# BEYOND Performer Console

Welcome to the BEYOND Performer Console. What originally started as a passion project of our own Lyra Letourneau, has now turned into a larger project due to significant interest from the community. This custom laid out midi controller has been designed from scratch to look and feel like a console designed directly for BEYOND. Utilizing multiple Grids, fader, and encoder banks. And 4 layers deep of control.

Not only does this controller have familiar functions that you would normally use on your standard midi controllers, this controller comes with multiple "plugin" functions built in enabling incredibly easy delay effects, color picking tools, and built in FX that you have always wanted to add to your show but weren't sure just how. Bundled together in a progressive format, allowing beginners and experts alike to feel at home and learn as they go.

And one of the best parts is that it's fundamentally just a midi controller. So, if you ever want to add your own macros, functions and tools to the controller you can do so just as you would with any midi device. Or if one function isn't your jam, just swap it for something else! This simple fact of it being a midi controller also allows us to create future mappings as software evolves extending the life of this unit!

## Setup

While the BEYOND Performer Console can work with any setup, it is designed around a baseline live control install, which enables a number of "plugins". The simplest option is to use the full zipped up install provided below.

Link to install Zip

With the zip folder, just extract it to your C Drive, and run the BEYOND.exe. You can also right click on it and send to desktop to create a desktop shortcut. With that you just need to plug in the controller, run that version, and it will work.

You may be required to go to the midi settings window, and select the controller from the list, and load the midi config file like you would any midi controller if it doesn't automatically connect. You can also load each thing that makes it special separately, and pick and choose as you desire. And we will go over each special item below and discuss the reasons why they are needed or what makes them special, this includes:

- A Midi Map for the controller
- A Zone file template to build from
- A Workspace File

All of which will be downloadable on this page, and in the install.

*Note: A powerful computer or laptop is recommended for all features and plugins to run smoothly but it's not required, the biggest thing with this is for the color channels to update the workspace previews live, "preview all cues" needs to be enabled, with this off the controller can work with most standard show*

*computers just fine.*

# Zone File

This zone file is designed to be a very good default zone file for live shows. Broken down into 4 groups of 8 lasers, it can serve many setups very well.

Geometric Correction note: Plan to keep all your geometric corrections in a single, positive or negative value. The flips will be done separately and are done automatically at the launch of the controller.

The zones are colored by group.

- Group A is Orange
- Group B is Teal
- Group C is Aqua
- Group D is Purple

The zones are numbered from left to right ascending to descending, where the larger number is in the middle and the smaller numbers are the outside. I have considered Left to be house Left, or operators left, and right to be House Right operators Right.

L1, L2, L3, L4, R4, R3, R2, R1

There are also "zero zones" if you need to saturate all 40 lasers in your setup, you can use the zero zones, labeled

L0, R0

These make the groups into 10 lasers each, which musically and mathematically stops working a lot for delays and offsets, but can be used to fully saturate the 40 laser max of BEYOND. I would recommend probably tieing these zones to another numbered zone, maybe L4, R4 with also to, or L1 R1. This will maintain all delays sufficiently.

Also provided in the zone file is Also To Zones for each group. These are selectable if you would like delays to not affect the group when outputting.

While the zone file was designed for 36 or 40 lasers, you can also still use the zone file for smaller numbers of lasers, so here are some recommendations for smaller amounts of lasers:

2 Lasers: Set these to Group A L4, R4 4 Lasers: Set these to Group A, L3, L4, R4, R3 8 Lasers: Saturate Group A 12 Lasers: Do group A L2, L3, L4, R4, R3, R2 and Group B L2, L3, L4, R4, R3, R2 16 Lasers: Saturate Group A and Group B, or Middle 4 zones from all 4 Groups. 24 Lasers Saturate Group A, B and C, or Separate into 6 middle zones from all 4 Groups

You can also use groups as separate zones for smaller numbers of lasers.

8 Lasers: Group A, Main Zone Group B, Ceiling Zone Group C, DSE Zone Group D, AS Zone

For purposes of built in delays, Groups A and D are seen as on top of each other, and Groups B and C are seen as split from side to side, on top of each other, reference the preview to see this.

For the purposes of the midi map, the names of zones are irrelevant, what matters is the numerical order. So, it's important to not delete zones from groups, or re-order them. If a zone remains unused, mute the zone. You could also build your own zone file in the same format if you wanted, and the midi controller will still work if the order matches. However, I recommend just starting with the default zone file for each show, as it will speed up your process and make it easier to familiarize yourself with your setup.

If you want to saturate beyond and have two zones per laser, I recommend just adding those zones to the bottom of the file and changing the Group Also To's to your new zones. That way you still have buttons for those groups on the midi controller, as there are separate buttons for the Also To Zones on the controller.

We would recommend just keeping a copy of this zone file on your computer, and then starting every show with the default, or just building it show to show. Trying to maintain as many settings as possible to avoid compatibility issues.

# Color Picker

The project that started this whole thing off was remapping the default content workspace to the first 1 Color channels. This enables users to change the color channels and update the entire workspace content to those colors, allowing recoloring of cues without removing the color pattern of a cue, generally an important aspect to its creative intent.

When recoloring the workspace, these were the rules used:

*"If a cue had white highlights before, that has been placed on color channel 1. Next colors have been then followed in order of appearance, and sometimes by volume. If a cue was a single color, it is mapped to color channel 1. In order to not make it to crazy, all of these only use the first 4 color channels, and codes in the color pickers have been provided to recolor all 4 at once. If there was a hue change effect in the cue, I left it. Very few, but a couple had 4 colors plus white, I maintained the white as predefined, then went color channels 1 to 4. Rainbow cues were maintained as rainbow cues. All color Quick FX were changed using the same strategy except rainbow effects."*

Creatively, I have some recommendations for operating:

*"When picking colors, you may just want to leave channel 1 on white, if you want the white plus color look. Probably best when selecting multiple colors to choose the "brightest" colors to the "darkest colors" in descending order from 1-4. As that is more likely to be closer to the original cues intent. You can make some color channels black if you want to add soft edges in places, whenever there is a gradient. Or chops for discrete etc. Leave it in "preview all cues" because you will want instant updates, better have a good CPU."*

With this controller and original install, the color picker tool is "Mandatory" which means if you choose to load the magical color changing workspace, you are required to pick colors. BEYOND doesn't currently

have a way to store the original pallet, and then recolor to color channels, just forcing color channels, so you must use it.

If you don't want to use the color picker tool and just use the default colors, load the standard workspace from the install. It has the default selection made but will use whatever colors were originally in the cues.

There are many ways to change colors for your cues. First is the recolor all channels options. Located on the pallets 4 buttons on the lower left of the console, these 4 Buttons show the color of the 4 active color channels, but also recolor all 4 when you press them in. To Red, Green, Blue and White on buttons 1-4.

When you are on Layer 2 of the console, in the Aux Button group, you can also select all to Yellow, Cyan and Magenta. On the aux button panel are 4 color pallets stored on the other buttons that flash the 4 colors of each pallet, it helps to kind of visually single one out with your fingers to see the 4 colors, or just apply them and see the 4 Color pallet buttons change color, they will show with your brightness down on your live controls.

On the 2nd grid on the controller, you have 4 color channels colors, each is the 30 degrees of huge on the color wheel, as well as black (for faded edges) CTO, White and CTB. On the main grid on the controller, the first two rows are the same colors, plus the first color channel is white which give you the color plus white look. Note: accuracy of selected colors depends on a proper color balance on your projectors.