



BANDIMO

User guide

The app for bands – for X32, M32, X Air, WING, Soundcraft Ui
and Yamaha

For Bandimo 0.1.0.56 · as of 2026-10-11

bandimo.com

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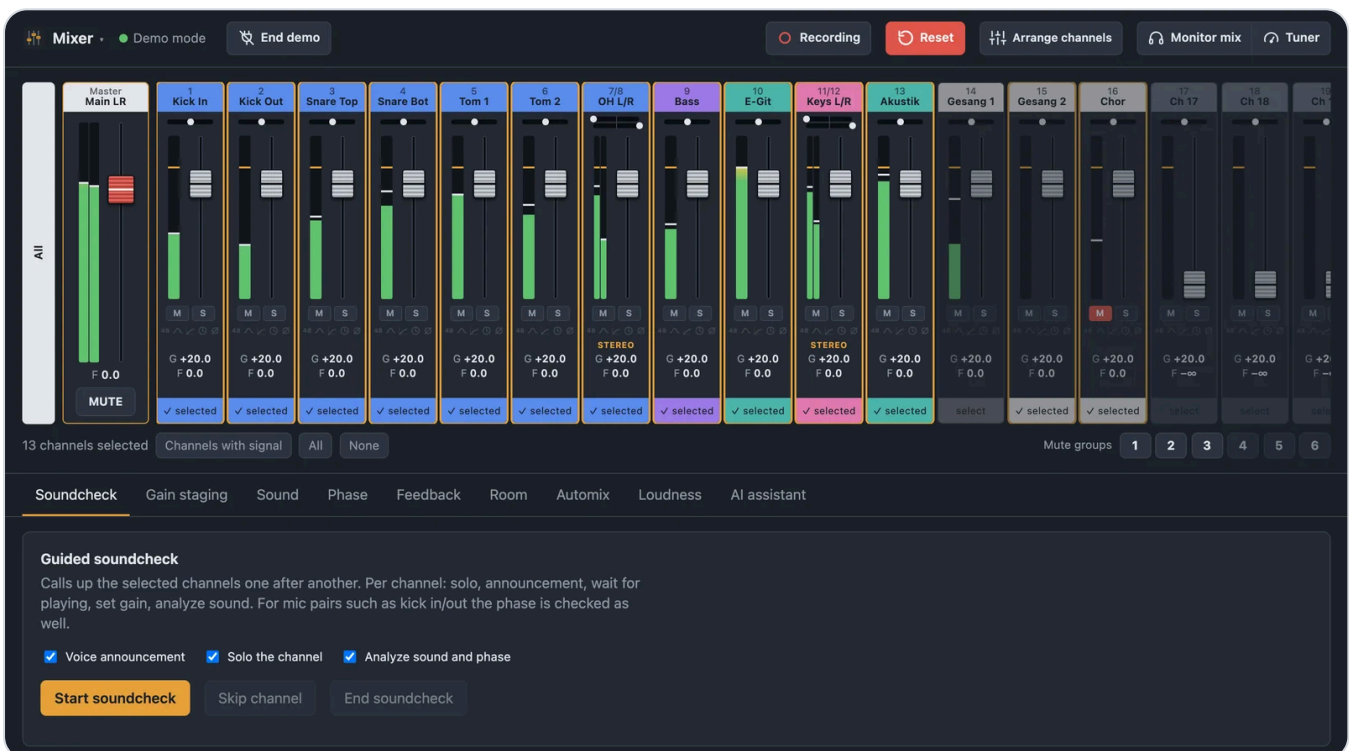
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1. What Bandimo does and how this guide is organized

Bandimo is an app for bands with a digital mixing console. It brings together what you need for rehearsals and gigs: mixer and guided soundcheck, monitor mixes for every band member, repertoire, setlists and sheet music on the mic stand, sampler, the console's effects and routing, lighting control via Art-Net, custom control panels, external controllers and multitrack recording.

The program runs on **one** computer (Windows, macOS or Linux), usually the laptop at the console. It controls the console over the network and listens via USB to what arrives on the channels. You use it there in its own app windows – and from any number of the band's tablets and phones in the browser, without installing anything on them.



The mixer view – Bandimo's main window

The basic principle: Bandimo suggests, you decide. You can **preview** every suggestion first and then **apply** it – or discard it. "Reset all" undoes every change Bandimo has made on the console.

Version of this guide

This guide describes Bandimo **0.1.0.56** (as of 2026-10-11). Bandimo is developed continuously and updated regularly; the guide, however, is only revised after major changes and for new features. If you use a newer version, screenshots may differ from what you see, labels may be named differently and newer features may not be covered here yet.

- **Your version** is shown in Bandimo at the bottom right of the settings ("Version ...").

- **The current version** is listed on bandimo.com under Download; the online version of this guide shows it at the very top.
- **The latest guide** is always available at bandimo.com/userguide, also as a PDF. A saved or printed PDF may be out of date – its version is on the cover and at the bottom of every page.

What works without a console

Repertoire, setlist, music stand, sampler, light, spectrum analyzer, tuner, timer and control panel also work without a console. Everything else can be tried out safely in **demo mode** (chapter 6).

What needs internet

Bandimo works offline. Internet is only needed for: adding the license once and a short confirmation every few weeks, the AI features, searching for samples on Freesound and Openverse, the Apple Music search, the first download of a fixture definition from the Open Fixture Library, and the demo recordings.

How to read the fact sheets

Every chapter about a feature starts with a fact sheet:

Package	the package from which the feature is available: Free (free of charge, with limits), Band or Pro . “Band and up” means: in Band and Pro.
Consoles	which of the supported consoles the feature works with – and where it is limited.
Open	where to find the feature.

For the first 30 days after installation, all features are unlocked (trial month, chapter 3). Two overviews at the end sum everything up: features per console (chapter 44) and features per package (chapter 45).

Supported consoles

Console	Models	Connection	USB audio to the computer
Behringer X32, Midas M32	all models (X32, Compact, Producer, Rack, Core; M32, M32R, M32C)	Network (OSC), found automatically	yes, via the X-USB card (M32: DN32-USB)

Console	Models	Connection	USB audio to the computer
Behringer X Air, Midas MR	XR18, MR18	Network or Wi-Fi (OSC), found automatically	yes
Behringer X Air, Midas MR	XR16, XR12, MR12	Network or Wi-Fi (OSC), found automatically	no – audio features only with your own interface
Behringer WING	WING, WING Compact, WING Rack	Network (OSC and WING protocol), found automatically	yes
Soundcraft Ui	Ui24R	Network or Wi-Fi, enter IP	yes
Soundcraft Ui	Ui16, Ui12	Network or Wi-Fi, enter IP	no – audio features only with your own interface
Yamaha TF	TF1, TF3, TF5, TF-Rack	Network, enter IP	yes
Yamaha DM3	DM3, DM3 Standard	Network, enter IP	yes

How much Bandimo can control remotely depends on what the console allows over the network. X32/M32 offers the most; on the Yamaha consoles, for example, EQ and compressor can't be controlled remotely. Support for WING, Soundcraft Ui and Yamaha is based on the manufacturers' documentation and hasn't yet been tested on every model with real hardware. Details are given with each feature and in chapter 44.

2. Install, launch, update

Package	all – the download is free and always contains all features
Systems	Windows 10/11 (64-bit), macOS with Apple Silicon (M1 and newer) or Intel, Linux x64 with a graphical desktop

Download

The installation files are available at bandimo.com under **Download**. The page detects your operating system and highlights the matching file:

- **Windows:** `...-windows-setup.exe`
- **Mac with Apple Silicon (M1, M2, M3 ...):** `...-macos-apple-silicon.dmg`
- **Mac with Intel processor:** `...-macos-intel.dmg` – which processor your Mac has is shown under Apple menu > About This Mac
- **Linux:** `...-linux-x64.tar.gz`

Windows

1. Run the file `...-windows-setup.exe` and follow the wizard.
2. If Windows reports “Windows protected your PC”, click **More info > Run anyway**. The warning appears because the program isn’t signed.
3. Bandimo starts from the Start menu.

For its app windows, Bandimo uses Microsoft’s WebView2 runtime, which is usually already installed on Windows 10 and 11. If it’s missing, the interface opens in the browser instead.

macOS

1. Open the DMG and drag **Bandimo** into the **Applications** folder.
2. On first launch, start it with right-click on Bandimo > **Open** – or, after the warning, click **Open Anyway** under System Settings > Privacy & Security.
3. macOS asks for a few permissions on first use. Please allow each of them:
 - **Microphone** – needed so Bandimo may read the console’s USB audio (sound, phase, spectrum, recording ...)
 - **Local Network** – needed for the connection to the console and for Art-Net
 - **Screen & System Audio Recording** – only if you want to listen to the Mac’s outputs in the spectrum analyzer
 - **Automation > Music** – only if Bandimo should play songs via the Music app

If something was declined by mistake, you can turn it on for Bandimo under System Settings > Privacy & Security at the respective item.

Linux

1. Unpack the archive and run `./install.sh` in the unpacked folder. Bandimo then appears in the start menu.
2. For voice announcements, install the `espeak-ng` package, e.g. `sudo apt install espeak-ng`.
3. For an Elgato Stream Deck, Linux needs a permission (udev rule, chapter 34). For MIDI, your user must be allowed to use the ALSA sequencer (chapter 29).

The icon in the panel is shown by KDE Plasma, GNOME with the AppIndicator extension (preinstalled on Ubuntu), Xfce, Cinnamon, MATE and Budgie, also under Wayland. If there is no such tray area, a **Quit** button appears at the top of the interface.

Launch and quit

After launch, Bandimo opens in its own app window – without an address bar, with its own icon in the Dock or taskbar. Every view (monitor mix, setlist, music stand, spectrum, tuner, timer, recording, light, sampler, control panel, effects, routing, settings) opens its own window; a second click brings the existing one to the front. On a Mac, every window remembers its position and size.

At the same time, a **fader icon** appears in the menu bar (macOS), the system tray (Windows) or the panel (Linux). Its menu offers:

- **Bandimo** – brings the main window back
- the **QR code** and the **network link** (a click copies it) – if access from the network is allowed (chapter 40). Under Linux, “Show QR code” opens the code.
- all views for opening directly – spectrum, tuner and timer also without a console
- **Settings** (set apart by a separator)
- **Quit** – stops all automatic functions, turns off the oscillator and quits the program

Closing the main window only hides the windows: Bandimo keeps running in the background, and so do running recordings, light and controllers. You quit via **Quit** in the menu, on a Mac also with ⌘Q. When you log out or shut down, Bandimo finishes a running recording cleanly.

Starting Bandimo a second time only brings the window of the running instance to the front. If the system’s web engine can’t be started, the interface opens in the browser at `http://127.0.0.1:8732`.

Update and uninstall

- **Update:** install the new version just like the first one – it replaces the old one. Settings, repertoire, samples, light and license are kept.
- **Remove:** on Windows via Settings > Apps, on macOS by deleting Bandimo from “Applications”, on Linux with `./install.sh --uninstall`.
- Your data is stored separately from the program in the folder `~/.bandimo` (Windows: `%USERPROFILE%\bandimo`) and is kept when you uninstall. Recordings are stored in `~/Music/Bandimo` by default (chapter 48).

3. License: packages, trial month, buying and adding

Open Settings > **License** – only on the computer itself, not from a tablet or phone
Applies to one computer. Tablets and phones that connect to it are always included.

The three packages

	Free	Band	Pro
Price	0 €	€49 per year or €119 lifetime	€99 per year or €229 lifetime
Mixer, channel view, soundcheck, gain staging, sound, phase, feedback, automix	yes	yes	yes
Monitor mix, spectrum, tuner, timetable, timer, voice announcement	yes	yes	yes
Devices on the network (tablets, phones) at the same time	2	unlimited	unlimited
Songs / setlists	25 / 1	unlimited	unlimited
Sampler	1 bank, 8 pads	unlimited	unlimited
Profiles	1	unlimited	unlimited
Light (without automation)	up to 32 DMX channels	up to 512 DMX channels	unlimited
Effects and routing	view	view	view and edit
Music stand with roles, notes and transposing	–	yes	yes
Actions when a song is activated (MIDI, Apple Music playback, console scene, sampler bank, delay tempo)	–	yes	yes
Control panel	–	yes	yes
Multitrack recording	–	up to 8 tracks	all tracks
Light automation to the music	–	–	yes
External controllers and Stream Deck	–	–	yes
Reactions to music, room EQ, loudness measurement	–	–	yes
AI features (with your own API key)	–	–	yes

In addition, there are two **passes** with all Pro features for a limited time, without a subscription: the **Gig Pass** (7 days, €9) and the **Monthly Pass** (30 days, €15). They run from the purchase and end by themselves. “Lifetime” means: pay once, with no time limit; updates are included for one year, after that the version from this period keeps running indefinitely. All prices include VAT, per computer.

The trial month

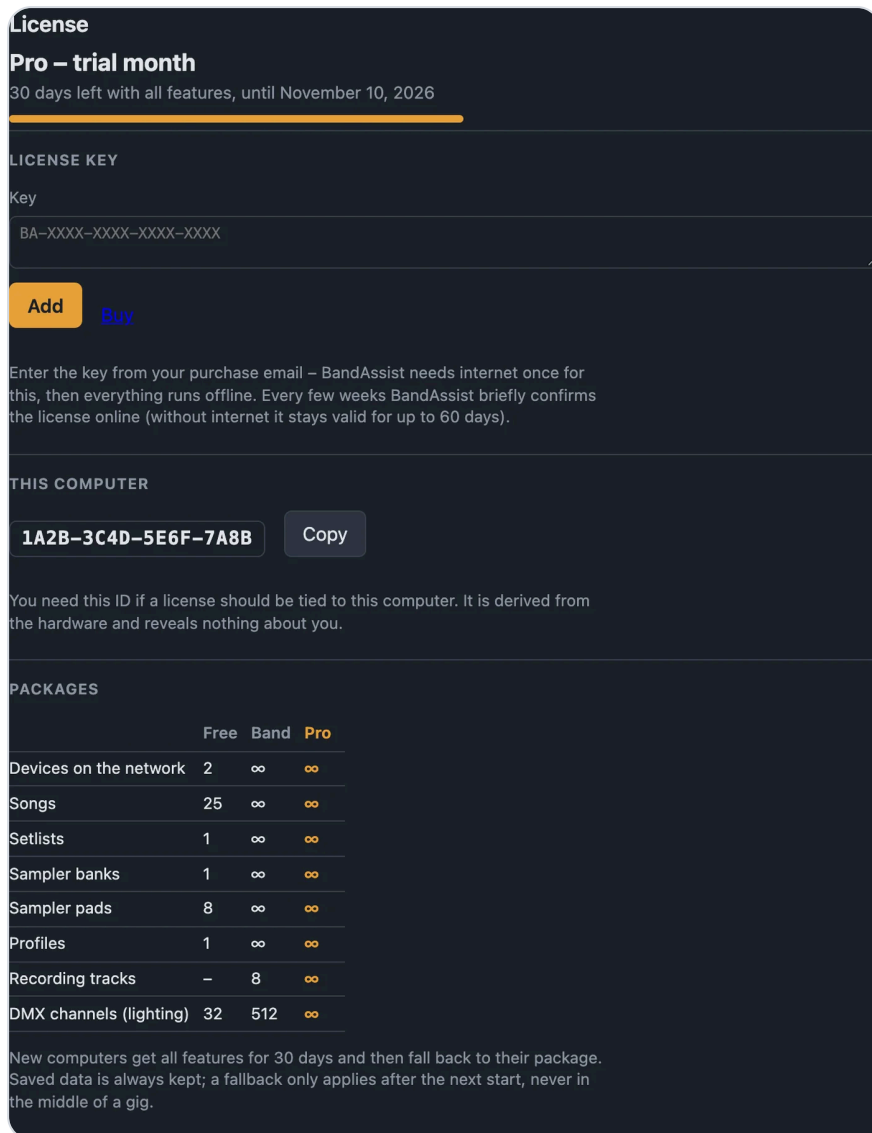
From the first launch, every computer has **all features for 30 days**, as with Pro. During the last 7 days, a small notice at the bottom left shows “Trial month: ... days left”; clicking it opens Settings > License. After that, Bandimo falls back to Free (or to the package of your license):

- The fallback only takes effect **after the next launch** – never in the middle of a gig. An upgrade, on the other hand, takes effect immediately.
- Anything saved is always kept: songs, setlists, samples, profiles, light and recordings. Whatever goes beyond Free's limits can still be viewed and used, just not extended. Light devices above the channel limit stay dark.
- If you add a Band license during the trial month, everything stays unlocked until it ends; after that, Band applies.

Buy a license

1. Open the **Pricing** page on bandimo.com – or click **Buy** in Bandimo under Settings > License.
2. For the package you want, choose **Annual subscription** or **Lifetime**, or a pass.
3. Pay. Sales and billing are handled via Link, Stripe's payment service; invoice and receipt come from there.
4. A few minutes later, you get an email from Bandimo <info@bandimo.com> with the subject "Your Bandimo license key". It contains your **purchase key** in the format **BM-XXXX-XXXX-XXXX-XXXX** . Please keep it safe.

