



Version T

Networked Console Companion

User Guide

For macOS & iPadOS

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1. Introduction

What Version T does

Version T is a console companion for theatre, festival and corporate sound. It runs on a Mac or iPad, connects to your digital mixer over the network, and gives you six tools you don't get on the console itself:

- **Overview** — every channel in the system on one screen, with live meters, mute, PAFL, alt-source switching and fader control across the whole rig at once.
- **Routing Sets** — recall named send patterns onto inputs in one tap. Useful for principal / ensemble cover swaps, instrument doublings, anything where the same channel has to behave differently across cues.
- **Spatial Panner** — an X-Y mesh-based panner that drives any matrix or aux on the console as a speaker output. Build a room once, position sources by dragging a dot.
- **Ensemble** — a chorus-levelling engine that rides faders to even out a group of similar mics. Threshold, attack, release, breath gate.
- **Show** — a cue list that lives alongside the console's own scene memory. Sub-cue granularity, point cues (1.1, 1.5), wait times, auto-follows. The console doesn't have to know it's there.
- **Project** — show information, file save/load, and import of preferences between machines.

It runs as a normal desktop app on Mac or in a single window on iPad. On Mac, each panel can be torn off into its own window — useful when you have screen real estate.

Supported consoles

- **Allen & Heath** — dLive (MixRack), Avantis (AHNet protocol over UDP).
- **DiGiCo** — Quantum and SD-series via Galaxy/OSC.
- **Behringer** — WING (native binary protocol over TCP).
- **Offline Editor** — runs without a console, for show prep.

Multiple protocol adaptors are bundled. The Splash screen runs all three discoveries in parallel; whatever appears on the network is selectable from a single list.

Requirements

- macOS 14 or later, or iPadOS 17 or later.
- Console and host device on the same network subnet (discovery uses broadcast; manual IP entry is available for routed networks via the dLive Director entry).
- For Spatial output — at least one free matrix, group or aux on the console.

TIP — BEFORE YOU START

Power up the console first and let it finish booting before launching Version T. All three discoveries scan on startup, and a console that's not yet broadcasting won't appear in the list until you press the **Search for devices** button.

2. Installation & First Launch

Installing

On Mac, drag **Version T.app** from the disk image into your Applications folder. On first launch, macOS may ask whether you trust the developer — click **Open**. On iPad, install from the link provided.

Permissions

Version T needs **local network access** to discover and talk to consoles. macOS or iPadOS will prompt you on first run — allow it. Without it, discovery and connections will both fail silently.

The Splash screen

On launch, Version T shows a splash screen with the masks logo and one of three states underneath:

Reconnecting

If you had a console connected when you last quit, Version T will try to reconnect to it automatically. You'll see a spinner and the previous IP address. If it doesn't come back within 10 seconds, the splash drops into discovery mode. You can also tap **Search for devices** to skip the wait.

Searching

Discovery runs in parallel across all three protocols. Discovered devices appear in a single list, each with a coloured badge:

AH-NET (blue)	Allen & Heath dLive MixRack or Avantis. Discovered via UDP broadcast on port 51325.
GALAXY (green)	DiGiCo Quantum / SD console. Discovered via OSC probe.
WING (orange)	Behringer WING. Active probe on UDP port 2222.
dLive Director	Manual IP entry — for routed networks where broadcast won't get through. Tap to select, type the MixRack's IP.
Offline Editor	No console. Loads with whatever was last imported. Useful for show prep on a plane.

Tap a device to select it (it turns blue), then tap the **Connect** button at the bottom. If only one device is found, it's selected automatically.

Connecting

Once you connect, the splash shows the connection state — *Connecting...*, then *Loading system config...*. The latter is when Version T queries the console for its channel inventory: how many inputs, what kinds of mixes, DCA count. That takes between half a second and several seconds depending on the console. When it finishes, Version T jumps to the Hub.

NOTE — CONSOLE NOT APPEARING?

Discovery uses UDP broadcast, which doesn't cross routers. If your Mac and console are on different subnets (common with managed venue networks), use the **dLive Director** entry and type the MixRack's IP manually. If everything's on the same subnet and it still doesn't show, check the firewall on the Mac — Version T needs incoming UDP.

3. The Hub

After connecting, Version T lands on the Hub — a navigation screen with the masks logo, the words *Console Upgrade to Version T*, and six rounded tiles in a horizontal row. Each tile opens one of the six panels.

Six panels

Overview	The channel grid. Every input, FX return, group, aux, matrix and DCA on one screen. Card view for naming and colour; meter view for live levels.
Routing	Routing Sets and the DCA panel. Define up to eight named send patterns and apply them to tracked inputs. Manage DCA membership, naming, colour and mute apply.
Spatial	X-Y mesh-based panner. Edit speaker meshes; drive sources around the room from an Overview canvas.
Ensemble	Chorus-levelling engine. Threshold-gated upward and downward correction, with attack, hold, release, idle bias, breath gate and adaptive release.
Show	The T-list — a cue list with sub-cues, point cues, wait times and auto-follows. Sits alongside the console's own scene memory.
Project	Show information, save / load, preferences import. Tap the masks logo to lock the screen.

Multi-window operation

On Mac, every Hub tile opens its panel as a separate window. You can have Overview on one screen, Show on another, Spatial Panner on a third — they all share the same connection underneath. Closing a panel window doesn't disconnect; closing the Hub window doesn't either, but quitting the app does.

An open panel's tile on the Hub is highlighted. Tap it again to close that window. Tap a closed tile to open it.

On iPad, panels replace the Hub. Use the masks button at top-left of any panel to return to the Hub.

Keyboard shortcuts (Mac only)

■ ■ 1	Overview
■ ■ 2	Routing Sets
■ ■ 3	Spatial Panner
■ ■ 4	Ensemble
■ ■ 5	Show
■ ■ 6	Project

