

What Is dMix128?

A digital mixing console built as an audio and network hub — every physical input, output, and connected system meets on one crosspoint matrix, with the native protocol support to run a whole show without extra converter boxes in between.

32 ANALOG INPUTS	24 ANALOG OUTPUTS	384 NETWORK CHANNELS	64 MADI CHANNELS	48/96 KHZ SAMPLE RATES
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ROUTING One matrix, everything patches through it MADI, AES3, AES67/Dante, analog I/O, and every connected control PC all show up as rows and columns on the same crosspoint page — no separate settings screen per device type, and up to 482 channels receivable at once (384 network + 64 MADI + 32 analog + 2 AES). See Guide 5.	CONNECTIVITY Native MADI and AES67, no converters Talks directly to DiGiCo, Yamaha, and Dante-networked gear — up to 64 channels over one MADI cable, or up to 256×256 over AES67, sharing dNet's own 384-channel dataplane (48 streams × 8 channels — not additive; see Guide 13). See Guides 4, 10, 11.	REDUNDANCY Two control PCs, one network dNet Driver puts the whole console on ordinary Ethernet — a second PC sits wired and ready as live redundancy, with nothing to reconfigure if the primary ever drops. See Guide 1.
RECORDING Any DAW, recording in parallel The console shows up as a normal multichannel audio device — record the entire show alongside the live mix, with zero impact on what the audience hears. See Guide 2.	SOUNDGRID Ready for Waves LV1 and SuperRack Bridges into a SoundGrid system over native MADI or AES67 — mix the whole show in LV1, or insert Waves plugins on any channel with a SuperRack LiveBox. See Guides 9, 12.	INTERFACE Its own web UI, nothing extra to install GAIN, AUX, FX, MTX, ROUTING, and more, all from a browser — plus firmware updates straight from the same interface, no separate installer. See Guides 6, 8.

ABOUT THIS GUIDE SERIES

The pages that follow walk through connecting hardware, recording a show, patching in other consoles and Dante/MADI gear, using the console's own routing and web UI, troubleshooting signal issues, updating firmware, and bridging into Waves' SoundGrid ecosystem — each guide standalone, in whatever order you need it.

WHAT'S COVERED

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| <div>04</div> Connecting Dante and MADI | <div>05</div> Routing other devices |
| <div>06</div> Finding your way around | <div>07</div> Troubleshooting: no signal |
| <div>08</div> Updating your firmware | <div>09</div> Using with Waves LV1 |
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The Front Panel, Connector by Connector

Every port on the front I/O panel, and what it does — 32 analog inputs, 24 analog outputs, digital sync, MADI, network audio and control all live on one face.

VIOLET AUDIO · CONNECTIVITY

dMix 128 — Front Panel Connectors

Every port on the front I/O panel, and what it does — analog signal, digital sync, network audio and control all live on one face.

32 IN / 24 OUT
dNet A/B · AES67 · MADI

1 MIC / LINE INPUTS 1–32
Female XLR inputs, four rows of eight. Each channel has switchable +48V phantom power (P) and an input pad/trim (S), feeding the internal conversion stage before it reaches the dNet dataplane.

2 AES/EBU & SYNC
Two AES/EBU digital I/O pairs plus dedicated SYNC XLR inputs to lock the unit to house word clock.

3 PHONE MONITOR
Two 1/4" TRS monitor outputs, each with its own local level trim knob for headphones or a nearfield feed.

4 LINE OUTPUTS 1–24
Balanced XLR line outputs carrying the mixed and routed signal back out to the analog domain — three rows of eight, gold-pin male connectors.

5 VIDEO OUT
HDMI port driving the on-unit setup/status display, so the panel and routing can be checked without a host computer.

6 USB SERVICE
USB-A port (5V / 900mA) for firmware updates, configuration export/import and field diagnostics. Secondary USB-C port (5V / 1.5A) alongside the USB-A jack, for higher-current accessories or a faster service/update link.

7 MADI I/O
Coaxial BNC MADI IN and OUT with LINK status — 64-channel digital I/O to third-party MADI gear.

8 CONTROL NETWORK
etherCON Ethernet port carrying control/monitoring traffic from dNet Driver hosts & DAWs — kept off the audio dataplane.

9 DNET NETWORK A/B
Dual etherCON ports carrying the primary/redundant dNet audio network, each with a LINK LED and a shared STATUS indicator.

10 EXPANSION SLOT
Modular bay for optional I/O or network cards — e.g. additional AES67 / Dante / ST 2110 interfacing.

violetaudio

dMix 128 · Front Panel Connectivity Reference

NOTE

One matrix underneath it all

Every analog input and output routes through the same crosspoint matrix as MADI and AES67 — see Guide 5 for patching other devices.

NOTE

CONTROL is not the audio network

CONTROL only carries control/monitoring traffic — the audio itself rides on the dNet A/B ports. See Guide 1 for wiring both.

NOTE

MADI and AES67 side by side

MADI and the AES/EBU pair share this panel with the network ports covered in Guide 4 and the channel math in Guide 13.

ONE PANEL, EVERYTHING MEETS HERE

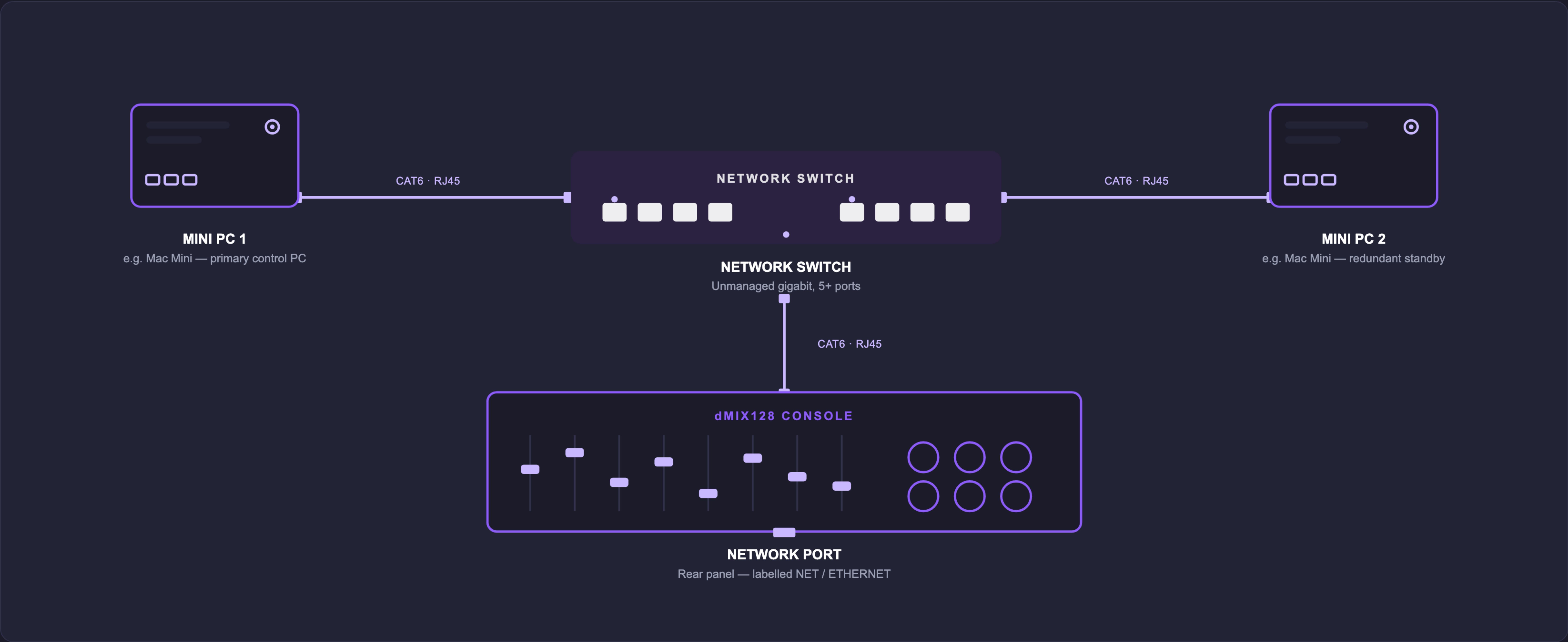
Analog signal, digital sync, network audio and control all land on this single face — worth a quick pass before cabling up, so nothing gets plugged into the wrong port under time pressure.