Add the license key



Settings > License (here during the trial month)

1. On the computer running Bandimo, open the settings (view menu at the top left > **Settings**, or via the fader icon in the menu bar) and choose the **License** section.
2. Copy the key from the email into the **Key** field. Spaces, line breaks and upper/lower case don't matter.
3. Click **Add**. For this, Bandimo needs **internet once**. It reports "The license has been added." – the features are unlocked immediately.

The page then shows:

- **Status** at the top: package and type, e.g. "Band – Annual subscription" with "Valid until ...", "Pro – Lifetime license" with "Valid indefinitely", "Pro – trial month" with the remaining days, or "Free".
- **License key**: package, key, valid until, updates until (for lifetime licenses), computers ("1 computer at a time"), confirmed online until – and, if there are problems, the **Status** in red, such as "expired" or "needs to be confirmed online – please connect to the internet once".

- **This computer:** the computer's ID with **Copy**. It is derived from the hardware and reveals nothing about you. You only need it if a license is to be tied to this computer by hand.
- **Packages:** the limits of Free, Band and Pro at a glance, with the current package highlighted.

Online confirmation

The license is tied to your computer. Every few weeks, Bandimo briefly confirms it online – this happens in the background as soon as internet is available. Without internet it stays valid for up to 60 more days, so it doesn't matter at the venue. This is also how subscription renewals arrive. Passes don't need confirmation.

Switch computers

1. On the old computer, choose **Remove license** under Settings > License and confirm (with internet). The computer is signed out and the slot becomes free. Until the next launch, everything there stays as it is.
2. Add the same key on the new computer.

Without internet, the key is only deleted locally and the slot stays taken. In that case, add the key there again with internet and remove it once more.

If adding the key doesn't work

"This license key does not exist."

Enter the key exactly as it appears in the email – ideally copy it.

"This key is already signed in on 1 computers (...)"

"Remove license" on the computer named, then add it here again.

"The activation service cannot be reached."

To add the key, Bandimo needs internet once. Check the connection and try again.

"This license expired on" / "This license has been revoked."

A subscription has expired or the purchase was refunded. If you have questions, get in touch via the contact form.

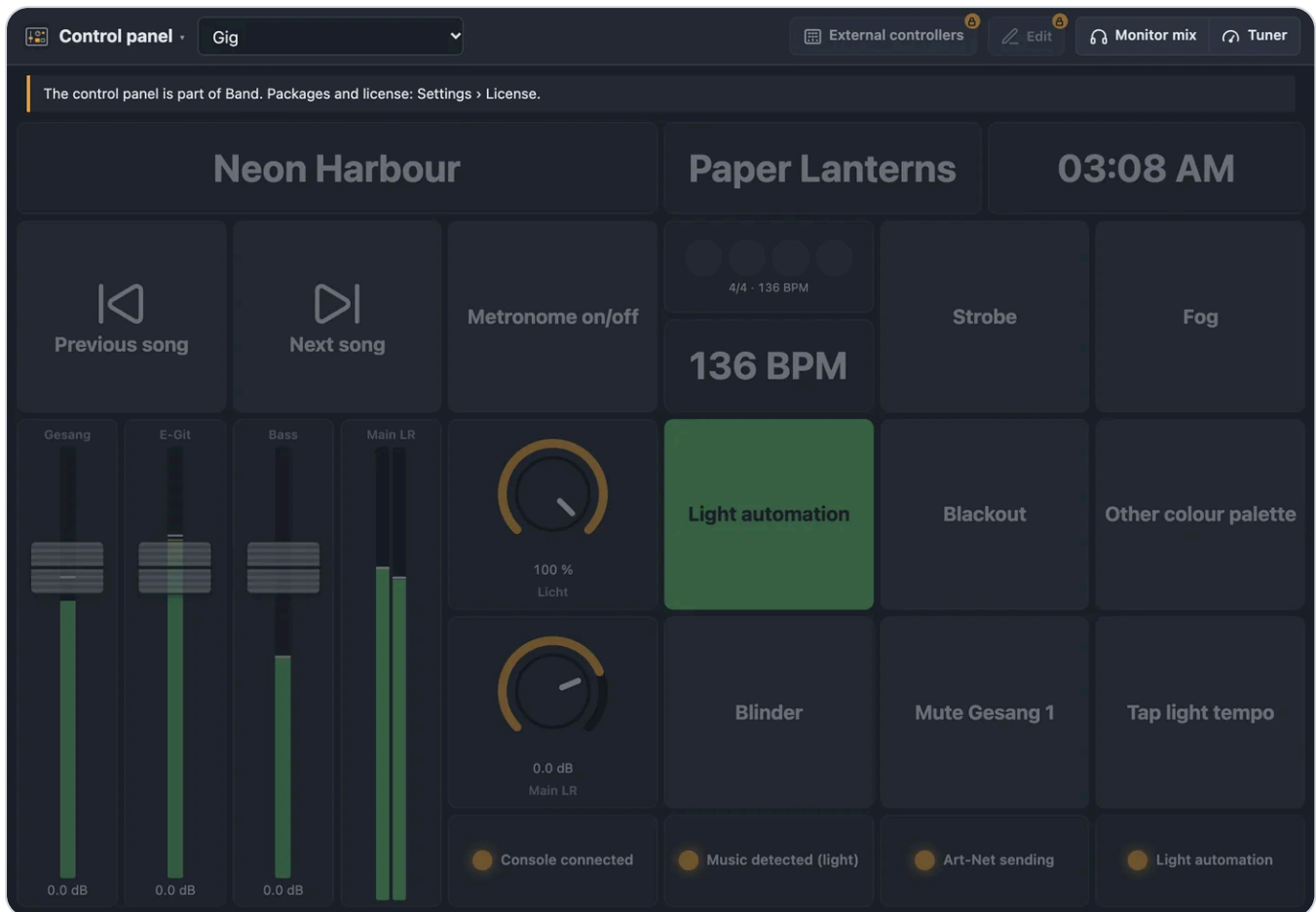
"Too many attempts – please try again in an hour."

After many failed attempts, the service locks for one hour.

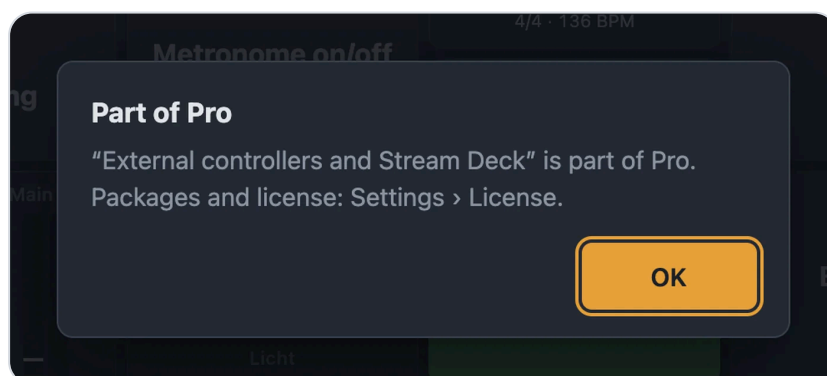
"This only works directly on the computer running Bandimo."

The license can't be added from a tablet or phone.

Recognizing locked features



Buttons and switches that belong to a higher package are semi-transparent and carry a small **lock**; the tooltip says "Part of Band" or "Part of Pro". Clicking it shows which package is needed. Bandimo also reports limits (e.g. the 26th song in Free) with such a notice.



Notice when clicking a locked feature

Cancel a subscription, get your money back

The annual subscription can be canceled at any time, effective at the end of the current term – via link.com (with the email address used for the purchase) or with a short message via the contact form on bandimo.com. Within 14 days of the purchase, you get the full amount back on request, without giving reasons; the license then expires. More under "Withdrawal and refund" on the website.

4. Connecting the console: network and USB

Bandimo needs two connections to the console – the first is required, the second unlocks the audio features:

1. **Network** (LAN cable or Wi-Fi): through it, Bandimo controls the console and receives channel names, faders, mute and the levels. This covers the mixer, monitor mix, gain staging, automix, effects, routing and everything that doesn't need an analysis of the sound.
2. **USB audio** (USB cable from the console to the computer): through it, Bandimo listens to the channels. This is needed for sound analysis, phase, feedback, room, loudness, live spectrum, listening, tuner with a console channel and recording.

The network

Computer and console must be on the **same network**. Three setups have proven themselves:

- **Router or Wi-Fi router at the console** (recommended): console to the router via LAN cable, computer via cable or Wi-Fi, tablets and phones via Wi-Fi. The router assigns the addresses (DHCP), everything finds each other automatically. A small router of your own just for the band is more reliable than the venue's Wi-Fi.
- **Directly via cable**: connect computer and console with a LAN cable. Then one of the two needs a fixed IP in the same range (e.g. console 192.168.1.50, computer 192.168.1.10, mask 255.255.255.0). Tablets can't join this way.
- **The console's Wi-Fi**: X Air and Soundcraft Ui can create their own Wi-Fi network. Computer and tablets connect to it. Convenient, but less stable with many devices and on crowded stages.

Guest Wi-Fi networks don't work: they separate the devices from each other ("client isolation"). Then Bandimo doesn't find the console and tablets can't reach the computer. Use a private network of your own.

The console's IP address is shown in its network settings (chapter 5). Ideally, give the console a **fixed IP** or a fixed assignment in the router, so it stays the same at every gig.

Firewall and permissions

- **macOS**: when asked whether Bandimo may find devices on the local network, choose **Allow** – otherwise it won't find a console. Afterwards: System Settings > Privacy & Security > Local Network. If the firewall is on, allow incoming connections for Bandimo (for tablets).
- **Windows**: set the network to **Private** (Settings > Network & internet > Properties). If Windows Firewall asks, allow access for private networks.
- **Linux**: usually no firewall is active. With ufw: `sudo ufw allow 8732:8733/tcp` for tablets and phones.

Bandimo uses these ports: X32/M32 UDP 10023, X Air UDP 10024, WING UDP 2223 and TCP 2222, Soundcraft Ui TCP 80, Yamaha TCP 49280, Art-Net UDP 6454, tablets and phones TCP 8732 (http)

and 8733 ([https](https://)).

USB audio

Connect the computer to the console's USB port with a USB cable (X32/M32: the port of the X-USB or DN32-USB card on the back). The console appears on the computer as an audio device with many inputs, e.g. "X-USB" with 32 channels. For the right signals to arrive, channels 1, 2, 3 ... must be routed to USB outputs 1, 2, 3 ... on the console – how to do that for each console is described in chapter 5, the setup on the computer in chapter 7.

XR16, XR12, MR12, Ui16 and Ui12 have no USB audio. There you need your own audio interface on the computer for the audio features, receiving the signals you want (e.g. a measurement mic or outputs of the console).

5. Preparing the console – by model

What has to be set on the console itself so that Bandimo can control it and listen. Menu names may differ slightly depending on the firmware; if in doubt, the console's manual helps.

Behringer X32 and Midas M32

1. **Network:** connect the console to the router or computer via LAN cable ("Remote" or Ethernet port on the back). Read the IP address or assign a fixed IP under **Setup > Network**. No special permission for remote control is needed.
2. **USB audio:** connect the computer to the USB port of the X-USB card (M32: DN32-USB). Under **Routing > Card Output**, route channels 1–32 to card outputs 1–32. It's easier in Bandimo: **Routing** view > Overview > "Recording via USB" (chapter 39, Pro).
3. **Windows:** install Behringer's driver for the X-USB card (or Midas's for the DN32-USB). macOS and Linux don't need a driver.
4. **Sample rate:** 44.1 or 48 kHz – Bandimo uses the console's rate (Setup > Config).
5. **Oscillator** (for the room measurement): the oscillator's destination must be **Main LR**. Check this on the console at the oscillator (Utility or Monitor/Talkback section > Oscillator).
6. **Stage box:** if the inputs come from a stage box on AES50, choose the matching entry in Bandimo under Settings > Console & Audio > "Inputs come from" (chapter 13).

Behringer X Air (XR18, XR16, XR12) and Midas MR18, MR12

1. **Network:** the console can create its own Wi-Fi network (access point mode) or join an existing network via LAN cable or Wi-Fi. This is set in the **X AIR Edit** app under **Setup > Network** or with the switch on the console. Recommended for bands: LAN cable to a router of your own. The IP is shown in X AIR Edit under Setup > Network.
2. **USB audio (XR18/MR18 only):** connect the computer to the USB port. In X AIR Edit, under **Routing > USB Send**, route channels 1–16 to USB 1–16. The audio device is called "X18/XR18".
3. **XR16, XR12, MR12:** no USB audio – audio features only with your own interface.
4. **Oscillator:** can't be controlled remotely. For the room measurement, play pink noise through the PA yourself (e.g. from the computer or a phone).
5. The X Air has no digital trim and no channel delay; the phase check only suggests polarity there.

Behringer WING, WING Compact, WING Rack

1. **Network:** connect the console to the router or computer via LAN cable, read or set the IP under **Setup > Network**. Bandimo uses OSC (UDP 2223) and, for the levels, the WING protocol (TCP 2222).
2. **USB audio:** connect the computer to the USB port and, under **Routing > USB**, route channels 1–40 to USB 1–40. The audio device is called "WING". On Windows, install Behringer's WING driver.
3. **Other apps:** on the WING, only the app that signed in last receives feedback from the console. If another remote control app runs in parallel, one of the two may miss changes on the console.

4. No oscillator and no spectrum (RTA) over the network; mute group members can't be read, and there are no stereo links like on the X32.

Soundcraft Ui24R, Ui16, Ui12

1. **Network:** the Ui consoles create their own Wi-Fi network; in it, the console can usually be reached at **10.10.1.1**. Alternatively, connect it to an existing network via LAN or Wi-Fi under **Settings > Network** and use the IP shown there. Bandimo connects to the console's web interface (port 80) – so it's the same address at which the Ui interface can be reached in the browser.
2. **USB audio (Ui24R only):** connect the computer to the USB port. In the default routing (Settings > Multitrack), channels 1–20 are on USB 11–30; Bandimo takes this into account itself. The audio device is called "Soundcraft Ui24".
3. **Ui16, Ui12:** no USB audio to the computer – audio features only with your own interface.
4. On the Ui, master and aux buses only have a 31-band graphic EQ: room EQ and feedback hunter set the nearest third-octave band there. Main mute in Bandimo corresponds to "Mute all" on the Ui. No oscillator.

Yamaha TF (TF1, TF3, TF5, TF-Rack) and DM3

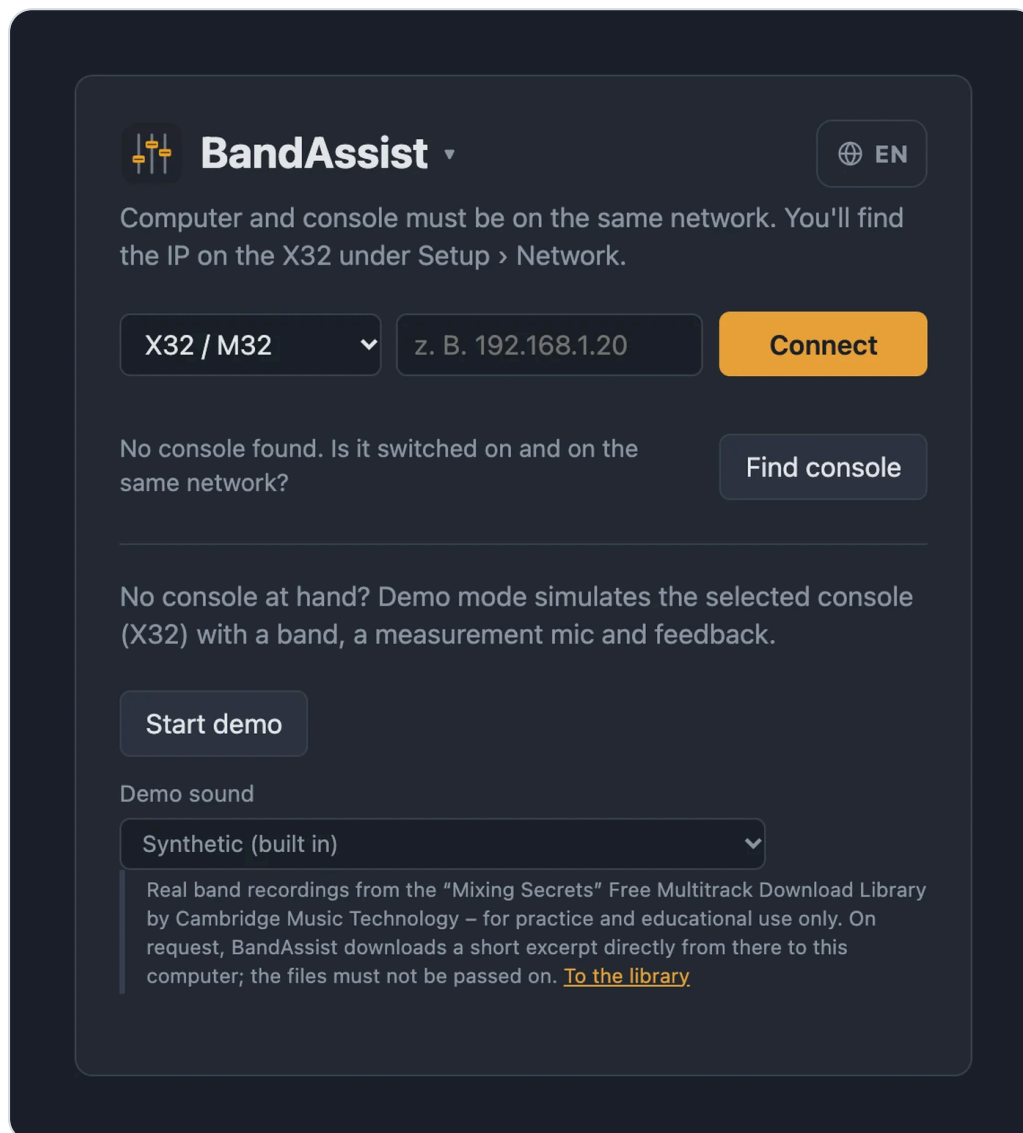
1. **Network:** connect the console to the router or computer via LAN cable and read or set the IP under **Setup > Network** – the same connection that the TF Editor or DM3 Editor uses (TCP 49280).
2. **USB audio:** connect the computer to the USB port. On the console, the channels must go to USB outputs 1, 2, 3 ... (setting for recording/direct out via USB, see the manual). On Windows, install the "Yamaha Steinberg USB Driver"; the audio device is called "Yamaha TF" or "Yamaha DM3".
3. **What stays manual:** over the network, faders, mute, pan, sends, names, mute groups and levels work. Channel EQ, low cut, compressor and polarity can't be controlled remotely on either – suggestions for them appear as "set by hand". On the **TF**, gain, phantom power and solo can't be reached either: gain staging and the feedback hunter don't work there.