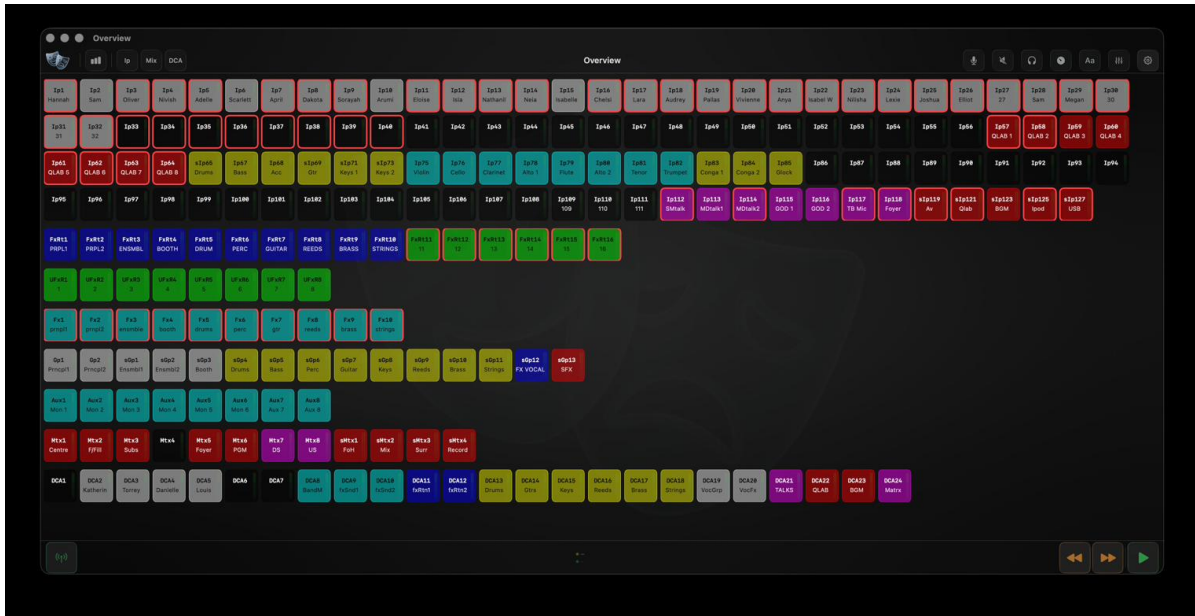
Each shortcut toggles the matching panel window — open if closed, close if open. Available from the **Panels** menu in the menu bar.

TIP — HUB AS A SCREEN LOCK

The masks logo at the top of the Hub is a button. Tap it to drop the current window into the Lock screen — useful before doors open. There's no password behind it; it's a casual safety, not a security feature.

4. Overview

Overview is the channel grid — every input, FX return, group, aux, matrix and DCA on one screen. It has two display modes (card view and meter view), five function modes, and a preferences page.



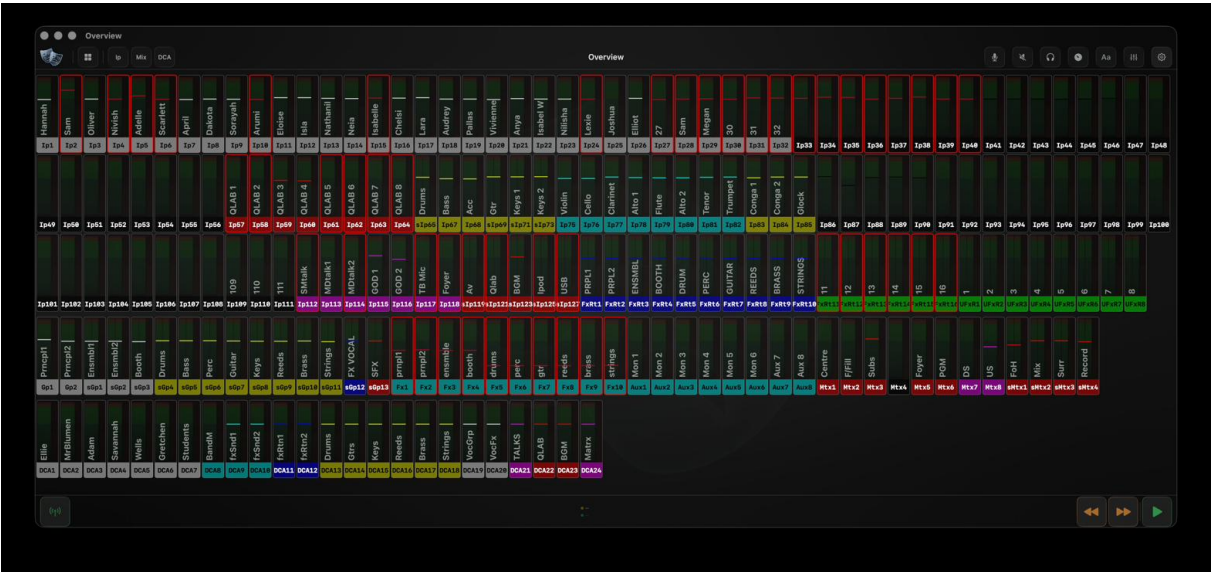
Overview — card view. Inputs across the top rows, then FX returns, FX sends, groups, auxes, matrix sends and DCAs. Channel colour comes from the console.

Card view and meter view

The toggle button at top-left switches between the two modes:

- **Card view** — each channel is a 67×67 coloured tile showing its index (Ip1, Mtx3, DCA12) on top and its name underneath. The card uses the channel's console colour as background. Compact, great for naming and at-a-glance state.
- **Meter view** — channels are taller strips with live meters and the name rotated vertically. Meters update at 20fps using pre-rendered gradients for performance. Tap any strip to focus it.

Use card view when you're programming names and colours; meter view during show. The view state persists across navigation within the session.



Overview — meter view. The same channels, now showing live levels. Three rows: inputs, mixes, DCAs.

Scroll anchors

Three buttons next to the view toggle — **Ip**, **Mix**, **DCA** — jump the scroll position to the start of that section. Useful on a large rig where the grid runs longer than the screen.

A small *Scroll for more* hint appears at the bottom of the footer when there's content below the fold; it fades out as you reach the bottom.

Function modes

The right side of the header has six function-mode buttons. Tap one to arm that mode; tap again to disarm. When a mode is armed, tapping a channel card does something specific to that mode rather than just selecting the channel.

Alt Src	Open the Alt Source panel for the tapped input. A four-slot picker (A B C D) shows the input's preset source assignments and lets you switch the live source. See <i>Alt Source</i> below.
Mute	Tap a channel to toggle its mute. Mutes are immediate and routed through the console — they survive disconnection.
PAFL	Tap a channel to toggle PFL/AFL solo on the console.
Meters	Tap a channel to open a detail card with full meter info — peak, RMS, gain reduction. Useful for diagnosing a single source.
Fader	Tap-and-drag any channel to change its level. Long-press the Fader button to pick a sub-mode — see below.
Edit	Tap a channel to open the rename / recolour panel. See <i>Edit mode</i> .

Fader sub-modes

Fader mode is more than just level. Long-press the Fader button to open a popover with five sub-modes — pick one to set what dragging on a card adjusts:

Mode	Range	What you're dragging
Level	−144...+10 dB	Channel fader. The default; the only one with a detent at 0 dB.
Trim	−20...+20 dB	Digital trim, post pre-amp. Same control as <i>+/- trim</i> on the console.
Gate	−80...0 dB	Gate threshold. Per-channel.
Comp	−80...0 dB	Compressor threshold.
HPF	20 Hz...20 kHz	High-pass-filter cutoff. Logarithmic — drags through octaves cleanly.

The selected sub-mode is shown as a small label under the Fader icon. Drag vertically on any channel card to change the value — the card overlays a DragValueCard showing the live value while you drag. Release to commit. Tapping (without dragging) does nothing in Fader mode — to escape, tap the Fader button again.

