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!

Connecting your Controller

Before you can setup your controller with the default show file below, lets connect it to your PC.

While there is a power port on the controller, this is not required for controller operation and is an optional addition which increases LED brightness on the controller.

The BEYOND Performer Console uses standard midi drivers, and as long as windows is relatively up to date, there should be no need to install any specific drivers.

To get it connected, make sure your computer is fully loaded into windows and BEYOND has not been started. Plug in the controller with the supplied USB cable. You will hear the windows USB connection sound, and a green led at the top left of the controller do a couple flashes. Your device may not have a “Vegas Mode” like was shown in the quick hints video.

Also important to note that production models are called “BPC” in the midi device list in BEYOND, not “BEYOND 2025” like the quick hints video has.

Then start BEYOND. If beyond hangs, then you can also try connecting the controller after BEYOND opens following all the other steps.

It's important to **NOT** have the console connected before your computer is turned on, or keep the console connected for restarts of your computer. Windows tries to initiate communication with the device and keeps full connection from happening when BEYOND is started, and leads to a crash.

If a crash happens due to the controller, a BEYOND thread may get stuck on and will require unplugging the controller and re-plugging before starting BEYOND again.

If you are using a power adapter, only plug the power adapter into the controller after your connection has been fully made and its functioning. This avoids any connection resets and will just brighten the LEDs when plugged in. If power is lost, connection should stick but LED's dimming.

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.

BEYOND55-BEYOND-Performer-Console-V1.2.zip

File Updated March 18th 2026

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, as well the zone file is rather large and even if unused, all zones are processed each cycle. Most show computers should be able to handle this, but its important to note if you have a lower end PC. //

Zone File

Default-40-Laser-Busking-Zone-File.bzones

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.

Magical-Color-Changing-Workspace-V1.0.BeyondWorkspace

Updated February 23rd 2026

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.

Built in Delays

By Default, the workspace files in the install and available for download use all 36 zones in Groups A-D in a symmetrical fashion Treating A and D as middle, And B and C as Left and right, total delay direction is 8 lasers outward in left and right.

This allows for the “cue time shift” (colored cyan in multiple places) parameter to create a symmetrical delay over the entire rig by default. The simplest way to use this is the scaled Cue time shift slider on the main live FX area which goes from 0 to .25 allowing for smooth delays. Above the slider, you have Cue time shift but for clock, so this will be the same but for clock based effects. And finally on layer 2 of the console, you will have buttons on the main grid, which are set values, from .01 to 4. With equal multiplications.

Also on the controller is “effect time shift” (colored green in multiple places) which are by default mapped to the Quick FX, and similarly to the cue time shift, we have beat on the slider, clock on the encoder, and on layer 2 on the main grid, green buttons that set these values from .01 to 4.

Flips and Selection groups

We have built different flip directions to create the left and right symmetry we all like to use. These are in orange on laser 2 in the main grid. By default, its best to leave your zones geometric correction to all negative, and then do flips live using the buttons on layer three. When the controller is first connected, the flips are set to symmetrical down the middle. We have other options like linear both directions, middle flipped both directions, every zone, every 2 zones and every 4 zones in and out. Play with them to learn them.

Delays and offset effects are very relevant to the selection order of the zones, so to create offset effects in different directions then just symmetrically we have multiple preset selection orders built. Things like symmetrical, linear, up down, left right, clockwise, and diagonal. For these selections, you will need to select the selection, then restart the cues for it to apply.

There are also Group selections in Magenta, for left, right, up, down and more.

Individual Zone Selection

On layer 3, on the smaller grid, you will also see buttons which correspond to each individual zones.

This enables you to select an exact group of lasers live, to apply content to. This can be done over and over utilizing multi cue to build large looks. You just need to press the red button to reset selection each time you select your lasers. The live selected lasers will show up in white.

This can be useful if you want to build a particular look quickly without having to select zones inside the workspace. And then could even be quick captured to store if you desire.

Content 2 Layer / Baked in Page 1

To help facilitate your working area, and your drops area. Layer 4 of the console utilizes the secondary grid, which is the quick tabs area selected page, as well as the smaller grid on the left are baked to page 1.

The main purpose of this is so users can leave their secondary grid page on their big “drops” cues, and put their “keys” pages where they play musically, on page 1 of the workspace. Truly enabling 3 separate pages to be accessed at a time.