WHERE TO GO FROM HERE

- Guide 1 — Connecting your hardware (INPUT, OUTPUT, CONTROL, dNet A/B)
- Guide 4 — Connecting Dante and MADI (AES/EBU, MADI)
- Guide 5 — Routing other devices through the crosspoint matrix
- Guide 13 — Network channel capacity (dNet vs AES67)

Connecting Your Hardware

How to wire two control PCs and the dMix128 console together on one network, before you power anything on. Any small-form-factor machine works — two Mac Minis (or two Intel NUCs on Windows) are a common, easy pick.



STEP 1

Cable the console

Run a Cat5e/Cat6 Ethernet cable from the dMix128's rear-panel network port into any free port on the switch.

STEP 2

Cable Mini PC 1

Run a second Ethernet cable from Mini PC 1's network port into another free port on the same switch.

STEP 3

Cable Mini PC 2

Do the same for Mini PC 2 — a third cable, straight into the switch. No PC connects directly to another.

STEP 4

Power on, in order

Switch first, console second, then both PCs. Each PC should then list [dNet Driver](#) as an available audio device.

WHY A SWITCH, NOT DIRECT CABLES

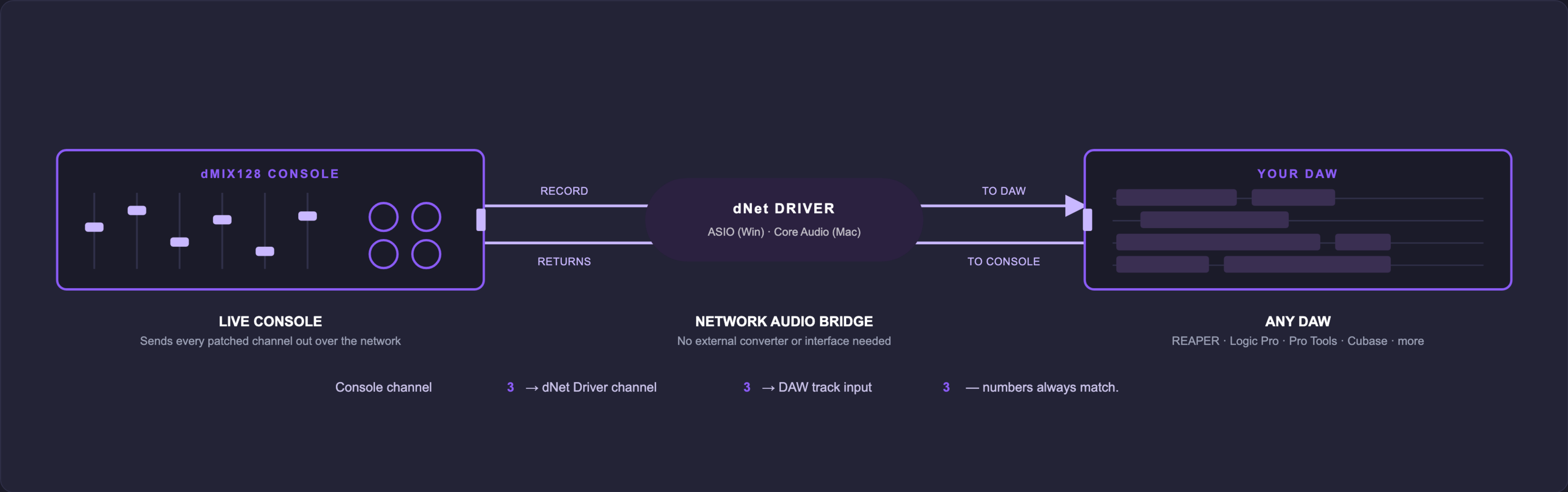
All three devices sit on one network as equals — every PC can reach the console, and (if you ever add a third control PC) it plugs into the same switch with nothing to reconfigure. Any basic unmanaged gigabit switch works; nothing proprietary is required.

WHY TWO PCS, NOT ONE

The second unit is redundancy, not a second job — it sits on the same switch, wired and ready, so if the primary PC ever drops out mid-show, you're switched over to a live one instead of stopping the show to troubleshoot. Nothing to reconfigure at that point: same network, same channel numbering, already patched.

Recording Your Live Session

The dMix128 shows up as a normal multichannel audio device in your DAW — record the whole show alongside the live mix, no extra converter or interface involved.



STEP 1

Select dNet Driver

In your DAW's audio settings, set the input *and* output device to [dNet Driver](#) — the console's own network audio device. No separate driver install needed on the recording PC.

On Windows, install REAPER64 (the 64-bit build) — [dNet Driver](#) is a 64-bit driver, and the 32-bit [REAPER.exe](#) can't load it at all. The installer offers both; pick [REAPER64.exe](#) .

STEP 2

Match tracks to channels

Create one track per channel you want to capture, and set each track's input to the dNet Driver channel with the *same number* as the console channel — channel 3 records from input 3.

STEP 3

Choose your tap point

Record pre-insert for a clean, fully re-mixable multitrack, or post-insert to capture the channel exactly as it was processed on the way out.

STEP 4

Arm and record

Recording runs alongside the live mix with zero impact on it — nothing about arming tracks or hitting record touches what the audience hears.

RECORDING AND MIXING AT THE SAME TIME

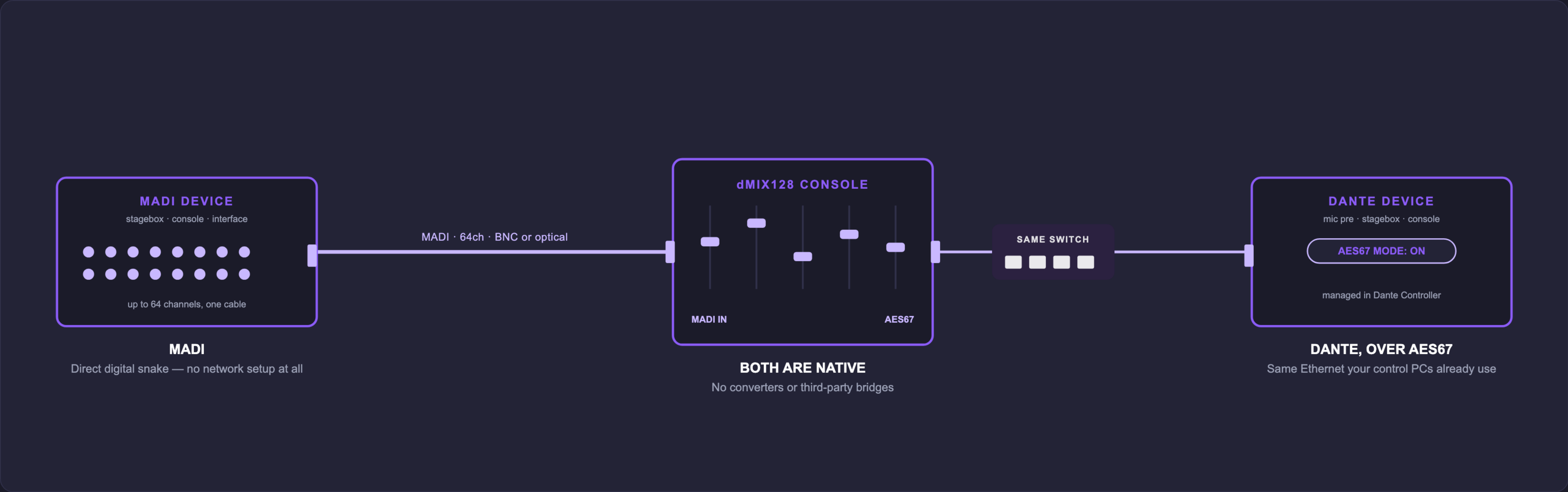
The DAW connection is entirely parallel to the live mix — arming tracks and hitting record don't touch a single fader, mute, or routing decision on the console. The engineer keeps full control of the room while the whole show gets captured in the background.