TIP — FADER MODE AND METERS

Fader mode works the same way in card view and meter view. If you're riding during a show, meter view gives you the level feedback in the same gesture.

Edit mode

Tap a channel with Edit mode armed and the rename / recolour panel slides up. It contains:

- A row of three cards — the channel before, the channel itself, and the channel after. Tap an adjacent card to jump to that channel without dismissing the panel.
- A name field with an embedded on-screen keyboard. Type, then press Save (or Return). The name writes immediately to the console.
- A grid of the console's colour palette — Allen & Heath shows the 16-colour AH-NET palette; WING shows its 12-colour palette. Tap a colour to apply.

The panel is draggable. Grab the handle at the top and slide it up or down to reposition; it stays where you put it across selections.

Alt Source

Tap an input with Alt Src armed to open the Alt Source panel. Each input on the console can have up to four preset sources (A, B, C, D) — for example, a vocal mic with A as the headset and B as the handheld for emergencies.

The panel shows the input's name at the top and four square cards labelled A through D. Each card shows the assigned socket number (or *Unassigned* if blank). The active slot is highlighted green. Tap any card to switch the live source — Version T writes the change to the console.

NOTE — ALT SOURCE ASSIGNMENT

The four preset sources are configured on the console itself, in the input's preamp routing. Version T reads and switches them; it doesn't create new socket assignments.

Overview preferences

The cog at top-right opens preferences. Two pages, navigated with the **1** and **2** buttons that appear when prefs are open.

Page 1 — defaults and fader off

- **Default Meter Types** — what kind of meter to draw, separately for the grid (in meter view) and the detail card popover. Options: Peak, PPM, VU, K-12, K-14, K-20.
- **Fader OFF threshold** — the level at which a card is drawn as *off* rather than just low. Helps visually distinguish active channels at a glance.
- **Fader OFF — Tracked DCAs** — the set of DCAs the threshold applies to. Use the pencil button to add or remove tracked DCAs.

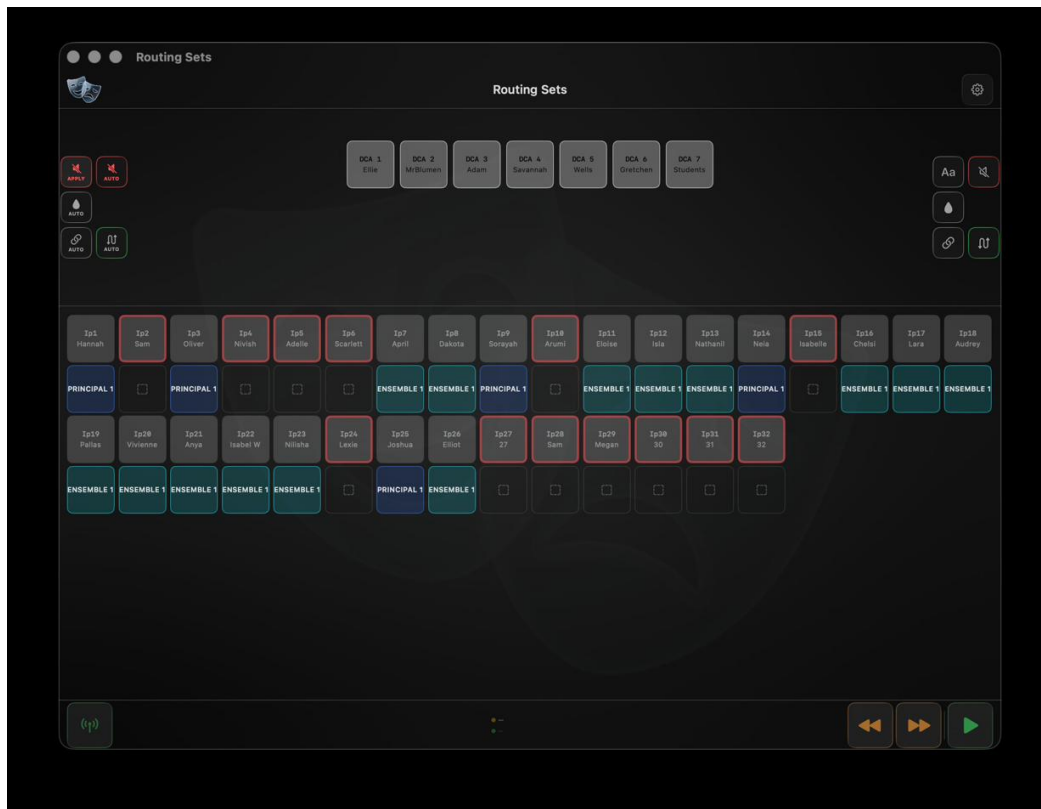
Page 2 — metering ballistics

- **Peak hold time** — how long the peak indicator stays at its highest reading. Off, 1 s, 2 s, 5 s, Infinite.
- **DPM fall-off** — release time for the digital peak meter.
- **Meter line-up level** — what dBu reads as 0 on the scale. +4 dBu for most installations; +6 dBu for some film and broadcast work.
- **IEC1/DIN line-up level** — same idea, for the IEC and DIN ballistics.
- **VU Meter standard** — which RMS time-constant to use for VU. 300 ms is standard; 600 ms is the older variant.
- **Peak threshold** — at what dBFS the peak indicator turns red.

5. Routing Sets

Routing Sets let you store and recall send patterns. Each set is a named pattern of which mixes an input is sent to, at what level, and pre or post fader. You can have up to eight sets, and apply any one to a tracked input with a single tap.

A typical use: a musical with a principal cover. You build a *Principal 1* set (vocal mic into vocal group, with reverb send post-fader at –12 dB) and an *Ensemble 1* set (same mic into ensemble group only, less reverb). Apply the right one as the cast member moves between roles.



Routing Sets. Top: DCA panel with seven tracked DCAs and Auto/Apply buttons. Bottom: tracked input grid with each input's assigned set under it.

Screen layout

The screen is split horizontally: upper third is the DCA panel, lower two thirds is the input grid.

The DCA panel

The DCA panel manages tracked DCAs — the DCAs Version T watches for membership and naming. Configure which DCAs are tracked on preferences page 2.

Three columns:

- **Left — Auto buttons (2×3 grid).** The red **APPLY** button mutes every tracked DCA at once — a panic button for show start, top of act 2, or anywhere you want clean silence. The four **AUTO** toggles below it run continuously when armed.
- **Centre — DCA cards and content strip.** The horizontal row of DCA cards shows tracked DCAs with name and colour. Tap one to select it. Below the cards, a content strip changes contents based on the

active *glass mode* on the right.

- **Right — Glass mode buttons (2×3 grid).** Six modes you can switch between.

Glass modes

Glass modes change what the content strip in the centre does. Select a DCA first, then pick a glass mode.