You could also put your drops on page 1, and swap it around as you see fit, but in the main idea is layer 4 is your second content layer, allowing you quick access to other frequently used pages, while on layer one, you can leave your “working” page where you have more dynamic cues or however you want to program.

Midi Map Layout Diagrams, Function List

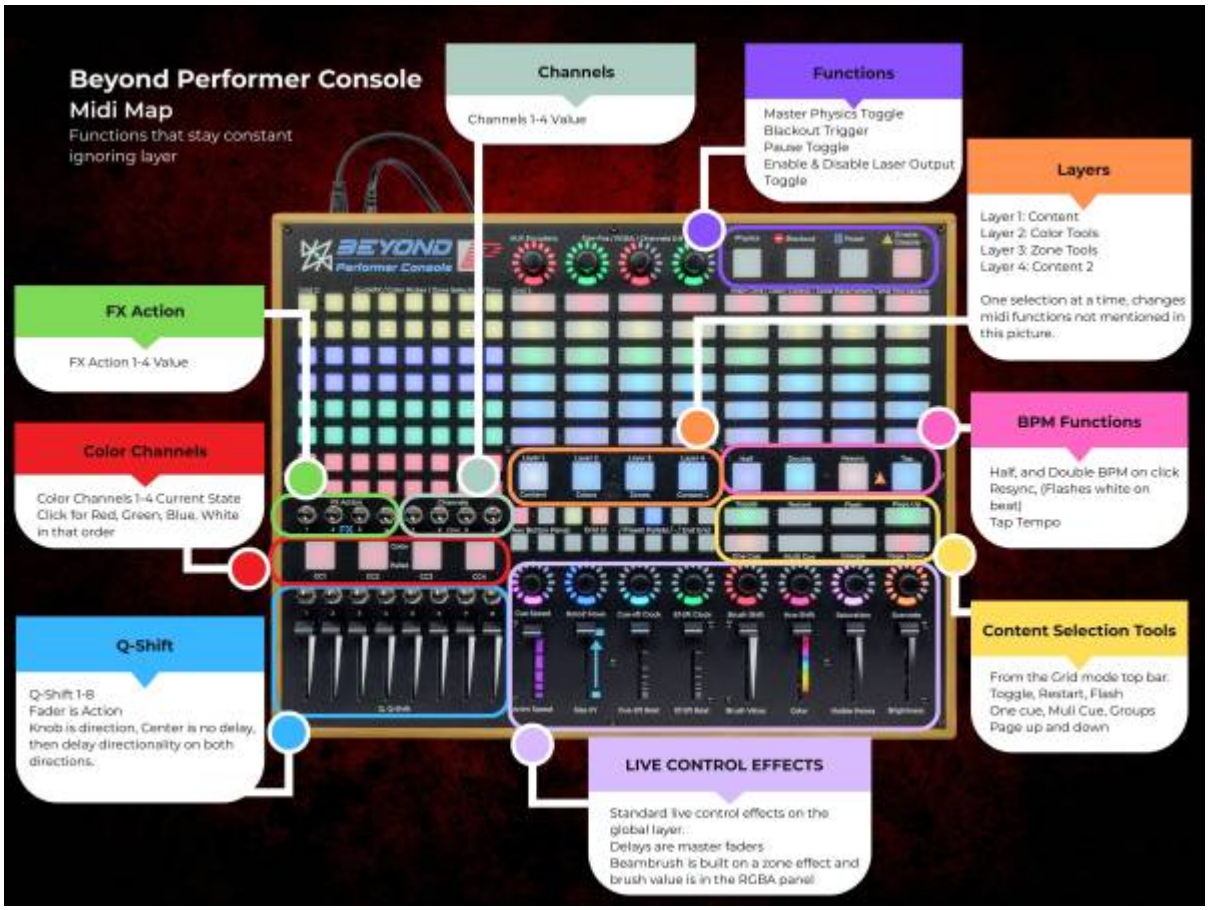
BEYOND-Performer-Console-V1.2.BeyondMidiMap