RETURNS GO BACK THE OTHER WAY TOO

- Send DAW playback into the console for virtual soundcheck before doors
- Feed pre-recorded tracks or click/backing tracks into any input channel
- Monitor a mix-in-progress from the DAW without leaving the console's own routing

Connecting Dante and MADI

Bring stageboxes, other consoles, or Dante-networked gear into the dMix128
— MADI over a direct digital snake, Dante over the same network your
control PCs already use.



- MADI**

Cable it directly

Run a 75Ω BNC coax (or optical) MADI cable straight from the device into the dMix128's MADI port. Up to 64 channels on that one cable, sample-locked automatically.
- MADI**

That's it

No IP addresses, no discovery software. The channels appear on the console's own patch bay immediately, ready to route like any other input.
- DANTE**

Join the network

Connect the Dante device to the same switch your dMix128 and control PCs already use — Dante runs over ordinary Ethernet, no separate cabling.
- DANTE**

Switch on AES67 mode

Enable AES67 mode on the Dante device (in Dante Controller or the unit's own settings). The dMix128 speaks AES67 natively — streams appear and patch immediately, no gateway box.

WHY MADI NEEDS NOTHING CONFIGURED

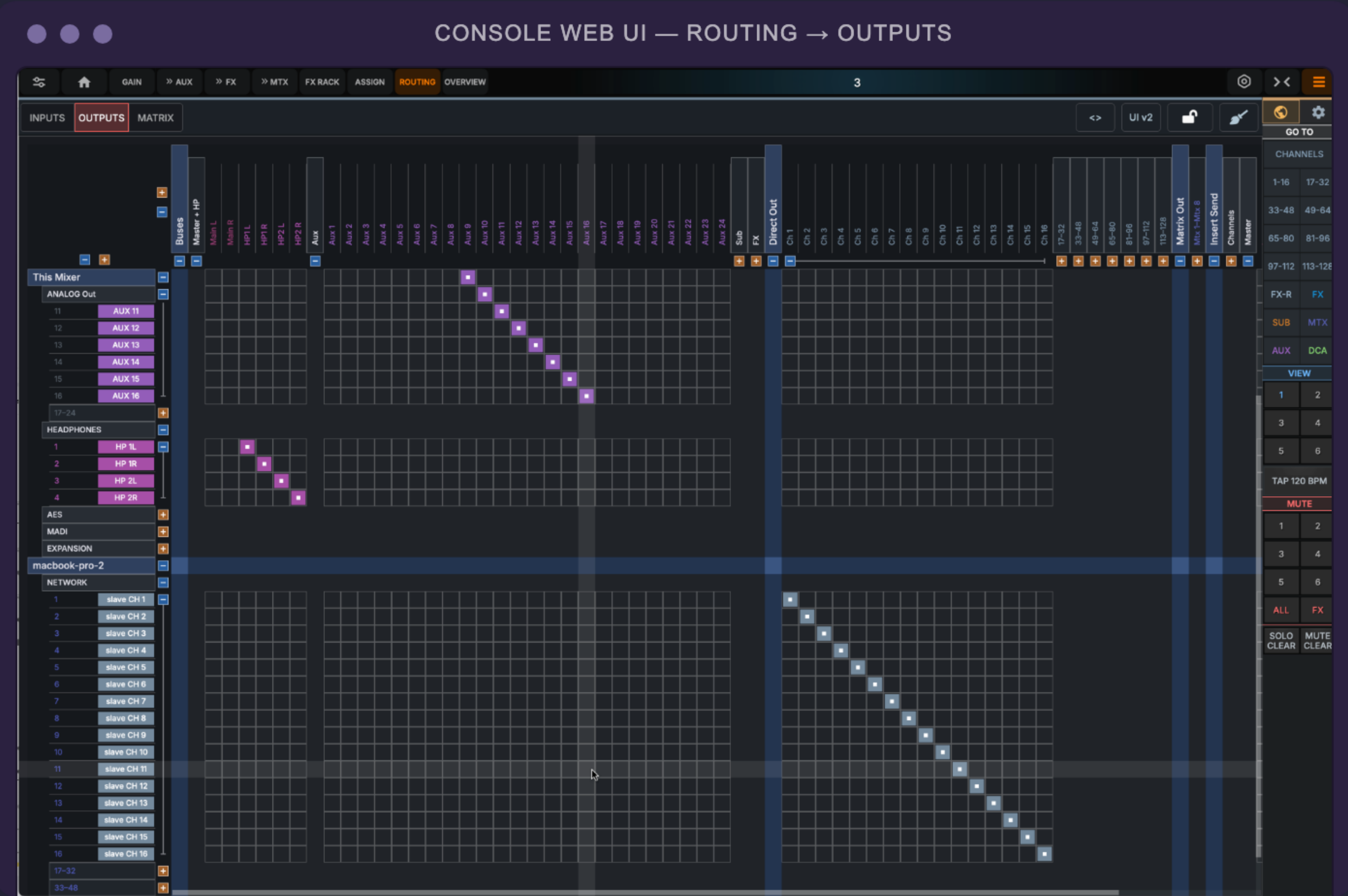
MADI is a fixed point-to-point digital snake, not a network — there's no addressing or discovery involved, just a cable carrying up to 64 channels at a locked sample rate. If the console and the far end agree on sample rate, it works the moment it's plugged in.

WHY DANTE NEEDS AES67 MODE SPECIFICALLY

- Native Dante and AES67 are different wire formats — AES67 mode is what makes a Dante device speak a format the dMix128 understands directly
- Dante Controller still shows and manages the streams as normal — nothing about your existing Dante workflow changes
- No Dante-to-AES67 gateway hardware required — the dMix128's AES67 ports handle it natively

Routing Other Devices

The console's own web UI has a full crosspoint patch bay — this is how any output finds its source, whether that's analog, headphones, AES, MADI, an expansion card, or a connected control PC.



- ANALOG Out**
The console's own physical output jacks — AUX sends, main outs, and so on.
- HEADPHONES**
Two stereo headphone outputs, each independently sourced.
- AES**
Digital AES3 output pairs.
- MADI**
The 64-channel MADI interface — see Guide 4.
- EXPANSION**
The card slot — this is where a Dante card's own channels appear.
- NETWORK**
One block per connected control PC, named by its hostname (here, "macbook-pro-2").

STEP 1

Open ROUTING

In the console's own web UI, go to the ROUTING page. Three tabs sit under it: INPUTS, OUTPUTS, and MATRIX.

STEP 2

Pick OUTPUTS

OUTPUTS answers "what feeds this output" — rows are grouped by device (ANALOG Out, HEADPHONES, AES, MADI, EXPANSION, then one block per connected PC).