Measurement mic (all consoles)

For room measurement, loudness measurement and as the ears of the feedback hunter, you need a measurement mic (omni condenser mic, phantom power). Connect it to a free channel, ideally the last one (X32: 32, XR18: 16, XR12: 12, WING: 40), and name the channel "Messmikro" on the console. If the name contains "Mess", "Meas", "RTA" or "SPL", Bandimo recognizes it automatically and excludes it from gain staging, automix and sound analysis. The measurement mic must arrive via USB audio.

6. Connecting to the console in Bandimo

Package	Free and up
Consoles	all; X32/M32, X Air and WING are found automatically, Soundcraft Ui and Yamaha via IP
Open	appears at launch as long as no console is connected



The start page: choose the console type, enter the IP or click a console that was found

Automatically

When it opens, Bandimo immediately searches the network for consoles (display "Searching for consoles on the network ..."), again on request with **Find console**. Consoles found appear as buttons with model, name, IP and firmware – one click connects. The search also queries every address on your network individually, in case the Wi-Fi blocks broadcasts. X32/M32, X Air and WING are found.

Via IP

1. Choose the **Console type** on the left: X32 / M32, XR18 / MR18, XR16, XR12 / MR12, WING, Soundcraft Ui24R, Ui16, Ui12, Yamaha TF or Yamaha DM3. The type must be right – an X32 won't respond if "WING" is selected. Within the Ui and Yamaha families, Bandimo detects the exact model itself (including TF1 and TF-Rack).
2. Enter the **IP**, e.g. 192.168.1.20 . Below the field it says where to find the IP on the selected console. The last used IP and type are prefilled.
3. Click **Connect** (or press Enter). If the console doesn't respond, it says "No response from Is the IP correct, is the console a ..., and is the computer on the same network?".

After connecting, Bandimo reads in all names, faders, mute groups and stereo links and shows the mixer. At the top it says "Connected to X32" (or the name of your console) with a green dot. If the connection drops, it says "Connection lost"; Bandimo reconnects as soon as the console can be reached.

Demo mode

Start demo simulates the selected console type with a band, measurement mic, feedback and a reversed-polarity snare. This lets you try everything out safely; demo mode has its own profiles, channel display and calibration. Under **Demo sound**, instead of the synthetic signals, you choose one of three real songs from the "Mixing Secrets" Free Multitrack Download Library by Cambridge Music Technology. Bandimo downloads it directly from there the first time with **Download** (approx. 30 MB each). The recordings are intended for practice and learning purposes only and must not be passed on.

Language

At the top right, you choose the language via the globe: Deutsch, English, Español, Português (Brasil), Français or Italiano. The choice applies per device.

Disconnect

At the top of the mixer, next to the connection status, you disconnect again (**Disconnect** or **End demo**). This stops all automations and takes you back to the start page. Values that Bandimo has changed stay on the console – to undo them, use "Reset all" first. Disconnecting also ends a running recording.

If you open a view without a console that needs one (monitor mix, effects, routing, channel), Bandimo takes you to the start page with a notice and back again after connecting.

7. Setting up audio via USB

Package	Free and up
Consoles	X32/M32, XR18/MR18, WING, Ui24R, Yamaha TF and DM3 directly; XR16, XR12, MR12, Ui16, Ui12 only with your own audio interface
Open	Settings > Console & Audio > Audio via USB

1. Connect the computer to the console via USB and route the channels to the USB outputs on the console (chapter 5).
2. In Bandimo, open Settings > **Console & Audio**. Under **Audio via USB**, choose the **Audio device**, e.g. "X-USB (32 channels)", "X18/XR18", "WING", "Soundcraft Ui24" or "Yamaha TF". If none is selected yet, Bandimo takes the matching device automatically as soon as it is connected.
3. Check: in the mixer, tap a channel that is being played – in the channel view, the green spectrum must move.

Bandimo opens the device with its own sample rate (44.1 or 48 kHz, as clocked by the console) and saves it by its name. If nothing arrives, the reason is shown in plain language below the spectrum and in the log, such as "No audio device selected", "... is not connected" or "... is only delivering silence. Check Routing > Card Output on the console".

By operating system

- **macOS:** no drivers needed. Permission for the **Microphone** must be granted (System Settings > Privacy & Security > Microphone > Bandimo) – otherwise the device delivers no data.
- **Windows:** install the console manufacturer's driver (X-USB, WING, Yamaha Steinberg USB). Under Settings > Privacy & security > Microphone, allow access for desktop apps. Set the sample rate in the driver or under Sound to match the console (usually 48 kHz). A device that a DAW currently has open exclusively isn't available to Bandimo.
- **Linux:** the USB consoles are class compliant. Under PipeWire/PulseAudio, choose the "Pro Audio" profile for the console (e.g. in pavucontrol > Configuration) so that all channels appear individually.

Spectrum without a cable (the console's RTA)

X32/M32 and X Air have a built-in analyzer (RTA) that Bandimo can read over the network. The channel view then shows the spectrum even without a USB cable – handy on the iPad. Under Settings > Console & Audio > **Spectrum in the channel view**, you choose the source: "USB, otherwise the console's RTA" (default), "Always the console's RTA", "USB only" or "Off". For the RTA, Bandimo sets the console's RTA source to the open channel; this also changes the RTA display on the console's screen.

The way back into the console

Voice announcement, metronome and sampler play through an audio device of the computer – ideally through the USB outputs to the console. These arrive on the console as USB or card inputs (X32: Card

1–32). Put them on free channels or aux inputs there and route them to the PA or in-ears, e.g. Card 1–2 for announcements over the PA and Card 3–4 for the click only to the in-ears.

8. A basic setup in ten steps

How to get from an unpacked laptop to the first soundcheck with a monitor mix on your phone:

1. Install and launch Bandimo (chapter 2). The trial month begins.
2. Connect console and computer to the same router (chapter 4).
3. Connect the computer to the console via USB, route the channels to the USB outputs on the console (chapter 5).
4. On the start page, click the console that was found – or enter the console type and IP and click “Connect” (chapter 6).
5. Settings > Console & Audio: check the audio device; with a stage box or custom routing, choose “Digital trim” or the stage box (chapters 7 and 13).
6. In the mixer, check whether the channels’ **roles** are right (kick, snare, vocals ...) – Bandimo recognizes them by name, and you can change them in the channel strip (chapter 10).
7. Use “Arrange channels” to hide what isn’t needed and set the order (chapter 10).
8. **Soundcheck** tab: choose “Channels with signal” and “Start soundcheck” – Bandimo calls up each channel, sets the gain and analyzes the sound. Preview and apply the suggestions (chapters 11 and 12).
9. Settings > **Network**: allow access, note the PIN, scan the QR code with the band’s phones. Everyone opens the **Monitor mix** and chooses their mix (chapters 23 and 40).
10. Settings > **Profiles**: save the current state under a name, e.g. “Rehearsal room” (chapter 43).

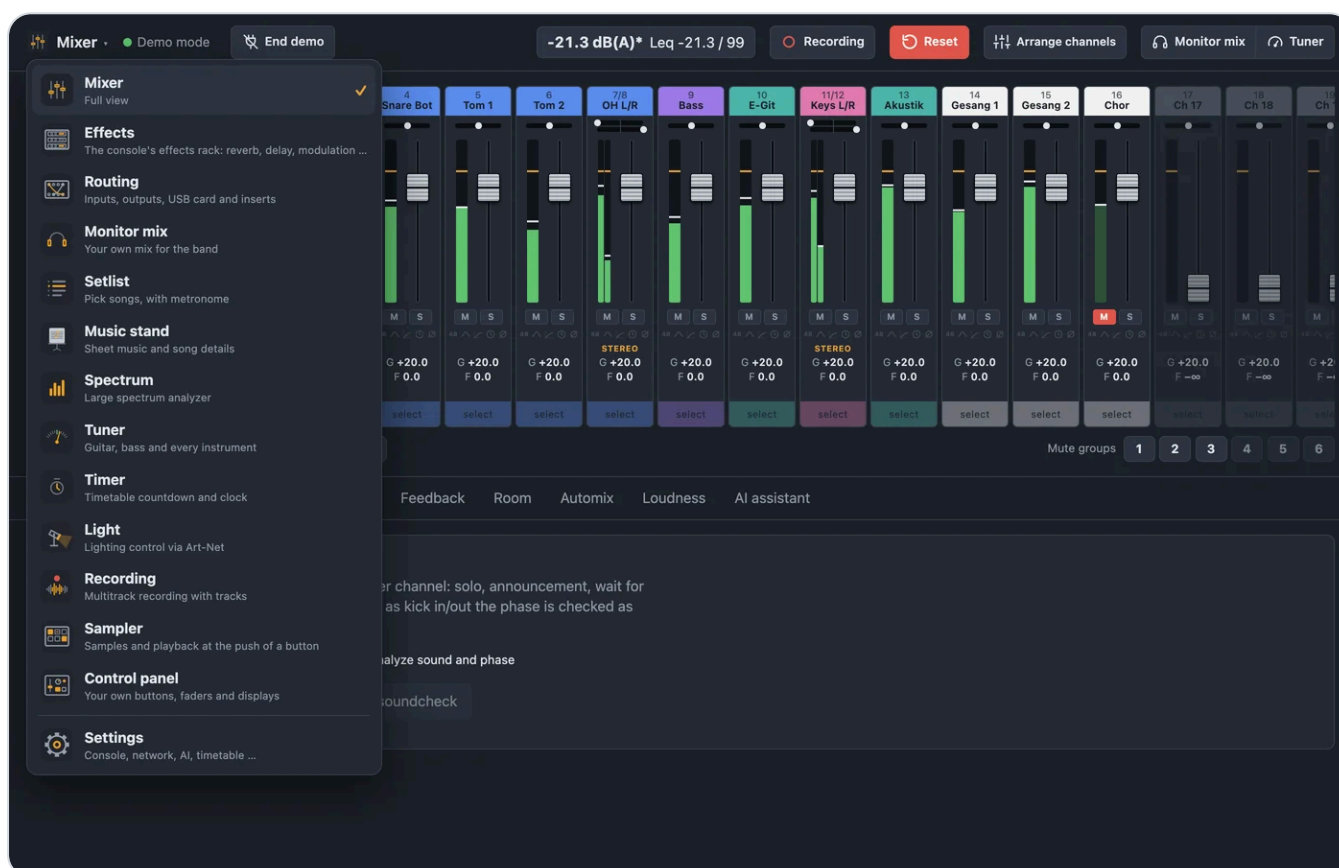
Before the first gig: run through everything once without an audience – setlist, music stand, monitor mixes, light. Use gain staging and the feedback hunter only during soundcheck, never during the show.

9. The interface: windows, view menu and header

Package [Free](#) and up
Consoles all

Views and the view menu

Bandimo consists of several **views**. In every view, the title or icon at the **top left** opens the same “Switch view” menu:



The view menu – at the top left in every view

View	What for	Chapter
Mixer	Full view with all channel strips and the soundcheck tabs	10
Effects	The console's effects rack (X32/M32)	38
Routing	Inputs, outputs, USB card and inserts (X32/M32)	39
Monitor mix	A mix of their own for every band member	23

View	What for	Chapter
Setlist	Choose songs, with metronome	27
Music stand	Sheet music and details for the active song	28
Spectrum	Large spectrum analyzer	25
Tuner	Guitar, bass and all instruments	24
Timer	Timetable countdown and clock	30
Light	Lighting control via Art-Net	37
Recording	Multitrack recording with tracks	31
Sampler	Samples and jingles at the push of a button	32
Control panel	Your own buttons, faders and displays	33
Settings	Console, network, AI, timetable, license ... (at the very bottom, set apart)	41

On the computer, every view opens its own window; on tablets and phones, you switch within the same window. The name of the view appears next to the icon as long as the header has room. You can also operate the menu with the keyboard (↑/↓, Enter, Esc). On the start page without a console, monitor mix, effects and routing are missing.

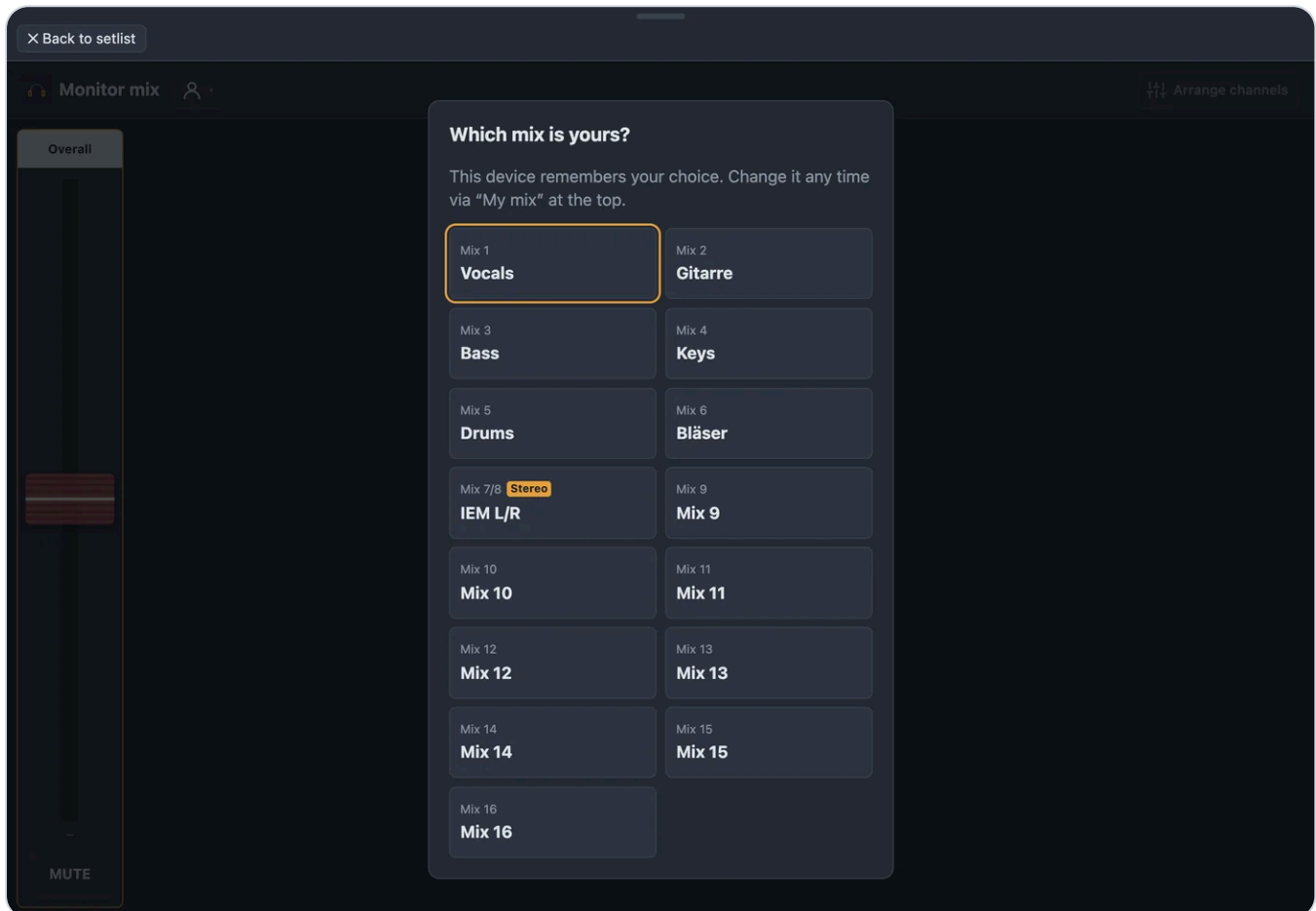
The mixer header

- **“Mixer” title** with ▼ – opens the view menu.
- **Connection status** with a dot: “Connected to X32” (green), “Demo mode”, “Connection lost” or “Program not reachable” (on the tablet, if the computer doesn’t respond). Next to it, **Disconnect** or **End demo** (only on the computer).
- **Offline – AI assistant off** appears when the computer has no internet.
- **Profile: ...** shows the profile last loaded or saved (chapter 43).
- **Loudness** in dB(A) with Leq and limit – only during loudness monitoring, yellow near and red above the limit (chapter 19).
- **● Recording** – opens the recording dialog; during a recording, red with the running time (chapter 31).
- **Monitor mix | Tuner** – the split button slides the monitor mix or the tuner up over the view from the bottom (see below).
- **↺ Reset** (red) – restores every value Bandimo has changed on the console (chapter 11).