Name	On-screen keyboard slides up over the input grid. Type a new name and press Save. The grid is also blurred while editing. Naming history populates the strip — tap a previous name to re-use it without typing.
Mute	Mute the selected DCA on the console (single-shot — no content strip).
Color	The strip shows the console's colour palette. Tap a colour to apply.
Assign	The strip shows inputs previously assigned to a DCA with this name. Tap any to add or remove it from membership. Useful when restoring a DCA from history after a cue change.
Routing Set	The strip shows your eight routing sets as numbered, colour-tagged cards. Tap one to link the DCA to that set — when that set is applied to an input, the input also joins this DCA.

Apply and Auto

The left column has paired buttons: a manual **APPLY** action (left), and a continuous **AUTO** toggle (right). Apply runs once; Auto keeps running until you turn it off.

Apply Mute	Mute every tracked DCA immediately. Single action.
Auto Mute	Re-mute any tracked DCA that becomes unmuted. Stays armed.
Auto Color	Continuously assign a colour to any DCA without a colour. Useful while building a show.
Auto Link	Continuously match DCA-to-routing-set links.
Auto Routing	When any DCA's named members change on the console, re-apply the linked routing set to those inputs. The headline feature — drag a vocalist into a DCA and their routing automatically follows.

TIP — AUTO ROUTING FOR COVER SWAPS

Pair Auto Routing with Auto Link. Drag your understudy into the Principal DCA on the console; Version T sees the new member, finds the linked routing set, and applies it. No console scenes, no recall.

The input grid

The lower two thirds is a grid of tracked-input cards, two cards stacked per channel:

- **Top card** — the channel itself, coloured from the console. Shows index and name. Edged in red if it's a member of more than one tracked DCA (a conflict — usually accidental).
- **Bottom card** — the currently assigned routing set, coloured with that set's colour. Empty if no set is assigned. Tap to apply a set from the eight available; tap again to clear.

The card uses a DCA tint when the input is a member of the selected DCA — lets you see all members at a glance.

Routing Set preferences

The cog opens preferences. Two pages, switched with the 1 and 2 buttons.

Page 1 — Routing Sets and Pool Mixes

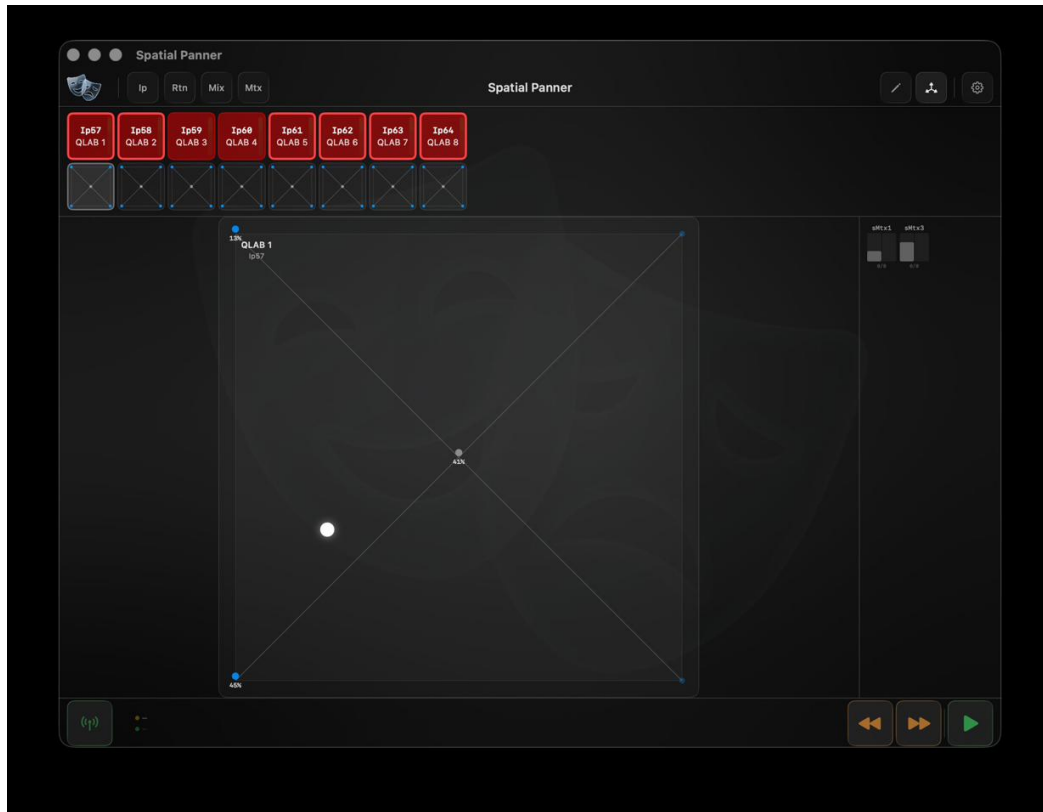
- **Routing Sets** — up to eight named sets with a colour each. Add, rename, delete. Tap a set to edit its enables / levels / pre-fader assignments per mix.
- **Pool Mixes** — the exclusive list of mixes a routing set can control. Inputs sent to mixes outside the pool are left alone. Pick from auxes, groups, FX sends, matrices — mono and stereo.
- **Auto Color rules** — what colour to apply automatically to Named, Unnamed and Lowercase channel names. Three independent rules. Useful for show-prep when you want every cast member in the same colour.

Page 2 — Tracked Inputs and DCAs

- **Tracked Inputs** — which inputs appear in the grid. Add or remove. Tracking is independent of console state — you can track an input that's currently unused.
- **Tracked DCAs** — which DCAs appear in the DCA panel. Same idea.
- **Pre / Post / Group** — per-mix preference for how routing sends should be applied. Different on Allen & Heath (Pre/Post) versus WING (Pre/Post/Group).

6. Spatial Panner

The Spatial Panner gives you X-Y panning across any group of console outputs. Build a *mesh* — a set of speaker points connected as triangles — and drag a position dot inside it. Version T calculates each speaker's level by interpolating across the surrounding triangle, and writes those levels to the console as matrix / aux / group sends in real time.



Spatial Panner — Overview mode. Eight QLAB inputs at top, an active mesh below with one source positioned, and the connected matrix sends on the right.

Two modes

The pencil/move buttons at top-right switch between two modes:

- **Edit** — design and modify meshes. The canvas is the active mesh, with tools on the side to add points, link them into triangles, and delete.
- **Overview** — drive the panner during the show. Pick a source, drag the dot on the mesh, watch the matrix sends respond.

Edit mode — building a mesh

Edit mode has three tools and four point types:

Tools

Select	Tap a point to select it. Drag to move. Tap an empty area to deselect.
Add	Tap the canvas to place a new point of the currently selected type.