STEP 3

Find the row, click a column

Each row is one physical or network channel; each column is a source (a bus, a channel, Direct Out). Click a cell to patch — a dot marks the connection.

STEP 4

Same mechanic everywhere

MADI, AES, an expansion card, or a connected PC's NETWORK block all patch the exact same way — there's nothing device-specific to learn per category.

READING THE GRID

Look closely at the screenshot above and the pattern is "same in, same out": AUX 11 out is sourced from Aux 11, HP 1L from HP1 L, each network channel from its matching Direct Out — a diagonal line of dots. That's the default the console ships with; nothing stops a row from pulling from a completely different column instead.

EVERY DEVICE LIVES ON THIS ONE PAGE

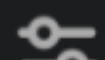
- No separate settings screen per device type — analog, digital, and network outputs share one matrix
- A device not yet connected simply has no row here yet — connect it first, then patch it
- INPUTS works the same way in reverse — which source is patched into each physical/network input

Finding Your Way Around

Nine tabs across the top of the console's own web UI cover everything from input gain to overall routing — a map of what each one is for, before going deep on any single one.

● ● ●

CONSOLE WEB UI — TOP BAR



GAIN

>> AUX

>> FX

>> MTX

FX RACK

ASSIGN

ROUTING

OVERVIEW

3



■ **GAIN**

Per-channel input trim and preamp settings.

■ **MTX**

Matrix mixing — custom submixes built from other outputs.

■ **ROUTING**

The full crosspoint patch bay — see Guide 5.

■ **AUX**

Auxiliary send levels — monitor and cue mixes.

■ **FX RACK**

What's actually loaded in each effects slot.

■ **OVERVIEW**

A console-wide dashboard view.

■ **FX**

The console's effects processors — reverb, delay, and the like.

■ **ASSIGN**

Assigning channels to groups and DCAs.

■ **The orange tab**

Whichever page is currently open — ROUTING, above.

NOTE

Tabs = sections

Each tab across the top is its own section of the console — gain staging, sends, effects, matrix mixing, routing, and a full overview, all one click apart.

NOTE

Some tabs have sub-tabs

ROUTING opens into INPUTS / OUTPUTS / MATRIX underneath it — see Guide 5. Not every tab does this; some open straight to their own single view.

NOTE

The center shows context

The number in the middle of the bar (here, "3") tracks whichever channel or item you're currently working on, wherever that applies.

NOTE

Icons hold the rest

The icon-only buttons on the far right (gear, arrows, the menu) hold settings and less-frequent actions that don't need a full tab of their own.

HOW TO TELL WHERE YOU ARE

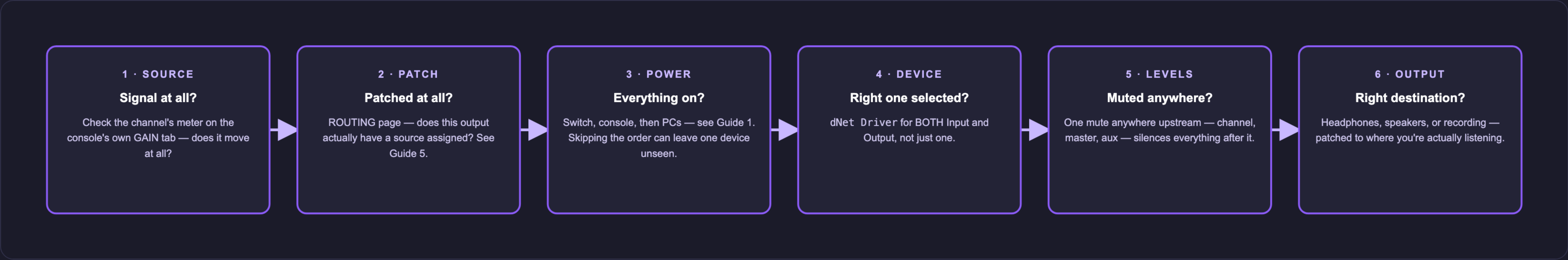
Whichever tab is currently open is highlighted — in the screenshot above, ROUTING is lit up orange while the rest sit dim. The same convention carries down into sub-tabs too (OUTPUTS lit up inside ROUTING, in Guide 5's own screenshot).

WHERE TO GO FROM HERE

- ROUTING — the full patch bay, covered in Guide 5
- GAIN, AUX, FX, MTX, ASSIGN, and OVERVIEW each work through the same tab bar shown above
- This page is a map, not a manual — deeper guides for individual tabs follow as they're needed

Troubleshooting: No Signal

Silence has a short list of real causes. Work through this chain in order, from the source forward — the fix is almost always the first weak link you find, not the last thing you'd suspect.



COMMON

Nothing patched yet

A device with no signal often just has no source assigned on the ROUTING page yet — the row exists, but nothing's pointed at it. Check there before anything else.

COMMON

Power-on order got skipped

Switch first, console second, then PCs — see Guide 1. A PC or device powered up before the switch can come up without seeing the rest of the network at all.

COMMON

Input and Output, not just one

Whichever software you're using needs [dNet Driver](#) selected on both sides of its own audio settings. Picking it for only Input or only Output leaves the other half silent.

COMMON

Muted somewhere upstream

A mute at any single point in the chain — the channel itself, a master bus, an aux — silences everything after it, even if every other link checks out fine.

WORK FORWARD, NOT BACKWARD

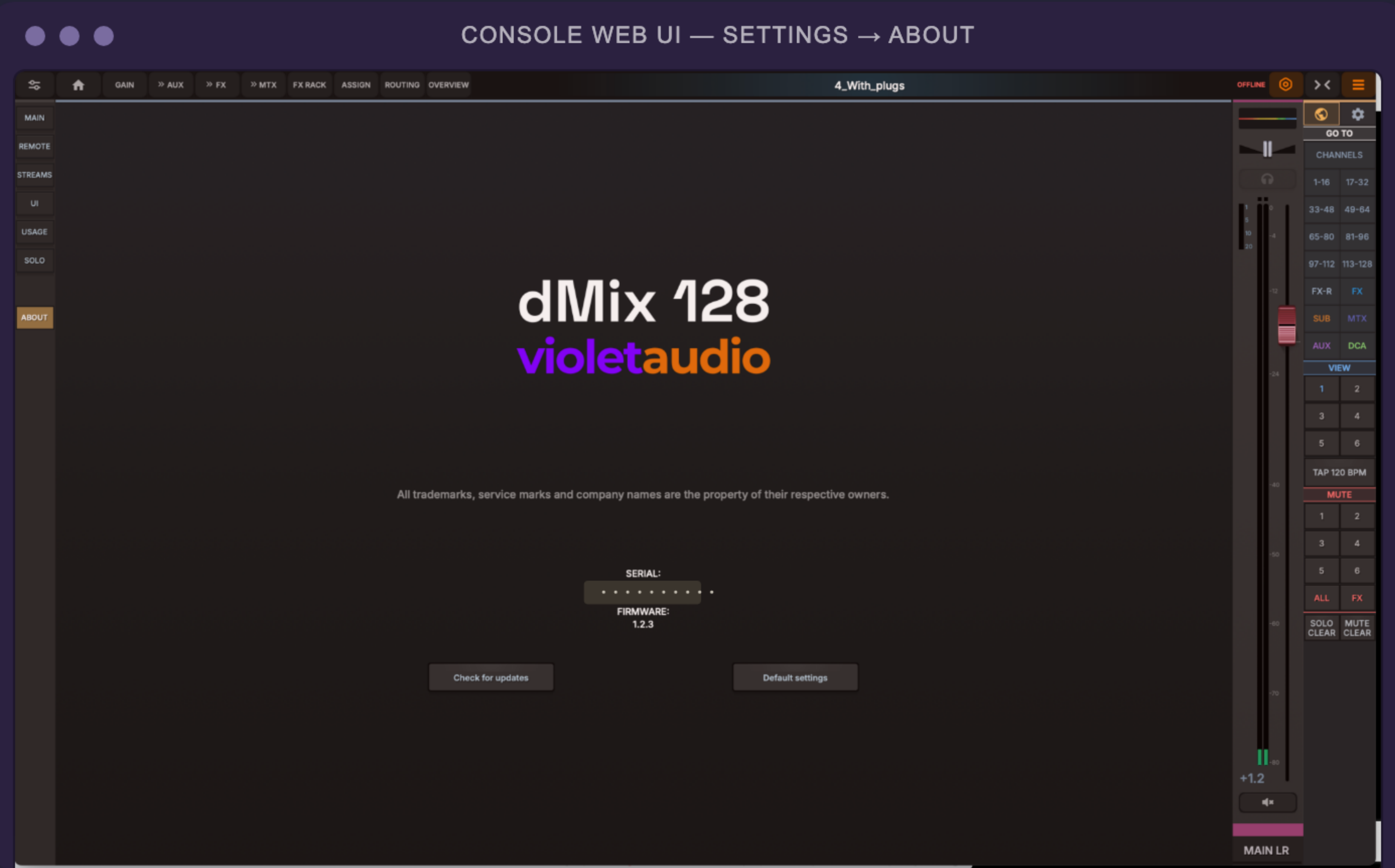
Check the chain in order, starting at the source. Each link only means something once the one before it is confirmed good — there's no point checking levels if the patch was never made in the first place. Whichever step first comes back "no" is almost always the actual fix.

