns.

Added to this are the capabilities Audirvāna offers the user: high-quality upsampling via SoX or R8brain, a 10-band parametric EQ, convolution, crossfeed, balance functions, Audio Scan, Folder View, mixed playlists combining local content with streaming services, internet radio, podcasts, and integration with Qobuz, TIDAL, Highresaudio, and Presto Music — all of which make DSAS an exceptionally complete music centre.

This combination is what makes it so compelling. The Métronome DSAS Music Server does not sound outstanding because a server somehow ‘sounds’ — it convinces because Métronome provides a clean platform on which Audirvāna offers a playback environment that takes the digital signal path seriously in an audibly meaningful way.

Practical handling

Perhaps the most important aspect in daily use is not how much computer technology lies inside the Métronome DSAS Digital Sharing Audio Server, but how little of it the user actually notices. This is precisely where this solution differs from many classic music servers, mini-computers, or NAS-based DIY constructions. DSAS does not behave in the listening room like a computer — it behaves like a specialised HiFi component.

Setup via Ethernet

Initial setup is easiest over Ethernet. Connect DSAS to a router or switch via network cable, power it on, and wait for the connection to establish. DHCP handles the network assignment automatically, with Ethernet always taking priority over WiFi. This is also the preferred approach — a wired Gigabit connection offers greater bandwidth, lower latency, higher stability, and is the most reliable foundation for large music libraries and hi-res audio streaming.

Setup via WiFi

If no Ethernet connection is to be used, DSAS can also be configured over WiFi. The WiFi antenna must first be attached at the rear. If the server finds no known network at startup, it automatically creates a temporary access point labelled DSAS_XXXX. Connect a smart-

phone, tablet, or computer to this network, open a browser, navigate to dsas.local, and select the desired home network and password. DSAS then closes the temporary connection and connects to the configured WiFi network. The status indicator on the front panel shows whether the server is still searching or has successfully connected.

A particularly well-considered detail: Ethernet and WiFi are treated not as competing options but as complementary paths. Users who normally operate DSAS via Ethernet can still configure WiFi as a fallback. If the wired connection drops, the server automatically switches to WiFi — a small but highly practical safeguard that ensures the server does not disappear from the control environment when a cable is unplugged or a switch is rebooted.

Web Interface for System Matters

Basic system configuration is handled through an integrated web interface, accessible within the local network at dsas.local. WiFi configuration, storage status, Audirvāna status, available updates, system information, and diagnostic functions are all available there. The web interface is the device management centre, not the music interface. This separation is deliberate and sensible: system maintenance and setup remain in one clearly defined location, while daily music playback happens exclusively within Audirvāna Remote.

Connecting Audirvāna Remote

After network setup, the next step is connecting Audirvāna Remote. The app for Apple iOS and Google Android automatically detects the Métronome DSAS Digital Sharing Audio Server on the local network. On first launch, the user is prompted to connect their Audirvāna account — or create a new one — and activate the included three-year Audirvāna Studio licence. This takes just a few minutes. From then on, Audirvāna Remote serves as the primary interface for music playback, library, streaming, playlists, and favourites.

Copying Music to DSAS

Populating the internal storage is also handled in a straightforward manner. DSAS makes a SAMBA share available on the network. On a PC, open Windows Explorer and connect to \dsas or the device's IP address. On a Mac, use Finder's Connect to Server with the address smb://dsas or smb:// followed by the IP address. The credentials are username and password dsas. The available storage areas then appear: disk1 for the primary internal storage, disk2 for an optional added drive, and usb0 or usb1 for connected USB media.

Copying music files works exactly like a network drive: drag folders or files from the computer to the desired storage area on DSAS. For regular library updates, this method is entirely sufficient. For very large collections, a wired Gigabit connection is recommended, and transferring in manageable batches is advised. For a complete initial transfer, a USB drive can be prepared, connected to DSAS, and copied internally to disk1 or disk2 via the SAMBA interface — often faster for large volumes and avoiding network bottlenecks.