Delete	Tap a point or a triangle link to remove it.
Link	Tap three points in turn to create a triangle. The mesh interpolates inside the triangle's bounds.

Point types

Output	A speaker — assignable to a patch cable. When the panner dot is near this point, the assigned matrix/aux output gets a high level.
Split	A logical split — splits a signal across multiple outputs. Used in stereo or pair routings.
Mute	A dead zone — when the dot is over this point, all outputs go to silence. Useful for building cut-out regions in a room (e.g. behind columns).
Sum	A summing point — combines weighting from multiple regions. Advanced.

The strip above the canvas shows the mesh map — a small graphical preview of the current mesh, with the point and link count. The cog opens Spatial Preferences (see below).

The **+** and **trash** buttons next to the masks logo add a new empty mesh or delete the current one. You can keep multiple meshes — one per scene, or one for the verse and one for the chorus.

Overview mode — driving the panner

In Overview mode the layout changes:

- **Top strip** — a horizontal row of source cards (the inputs you've configured as panner sources in preferences). Below each card is a smaller card showing the mesh that source is assigned to. Tap the lower card to pick a different mesh.
- **Centre canvas** — the assigned mesh for the selected source, with the live position dot. Drag the dot to pan.
- **Right strip** — the assigned patch cables (matrix sends), showing live level on each. Stereo pairs render as L/R meters.

Position is calculated in reverse from the source's current matrix levels — so if the console has been driven by another controller, the dot follows. Drag the dot and Version T computes new gains for every speaker in the active triangle (or zero, if the dot is over a mute point).

Type filter

Above the source strip in Overview mode are filter buttons — **Ip**, **Rtn**, **Mix**, **Mtx** — that show or hide source cards of those types. Useful when you've configured a lot of panner sources and only want to drive a subset right now.

Patch cables

Each output mix in your panner outputs list expands into one or two patch cables: mono outputs become a single cable, stereo outputs become two (L and R). Each cable inherits its colour and short name from the source physical output, and you can override the long name (e.g. "PA Left" instead of "Mtx1"). The patch cable is the connection between a mesh Output point and the actual console send.

NOTE — PAN POSITION IS READ FROM THE CONSOLE

Version T doesn't store the position — it stores the mesh. The dot's position is reverse-calculated from live matrix levels every frame. This means if you save a show without explicitly storing a Spatial Scene subcue, the positions go back to wherever the matrix levels are on the console. To make positions recall, use Show automation.

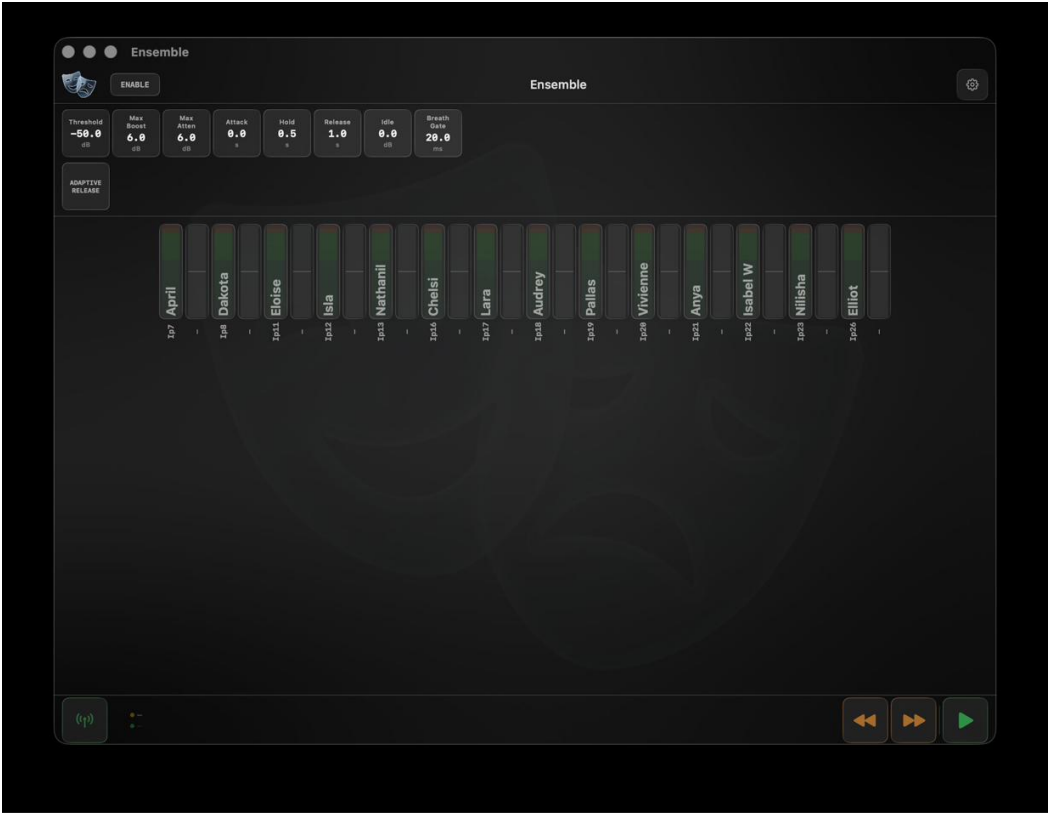
Spatial preferences

The cog opens Spatial preferences. One page, three sections:

- **Level Range** — Floor and Ceiling in dB. The floor is the level below which the cable is forced to silence (the panner writes -90 dB). The ceiling is the level at 100% — typically 0 dB. Default range is -60 dB floor, 0 dB ceiling.
- **Inputs** — pick which channels are panner sources. Inputs, FX returns, groups and auxes can all be sources. Use Mix output as source if you've sub-mixed a stem first.
- **Outputs** — pick which mixes are panner outputs. Typically matrix sends, sometimes auxes for hard-wired speaker positions. Each mix becomes one or two patch cables depending on stereo width.

7. Ensemble

Ensemble is a chorus-levelling engine. It rides faders on a group of similar inputs — typically the ensemble vocal mics in a musical — to even out their relative levels so the engineer doesn't have to. The engine reads each input's meter tap, compares it to a target (either a fixed dB level or a reference input's level), and applies upward and downward corrections within configurable limits.



Ensemble screen. Engine parameters across the top, the Adaptive Release card underneath, and the live channel meters in the centre.

The engine

Toggle the master **ENABLE** button at top-left to arm the engine. While running, a green **LEVELLING** indicator appears in the header. The engine operates on every input that's a member of an *included routing set* (configured in Ensemble preferences).

Each enabled input gets its own envelope follower. The follower attacks fast (set by Attack), holds for a configurable time (Hold), and releases slowly (Release). Correction is calculated from the difference between the follower's value and the target, clamped between -Max Atten and +Max Boost.

Parameters

Parameter	Range	What it does
Threshold	-66...-20 dB	Below this level on the meter tap, the engine ignores the channel. Filters silence and bleed so the engine doesn't try to lift a closed mic.