QUICK SANITY CHECKS FIRST

- Is the channel actually unmuted, and is its fader up?
- Is the master fader (or whatever bus this feeds) up and unmuted too?
- If it's headphones — is the physical volume knob turned up?

Updating Your Firmware

Check for and install console firmware updates directly from the console's own web UI — no separate installer, no USB drive.



■ **Settings (gear icon)**

Top-right of any page — opens this panel without leaving whatever you were doing.

■ **ABOUT**

One of several tabs down the settings sidebar — serial number and firmware live here.

■ **Check for updates**

Compares your installed firmware against the latest release.

STEP 1

Check the release notes

Visit violetaudio.com/support-downloads (dMix128 section) to see what's changed in the latest firmware before you update.

STEP 2

Open Settings → ABOUT

The gear icon, top-right of any page on the console's web UI, then ABOUT in the settings sidebar. Your serial number and current firmware version are both right there.

STEP 3

Check for updates

One click compares your installed version against the latest release and tells you if there's anything newer.

STEP 4

Follow the prompts

If an update's available, the console walks you through downloading and installing it from there.

KNOW YOUR CURRENT VERSION FIRST

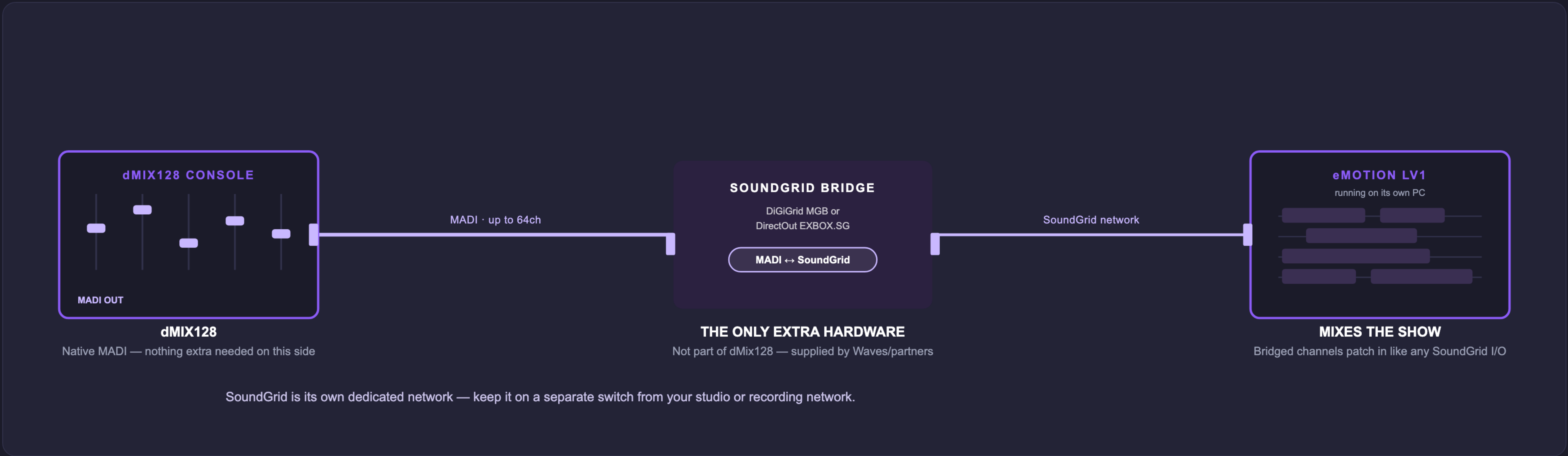
The ABOUT panel is also the fastest way to answer "what firmware am I on" and "what's my serial number" — both come up often if you ever need to contact support, so it's worth a look even when you're not updating anything.

WORTH KNOWING BEFORE YOU CLICK

- An internet connection is required — the console checks against Violet Audio's own servers
- Default settings sits right next to Check for updates — the two do very different things, so check which one you're clicking
- Give the update time to finish once started, same as any firmware install

Using dMix128 with Waves LV1

Bridge the dMix128 into a Waves eMotion LV1 SoundGrid system over MADI
— dMix128 handles the physical stage connections, LV1 mixes the show.



STEP 1

Cable the console to the bridge

Run a MADI cable from the dMix128's MADI port straight into the SoundGrid bridge device. Up to 64 channels on that one cable, sample-locked automatically.

STEP 2

Wire the bridge onto SoundGrid

Connect the bridge to your SoundGrid switch alongside the LV1 host PC and any I/O stageboxes — this is Waves' own dedicated audio network.

STEP 3

Set the bridge's channel count

Most bridges are configured from their own front panel or a small setup utility — set how many of the dMix128's MADI channels to carry across, then leave it running.

STEP 4

Patch inside LV1

Open LV1's I/O setup — the bridged channels show up as regular SoundGrid inputs and outputs, ready to assign to input strips and buses like any other stagebox.