- **Arrange channels** – show and hide channel strips, sort them, layers (chapter 10).
- **Preview active · end** – appears while a suggestion is being previewed.
- **Trial month: ... days left** – at the bottom left during the last 7 days of the trial month.

When space gets tight, the buttons only show their icon.

Monitor mix and tuner in between

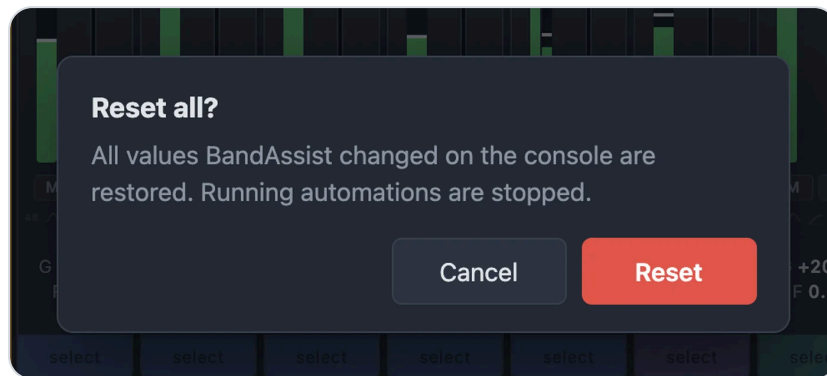


The **Monitor mix** and **Tuner** buttons are available in almost all views. They slide the view in from the bottom without leaving the one underneath – page, zoom and selection stay as they were. **✕ Back to ...** at the top of the bar, pulling the bar down or Esc hides it again.

Knobs, faders and keyboard

- **Knobs** (gain, pan, EQ, compressor, reference pitch): dragging up/right turns up, down/left turns down; hold Shift for fine control. Mouse wheel and arrow keys work too, Page ↑/↓ in large steps, Home/End to minimum/maximum.
- **Double-click** (touch: double-tap) sets pan, balance and EQ gain to center or 0 dB and the reference pitch to 440 Hz. A single tap doesn't change anything.
- All keyboard shortcuts are listed in chapter 46.

Confirmations



Confirmation before an action with consequences

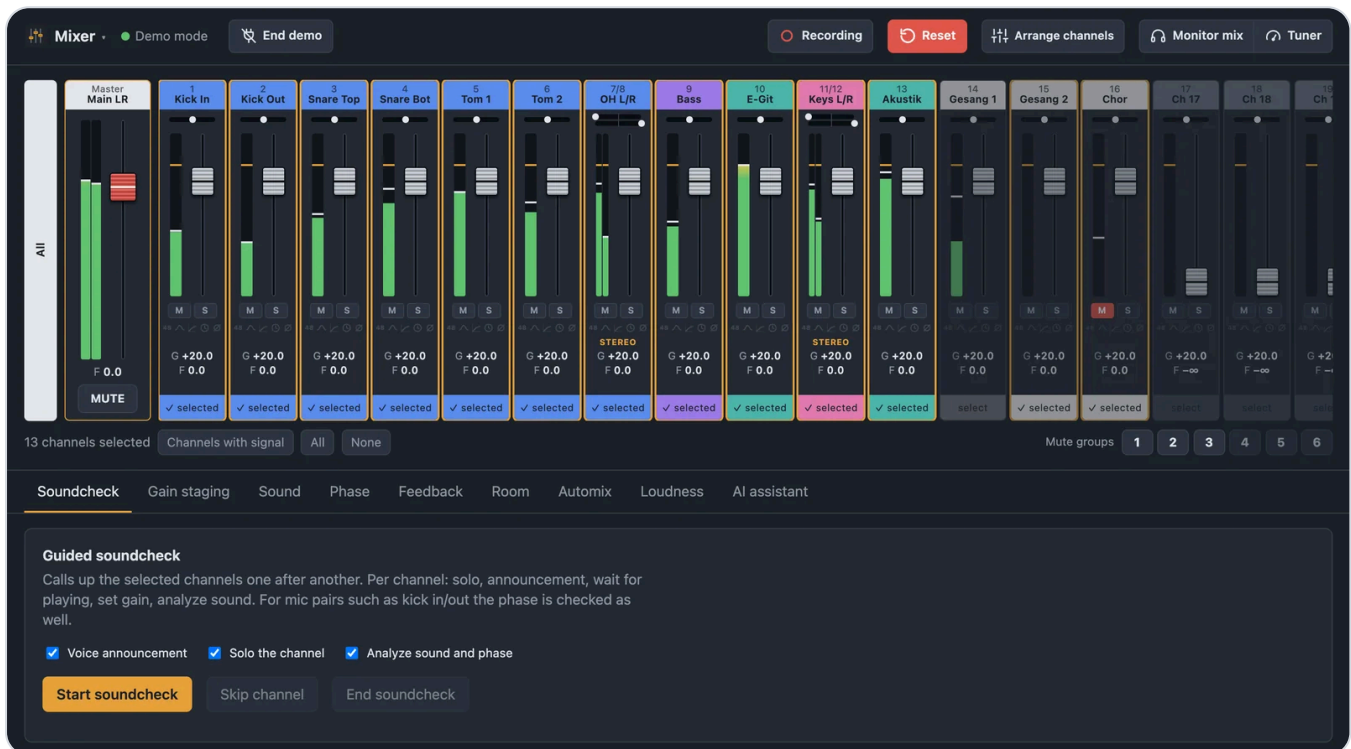
Before anything that can't easily be undone (reset, disconnect, delete, switching on 48 V ...), Bandimo asks first. For risky actions, the button is red and "Cancel" is preselected. Esc cancels, Enter confirms the highlighted button.

10. Mixer: channel strips, layers and groups

Package **Free** and up

Consoles all; no solo on the Yamaha TF; no gain on the Yamaha TF; no stereo links on WING and Yamaha

Open View menu > **Mixer** – automatically after connecting



The mixer: the master on the left, the channel strips next to it, below them selection, mute groups and tabs

Master (Main LR)

On the far left is the **Main LR fader** with left/right level, fader value and **MUTE**. It stays in place when you scroll the channels sideways. Tapping “Main LR” opens the master view (chapter 22). On the Soundcraft Ui, master MUTE corresponds to “Mute all”.

A channel strip

- **Name** with number, colored in the role’s color – a tap opens the channel view (chapter 21).
- **Pan display** (dot) at the top.
- **Level meter** with peak value; during gain staging, the orange line shows the target value.
- **Fader** for the channel’s volume ($-\infty$ to +10 dB) – goes to the console immediately.
- **M** (mute) and **S** (solo). They also show what is pressed directly on the console. If a channel is muted via a mute group, it is dimmed.
- **Status icons**: 48 V, EQ, compressor, delay and polarity – lit when active on the console.

- **G** (gain) and **F** (fader) in dB; during automix, the current correction.
- The channel's **role**: vocals, kick, snare, toms, overhead, bass, electric guitar, acoustic guitar, keys, horns, other or measurement mic. Bandimo recognizes it by the name; you can change it in the channel view. The role determines how the channel is analyzed, its priority in automix, the preselected instrument in the tuner and the behavior of the light automation. Roles changed by hand are kept across restarts.
- **select** or **✓ selected** – selects the channel for the functions of the tabs (as does a tap on the channel strip, the space bar or Enter).

Stereo pairs: channels linked on the console (X32/X Air: Channel Link, Ui: stereo link, e.g. Keys L/R) appear as **one** channel strip with "STEREO", two level meters, one fader and one M/S – and are handled together everywhere: the sound analysis measures the sum of left and right, suggestions land on both channels, gain staging sets both to the same gain, automix moves both equally.

Selection and mute groups

Below the channel strips, you see how many channels are selected, with the quick selection **Channels with signal**, **All** and **None**. To the right, the console's **mute groups** as buttons with their number – a tap switches the group; the tooltip names the channels in it. Number: X32/M32 6, X Air 4, WING 8, Soundcraft Ui 6, Yamaha 6. Bandimo shows which channels are in a group on X32, X Air and Soundcraft Ui; on the WING and Yamaha consoles this can't be read.

More channel strips

After the input channels come – color-coded by type – aux inputs (AUX), FX returns (FX), mix buses (BUS), matrices (MTX) and DCAs. Each has level, fader, mute, solo and a pan knob to drag (double-click: center); DCAs have neither level nor pan. Tapping the name of a bus or matrix opens its view (chapter 22).

Console	Aux	FX	Buses	Matrices	DCAs
X32 / M32	8	8	16	6	8
XR18 / MR18	1 (stereo)	4	6	–	4
XR16 / XR12 / MR12	1 (stereo)	4	4 / 2	–	4
WING	8	–	16	8	16
Soundcraft Ui24R	4 (line in L/R, player L/R)	4	10	–	6 (VCA)
Soundcraft Ui16 / Ui12	2 (player L/R)	4	6 / 4	–	–
Yamaha TF	2 (ST IN)	2	20	–	8

Console	Aux	FX	Buses	Matrices	DCAs
Yamaha DM3	1 (ST IN)	2	6	2	–

There is no solo on the Yamaha TF or on the Soundcraft Ui's VCAs; pan on buses only on X32, X Air, WING and DM3.

Arranging channels and layers



"Arrange channels": name and color the layer, show and hide channels, sort them by drag & drop

Arrange channels at the top right switches to arrange mode. The mixer then shows all channel strips, hidden ones faded:

- **Visible / Hidden** at the bottom of the channel strip shows or hides it.
- **Dragging the name field** moves the channel strip – including buses, FX and DCAs between the channels.
- **Named channels only** hides unused ones like "Ch 17" or "FX 7", **Show all** shows them all again, **Reset order** restores the console's order.
- **Layers**: to the left of the master are vertical buttons, one per layer. Each layer is a separate view of the channel strips with its own selection and order, e.g. "Drums", "Vocals", "FX"; exactly one is active. In arrange mode, you name the active layer (**Layer**), choose its **Colour**, create new ones with **+ Layer** (initially with all channels) and remove them with **Delete layer** (at least one remains).

Nothing changes on the console – it's just the view. Hidden channels aren't selected by "All" and "Channels with signal" either. Layers and display are saved in the profile.

Tabs

Below the channel strips are the tabs with the soundcheck functions: **Soundcheck**, **Gain staging**, **Sound**, **Phase**, **Feedback**, **Room**, **Automix**, **Loudness** and **AI assistant** (chapters 12 to 20). Most of them work with the selected channels. If USB audio is missing, the top of the tab says why, and the buttons that need audio are grayed out.

11. Suggestions, preview and reset

Package **Free** and up

Consoles all; anything a console can't control remotely appears as "set by hand"

Sound analysis, soundcheck, phase check, room measurement and AI deliver **suggestions** – one line per change, e.g. "Low cut 100 Hz" or "Resonance at 340 Hz: -4 dB". Every suggestion has a split button **Preview | Apply**:

- **Preview** sets the values on the console temporarily. The button lights up blue, and "Preview active · end" appears at the top. Tapping again restores the previous state.
- **Apply** keeps the values; the suggestion gets a ✓.
- **Apply all** is available per channel and for all channels – also with preview.
- ↺ **Reset suggestions** discards the displayed suggestions together with the analysis; settings already applied stay on the console.

If the console can't control a value remotely (such as EQ and compressor on Yamaha consoles), **set by hand** appears instead of the buttons – the suggestion is then an instruction for the console.

Don't confuse the two: 🎧 **Listen** in the channel view doesn't set anything on the console, it plays the channel in the browser (chapter 21).

Safety

- ↺ **Reset** (header, after the confirmation "Reset all?") stops all automations and restores every value Bandimo has changed on the console – faders, EQ, sends, routing, effects, delay tempo etc. To do this, Bandimo remembers the old value before every change.
- **Disconnect** stops everything; changed values stay on the console.
- **Quit** stops all automations and switches off the oscillator.
- Use gain staging and the feedback hunter only during soundcheck, never during the show. Start the oscillator at a low level. 48 V only for mics that need it – be careful with ribbon mics.

12. Guided soundcheck

Package	Free and up
Consoles	all fully with USB audio; without USB audio only gain staging; Yamaha TF: no solo and no gain staging
Open	Mixer > Soundcheck tab

Guided soundcheck

Calls up the selected channels one after another. Per channel: solo, announcement, wait for playing, set gain, analyze sound. For mic pairs such as kick in/out the phase is checked as well.

☒ Voice announcement ☒ Solo the channel ☒ Analyze sound and phase

Start soundcheck

Skip channel

End soundcheck

Soundcheck tab

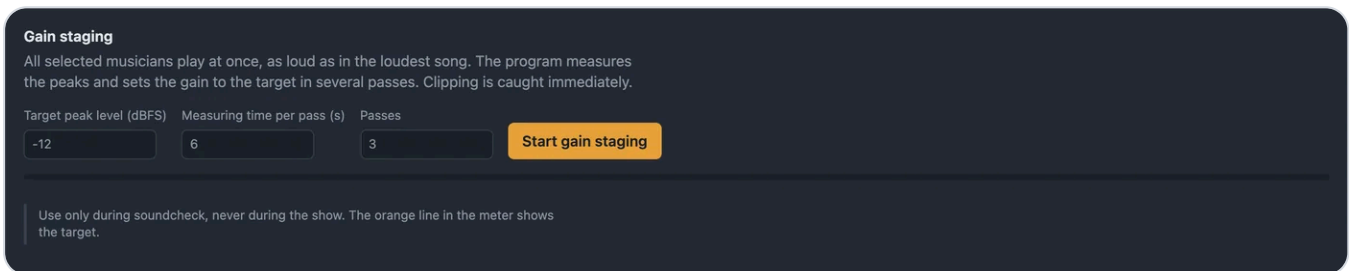
The guided soundcheck calls up the selected channels one by one. Per channel: solo, voice announcement to the band ("Kick, please play"), wait until something is played, set the gain, analyze the sound. For mic pairs like kick in/out, the phase is checked at the same time.

1. Select the channels at the top, e.g. with "Channels with signal" or "All".
2. Choose what should happen:
 - **Voice announcement** – announces the channel through the voice announcement outputs (chapter 41)
 - **Solo the channel** – solos the channel being called up
 - **Analyze sound and phase** – needs USB audio
3. **Start soundcheck**. The top shows which channel is up and what is happening right now. **Skip channel** moves on to the next one, **End soundcheck** stops.
4. Afterwards, **Suggestions from the soundcheck** lists all results per channel – apply them individually, per channel or with "Apply all suggestions". **Channel view** opens the channel, ↻ resets a channel's summary together with its suggestions.

The measurement mic is skipped. On the Yamaha TF, no gain staging takes place ("set gain on the console"), and there's no solo there either.

13. Gain staging

Package	Free and up
Consoles	all except Yamaha TF; doesn't need USB audio (measures the levels over the network); digital trim only X32/M32 and WING
Open	Mixer > Gain staging tab, or channel view > Gain staging



Gain staging tab

All selected musicians play at the same time, as loud as in the loudest song. Bandimo measures the peaks and sets the gain to the target value in several passes. Clipping is caught immediately.

- **Target peak level (dBFS):** how high the peaks should be, default -12 (-24 to -3). The orange line in the level meter shows the value.
- **Measuring time per pass (s):** default 6 (2 to 30).
- **Passes:** default 3 (1 to 6) – measuring longer and more often is more accurate.
- **Start gain staging** – below it the progress and the result per channel.

What gets adjusted

Under Settings > Console & Audio > **What is adjusted?** you choose:

- **Preamp gain (recommended)** – assumes that channel 1 is fed by input 1, channel 2 by input 2 and so on.
- **Digital trim** (X32/M32, WING) – safer with custom routing.

On the X32/M32, **Inputs come from** sets where the preamps are: "Console inputs (local)", "Stagebox on AES50 A" or "Stagebox on AES50 B".