Playlists, Favourites and the Library

Once music is on the server, Audirvāna takes over management. Local files, optional NAS shares, USB media, and streaming services are unified within the Audirvāna interface. Playlists and favourites can be created and managed directly in Audirvāna Remote — with mixed playlists combining local files and streaming content being a particular practical highlight. There is no need to switch between different apps, devices, or libraries. Everything happens in one shared music environment. This is where DSAS feels less like a server and more like a modern, highly comfortable music hub.

Backups for Settings and Playlists

One aspect that should not be underestimated in daily use is data security. The primary drive of DSAS stores not only music but also the Audirvāna database, library indices, local playlists, favourites, and settings. Audirvāna provides a backup function for manual saving of playlists and favourites. Access this in Audirvāna Remote via Settings > Local, where Backup and Restore are available. The resulting backup file should then be copied to a computer or external storage medium.

Data Backup: a Requirement, Not an Option

Even more important is a planned approach to the music collection itself. DSAS is a server, not an automatic backup machine. Anyone storing their music library on disk1 or disk2 should plan for regular separate data backups — manually copying music folders to an external drive or NAS. For large collections built up over years, this is essential. Effortless playback does not replace a data protection strategy. Copying via the DSAS network shares is simple enough that regular backups require no specialist knowledge — which is precisely why they should be performed consistently.

Coherent in Practice

In practice, this yields a very clear operational concept. Ethernet or WiFi handles connectivity; the web interface manages system matters; SAMBA handles file transfer; Audirvāna Remote manages music playback and library; and backups protect playlists, settings, and music data. This sounds more involved in description than it feels in practice. After initial setup, daily use reduces to what it should be: selecting music and listening.

In practice: Why DSAS convinces

In daily operation, the Métronome DSAS Music Server proved to be one of those devices that, after a short time, one no longer perceives as a test subject. It becomes part of the system. It boots reliably, is stably accessible on the network, is controlled cleanly via Audirvāna Remote, and gives no impression, whether with local files or streaming content, of working with an experimental solution. That is a significant compliment. Many digital components demand attention because of app quirks, delays, recognition issues, or setup queries. DSAS did not, in our test.

The combination of Métronome hardware and Audirvāna software feels mature, cleanly integrated, and remarkably undemanding. Particularly successful is the balance between ease of use and considerable depth. Those who simply want to listen to music need hardly enter any menus. Those who want to go deeper will find in Audirvāna a wealth of customisation options. This dual quality is what makes DSAS so strong: it does not overwhelm newcomers, yet does not bore experienced users either.

In a high-quality setup, this is decisive. The better a system sounds, the less one wants to deal with technology. One wants to listen. The Métronome DSAS Music Server brings digital music into a system with a composure and assurance that, after a short time, one no longer wishes to be without.

Test setup

For the review of the Métronome DSAS Music Server, a deliberately high-quality yet practically assembled HiFi chain was used. The amplifier was the Technics SU-R1000 Stereo Integrated Amplifier, whose precise, controlled, and highly transparent presentation provides an excellent foundation for evaluating digital sources. Playback was handled by the Sonus faber Amati futura — speakers that captivate with their cultivated, richly coloured voicing while resolving with sufficient finesse to make differences in digital source quality clearly audible.

The Métronome DSAS Digital Sharing Audio Server served as the central digital source. Initial installation and basic system configuration were performed via the integrated web interface, accessible through a browser on the local network, where network connection, storage management, system information, and maintenance functions are available. Music playback and library management were then handled entirely by Audirvāna Remote, used in testing on an Apple iPhone Pro 14. This matched precisely the scenario for which DSAS is designed: technical configuration clearly separated, with daily use entirely app-based via smartphone or tablet.

Signal cabling was Wireworld Series 10 throughout; loudspeakers were connected with Wireworld Series 10 speaker cables. A KECES IQRP-1500 Isolated Quantum Resonance Power Conditioner ensured the cleanest possible power supply for the entire chain.

Sound in the test

The question of the Métronome DSAS Music Server’s sonic character is particularly interesting, because it cannot be answered using a conventional framework. A music server is not an amplifier, a DAC, or a loudspeaker. Yet the influence of this solution was clearly audible in our test — not as a tonal signature in the narrow sense, but as a gain in organisation, composure, definition, and musical coherence.