WHY A BRIDGE, AND NOT A DIRECT CABLE

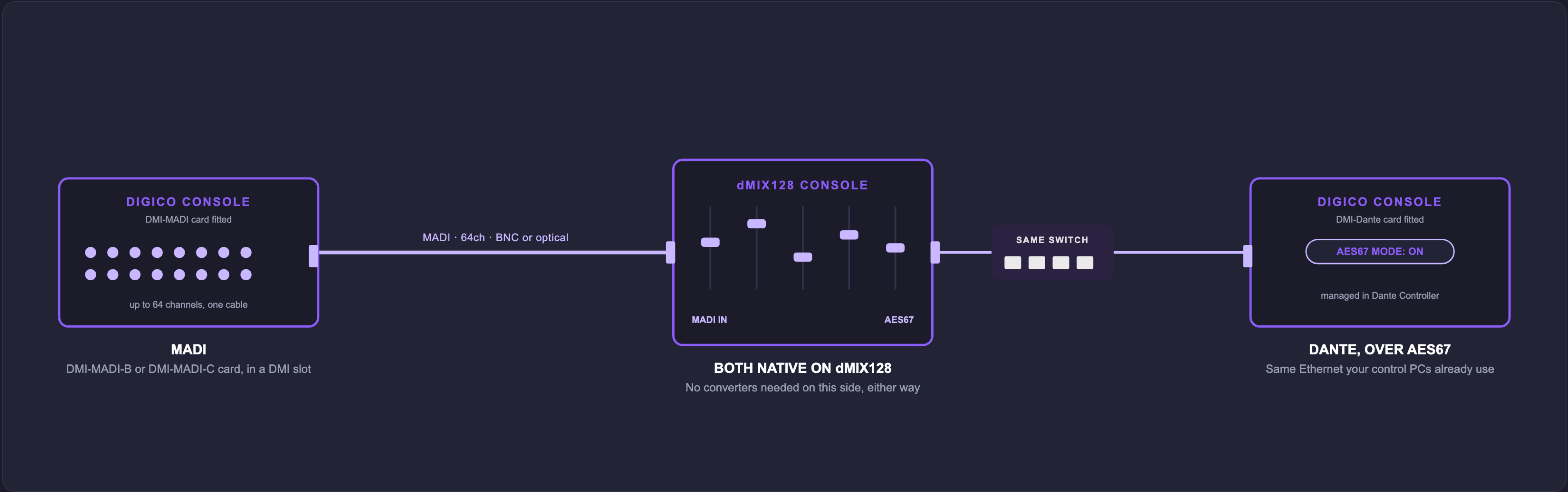
LV1 doesn't speak MADI or AES67 on its own — it runs entirely on Waves' own SoundGrid protocol. A bridge device does the protocol translation in hardware, so from the dMix128's side this looks like any other MADI destination; nothing about the console's own setup changes.

PICKING A BRIDGE DEVICE

- DiGiGrid MGB or DirectOut EXBOX.SG — both convert MADI to SoundGrid, up to 128 channels
- Running Dante instead of MADI? A Dante-to-SoundGrid bridge (e.g. Hear Technologies Dante-WSG XS) does the same job for Dante streams
- Sample rate and channel count need to match on both ends of the bridge — check its manual before the show, not during it

Using dMix128 with DiGiCo

Bring a DiGiCo console into the dMix128 over MADI or Dante — both go through a DMI option card in the console's own expansion slots.



MADI

Fit a DMI-MADI card

Slot a DMI-MADI-B (D-connector) or DMI-MADI-C (RJ45) card into any free DMI bay on the console — 64 channels in and out at 48kHz or 96kHz.

MADI

Cable it directly

Run the MADI cable straight into the dMix128's MADI port. No IP addresses, no discovery — channels appear on the console's patch bay immediately.

DANTE

Fit a DMI-Dante card instead

The DMI-DANTE64@96 card gives 64 channels in and out at both 48kHz and 96kHz, with Primary and Secondary Ethercon ports for a redundant network.

DANTE

Switch on AES67 mode

Enable AES67 mode on the card in Dante Controller. The dMix128 speaks AES67 natively — streams appear and patch immediately, no gateway box.

MADI OR DANTE — PICK ONE PER DMI SLOT

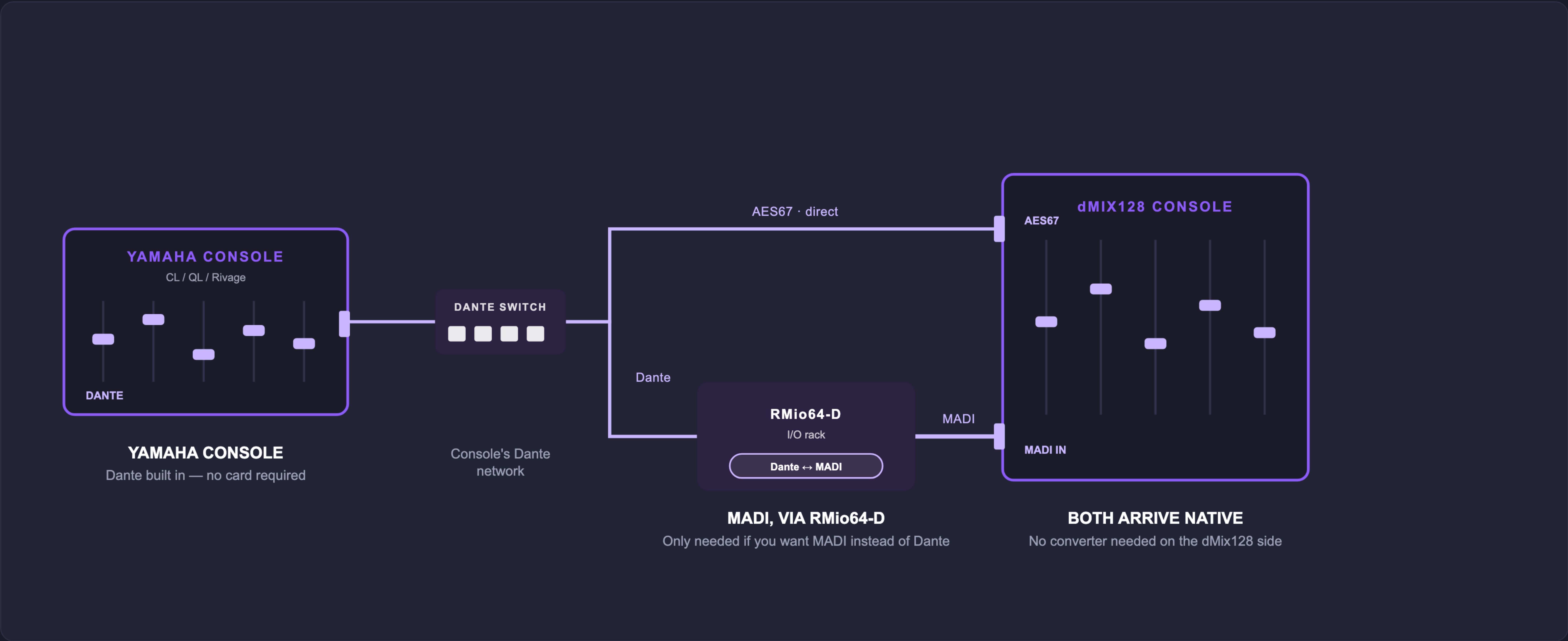
DiGiCo consoles take option cards in their DMI bays rather than shipping MADI or Dante built in — most consoles have two or more slots, so it's entirely possible to fit one of each and have both paths available at once, or add a second card later without changing anything else.

WORTH CHECKING BEFORE THE SHOW

- Confirm which DMI card variant is fitted — DMI-MADI-B and -C use different connectors
- Dante Controller still shows and manages the streams as normal — nothing about your existing Dante workflow changes
- Sample rate needs to match on both ends of a MADI link before it will lock

Using dMix128 with Yamaha

Bring a Yamaha CL, QL, or Rivage console into the dMix128 — straight over Dante, or via an RMio64-D rack if you need MADI instead.



DANTE — SIMPLEST

Join the same network

Connect the console's Dante ports to the same switch as the dMix128 — Dante is built into CL, QL, and Rivage as standard, no card needed.

DANTE — SIMPLEST

Switch on AES67 mode

Enable AES67 mode on the console's Dante interface in Dante Controller. The dMix128 speaks AES67 natively — streams appear and patch immediately.

MADI — OPTIONAL

Or bridge to MADI with an RMio64-D

Want a fixed point-to-point link instead of a network dependency? An RMio64-D I/O rack takes the console's Dante channels and converts them to MADI.

MADI — OPTIONAL

Cable the rack to the console

Run the MADI cable from the rack straight into the dMix128's MADI port — up to 64 channels, sample-locked, no further setup.