File Updated March 18th 2026

Non layered functions

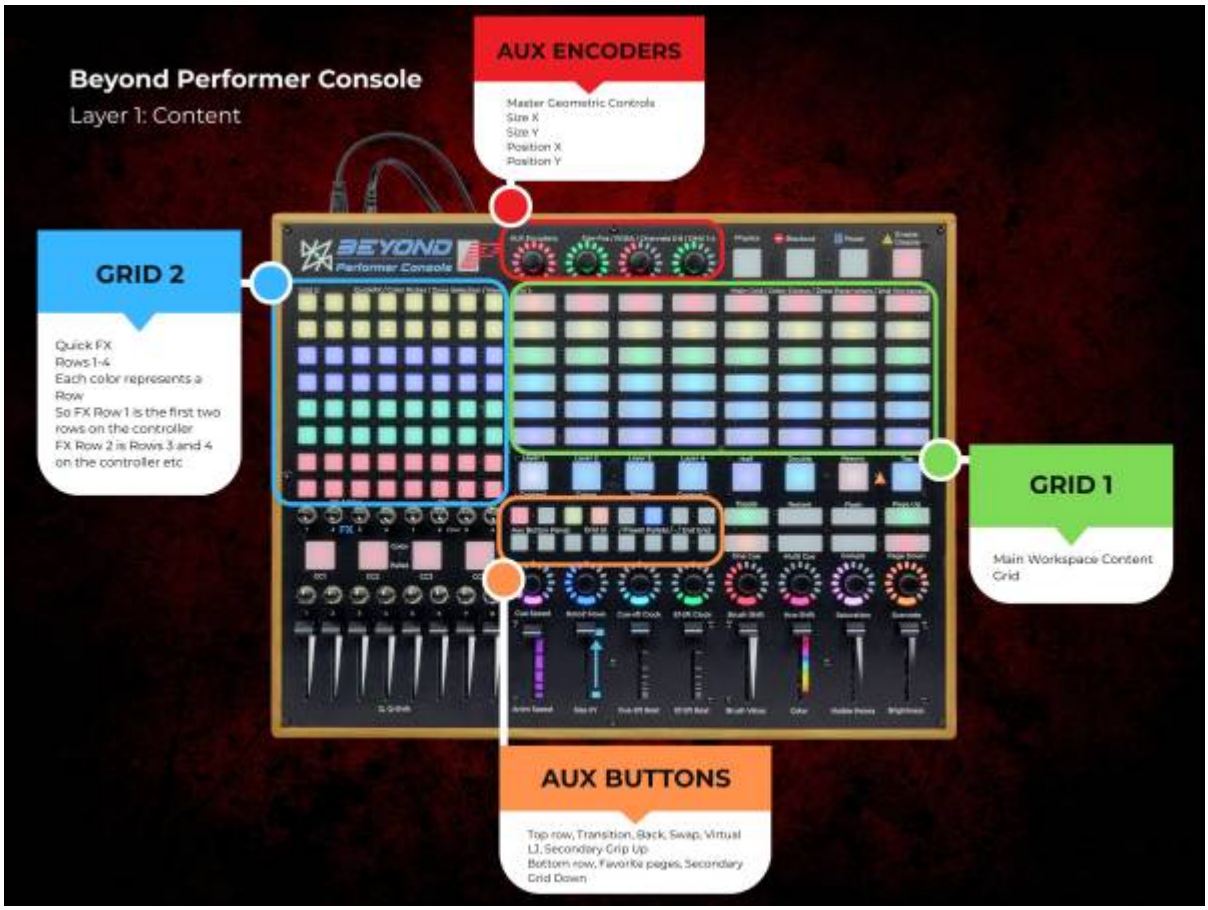
- Top right Master Controls
- Middle Layer Buttons
- BPM Tools
- Grid mode Function Buttons
- Q-Shift Panel
- Live Control Pannel