14. Sound analysis and AI assessment

Package	Analysis Free ; AI assessment Pro
Consoles	all with USB audio. Applying works on X32/M32, X Air, WING and Soundcraft Ui; on Yamaha, EQ, low cut and compressor are set "by hand" (DM3: gain can be applied). WING and Ui without EQ types (shelf suggestions become a wide bell).
Open	Mixer > Sound tab, or channel view > Analyze sound

The screenshot displays the Bandimo software interface. At the top, there's a 'Mixer' section with 'Demo mode' and 'End demo' buttons. Below this is a row of channel faders and meters, including 'Master Main LR', '1 Kick In', '2 Kick Out', '3 Snare Top', '4 Snare Bot', '5 Tom 1', '6 Tom 2', '7/8 OH L/R', '9 Bass', '10 E-Git', '11/12 Keys L/R', '13 Akustik', '14 Gesang 1', '15 Gesang 2', '16 Chor', and '17 Ch 17', '18 Ch 18', '19 Ch 19'. Each channel has a 'MUTE' button and a 'SELECTED' checkbox. Below the mixer, there's a 'Sound' tab selected, showing 'Sound: EQ and compressor' settings. The 'Recording time (s)' is set to 8. A 'Start analysis' button is visible. Below this, it says 'Done: 42 suggestions'. The first suggestion for '1 Kick In' is shown, including a spectrum curve and specific recommendations: 'Compressor: threshold -28 dB, ratio 4:1, attack 25 ms, release 100 ms, knee 1, make-up +2 dB (dynamics 22 dB)', 'Low cut at 30 Hz - removes rumble and handling noise', 'Resonance at 400 Hz: narrow cut by 8.0 dB (band 2)', and 'Phase with Kick Out: Delay Kick In (channel 1) by 1.29 ms'. There are 'Preview' and 'Apply' buttons for each suggestion.

After the analysis: suggestions per channel, each with Preview | Apply

Bandimo records the selected channels, looks for resonances, mud, harsh areas and overlaps with the vocals, and suggests suitable compressor values based on the dynamics. Nothing is changed automatically. The analysis is rule-based and doesn't need internet.

1. Select channels and let the musicians play.
2. Set the **Recording time (s)** (default 8, 3 to 30) and click **Start analysis**.
3. For each channel, a card appears with number, name, role, a small spectrum curve and the suggestions. Check, preview, apply.

Suggestions cover low cut, up to four EQ bands (bell or high shelf), compressor including knee, gain and – for mic pairs like kick in/out – polarity and delay. EQ suggestions use unused bands first; if a band in use has to give way, the suggestion says so (“replaces band 3 ...”).

AI assessment

Below the analysis, **Get AI assessment** fetches a second opinion from Claude (Anthropic). For this, Bandimo sends name, role, gain, fader, level, the measured spectrum and the rule-based suggestions per channel – never audio. What comes back is an assessment of each channel, an **Overall impression** and complete settings (low cut, compressor, up to four EQ bands) with “Apply all AI suggestions”. This takes up to a minute.

Rule-based and AI suggestions use the same EQ bands – ideally apply only one variant per channel. The AI needs internet, Pro and an API key of your own (chapter 20); each request costs a small amount via your Anthropic account.

15. Phase and polarity

Package	Free and up
Consoles	all with USB audio. Delay suggestion only on consoles with channel delay (X32/M32, WING, Soundcraft Ui); X Air polarity only; Yamaha: result to set by hand
Open	Mixer > Phase tab, or channel view > Check phase with ...

Phase and polarity check

Compares two mics on the same source, for example kick in and kick out. Finds reversed polarity and time offsets that make the sound thin.

To do so, **select exactly two channels** above (tap the channel strips or their "select" bar). A stereo pair such as the overheads counts as two channels – if you select only that, left and right are compared.

Recording time (s)
4 Check phase Checks 1 Kick In against 2 Kick Out

Done: 1 pair checked Reset suggestions

Kick In + Kick Out
Offset 1.29 ms, match 86 %

After the correction the sum will be about +0.4 dB fuller.
Delay Kick In (channel 1) by 1.29 ms

Preview Apply

The source has to play meanwhile – for drum pairs, the drummer. Overheads are only checked for polarity, since a delay would shift the stereo image.

Result of the phase check for kick in and kick out

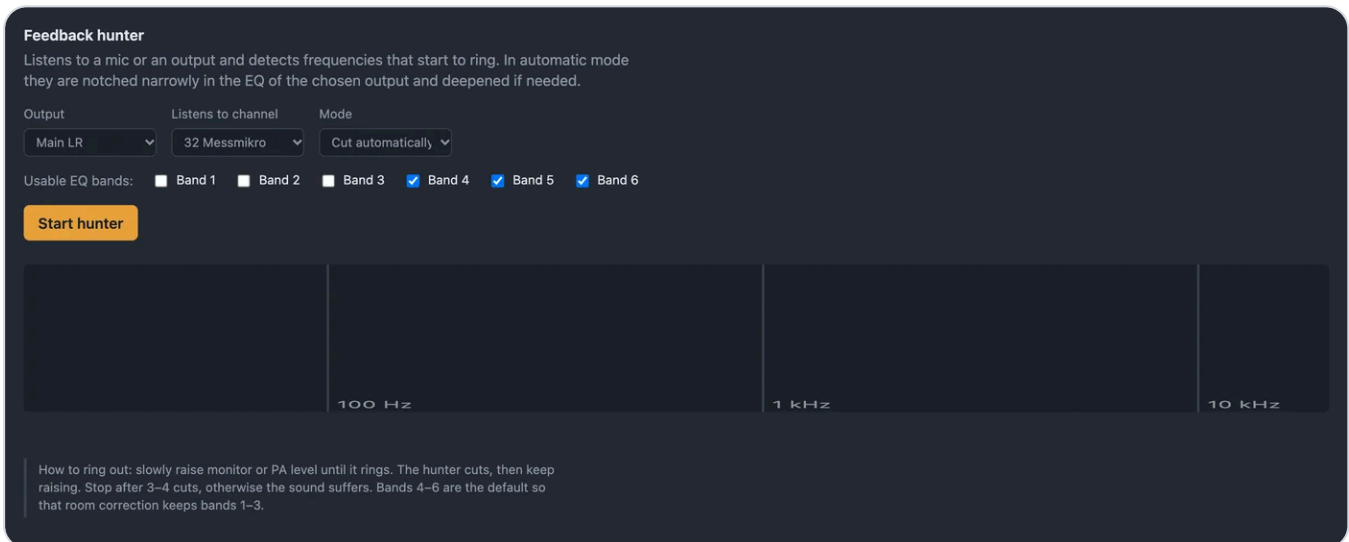
The phase check compares two mics on the same source, for example kick in and kick out or snare top and bottom. It finds reversed-polarity mics and time offsets that make the sound thin, and suggests a polarity flip or delay.

1. Select **exactly two** channels at the top. A stereo pair such as the overheads counts as two – if you select only that, left and right are compared. Below it says "Checks ... against ...".
2. Set the **Recording time (s)** (default 4), let the source play and click **Check phase**.
3. The result gives the **offset** in ms, the **match** in % and, if applicable, "reversed polarity". Preview and apply the suggestion.

Overheads are only checked for polarity, because a delay there would shift the stereo image.

16. Feedback hunter

Package	Free and up
Consoles	X32/M32, X Air, WING (main, buses, matrices); Soundcraft Ui (nearest third-octave band in the graphic EQ); Yamaha DM3 only on mix buses and matrices; not Yamaha TF. Needs USB audio.
Open	Mixer > Feedback tab



Feedback tab

The feedback hunter listens to a mic and detects frequencies that start to ring. In automatic mode, it cuts them narrowly in the EQ of the selected output and deepens the cut if needed.

- **Output:** Main LR, a bus (monitor) or a matrix – that’s where the cut is made.
- **Listens to channel:** the mic that is ringing, or the measurement mic (preselected: measurement mic or last channel).
- **Mode:** “Cut automatically” or “Display only”.
- **Usable EQ bands:** by default bands 4–6, so that the room correction keeps bands 1–3. At least one must be free.
- **Start hunter / Stop hunter** – below it the live spectrum with the cuts as orange lines, the bands set (“Band 5: 2.5 kHz –6 dB”) and messages.

How to ring out: slowly raise the monitor or PA level until it rings. The hunter cuts, then keep raising. Stop after 3–4 cuts, otherwise the sound suffers. Never during the show.

17. Measure the room

Package	Pro (measuring and applying)
Consoles	Measurement on all consoles with USB audio. Noise via the oscillator only on X32/M32 – otherwise play it in yourself. Applying the correction on X32/M32, X Air, WING and Soundcraft Ui (third-octave band); not on Yamaha.
Open	Mixer > Room tab

Room measurement

A measurement mic stands in the audience, pink noise plays through the PA. The program compares what reaches the mic with a target curve and suggests corrections for the main EQ (bands 1–3). Measuring and averaging several positions gives a more reliable picture.

Measurement mic on channel

Target curve

Noise level (dB)

32 Messmikro

Live (slight bass lift)

-30

Noise on

Measuring time (s)

8

Measure this position

Start over

100 Hz

1 kHz

10 kHz

The noise uses the oscillator of the X32. Check on the console that its destination is Main LR. Start at a low level. The measurement mic is a calibration or omni mic – don't forget phantom power.

Room tab

A measurement mic stands in the audience, pink noise plays through the PA. Bandimo compares what reaches the mic with a target curve and suggests corrections for the main EQ (bands 1–3).

1. Choose **Measurement mic on channel** and **Target curve**: "Live (slight bass lift)" or "Linear".
2. X32/M32: set a low **Noise level (dB)** (default -30) and click **Noise on**. Other consoles: play pink noise through the PA yourself.
3. Set up the mic, choose the **Measuring time (s)** and click **Measure this position**. Repeat at several positions with **Measure another position** – averaged, this gives a more reliable picture.
4. The graph shows the target dashed and the measurement in orange. Preview and apply the correction; if everything is within 3 dB, it says "all good". **Start over** discards the measurements.

The noise uses the X32's oscillator. Check on the console that its destination is set to Main LR. Profiles save the room EQ; when loaded, it appears here as a suggestion.

18. Automix

Package	Free and up
Consoles	all (only needs faders and levels over the network)
Open	Mixer > Automix tab

Automix
Rides the faders of the selected channels so they stay balanced against each other. Vocals get priority, overheads step back. Faders only move within the range around their starting position.

Range (± dB)

Speed (dB per second)

6

3

Start automix

Set up a good basic mix by hand first. A channel's role determines its priority; the measurement mic is ignored.

Automix tab

Automix rides the faders of the selected channels so they stay stable relative to each other. Vocals take priority, overheads step back. Faders only move within the set range around their starting position.

- **Range (± dB):** how far a fader may deviate from its starting position (default 6, 1 to 12).
- **Speed (dB per second):** how quickly it is adjusted (default 3).
- **Start automix / Stop automix** – the current correction is shown in every channel strip.

Set up a good basic mix by hand beforehand. A channel's role determines its priority; the measurement mic is ignored.

19. Monitor loudness

Package	Pro
Consoles	all with USB audio (measurement mic)
Open	Mixer > Loudness tab

Loudness monitoring
Measures the sound level at the measurement mic in dB(A): current value, average over the chosen time window (Leq) and maximum. The value stays visible in the header.

-20.9
now

-21.0
Leq 30 minutes

-21.0
Leq 1 minute

-20.4
Maximum

Measurement mic on channel

Leq limit (dB(A))

Time window (minutes)

Stop monitoring

32 Messmikro

99

30

Reference meter reads (dB(A))

Calibrate

* not calibrated, values are relative only

z. B. 94

Without calibration the values are only relative. To calibrate, hold a sound level meter next to the measurement mic, play noise or music and enter the displayed value. Don't change the measurement mic's gain afterwards. Ask the promoter for the applicable limits (e.g. DIN 15905-5: 99 dB(A) over 30 minutes).

Loudness tab

Measures the sound level at the measurement mic in dB(A): **now**, the average over the time window (**Leq**), the Leq of the last minute and the **Maximum**, plus the curve of the last 5 minutes with the limit as a red line. The value stays visible at the top of the header during the measurement.

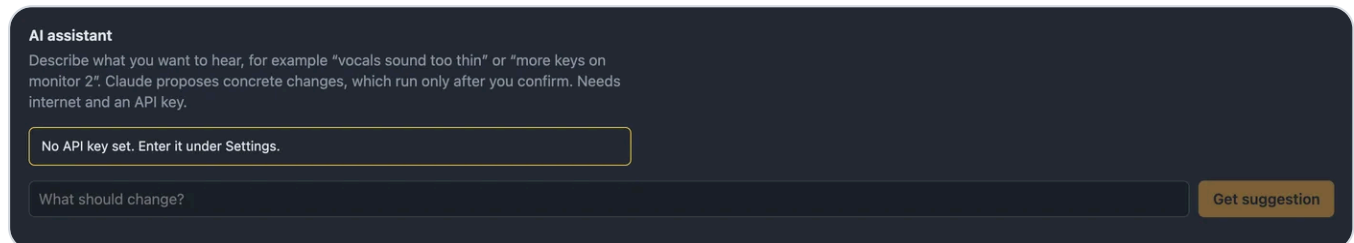
1. Set **Measurement mic on channel**, **Leq limit (dB(A))** (default 99) and **Time window (minutes)** (default 30).
2. **Start monitoring**. Near the limit the display turns yellow, above it red.

Calibrate

Without calibration, the values are only relative (notice “* not calibrated”). Hold a sound level meter next to the measurement mic, let noise or music play, enter the displayed value under **Reference meter reads (dB(A))** and click **Calibrate** (during the measurement). After that, don't change the measurement mic's gain anymore. The calibration is saved in the profile. Ask the organizer about the usual guideline values (e.g. DIN 15905-5: 99 dB(A) over 30 minutes).

20. AI assistant

Package	Pro , plus an API key of your own from Anthropic
Consoles	all – only what the console can control remotely is carried out
Open	Mixer > AI assistant tab



The screenshot shows the 'AI assistant' tab in the Bandimo console. At the top, it says 'AI assistant' followed by instructions: 'Describe what you want to hear, for example "vocals sound too thin" or "more keys on monitor 2". Claude proposes concrete changes, which run only after you confirm. Needs internet and an API key.' Below this is a yellow-bordered box with the text 'No API key set. Enter it under Settings.' Underneath that is a text input field with the placeholder 'What should change?'. To the right of the input field is a yellow button labeled 'Get suggestion'.

AI assistant tab

In the **What should change?** field, describe what you want to hear, for example "Vocals sound too thin" or "more keys on monitor 2", and tap **Get suggestion** (or Enter; the microphone icon dictates where the browser supports it). Claude receives the channel list with names, roles, faders and levels and suggests concrete changes – with an explanation. **Execute** sets them on the console, **Discard** doesn't. The history is shown below.

Setup

1. In the Claude Console (console.anthropic.com), create an account, top up credit and generate an API key.
2. In Bandimo, under Settings > **AI**, enter the key in **Anthropic API key** and click **Save** (only on the computer itself). It stays local on your computer.
3. Under **Model** it says `claude-opus-5` ; a cheaper model such as `claude-sonnet-5` can be entered.

Audio is never transmitted. Each request costs a small amount via your Anthropic account. Without internet, the AI assistant and AI assessment stay disabled (header: "Offline – AI assistant off"). Voice announcement and AI answer in the language of the device that started them.

21. Channel view

Package

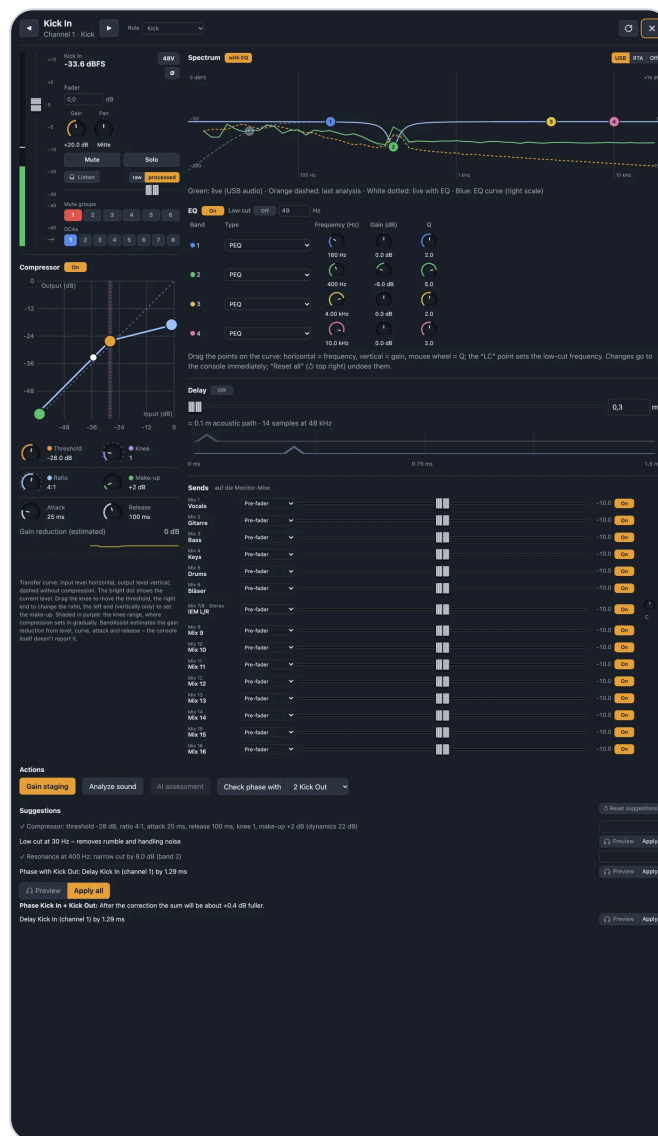
Free; AI assessment **Pro**

Consoles

all – what the console can do is shown: no EQ, low cut, compressor, polarity on Yamaha; no delay on X Air and Yamaha; no gain, 48 V, solo on the TF; send tap points only X32/X Air; DCAs only X32/X Air; mute group assignment not on WING and Yamaha

Open

Tap the channel name in the mixer; on the computer in its own “Channel” window



The channel view

Here you see and set everything for a channel or stereo pair. On the computer it opens its own “Channel” window (only ever one – another channel switches within it); on tablets and phones it lies over the mixer. All changes go to the console immediately and can be undone with “Reset all”.