Max Boost	0...12 dB	Maximum upward correction. Quiet talkers get boosted up to this much above their natural level.
Max Atten	0...12 dB	Maximum downward correction. Loud talkers get pulled down by no more than this.
Attack	5...100 ms	Smoothing when correction increases. Prevents the engine from making faders jump.
Hold	0...2 s	Time the correction stays at its peak before starting to release. Higher values feel more natural for sustained vocal lines.
Release	0.1...5 s	Decay time back toward zero. Lower values are more aggressive.
Idle	-6...+6 dB	Correction releases toward this offset instead of zero. Use to bias the whole ensemble up or down a touch as a baseline.
Breath Gate	0...100 ms	Minimum time above threshold before correction engages. Filters breaths, P-pops and short bursts that aren't real vocal.

Each parameter is a DragValueCard — tap to activate, drag vertically to change the value. Long-press shows the precise dB or time reading. Changes apply immediately and persist.

Adaptive Release

Beneath the parameter row is an **Adaptive Release** toggle. When enabled, the engine uses two release envelopes simultaneously:

- **Fast Release** — short time-constant (default 0.1 s), used for transient recovery.
- **Release** — the main, slower envelope (the parameter above).

The faster of the two wins at any moment, so the engine recovers quickly after loud transients while still feeling musical on sustained material. When the toggle is off, only the main Release applies.

Ensemble preferences

The cog opens preferences. Configure:

- **Target mode** — either *Reference* (engine matches the level of a nominated reference input) or *Fixed* (engine rides to a static dB target). Reference is the default; pick the show's lead vocal mic so the ensemble glues to whoever's leading.
- **Target dB** (Fixed mode only) — the static level to ride to.
- **Reference input** (Reference mode only) — which input to follow. This input is itself never corrected — it sets the target the others chase.
- **Included routing sets** — which routing sets define ensemble membership. Inputs assigned to any listed set are in the ensemble. Lets you build cover-flexible ensembles that follow your routing automatically.
- **Meter tap** — where in the signal chain to read level: *Trim Out* (raw, after digital trim) or *Delay Out* (fully processed, pre-fader). Trim Out is recommended.

TIP — TUNING ENSEMBLE

Start with Threshold around -45 dB, Max Boost / Atten at 6 dB, Attack 10 ms, Hold 0.5 s, Release 1 s, Breath Gate 20 ms. Watch the engine on a few rehearsals before opening it up. Adaptive Release on is usually the right answer for theatre.

8. Show — Broadway Automation

Show is Version T's cue list — a parallel automation system that lives alongside the console's own scene memory. Where the console has scenes (full snapshots that you recall whole), Version T has a four-level hierarchy that lets you build cue actions with much finer granularity, with timing controls per cue.

The headline benefit: a Show cue can fire a DCA reassignment, a routing-set change on three specific inputs, and a spatial pan move — without disturbing anything else on the console. The console doesn't need to know it's been changed.

The hierarchy

Four levels of nesting, named in a deliberate order:

Showlist	The top of the tree — the <i>T-list</i> . Holds an ordered set of Showcues. One Showlist is active at a time.
Showcue	A position in the show. Has a floating-point ID (1.0, 1.5, 2.1) so you can insert cues between others without renumbering. References exactly one Cue, plus its own timing — wait time, auto-follow, overlap, track-from-top.
Cue	A bundle of Subcues that fire together as one cue action. Reusable — the same Cue can be referenced by multiple Showcues if you want the same action at several points.
Subcue	A single coherent change — "recall DCA Scene X", "apply Routing Set 3 to Ip12", "position QLAB1 at (0.7, 0.3)". Subcues are typed; the type determines which directives apply.

Below Subcue, **Directives** are the actual console writes ("set DCA 3 level to -12 dB", "send Ip4 to Aux 2 at -20 dB pre-fader"). You almost never edit directives directly — they're built automatically when a Subcue is captured.

Subcue types

A Subcue has a *type* that defines what it captures and what it writes on recall. Seven types ship with Version T:

Routing Scene	Captures every assignment that a Routing Set defines for the tracked inputs — enables, levels, pre/post per mix in the pool. Recall re-applies them.
DCA Scene	DCA membership, name, colour, mute and level for every tracked DCA. The cue equivalent of a console-side DCA snapshot.
Mute Scene	Mute state for every input or DCA in scope. Compact way to ride the mute matrix without disturbing anything else.
Fader Scene	Fader level for every input in scope. Combine with Mute Scene for level moves that don't touch routing.
Spatial Scene	Mesh assignment and pan position for every panner input. Captures both which mesh a source is on AND where the dot is.
Alt Source Scene	Which preset source (A, B, C, D) is active for every input — alt source switching from a single cue.

Scene Recall

Asks the console to recall one of its native scenes by index. Useful when you want to combine console-side scenes with Version T's automation.

Each Subcue type has a *scope* — the set of channels it cares about — drawn from your tracked inputs, tracked DCAs, panner inputs or full inventory.

The Show panel

The Show panel has four columns (landscape) or four stacked sections (portrait):

Console Scenes (left)

The console's own scene memory, exactly as the console knows it. Each scene is a card with its number (01, 02...) and name. The **ACTIVE** badge (yellow) marks the scene the console most recently recalled. The **NEXT** badge (green) marks the standby — what would fire next if you used the console's *Recall Next* key. The panel auto-scrolls to keep the next scene visible.

Scope (centre-left)

A narrow column of link buttons — one per scene. Each button connects a console scene to a Showcue (drag from one side, drop on the other). The link tells Version T: when the console recalls scene N, also fire Showcue M. A coloured highlight shows the link is active. This is the bridge that makes console-side recalls drive Version T automation.

T-List (right of centre)

The Showlist. Each Showcue is a card showing:

- Cue ID (left, large monospace) — 1.0, 1.5, 2.0...
- Enabled indicator (green dot when on, grey when disabled).
- Lock indicator (orange padlock) if the showcue is locked.
- Name and comment.
- Status badges — **OVL** (overlap with previous), the auto-follow mode (**NEXT**, **TIME**), **W xs** for wait time, **TFT** for track-from-top.

Tap a showcue to select it. Tap again to deselect.

Utility (right)

Four control buttons: **Go** (fire the standby showcue), **Undo** (reverse the last fire), **Store** (capture current console state into the selected showcue's cue), **Recall** (re-fire the active showcue).

The transport widget

Every panel shares a transport widget in the footer — three buttons: **Previous**, **Next**, **Go**. These advance and fire showcues without needing the Show panel open. The scene widget next to them shows the active and next cue at all times.

Capture and recall

Building a showcue, step by step:

- Set up the console how you want it for this cue — mutes, DCA assignments, routing patterns, fader positions, pan positions.
- In Version T, pick or create a Showcue in the T-list.