- FX Action/ Channels



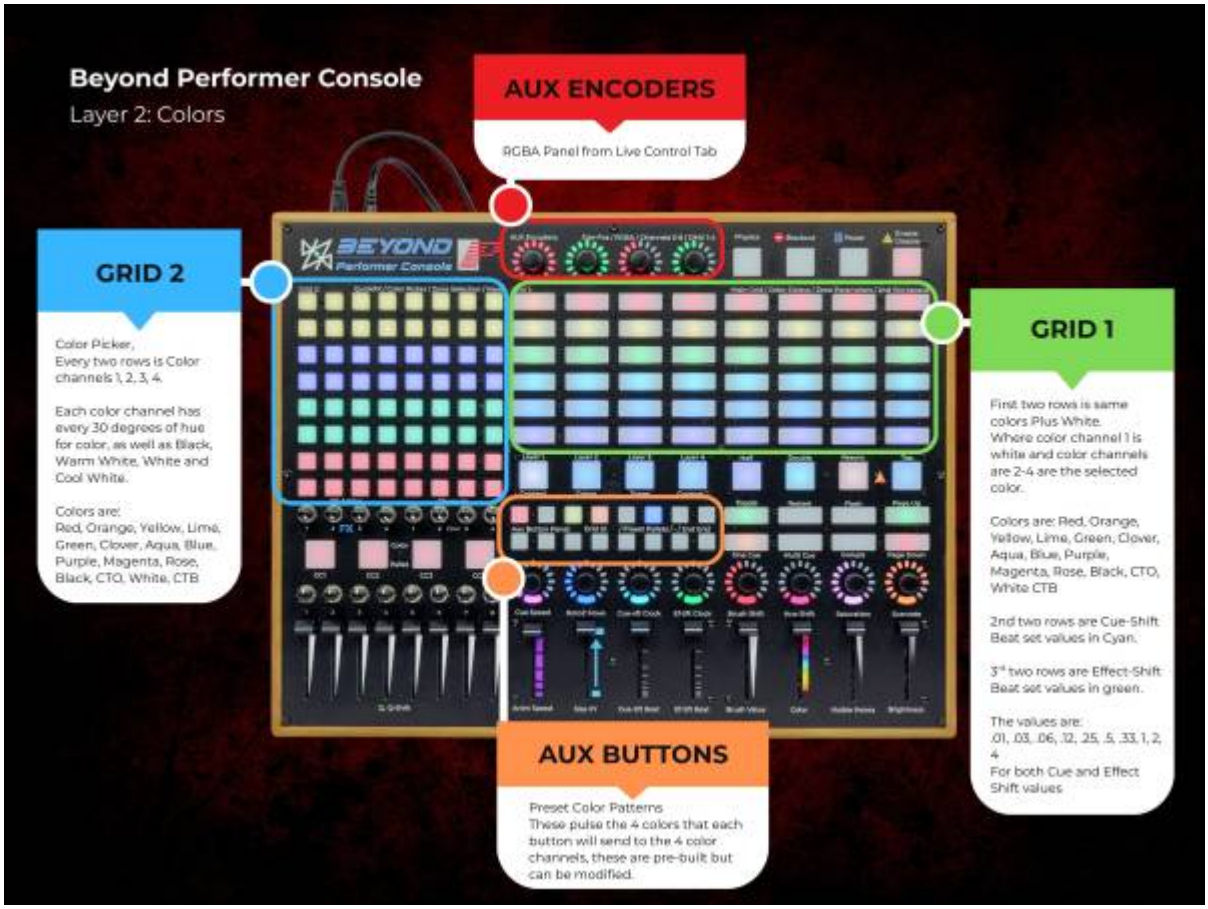
Layer 1: Content

- AUX Encoders: Geometric Live Effects
- Grid 1: Main Workspace Window
- Grid 2: Quick FX Layers 1-4
- AUX Buttons: Grid UI Options