Head

- ◀▶ (or ← →) – previous or next channel; ✕ or Esc closes.
- Name and below it e.g. "Channel 3 · Vocals · Stereo pair".
- **Role** – changes the channel's role.
- **Reload** – reads the channel's values from the console again.

Channel strip area

- **Level and fader** vertically as in the mixer, next to them the levels in dBFS and the fader value for typing in (–90 to +10 dB).
- **Gain** as a knob, range depending on the console (X32 –12 to +60 dB).
- **Pan** as a knob, for stereo pairs per side; double-click sets it to center.
- **48V** for phantom power and **Ø** for polarity – for stereo pairs per side. If the channel isn't muted, Bandimo asks before switching on 48 V (there is an audible pop).
- **Mute** and **Solo**.
- **Mute groups** and **DCAs** as numbered buttons: lit means the channel belongs to it. A tap changes the assignment on the console.
-  **Listen** – see below.

Spectrum and EQ

- **Spectrum**: green the live spectrum, orange dashed the last analysis, blue the channel's EQ curve (scale on the right). With **with EQ**, additionally in dotted white the live spectrum as it sounds with this EQ. Source: **USB, RTA** (X32/X Air) or **Off** – "Default" returns to the setting. Below the spectrum it says what the console reports as RTA source.
- **EQ**: drag the bands directly in the curve – horizontally frequency, vertically gain, mouse wheel for Q – or set them in the table **Band | Type | Frequency | Gain | Q**. Types: low cut, low shelf, PEQ, vintage EQ, high shelf, high cut (on WING and Ui only PEQ). **EQ** switches the whole EQ on/off.
- **Low cut** with switch and frequency (20–400 Hz), draggable in the curve via the "LC" point. On the Soundcraft Ui, 0 Hz means "off".
- **Tuner** – opens the tuner with this channel as source and the instrument matching the role.

Compressor

The transfer curve shows input versus output level (dashed: without compression). Dragging the knee horizontally changes the **Threshold**, the point on the right vertically the **Ratio**, on the left vertically the **Make-up**; the **Knee** area is shaded purple. Below are the knobs: threshold (–60 to 0 dB), knee (0–5), ratio (1.1:1 to 100:1), make-up (0–24 dB), attack and release. The white dot moves live along the curve with the level; next to it the **Gain reduction (estimated)** as a bar and the curve of the last 5 seconds – Bandimo calculates it from level, curve, attack and release, because the consoles don't report it. On the Soundcraft Ui, the knee only knows soft/hard.

Delay

Switch, slider and number in ms (up to 500 ms on the X32/WING, 250 ms on the Ui) with a display of the sound path in meters and the samples at 48 kHz. Useful for aligning mics or delay lines in time.

Sends to the monitor mixes

One row per bus: name of the mix, send fader, on/off, for stereo mixes a pan knob, and the **Tap**: input, pre EQ, post EQ, pre-fader, post-fader or subgroup (X32/X Air; on the X32 the tap point applies to a bus pair). These are the same values as in the monitor mix.

Actions and suggestions

Gain staging (with the values from the Gain staging tab), **Analyze sound**, **AI assessment** and **Check phase with** (the second channel is preselected) – each only for this channel. Below them its **Suggestions** with Preview | Apply and ↺ to discard.

Listening to a channel in the browser

With  **Listen**, the channel (or the stereo pair) comes into the browser via USB audio – for example with headphones on a tablet in the middle of the room. That way you hear a single channel without pressing solo on the console.

- **raw** plays the signal as it arrives via USB.
- **processed** recreates low cut, EQ and compressor as they are set on the console – an approximation; gate and effects are missing.
- The knob next to it sets the volume.

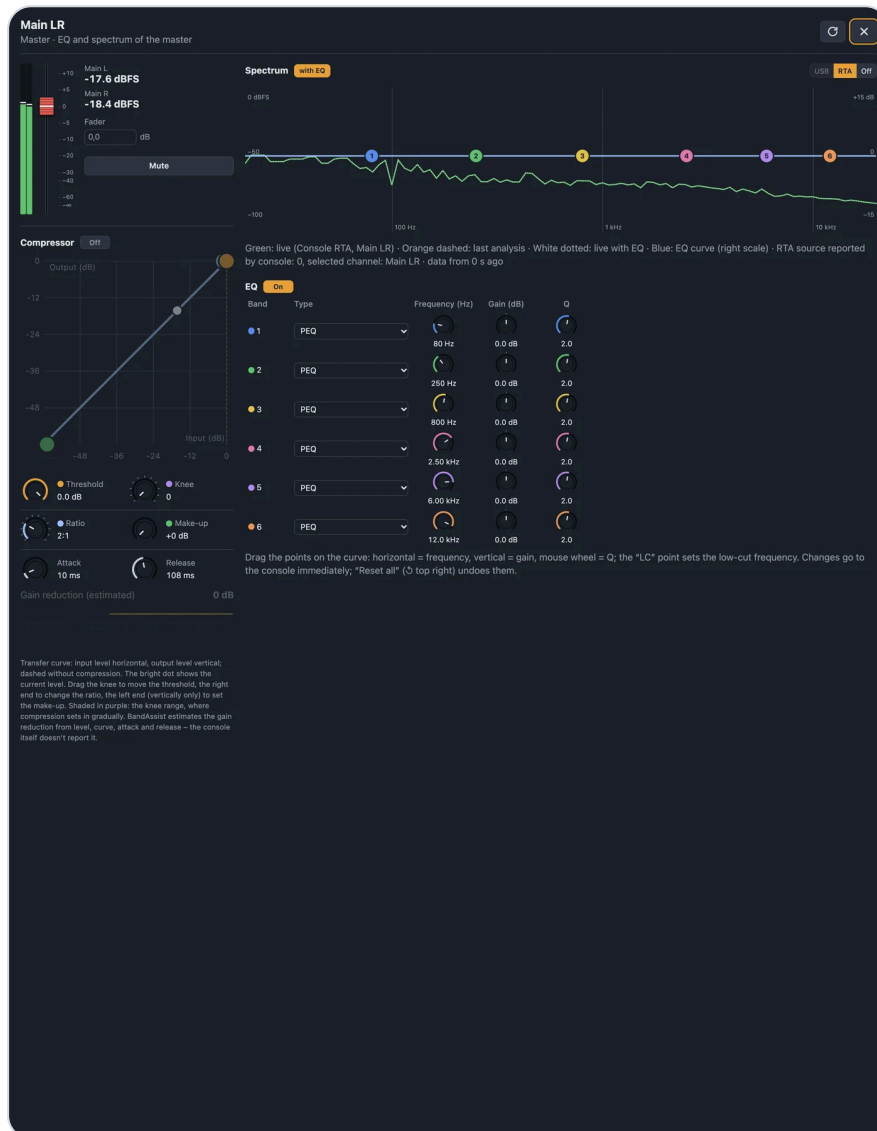
The signal arrives with a delay of about 0.2–0.5 seconds. On an iPhone, turn off the silent switch. Needs USB audio from the console.

22. Master, bus and matrix view

Package **Free** and up

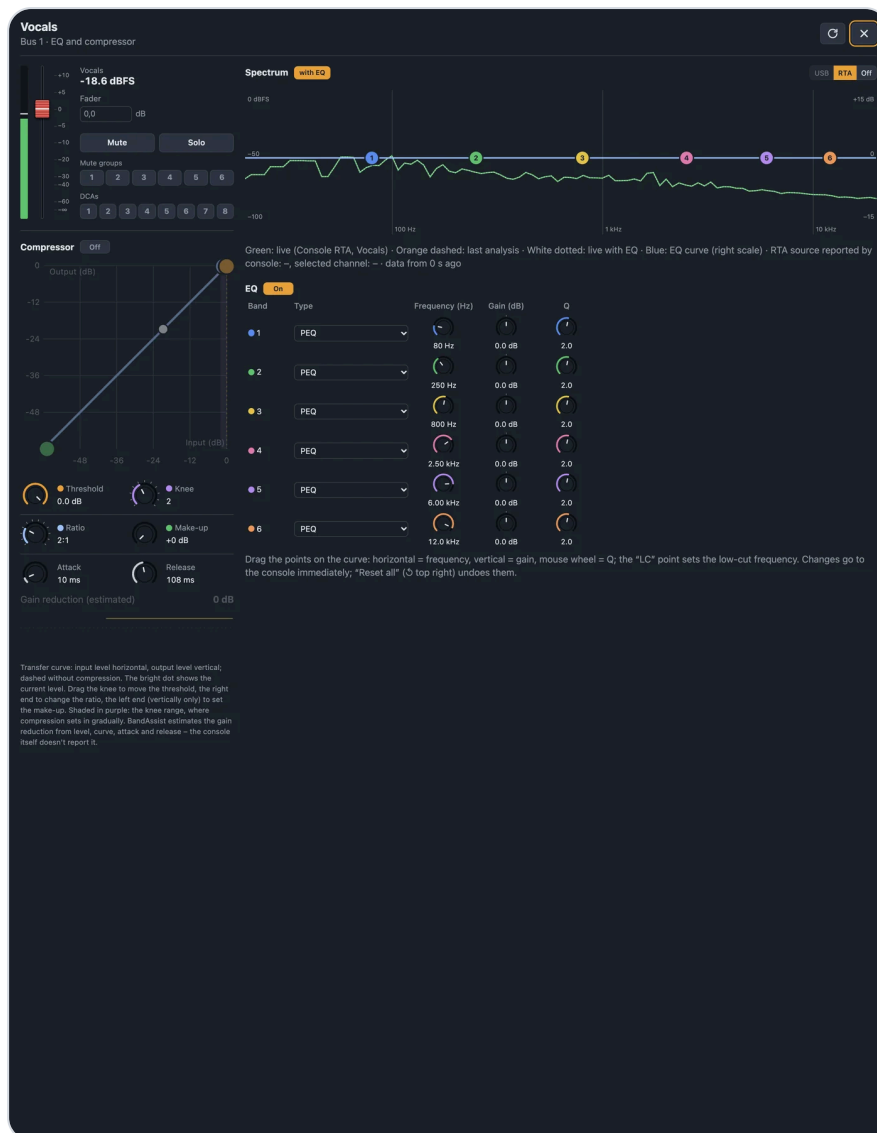
Consoles Master: all (EQ not on Yamaha; on the Ui as a graphic EQ; compressor only X32, X Air, WING; spectrum only X32). Bus/matrix: X32/M32, X Air, WING, Soundcraft Ui (graphic EQ), DM3 (untested); not TF

Open Tap “Main LR” above the master fader or the name of a bus or matrix



Master view (Main LR)

The **master view** shows level L/R, fader, mute, the master's 6-band EQ (draggable in the curve as for the channel), the compressor and the master's spectrum. The master spectrum always comes from the X32's RTA – for this, Bandimo selects “Main LR” on the console – because the master doesn't arrive via USB.



Bus view: adjusting the sound of an entire monitor mix

The **bus** and **matrix view** show level, fader, mute, solo, compressor and the 6-band EQ; for buses also the assignment to mute groups and DCAs. Linked bus pairs (stereo mixes) are set together. This lets you adjust the sound of an entire monitor mix – for example brightening a singer's in-ears. On the X32, a bus's spectrum comes from the RTA (the bus is selected on the console). Direct links: `#summe` , `#bus3` , `#mtx1` .

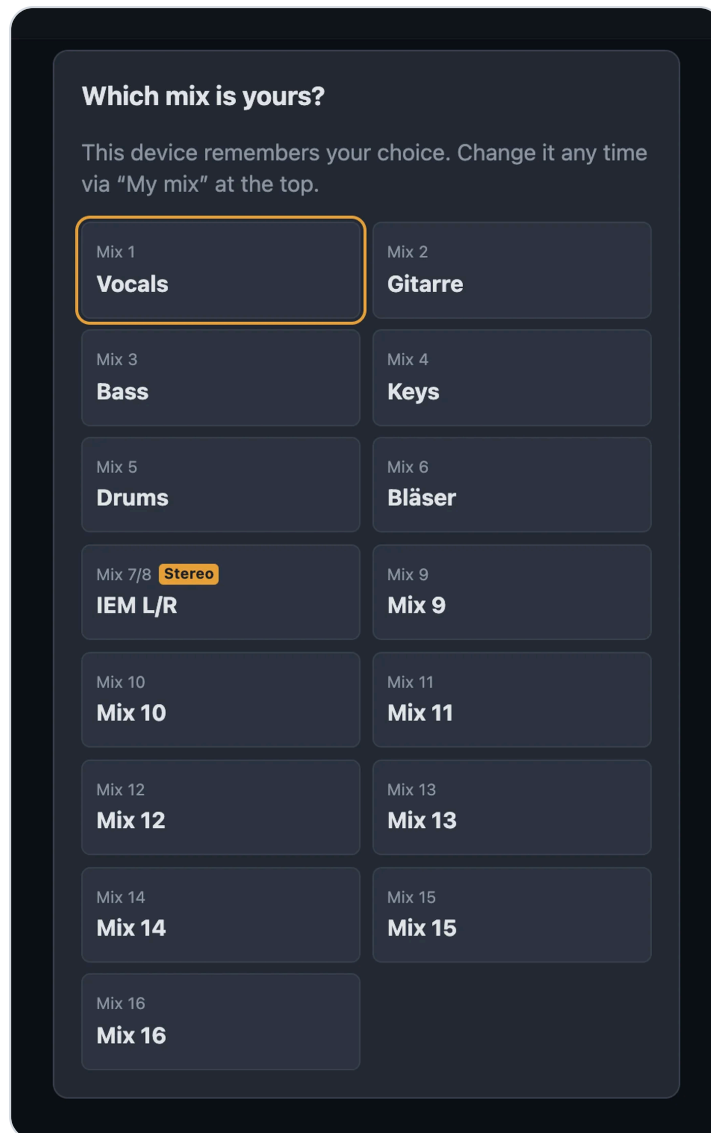
23. Monitor mix for the band

Package	Free (in Free up to 2 devices on the network at the same time)
Consoles	all. Changing the tap point and stereo mixes (pan per channel, balance) only X32/M32 and X Air. FX returns as a source not on the WING. WING, Soundcraft Ui and Yamaha: assignment not yet tested on every console.
Open	View menu > Monitor mix , "Monitor mix" button in almost every view, menu bar, or on a phone via the link with <code>?view=monitor</code>



In the monitor mix, every band member sets their own monitor or in-ear mix – ideally on their own phone or tablet (chapter 40). The interface is designed for touch: large, semi-transparent fader caps across the full channel width (the level keeps running visibly underneath), large pan knobs and wide buttons.

Choosing your own mix



When you first open it, Bandimo asks "Which mix is yours?" and shows the mix buses with their names from the console. The device remembers the choice; you can change it at any time at the top via **My mix**. If two buses are linked on the console (X32/X Air: bus link), they appear as one stereo mix, e.g. "Mix 7/8 · IEM L/R".

Controls

- **Overall** (left): the overall volume of the mix with **MUTE** and the estimated level; for stereo mixes with **Balance** and left/right level.
- Per channel or stereo pair: name, level, **Fader** (how loud the channel is in your mix), for stereo mixes a **Pan knob**, **MUTE** (muted only in this mix, the channel itself stays on) and **SOLO** (only this channel in your own mix – the other sends go off temporarily and then back on as they were; other mixes hear nothing of it).
- After the channels come the console's **aux inputs and FX returns** (e.g. backing tracks, click, reverb) as additional sources – with send, mute, solo and pan like the channels.

- **Tap** at the top switches all channels of the mix at once: input, pre EQ, post EQ, pre-fader, post-fader or subgroup – e.g. pre-fader, so the monitor doesn't follow the front-of-house fader. "mixed" means the channels use different tap points (only X32 and X Air).
- **Pan knobs** hides and shows the pan knobs for stereo mixes (saved per device).
- **Arrange channels** hides and shows channels and reorders them by drag & drop on the name field – saved per mix on this device; the overall volume stays on the left.
- **Tuner** at the top slides the tuner over it.