- Use **Store** in the utility panel — Version T builds a Cue with one Subcue of each type relevant to your scope, captures the current state into them, and assigns the Cue to the selected Showcue.
- Press **Go** later to fire it. Or link it to a console scene in the Scope column, and let the console drive it.

NOTE — SUBCUE SCOPE IS PART OF THE CAPTURE

A Subcue captures only the channels in scope. If you add an input to your tracked list later, existing Subcues won't include it — re-capture them, or create a new Cue. Scope is intentionally rigid so cues don't accidentally drag along things you didn't mean to change.

Wait, auto-follow, overlap

Showcue timing is per-Showcue, not per-cue, so the same Cue used at two positions can have different timing. The three controls:

- **Wait time** — how long after the previous showcue fires before this one becomes the standby. Useful for chains where the first thing fires immediately and the follow-up needs a beat.
- **Auto-follow** — *Manual* (engineer presses Go), *Next* (auto-fires the next Showcue immediately on this one's completion), *Time* (auto-fires after the wait time elapses).
- **Overlap** — whether this Showcue can run simultaneously with the previous one. Off by default (each cue completes before the next begins). Turn on for cross-fades and continuous moves.

9. Project

The Project panel is for show metadata and file management. Open it from the Hub or via Cmd-Shift-6. The masks logo and "Version T — Project & Preferences" header sit at the top; below them are Export and Import buttons; below those is the show information grid.

Show information

Two columns of editable fields.

Left column — names

Name	Auto-generated from Show + version + date. Not directly editable — it's the default save filename.
Show	The show title (e.g. "Hamilton"). Used in the auto-generated filename.
Producer	The producing company. Free text.
Venue	Where the show is playing.
Designer	Sound designer or engineer's name. Free text.
Notes	Two-line free-text notes — for cue numbering quirks, console-specific notes, anything that won't fit elsewhere.

Right column — version, status, dates

- **Version** — major.minor stepper. Use it like software versioning: bump minor for cue changes, major for structural rebuilds.
- **Append date** — when on, today's date appears in the filename (useful when iterating during tech).
- **Status** — Offline, In Rehearsal, In Tech, Open, Closed. Just metadata; doesn't change behaviour.
- **Opens / Closes** — date pickers for the show's run.

Tap any field's icon card to open the on-screen keyboard. Tap Save (or Return) to commit; tap Cancel to abandon. Changes write to disk immediately.

Export

Tap the Export card to save the project as a .broadwayT bundle. The bundle is a single-file JSON archive containing:

- Show info (everything from the show information section).
- All preferences — Routing, Panner, Mesh, Ensemble, Metering.
- Channel inventory snapshot — what was on the console at export time.
- All automation — Showlists, Showcues, Cues, Subcues.

The file is portable. Move it between Macs and iPads, or share it with another engineer. The filename includes the show name, version and (optionally) date.

Import

Tap the Import card and pick a .broadwayT file. Version T reads it and shows an import confirmation panel listing what's in the bundle. You can choose which parts to import:

- Show information

- Routing preferences
- Panner preferences
- Mesh library
- Ensemble preferences
- Channel inventory (overrides the live console's inventory)
- Automation (Showlists / cues / subcues)

Each is a tick-box — you can import just the routing patterns from one show into another. Tick what you want, tap Confirm.

Inventory mismatch

If the bundle's channel inventory differs from what's currently on the console, Version T flags it. A three-button alert offers:

- **Use Bundle** — overwrite the live inventory with the bundle's. Useful when the live console is wrong or doesn't reflect the show.
- **Use Console** — keep the live inventory; the bundle's preferences are imported but anything referring to channels not on the live console is dropped.
- **Show Differences** — opens a mismatch sheet listing exactly what's different. Inputs added or removed, mixes renamed, DCAs reordered. Helps you decide which way to go.

TIP — OPEN FILES FROM FINDER

Double-clicking a .broadwayT file opens Version T (or focuses it if running) and jumps straight to the Project panel with import pre-staged.

10. The Footer Widget Bar

Every panel — Overview, Routing Sets, Spatial, Ensemble, Show, Project — shares the same footer widget bar. Four widgets, left to right:

Connection widget

Far left. A single icon — the radio-tower symbol — tinted to show connection state. Tap to open a popover with full details (console name, IP, protocol type, firmware where known). Colours:

Green	Connected and exchanging data.
Orange	Connecting or reconnecting.
Red	Connection error.
Grey	Disconnected.

Scene widget

The list at centre-right. A scrollable column of every console scene, with the active one highlighted yellow and the next one highlighted green. To the left of the list is an **+1** button — toggle auto-increment (when on, the standby auto-advances after a Go).

Tap any scene in the list to select it as standby. Tap the +1 toggle to control whether standby advances automatically. The list scrolls itself to keep the standby visible.

Transport widget

Three buttons, far right:

Previous	Step back one Showcue. Doesn't fire — just moves the standby.
Next	Step forward one Showcue. Doesn't fire.
Go	Fire the standby Showcue. The active Showcue advances; standby moves to the next one (or stays put, if auto-increment is off).

TIP — WHERE TO PUT YOUR HAND

On a desktop, the transport widget is always at the bottom-right corner of every panel. Build the muscle memory once and you don't have to look — right thumb at the bottom right of whichever window is in front.

11. Lock

The Lock screen disables every interactive element on the current panel. The underlying connection stays open and continues to track scene changes; what stops is the ability to *cause* changes from Version T.

Enter Lock by tapping the masks logo on the Hub. Once locked, the screen shows a large blue padlock with the word **Locked** underneath, and the masks logo plus "Version T" at the bottom. Tap the masks logo at the bottom to unlock.

There's no password. Lock is a casual safety to prevent accidental taps during a show — not a security feature. If you need real security, use your OS's screen lock.

TIP — LOCK PER-WINDOW

On Mac, locking applies to the window you locked from. You can lock the Overview window but leave the Show window unlocked, so the operator can still fire cues while the rig view is protected from cat-paws.

12. Console-Specific Notes

12.1 Allen & Heath dLive

Connect to the **MixRack**, not the Surface. Discovery is passive — the MixRack broadcasts on UDP port 51325, and Version T just listens. Most installs need no configuration on the console side; AH-NET is on by default.

Channel inventory varies by MixRack model — Version T queries it at connect time. Up to 128 inputs, 64 mixes (mono+stereo, including auxes, groups, FX sends, matrices), and 24 DCAs.

Colour palette is the AH-NET 16-colour set. Routing pre/post is binary (no "group" position).

12.2 Allen & Heath Avantis

Same AH-NET protocol as dLive but a smaller, fixed inventory: 64 inputs, 12 mixes, 8 matrices, 16 DCAs. Discovery and connection are identical. All Version T features work; the smaller channel count just means a shorter Overview grid.