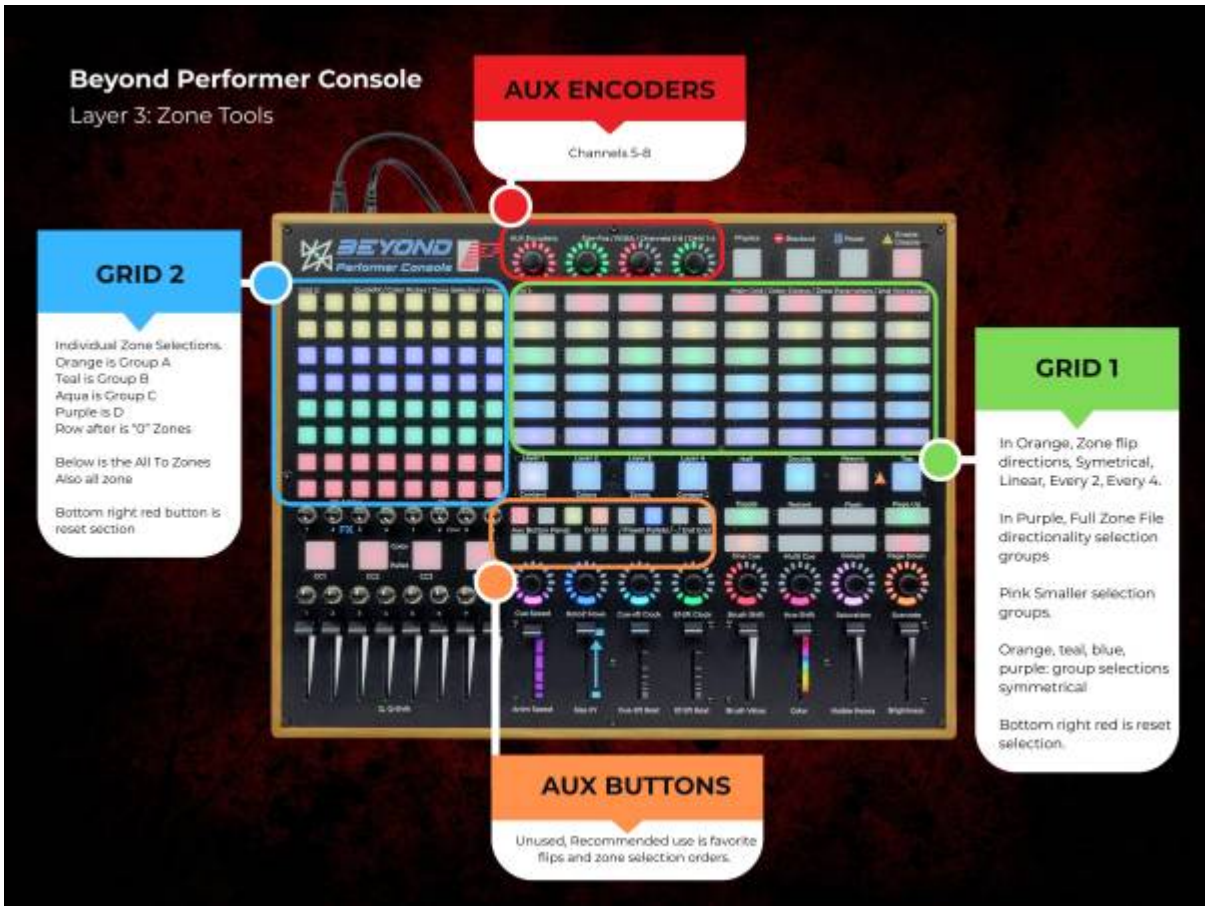
Layer 2: Colors

- AUX Encoders: Channels 5-8
- Grid 1: White+ Color, Cue Shift Beat Presets, Effect Shift Beat Presets
- Grid 2: Color Channels 1-4 Individual Color Selections
- AUX Buttons: Color Pallet pre-sets