If there is enough height (iPad in portrait) and not all channels fit side by side, they spread across several rows; on a phone it stays one row. The values go to the console immediately; like everything else, the monitor mix can be undone with "Reset all". A hidden (slid-in) monitor mix doesn't poll the console either.

24. Tuner

Package	Free and up
Consoles	also works without a console. Console channels as a source on all consoles with USB audio; MUTE and auto mute on all consoles
Open	View menu > Tuner , "Tuner" button in almost every view, menu bar, or channel view > Tuner



The tuner

- **Input** (top): the source – every console input via USB (with channel names), every audio device and every output of the computer, the microphone of this device or of another one on the network. Stereo pairs are mixed. The source menu is described below under spectrum.
- **Instrument**: Chromatic, Guitar, Guitar Drop D, Guitar ½ step down, Guitar DADGAD, Bass (4 strings), Bass (5 strings), Ukulele, Violin, Viola, Cello, Banjo (Open G). If the source is a console channel, Bandimo preselects it based on the role (bass → bass, guitars → guitar, otherwise chromatic).
- **Note bar**: "Auto" detects the nearest string or semitone; a note button locks it. Note names per language (German with H).
- **Needle** over ±50 cents: green up to ±3 cents (after half a second a ✓ locks in), yellow up to ±10, otherwise red. Below it a **Stroke**: rolls to the left if the note is too low, to the right if it is too high – the faster, the further off – and stands still when it's in tune. Below that note, deviation in cents, frequency and a hint ("Too low – tune up").

- **Reference pitch** – knob at the bottom left, 400–480 Hz, default 440 Hz; double-click resets it.
- **MUTE** at the bottom right mutes the channel on the console while tuning – if the source is a console channel.
- **Auto mute** below it (saved per device) mutes it automatically as soon as the tuner is open and unmutes it when it closes – but only if auto mute muted it.

Pitch detection runs on the computer, accurate to a few tenths of a cent and down to the low B of a 5-string bass.

25. Spectrum analyzer

Package **Free** and up

Consoles also works without a console. Console channels via USB on all consoles with USB audio; "the console's RTA" only X32/M32 (channels, master, buses, matrices) and X Air (channels)

Open View menu > **Spectrum**, menu bar or `?view=analyzer`



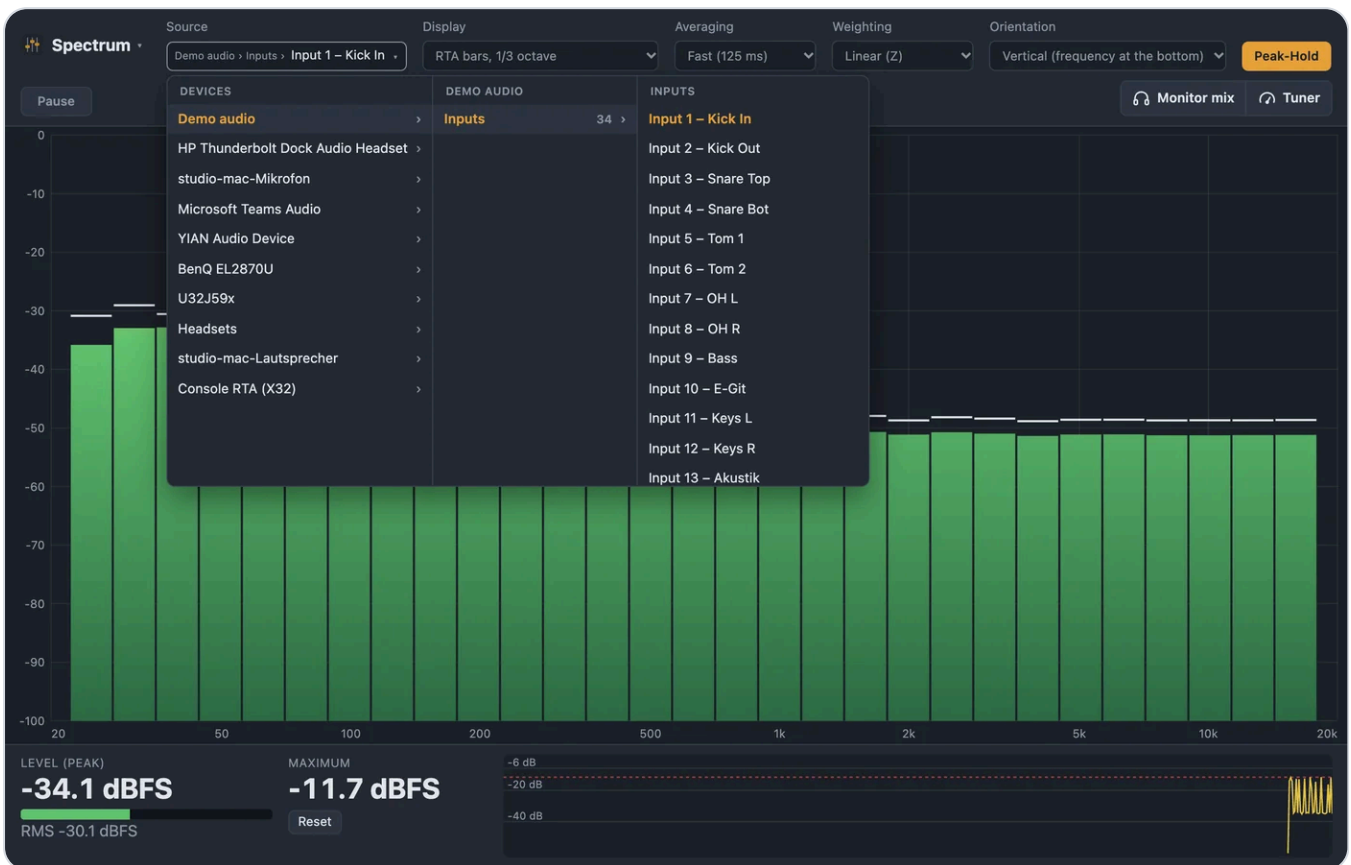
The spectrum analyzer

A large, smoothly running spectrum – ideal for a second screen. Several windows with different sources at the same time are possible.

- **Source:** see below.
- **Display:** "RTA bars, 1/3 octave", "RTA bars, 1/6 octave", "Line, 1/12 octave", "Line, high resolution (1/24 octave)" or "Spectrogram (waterfall)".
- **Averaging:** Off, Fast (125 ms) or Slow (1 s). **Weighting:** Linear (Z), A-weighting or C-weighting.
- **Orientation:** Vertical (frequency at the bottom) or Horizontal (frequency on the left).
- For stereo sources: **Stereo view** ("Separate, side by side", "Separate, stacked", "Combined, bars side by side", "Combined, overlaid" – left green, right blue) and **Mirror** (no channel, left or right).
- **Peak hold** (on/off) and **Pause**.

- Frequency and level are shown under the mouse pointer. At the bottom: **Level** (peak and RMS), **Maximum** with **Reset** and the curve of the last minute.

The source menu

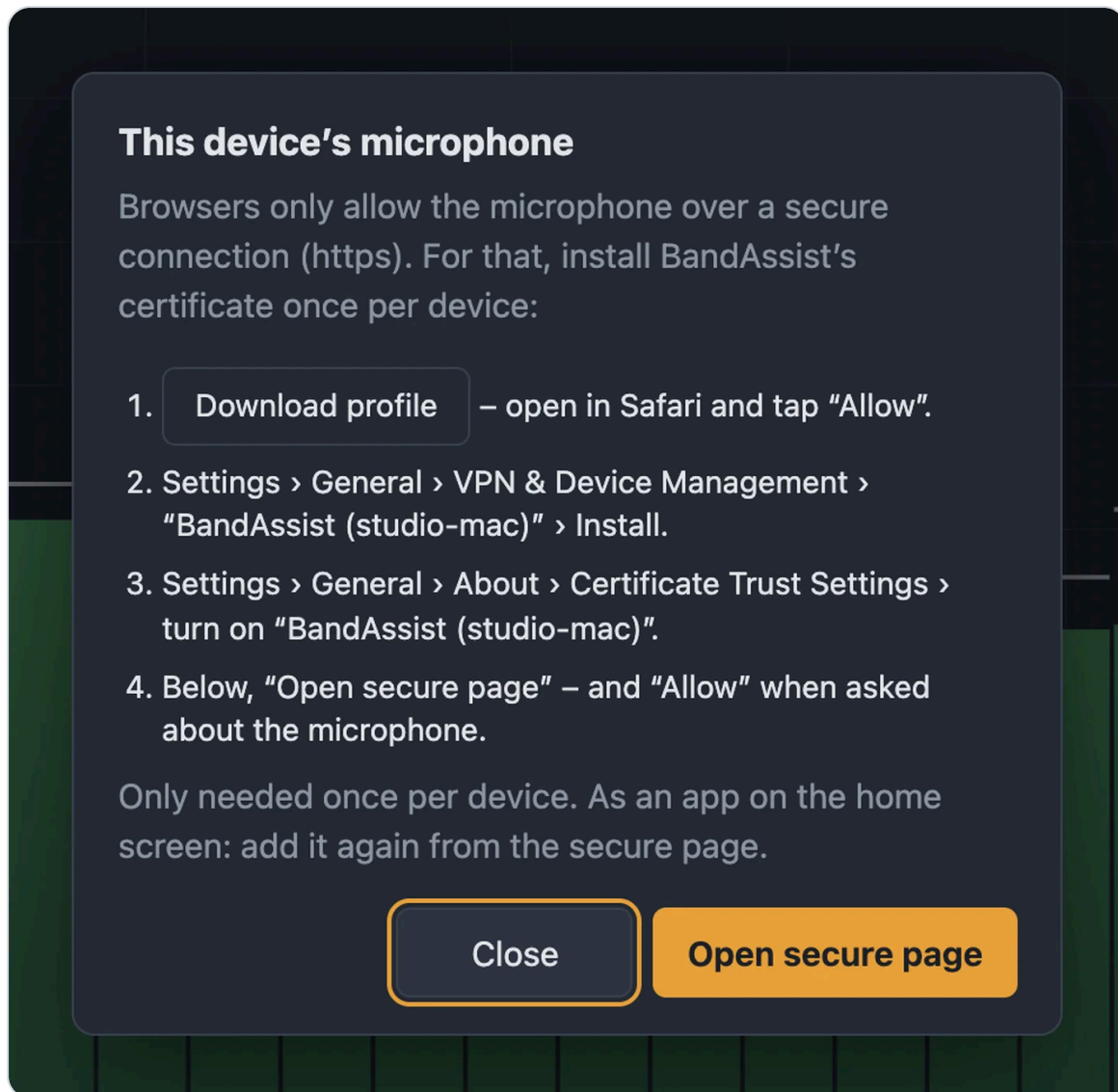


Choose the source: device > inputs or outputs > channel or stereo pair

The source menu is the same in spectrum, tuner and light automation. On the left the devices, then inputs or outputs, then channels and stereo pairs (inputs 1/2, 3/4 ..., linked channels, output L/R):

- **The console via USB** with its channel names.
- **The console's RTA** (X32/M32, X Air) for every channel and – on the X32 – Main LR, buses, matrices and mono. For this, Bandimo selects the output on the console.
- **Every audio device** of the computer with its inputs.
- **Every output** of the computer, listened in on: macOS from 14.2 (permission "Screen & System Audio Recording"), Windows via WASAPI loopback, Linux via the monitor sources of PulseAudio/PipeWire. macOS doesn't release copy-protected tracks (e.g. from an Apple Music subscription) for this.
- **This device** – the microphone of the phone, tablet or laptop on which the view is open (see below). On other devices it appears as "On the network: iPhone" etc.

Microphone of phones and tablets



"Set up microphone ..." guides you through installing the certificate once per device

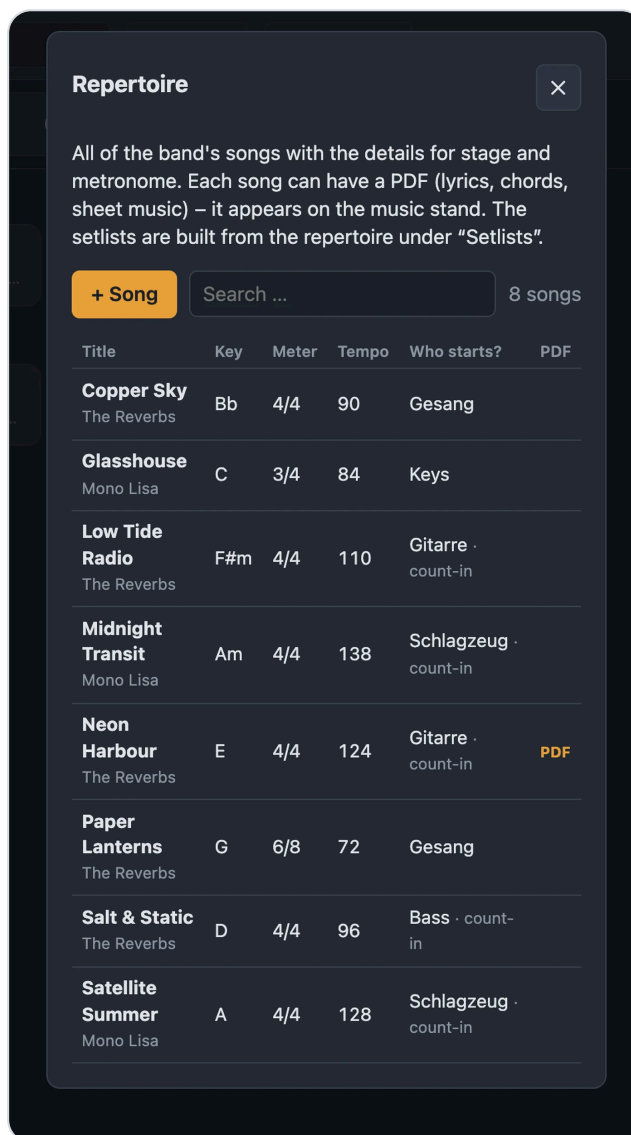
With a phone's microphone you can measure in the middle of the room, for example. However, browsers only release the microphone over an encrypted connection. For this, when network access is on, Bandimo additionally offers `https://<IP>:8733` with its own certificate. If the source menu shows **Set up microphone ...**, it guides you through the installation once per device:

- **iPhone/iPad:** open "Download profile" in Safari and tap "Allow"; Settings > General > VPN & Device Management > "Bandimo ..." > Install; Settings > General > About > Certificate Trust Settings > turn on "Bandimo ..."; then "Open secure page" and "Allow" for the microphone.
- **Android:** "Download certificate", then Settings > Security > Encryption & credentials > Install a certificate > CA certificate (the path may differ depending on the manufacturer).
- **Mac/Windows:** install the certificate as a trusted root certification authority – on a Mac double-click it and choose "Always Trust" in Keychain Access, on Windows "Install Certificate" > "Trusted Root Certification Authorities".

This is only needed once per device, even if the computer's IP changes. Afterwards, re-add apps on the home screen from the secure page.

26. Repertoire and editing songs

Package	Free up to 25 songs; Band unlimited. The actions when a song is activated work from Band , roles and transposing from Band .
Consoles	works without a console. Console scenes per song only X32/M32 (scenes and snippets) and X Air (snapshots)
Open	Setlist view > Repertoire



The repertoire: all of the band's songs

The repertoire contains all of the band's songs with the details for the stage and metronome. **+ Song** creates a new one, the search filters, a tap on a row opens "Edit song". Inactive songs appear faded with "inactive".

Edit song

Edit song

Title
Neon Harbour

Artist
The Reverbs

Key
E

Starting note
E

Who starts?
Gitarre

Count-in
Yes

Active

Time signature
4/4

Tempo (BPM)
124

Delay tempo, if different (BPM)
484 ms

Notes
Intro 8 Takte nur Gitarre, Schluss auf die Eins

Sheet music (PDF)

One role per PDF (e.g. electric guitar, piano) – empty means "Standard". Several PDFs of the same role appear on the music stand as one document, in this order.

PDF 1 Standard

+ PDF ...

Per role

Own starting note for a role – or explicitly show no document there, even if a standard PDF exists.

+ Role

Transpose chords (Standard) Original

The chords in the PDF appear shifted on the music stand; key and starting note move along. Applies to the role "Standard" and to roles showing its PDFs – own values per role under "Per role".

When the song is activated nothing

Apple Music

Song for this piece – plays from the setlist via 'i' through the Music app on the Mac running BandAssist

No song linked yet.

Title and artist or Apple Music link Search

Save Delete song

"Edit song" with the "Sheet music" section expanded

The same dialog opens from the repertoire, from the setlist (pen on the song) and from the music stand (pen next to the title):

- **Title** (required), **Artist**, **Key** (e.g. E major), **Starting note** (e.g. "B (vocals)"), **Who starts?** (drums, vocals ...), **Count-in** yes/no.
- **Active** – inactive songs don't appear in rehearsal or in the selection for new setlists (they stay in existing setlists).
- **Time signature** (4/4, 3/4, 6/8, 12/8 ...) and **Tempo (BPM)**, also with **Tap**.
- **Delay tempo, if different (BPM)** – with conversion to ms; for the delay in song tempo (see below).
- **Notes** – appear on the music stand if the song has no PDF.