DANTE IS STANDARD ON CL, QL AND RIVAGE

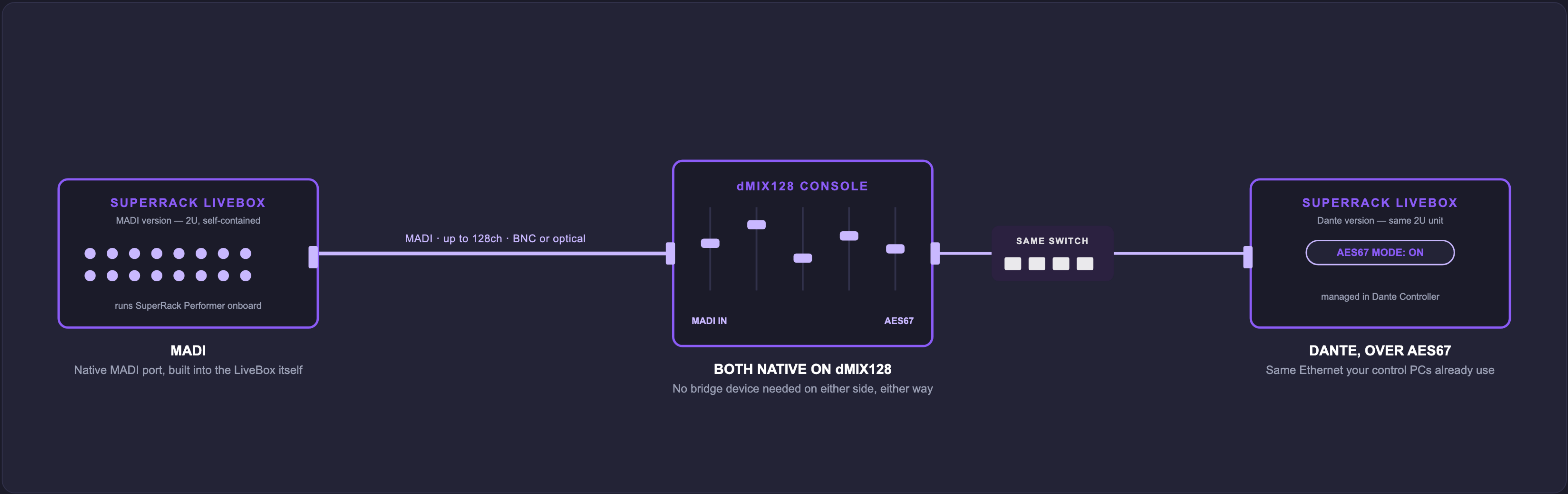
These consoles ship with Dante networking built in, so connecting to the dMix128 is usually just a network join and an AES67 toggle — no expansion card to buy or fit. The TF series is the exception: it needs an NY64-D Dante card, since Dante isn't built into TF consoles.

WHEN THE RMIO64-D ROUTE MAKES SENSE

- You want a fixed digital snake instead of relying on network Dante for that link
- Your existing show patch or backup path is already built around MADI
- Sample rate needs to match on both sides of the rack before it will lock

Using dMix128 with Waves SuperRack

Insert Waves plugins on any channel with a SuperRack LiveBox — a self-contained rack unit with MADI or Dante built in, no separate PC or SoundGrid bridge required.



STEP 1

Pick a LiveBox

SuperRack LiveBox ships in a MADI or a Dante version — pick whichever matches how you'd rather connect. Either one runs SuperRack Performer onboard, no PC required.

STEP 2

Cable it directly

MADI version: run the cable straight into the dMix128's MADI port. Dante version: join the same switch as the console and enable AES67 mode in Dante Controller.

STEP 3

Power it on

No separate computer to boot, no software to install — the LiveBox is ready as soon as it's powered and cabled. An optional second PSU protects against a single power failure.

STEP 4

Patch and insert in SuperRack Performer

Open the LiveBox's own SuperRack Performer interface — channels from the dMix128 appear immediately, ready to load Waves plugins onto and route back out.

WHY NO BRIDGE DEVICE THIS TIME

Unlike a full SoundGrid mixing console such as LV1, the SuperRack LiveBox has MADI or Dante built directly into the unit — it's designed to sit between a console and its channels as a self-contained insert rack, not as a separate mixing surface. That means it patches straight into the dMix128's native MADI or AES67 ports with nothing else in between.

WHAT EACH VERSION GIVES YOU

- MADI version: up to 128 channels at 48kHz (64 coaxial + 64 optical), or 64 channels at 96kHz
- Dante version: same SuperRack Performer engine, joins your existing Dante network instead of a MADI cable
- Both are 2U, rack-mountable, and run the included Waves Live plugin bundle out of the box

Network Channel Capacity

How the shared 384-channel network dataplane splits between dNet and AES67 by direction — and why the two protocols' numbers were never additive.



POOL	DIRECTION	STREAMS	CHANNELS
AES67	RX	up to 32	up to 256
dNet	RX (remainder)	16	128
dNet / core	TX (reserved, fixed)	25	200
Shared	TX — AES67 + PC drivers + dynamic dNet	~23	~184
Network dataplane, each direction		48	384

SHARED POOL

One 384-channel dataplane

dNet and AES67 draw from the same 48-stream pool (8 channels per stream) in each direction. Using more of one leaves less for the other — they were never two separately-sized 256-channel allocations.

AES67

Up to 256×256 alone

AES67 exposes 32 RX slots and 32 TX slots — nominally 256 channels each way if AES67 is the only thing drawing from the pool in that direction.

DNET

What's left depends on direction

RX is a clean split: AES67's 32 streams leave 16 streams (128 ch) for dNet. TX reserves 25 streams (200 ch) for dNet/core first; the remaining ~23 streams (~184 ch) are shared dynamically.

TOTAL

482 channels receivable at once

384 network + 64 MAD1 + 32 local analog + 2 AES — every input type the console has, all patchable from the one crosspoint page. See Guide 5.

WHY RX AND TX AREN'T SYMMETRIC

RX splits cleanly because AES67 simply claims up to 32 of the 48 incoming streams, leaving whatever's left for dNet. TX works the other way around: 25 streams are reserved for the console's own dNet/core traffic first — the streams that keep the console itself running — and only the remaining ~23 are shared dynamically between AES67 TX, connected PC drivers, and any extra dNet streams.

PLANNING A LARGE DEPLOYMENT

- Maxing out AES67 RX (32 streams / 256 ch) leaves exactly 16 streams / 128 ch of dNet RX headroom
- dNet's own core/system streams always get their reserved 25 TX streams first — they're never crowded out by AES67 or PC traffic
- Control PCs (dNet Driver) and AES67 TX share the remaining ~23 TX streams dynamically — plan total demand against that shared figure, not against 256 and 384 separately

Connecting Nuendo Live via AES67

A Windows laptop running Nuendo Live streams multitrack in and out of the console over AES67 — a genuinely different path from dNet Driver, which is reserved for control PCs running the console's own app.



REQUIREMENT	TERMINOLOGY	NETWORK	NETWORK
64-bit Nuendo Live The 32-bit Nuendo Live installer can't load a 64-bit AES67 Driver at all — check the build before anything else.	AES67 ≠ dNet Driver Two separate protocols sharing one network dataplane. dNet Driver is for control PCs running the console's own app; AES67 Driver is for third-party DAWs like Nuendo Live.	PTP clock sync AES67 is standards-based and needs a clean PTP grandmaster on the segment. Mismatched clocks show up as no signal or dropouts, not distortion.	One dedicated switch IGMP snooping on, same VLAN as the console, wired only. Don't share the segment with house Wi-Fi or unrelated DHCP traffic.