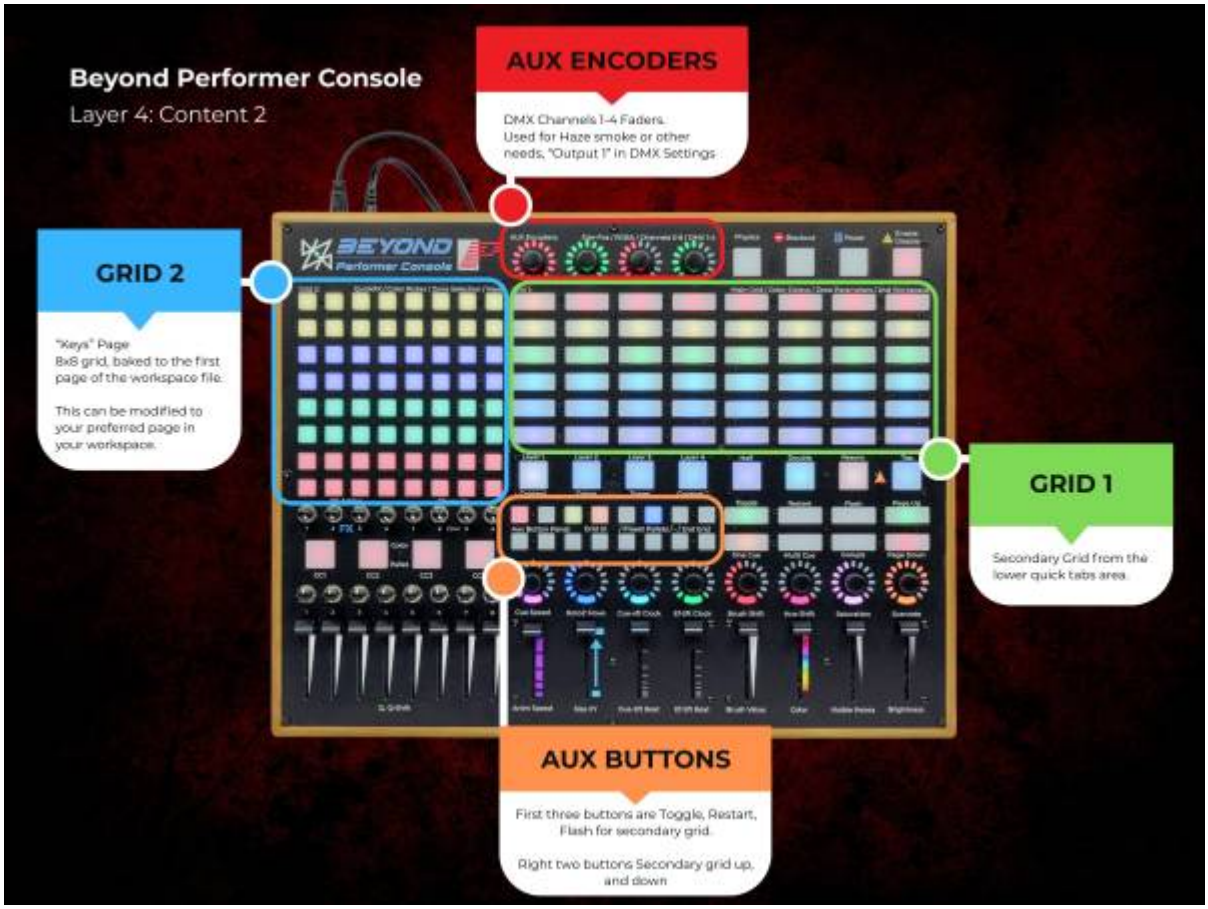
Layer 3: Zones

- AUX Encoders: Channels 5-8
- Grid 1: Zone Flips (Orange), Selections Directionality (Purple) Smaller groups (Pink)
- Grid 2: Individual Zone Selections, based on default zone file colors
- AUX Buttons: Unused, suggested for flip and group user presets



Layer 4: Content 2

- AUX Encoders: DMX channel outs 1-4 Faders
- Grid 1: Secondary Workspace Tab from the Quick Tabs Area
- Grid 2: First page 8×8 grid “Baked in” default “Keys 1”
- AUX Buttons: Secondary workspace function buttons



How to Modify the midi controller

Those who purchased the BEYOND Performer Console gets access to our paid course on Midi Mapping, the final video in the series covers particulars to the BPC. Its recommended to watch the entire midi mapping course to first understand the applicable functions, codes, and tools associated with midi mapping.

https://pangolin.com/products/how-to-program-midi-control-surfaces

To access the course, go to the link below, just be logged into the account on the pangolin.com website that you ordered your BPC from. Or, go to Pangolin.com and go to your account, then click “Courses” the Midi mapping course will be available there.

Optional Extras

A power adapter is not required for the controller to function, the power adapter option doubles the brightness of the LED's when used. The controller does not come with a power adapter, but you can find many 5v 3A adapters on amazon and the like: Check out this 5V DC adapter on Amazon The barrel is the standard 5v size that this adapter comes with.

If you don't like the small plastic knobs on the small knobs, there is a larger metal knob that fits here: Check out this link on tme.com But then the space between them gets a little small, so we decided to stick with the thinner plastic knobs.

There is also lots of larger fader caps that will fit if you want wider caps on top of the faders, for example: Check out this link on Amazon

The controller comes with a soft case, but if you want a Pelican to put it in, this is the smallest that will fit the controller, but its deeper then necessary, could probably fit two on top of each other in there. Or just use it for your controller, laptop a switch etc. Check out this link on Pelican The controller is 18 inches wide, and 14 inches deep, and about 2.25 inches high, so it will fit in a 2u rack shelf as well for your consideration.

Repair Instructions

The BEYOND Performer Console is extremely user serviceable, so if you do manage to break something on the controller, we can provide parts to repair the console and you can follow this simple video to repair the controllers yourself.

https://youtu.be/RkaI5ksLlJQ?si=4aJJKyNgX5ikqlQ4

From:
https://wiki.pangolin.com/ - **Complete Help Docs**

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