DSAS did not play spectacularly in a superficial sense. It did not make music larger, brighter, warmer, or artificially more analytical. Its strength lay in organising the musical flow with

exceptional cleanliness. Voices stood more stably in the soundstage; transients felt freer from digital hardness; bass lines were more clearly structured; fine reverberation cues emerged more naturally. At the same time, playback remained rhythmically alive and emotionally immediate.

It was above all this combination of precision and effortlessness that impressed throughout testing. The Métronome DSAS Music Server does not sound like an IT solution. It sounds like a high-quality digital source delivering a signal to a DAC that the DAC can work with superbly. Audirvāna plays a clearly audible central role here — the playback was not only stable and clean, but musically extraordinarily coherent.

✓ *Zaz - On ira*
Buoyant, rhythmically precise. The voice stood clearly before the band without being artificially detached. The accompaniment felt lively but never restless. The naturalness suited the character of the piece perfectly.

✓ *Zucchero - Un soffio caldo*
Warmth and control in fine balance. The voice had body, the accompaniment remained transparent, the spatial layering was convincing. The small dynamic shifts in the arrangement came through with particular authority.

✓ *Willie Nelson - Last Man Standing*
Dry, direct, and wonderfully human. The guitar had bite without becoming sharp; the rhythm was loose and precise. The server placed nothing cosmetically over the recording — its hard-won wisdom, humour, and directness were left intact.

✓ *Van Morrison - Pay the Devil*
Much body and very good clarity. The band felt cohesive, the rhythm had drive, and Morrison's voice occupied the room with the right mix of roughness and authority. Notably stable even as the arrangement and voice converged.

✓ *Us3 - Cantaloop*
Impressive rhythmic precision. The bass was defined, not bloated; the brass samples had gloss and attack; the beats landed exactly. The track remained relaxed — precision did not tip into stiffness.

✓ *Tori Amos - Winter (Gold Dust)*
Space, piano, voice, strings, emotional tension. The recording opened very finely without being overstretched. The silence between the notes was beautifully rendered. DSAS conveyed not only detail, but context.

✓ *Thorbjorn Risager - Come on In*
Impact without crudeness. The guitar had grit, the voice had presence, the rhythm stood solid. Physical energy fully delivered. DSAS showed it convinces equally when music demands grip, drive, and grounded energy.

✓ *The Highwomen - Highwomen*
Individual voices rendered clearly without pulling the ensemble apart. The recording gained in readability while remaining emotionally unified — individual character followable, shared dramatic arc intact.

✓ *Alan Parsons - Eye in the Sky*
Cleanly layered, stable centre, excellent resolution. The voice stood freely, guitars and synthesisers had space, the bass remained controlled. The polished production sounded precise but not museum-like — gloss, flow, coherence.

✓ *Midge Ure - Breathe*
Outstanding capacity for stillness. The music built organically, the voice felt three-dimensional, the space remained legible. Nothing pushed forward; nothing was obscured. Music allowed to breathe without losing tension.

✓ *Yo-Yo Ma - Ecstasy of Gold*
Impressive combination of dynamics, space, and tonal refinement. The cello had substance, the orchestral drama opened wide, the crescendos were powerful but controlled. Sovereign even in the grandest moments — no hardness, no disorder.

Audirvāna and the option to shape the sound

An important aspect of this review is the question of how far one regards the Métronome DSAS Music Server purely as a source, and at what point Audirvāna enters as an active sonic tool. In basic operation, the aim is the highest quality, bit-accurate, cleanly organised playback. But Audirvāna can do considerably more.

High-quality upsampling allows the output to be tailored to the DAC in use and personal taste. Depending on the system, this can result in a finer high-frequency presentation, smoother imaging, or a different tonal balance. The 10-band parametric EQ opens precise correction possibilities — for mild room effects, for example, or for personal preference. Convolution goes further still, allowing complex filters to be applied. Crossfeed can be valuable for headphone listening; balance is useful for asymmetric setups or room acoustic peculiarities.