12.3 DiGiCo Quantum / SD

Connects via OSC over UDP. Both the console's OSC out and Version T's in/out ports need to be on the same subnet. On the console: External Control → OSC, set the IP of the Mac running Version T, and enable.

Inventory queries are slower than AH-NET — expect a 2–4 second pause after connect while Version T reads the console map. Channel counts follow the SD/Quantum spec.

12.4 Behringer WING

Native binary protocol over TCP port 2222. No MIDI involved. Version T subscribes to the relevant channel and routing addresses and is notified of changes directly. A keepalive runs every 4 seconds to prevent the WING's 10-second idle timeout.

Colour palette is the WING 12-colour set. Routing has three states (Pre / Post / Group) where AH-NET has two — preferences page 2 lets you set per-mix preferences using all three.

12.5 Offline Editor

Select **Offline Editor** in the Splash device list to run without a console. Version T loads with whatever inventory was last imported — either from a .broadwayT bundle or from a previous live session.

Use offline for show prep: rough out routing sets, design meshes, build automation, then bring the file to the venue and import it onto the live console.

13. Networking

Ports

Port	Protocol	Used for
UDP 51325	AH-NET	Allen & Heath dLive / Avantis discovery and control
TCP 2222	WING	Behringer WING binary data connection
UDP 2222	WING	Behringer WING discovery probes
UDP 8000	OSC	DiGiCo Galaxy OSC, outbound to console
UDP 8001	OSC	DiGiCo Galaxy OSC, inbound replies
Bonjour	—	Service discovery on local network

Discovery

Discovery is broadcast-based and runs in parallel across all three protocols whenever the Splash screen is in *Searching* state. Discovered devices stop ageing after Version T has connected — they reappear in the device list within seconds if you disconnect.

Reconnection

If the active connection drops mid-session — cable unplugged, switch rebooted, console power-cycled — the active adaptor begins reconnect attempts immediately, backing off through repeated tries. If the console comes back, Version T re-establishes the connection and re-queries inventory (a brief flicker on the Overview grid).

If reconnection fails for 10 seconds during the initial reconnect (immediately after app launch), Version T drops back into discovery. Mid-session reconnect tries indefinitely until you disconnect manually.

NOTE — FIREWALLS AND MANAGED NETWORKS

On corporate or venue-managed networks, broadcast and Bonjour are often blocked. Use the dLive Director manual-IP entry, point it at the MixRack's IP, and Version T will connect directly. If outbound control isn't getting through either, ask the network owner to allow UDP between your device and the console.

14. Troubleshooting

Console doesn't appear in Splash

Check the Mac and console are on the same subnet. Broadcast discovery doesn't cross routers. If they're on different subnets, use the dLive Director entry and type the IP manually. If they're on the same subnet and the console still doesn't appear, check your Mac's firewall settings (System Settings → Network → Firewall → Options → Version T should be allowed to receive incoming connections).

Connected, but no channels showing

Wait a moment — the inventory query can take several seconds, especially on a fully populated dLive or DiGiCo. If it doesn't complete, disconnect from the Project panel (or quit and relaunch) and try again. Check the connection widget at the footer is green.

Mute / fader changes aren't reaching the console

Check the connection widget is green, not orange or grey. If it's orange, Version T is between states — wait. If it's red or grey, you've lost the link. Reconnection is automatic; if it doesn't recover within a few seconds, return to the Splash screen and reconnect manually.

Routing Set Auto Routing isn't firing

Make sure both **Auto Routing** and **Auto Link** are armed (they have to work together). Verify the DCA you're dragging members into has a linked routing set — open the Routing Set glass mode and tap a set to link it. Verify the input you're dragging is in your tracked inputs list (Routing Set preferences, page 2).

Ensemble engine isn't levelling

Check the **ENABLE** button at top-left of the Ensemble panel is on (green **LEVELLING** indicator). Verify the input you're testing is in a routing set listed in *Included routing sets* (Ensemble preferences). Verify the input's level is above Threshold for at least Breath Gate milliseconds. If you're in Reference mode, verify Reference Input is set.

Spatial panner dot doesn't move when I drag

Make sure you're in Overview mode, not Edit mode (the move-3D icon should be selected, not the pencil). Check that the selected source has a mesh assigned (the small mesh card under the source card should show a preview, not an empty box). The dot only appears when there's an assigned mesh.

Show panel shows "No scenes" or "No showcues"

"No scenes" means the console hasn't reported any scene memory — this is normal for a fresh console with no scenes stored. "No showcues" means you don't have an active Showlist with cues in it. Create one from Project → Import a .broadwayT bundle, or build one fresh by tapping in the T-List.

Import says inventory mismatch

Tap **Show Differences** to see what's actually different between the bundle and the live console. Common causes: bundle was saved against a different console model, channels were added or renamed on the console, DCA count differs. If the live inventory is correct, choose **Use Console**; if the bundle's is, choose **Use Bundle**.

Window vanishes when I switch to another app

On Mac, this shouldn't happen — Version T uses standard windows that stay visible in the background. If it does, check you're on macOS 14+. On iPad, only one app is foregrounded at a time; that's expected.

15. Appendix — Quick Reference

Keyboard shortcuts (Mac)

Cmd-Shift-1	Toggle Overview window
Cmd-Shift-2	Toggle Routing Sets window
Cmd-Shift-3	Toggle Spatial Panner window
Cmd-Shift-4	Toggle Ensemble window
Cmd-Shift-5	Toggle Show window
Cmd-Shift-6	Toggle Project window

Default port numbers

AH-NET (dLive, Avantis)	UDP 51325
WING data	TCP 2222
WING discovery	UDP 2222
Galaxy / DiGiCo OSC (out)	UDP 8000
Galaxy / DiGiCo OSC (in)	UDP 8001

Subcue types — at a glance

Routing Scene	Enable / level / pre-post per pool mix
DCA Scene	Membership, name, colour, mute, level for tracked DCAs
Mute Scene	Mute state for inputs / DCAs in scope
Fader Scene	Level for inputs in scope
Spatial Scene	Mesh assignment + pan position
Alt Source Scene	Active alt source slot (A/B/C/D)
Scene Recall	Native console scene recall by index

Ensemble parameter defaults

Threshold	−50 dB
Max Boost	6 dB
Max Atten	6 dB
Attack	10 ms
Hold	0.5 s
Release	1.0 s

Idle	0.0 dB
Breath Gate	20 ms
Adaptive Release	Off
Fast Release	100 ms (when Adaptive on)

Spatial Panner — point types

Output	A speaker — assigned to a patch cable
Split	Logical split for stereo / paired routings
Mute	Dead zone — all outputs go silent
Sum	Summing — combines weighting across regions

File format

Version T projects export as **.broadwayT** files. UTI: `com.versiont.bundle`. JSON-encoded inside; safe to inspect, version-control or diff.

For support, export your project, capture a screenshot, and email both with a description of what went wrong.

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