MUST MATCH ON BOTH ENDS

- Sample rate — e.g. 48k or 96k, set on both the driver slot and in Nuendo
- Channel count — however many tracks you configure on the driver
- Wired, same L2 segment, with multicast reaching both NICs

WHERE TO GO FROM HERE

- Guide 2 — adding the driver in REMOTE and patching it in ROUTING
- Guide 3 — the Nuendo Live side: Studio Setup and Record Setup

Connecting and Patching the Laptop

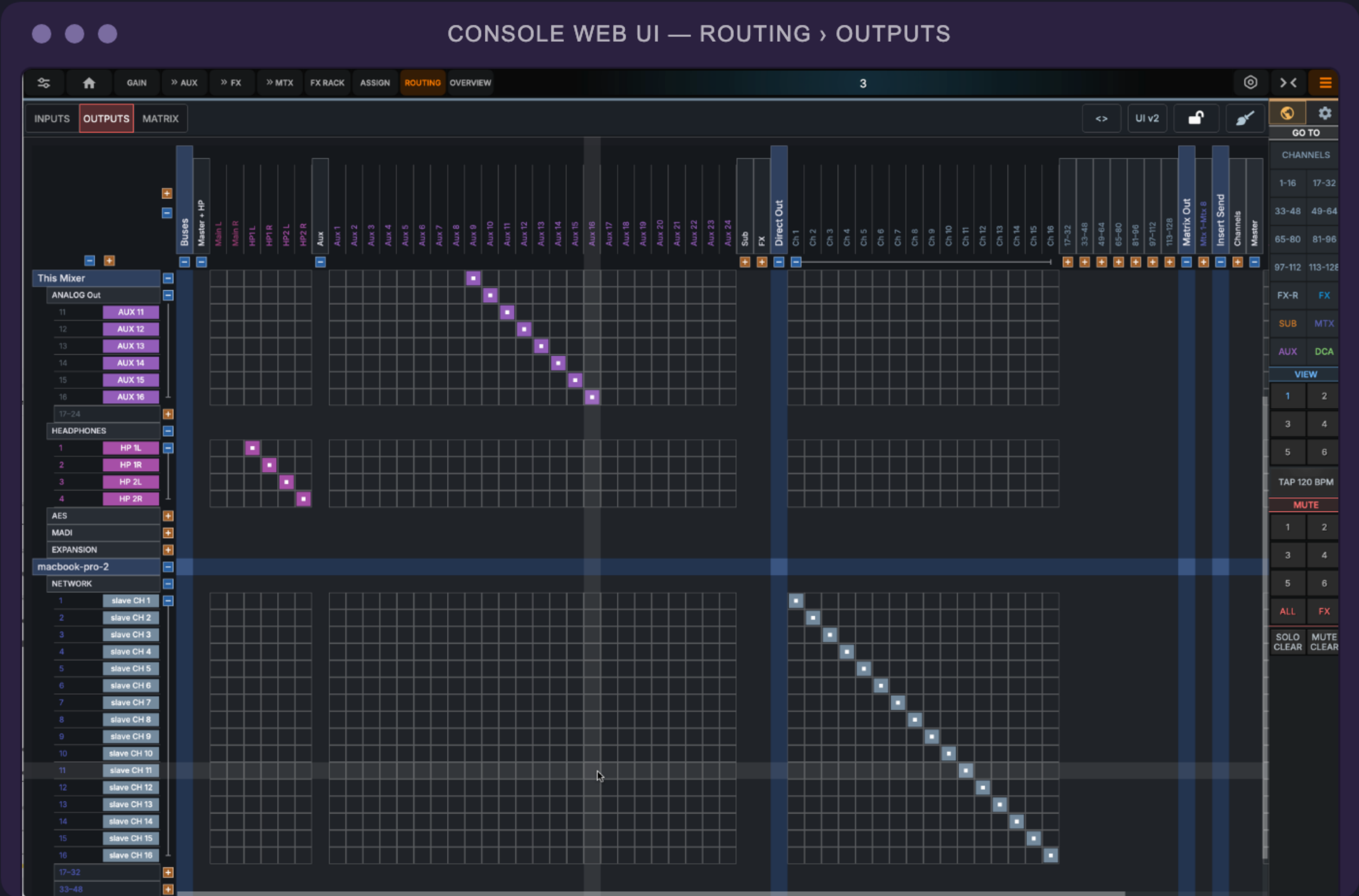
Two places in the console's own web UI, <http://slave.local> — REMOTE to add the connection, ROUTING to patch it. Same mechanic either direction.

FIRST, IN REMOTE (SETTINGS SIDEBAR)

Add the laptop as an AES67 Driver

Add a DRIVER slot, set its type to AES67 Driver, and give it a Channels count (however many tracks you need) and a Sample Rate that matches Nuendo Live's own. Screenshot omitted here — this console is running a beta build, and the REMOTE page's own look is still changing.

ROUTING › OUTPUTS — PATCH EACH CHANNEL'S SEND 1



- This Mixer

The console's own MADI / EXPANSION channels.
- Driver PC

Any connected AES67 Driver PC — here "macbook-pro-2", already added in REMOTE.
- NETWORK

Your Windows laptop lists the same way, under its own hostname.

Select the driver PC's row, then click each channel's Direct Out cell to patch that channel's send — the diagonal 1:1 pattern shown above.

ROUTING › INPUTS — PER CHANNEL, REVERSE DIRECTION 2

Channel 1 — SOURCE

<your laptop> (NETWORK) › NETWORK 1

Repeat per channel to bring the laptop's own playback (virtual soundcheck) back into the desk — the reverse of step 1's Direct Out patch, same device in the list.

NAMING, EITHER DIRECTION

dmix128r — this console's own channels/buses.

AES67 Driver — the connection type for third-party PCs/DAWs, set up in REMOTE, shown as NETWORK here.

dNet Driver — a DIFFERENT protocol, for control PCs running the console's own app, not for Nuendo Live.

Nuendo Live v1.1 — AES67 Driver Setup

Schematic recreation of Studio Setup — exact wording can shift slightly between v1.1 builds. Numbers match the console-side steps in Guide 2.

STUDIO › STUDIO SETUP... › AUDIO SYSTEM 1

ASIO Driver

AES67 Driver

Sample Rate

e.g. 48000 Hz — must match the Sample Rate set on the console's driver slot

Buffer Size

256 samples (raise if you hear clicks/dropouts)

This is the same AES67 Driver added first in REMOTE, then listed in ROUTING by hostname (Guide 2, step 1).

RECORD SETUP — MULTITRACK INPUT CHANNELS 2

TRACK	ASIO INPUT	NAME	REC
1	AES67 Driver In 1	Kick	
2	AES67 Driver In 2	Snare	
3	AES67 Driver In 3	OH L	
4	AES67 Driver In 4	OH R	
...	...	...	
32	AES67 Driver In 32	FX Return	

ASIO Input N must line up with the NETWORK N channel you patched on the console's ROUTING › OUTPUTS grid (Guide 2, step 1).

PLAYBACK — VIRTUAL SOUNDCHECK OUTPUT BACK TO THE CONSOLE 3

Control Room / Output Bus

AES67 Driver Out 1–8

Keep it to a modest channel count for a monitor mix — no need to send all 32 back.

On the console: patch each receiving channel's ROUTING › INPUTS source to <your laptop> (NETWORK) › NETWORK N — Guide 2, step 2.

GETTING HERE FROM THE CONSOLE SIDE

Guide 1 covers the network overview — 64-bit requirement, PTP, and switch setup. Guide 2 covers adding the AES67 Driver in REMOTE and patching it in ROUTING.

REMEMBER

- AES67 Driver, not dNet Driver — that one's for control PCs only
- Sample rate and channel count must match on both ends