Crucially, none of these are mandatory. The Métronome DSAS Music Server sounds excellent with no intervention at all. But for those familiar with Audirvāna, or those who wish to consciously optimise their system, there is a tool here that goes considerably beyond the standard features of most streamers. DSAS thus becomes a solution for two audiences simultaneously: the user who wants digital music playback to be simple, and the enthusiast who wants to shape it in detail.

In practice: strengths and limitations

The greatest strength of the Métronome DSAS Music Server is its coherence. It does not feel like a combination of third-party software and arbitrary hardware, but like a finished high-end product. From first setup through daily operation to sonic performance, there is no discontinuity. Equally outstanding is its simplicity. Those who have previously shied away from music servers because NAS configuration, network setup, and software installation seemed off-putting will find here a solution that is considerably closer to classical HiFi. Set it up, choose music, listen.

The Audirvāna integration is the second major trump card. It makes DSAS not only comfortable, but sonically and functionally special. Library management, streaming, local music, internet radio, podcasts, playlists, upsampling, and further audio functions are all within one interface — powerful, but not intimidating.

The only critical observation is that the Métronome DSAS Music Server is deliberately not a universal device. It has no integrated DAC, no analogue outputs, no traditional display-based controls, no CD ripping function, and no range of digital outputs such as optical S/PDIF, coaxial S/PDIF, or I2S. But these are all part of its concept. DSAS aims to be a first-class server and transport — not a Swiss Army knife. Those seeking a highly integrated all-in-one solution will need to look elsewhere. But those who already own a high-quality DAC — and who are seeking a digital source for an uncompromising setup — will appreciate this focus entirely.

Strengths

- ✓ Exceptionally easy setup and daily operation
- ✓ Turnkey high-end solution — no computer interaction required
- ✓ Perfect pairing of Métronome hardware and Audirvāna software
- ✓ Very high sound quality: composure, organisation, musicality
- ✓ Audirvāna Studio 3-year licence included
- ✓ Audirvāna Origin additionally included (perpetual licence)
- ✓ 2 TB internal SSD, expandable to 4 TB
- ✓ USB output: Linear PCM 32-bit/384 kHz and DSD up to DSD512
- ✓ UPnP/DLNA and Google Cast for flexible network playback
- ✓ Qobuz, TIDAL, Highresaudio, Presto Music, Internet Radio, Podcasts
- ✓ Library management: Folder View, playlists, favourites
- ✓ Audirvāna tools: upsampling, parametric EQ, convolution, crossfeed, balance
- ✓ Web interface for configuration, storage management, updates, diagnostics
- ✓ SAMBA network share for easy file transfer from PC and Mac
- ✓ Compact, premium chassis in the Métronome Digital Sharing Range style
- ✓ Stable, practical app control via Apple iOS and Google Android

Limitations

- ✓ No integrated DAC or analogue outputs
- ✓ No S/PDIF (optical / coaxial) or I2S outputs
- ✓ No CD ripping function
- ✓ No traditional display-based front-panel controls

Who is the Métronome DSAS Music Server ideal for?

The Métronome DSAS Music Server is ideal for music lovers who wish to enjoy digital playback at the highest level without the fuss of traditional computer audio. It is aimed at users who want to bring together local music libraries and streaming services in a high-quality, stable, and comfortable solution.

It is particularly compelling for owners of high-quality DACs. Those who already have an excellent D/A converter will find in DSAS a source that feeds it a cleanly prepared digital signal while offering a modern software environment. Equally, DSAS is a compelling proposition for listeners who already know and value Audirvāna, but no longer wish to run a computer in their listening room. The Métronome DSAS Music Server turns Audirvāna into an audiophile appliance — a specialised device that feels like HiFi, not IT.

Verdict

The Métronome DSAS Music Server is one of the most coherent digital sources we have tested. It does not try to be everything — it focuses on being an exceptional server and transport, combining Métronome's hardware expertise with Audirvāna's uniquely accomplished playback engine. The result is a device that disappears into the system, leaving only the music. Highly recommended for owners of high-quality DACs who want the best of Audirvāna without a computer in the rack.