"Sheet music" section

- **+ PDF ...** adds PDFs (lyrics, chords, sheet music) – as many as you like. Per PDF: **Role** (free text such as "Electric guitar" or "Piano"; empty = "Default"; existing roles are suggested), order with ↑ ↓, view and remove. New PDFs and removals only take effect with "Save".
- **Per role** (**Band**): a role gets its own starting note, its own transposition of the chords ("Std." = as default – so a saxophone, for example, sees the default PDF shifted by 3 semitones) or explicitly "No document".
- **Transpose chords – / +** (**Band**): shifts the chords in the PDF by semitones; key and starting note in the dialog move along (e.g. D major → E major), **Original** resets it. The music stand detects chord lines, paints over the chords and writes the shifted ones in the same font in the same place – lyrics, headings, real sheet music and chord diagrams stay untouched.

"When the song is activated" section

Edit song [X]

Title: Neon Harbour

Artist: The Reverbs Key: E

Starting note: E Who starts?: Gitarre

Count-in: Yes [Active]

Time signature: 4/4 Tempo (BPM): 124 [Tap]

Delay tempo, if different (BPM): [] = 484 ms

Notes: Intro 8 Takte nur Gitarre, Schluss auf die Eins

• Sheet music 1 PDF

• When the song is activated nothing

Console on activation
Load the console's scenes and snippets as soon as the song becomes active
+ Scene/snippet

MIDI on activation
Select patches on keyboards, effects units and MainStage as soon as the song becomes active
No MIDI devices yet – set them up via "MIDI devices ..."
+ MIDI command Send now MIDI devices ...

Sampler on activation
Bank the sampler switches to as soon as the song becomes active
– none –

Light
Mood and colours of the light automation while the song is active – automatic if left empty
Mood: Automatic (follows the music)
+ Colour palette
Without palettes of its own, the automation picks matching colours itself.

Apple Music
Song for this piece – plays from the setlist via J through the Music app on the Mac running BandAssist
No song linked yet.
Title and artist or Apple Music link: [] Search

Save Delete song

What should happen when the song becomes active

When a song becomes active – in the setlist, on the music stand, via pedal, control panel or from another device – Bandimo can set everything else right away (**Band**):

- **Console on activation** (X32/M32, X Air): **+ Scene/snippet** (X Air: **+ Snapshot**) chooses saved scenes (00–99) and snippets or snapshots (01–64) from the list with names from the console. The scene is loaded first, then the snippets. **Load now** tries it out (with confirmation – scenes change the whole mix). Afterwards, Bandimo reads the console in again; “Reset all” then returns to the loaded state.
- **MIDI on activation**: any number of MIDI commands to keyboards, effects units and MainStage – **+ MIDI command**, choose the device, enter the values; **Send now** tries it out; **MIDI devices ...** sets up the devices. Details in chapter 29.
- **Sampler on activation**: the sampler bank it switches to with the song (chapter 32).
- **Light**: a fixed **Mood** (“Automatic (follows the music)”, “Calm – soft transitions”, “Lively”, “Driving – hard changes on the beat”) and your own **color palettes** with 1–4 colors; the automation then only switches between these (**Pro**, chapter 37).

The summary next to the heading sums up what is set, e.g. “1 scene/snippet · 2 MIDI commands · Sampler: A · Light”.

Apple Music

At the bottom of the dialog, Bandimo searches for the matching song (public iTunes search by title and artist – or paste an Apple Music link, also one for an album) and shows cover, album and length. ► **Preview** plays the 30-second clip in the browser, **Apply** stores it with the song, **Remove** deletes it. It is played in the “Setlist” view (chapter 27). The search needs internet.

Delay in song tempo

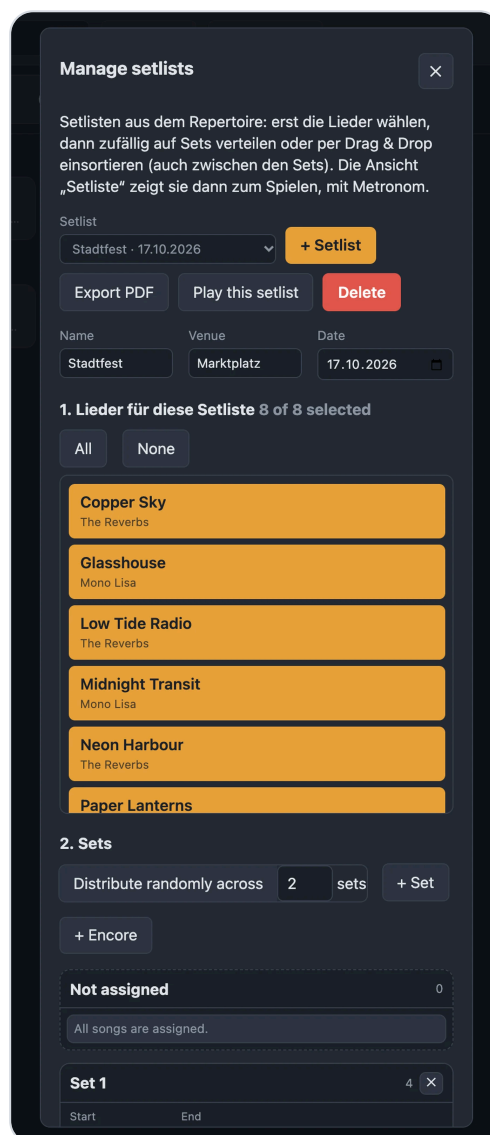
On the X32/M32, when a song is activated, Bandimo sets the delay effect’s time from the song’s delay tempo (or from its normal tempo if it has no delay tempo). Turn it on under Settings > Console & Audio > **Match delay to the song**; there you also find the **Note value** (quarter, dotted eighth ...) and the **FX slot** (automatically the first slot with a stereo, 3-tap or rhythm delay, or fixed FX 1–4). If you change the tempo in the setlist, the delay follows in the same proportion (**Band**).

Delete song removes the song from the repertoire and from all setlists, including its PDF. The repertoire is saved in `~/.bandimo/repertoire.json`, the PDFs in `~/.bandimo/repertoire/`.

27. Setlists and the "Setlist" view

Package	Free 1 setlist; Band unlimited. Playing an Apple Music song on the Mac from Band
Consoles	works without a console
Open	View menu > Setlist , menu bar or <code>?view=setlist</code>

Managing setlists



Managing setlists

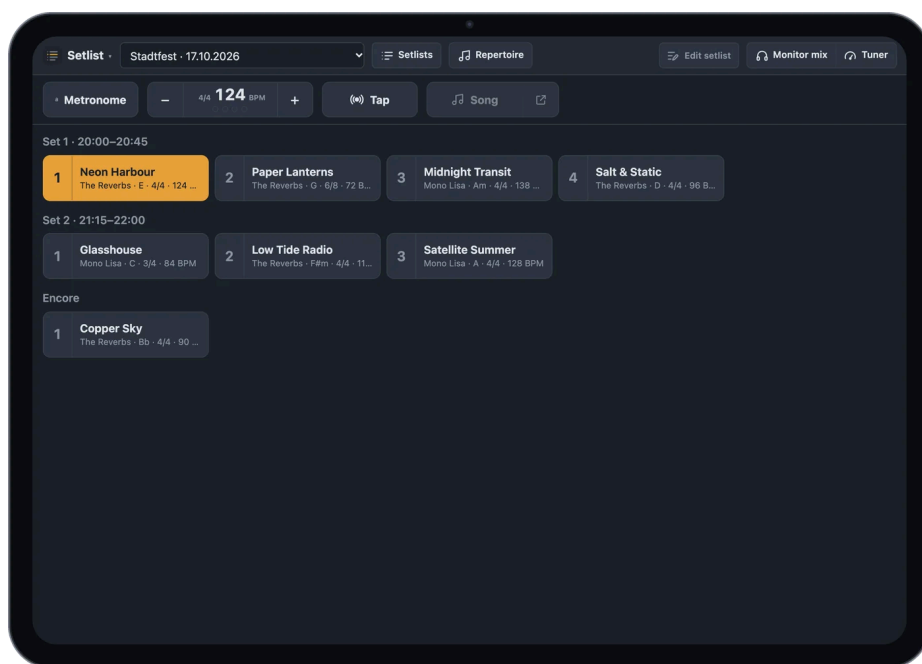
In the "Setlist" view, **Setlists** opens the management (with the one being played preselected):

1. **+ Setlist** creates one; enter the event's **Name**, **Venue** and **Date**.
2. **1. Songs for this setlist**: tap the songs from the repertoire ("All", "None").

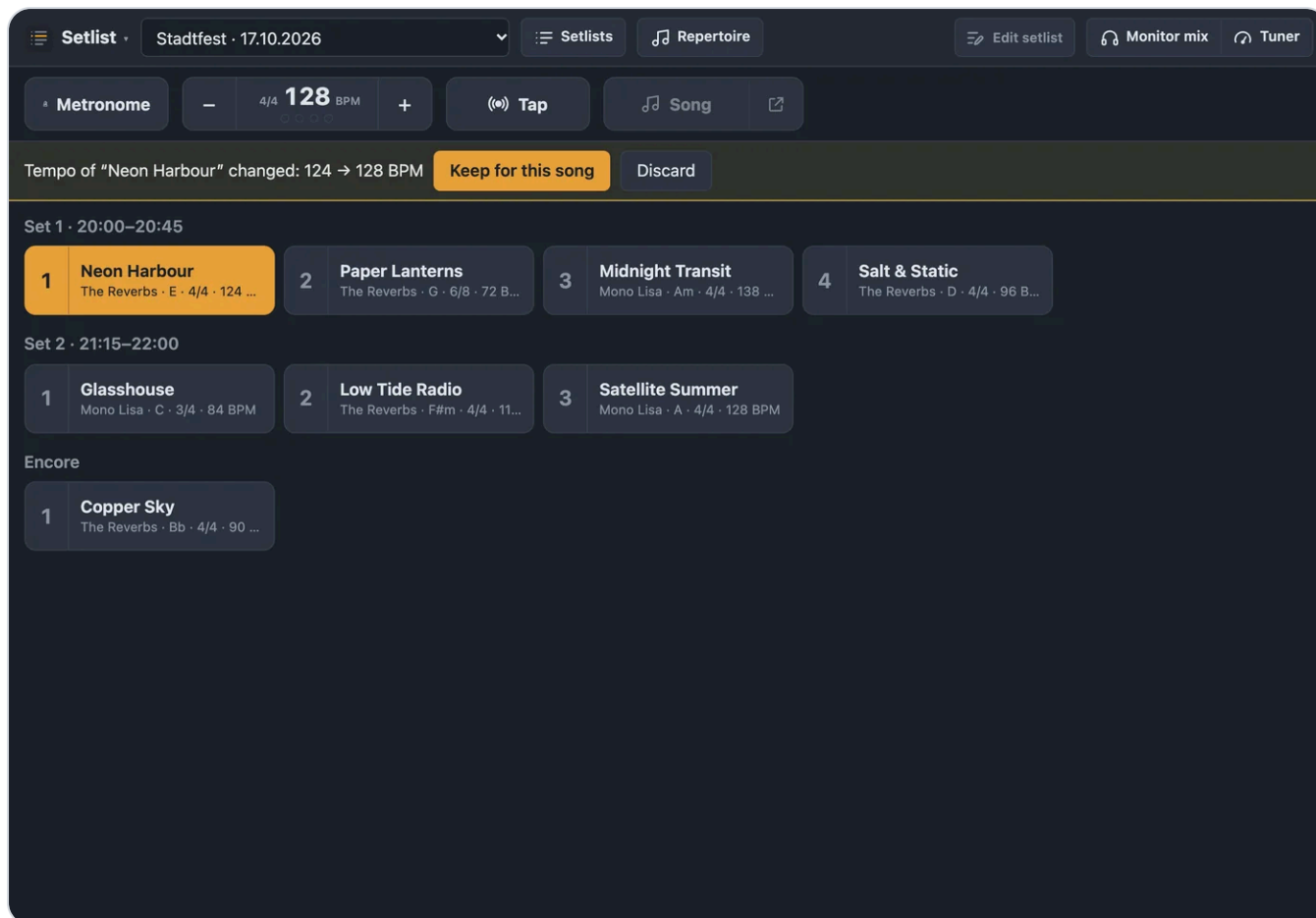
3. **2. Sets: Distribute randomly across** n sets – or sort them in by drag & drop, also between sets, with the mouse and on the iPad. **+ Set** and **+ Encore** add columns, **×** removes one. Per set **Start** and **End**.
4. **Export PDF** creates a one-page setlist for printing (header with name and date, per set "1. Set 21.00 - 21.40", title large, artist small; with very many songs in two columns).
5. **Play this setlist** makes it the active one; **Delete** removes it (the songs stay in the repertoire).

At the bottom under **Metronome** you set where the click comes out: **Output device**, **Channels** (e.g. "3-4") and **Click volume** – for example a USB output to the console that only goes to the in-ears.

The "Setlist" view

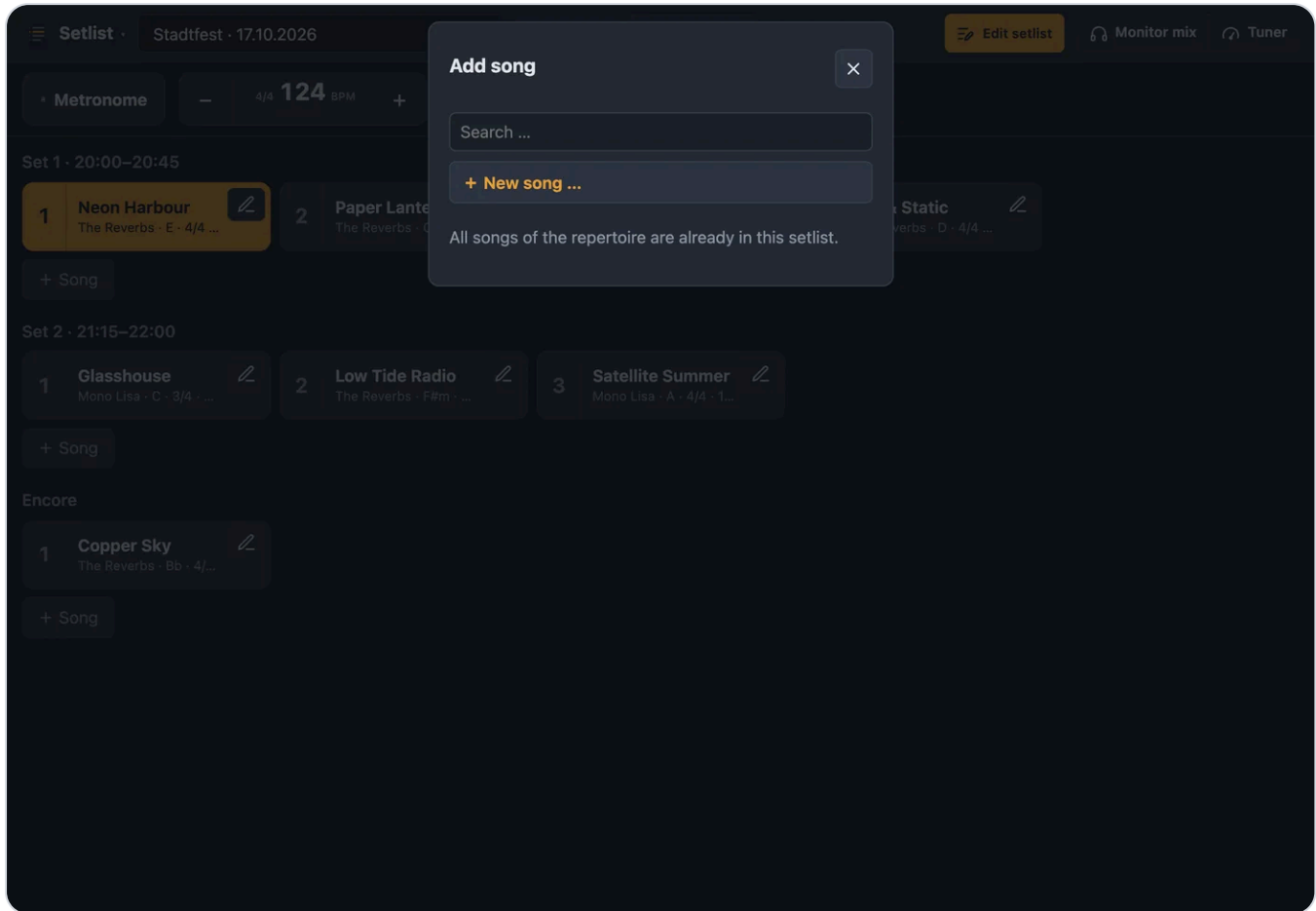


- **Selection at the top:** the setlist ("Name · Date") or **Rehearsal – all songs (A–Z):** all active songs alphabetically; music stand, "Up next" and page turning then follow the alphabet.
- **Songs** as large buttons by set (title, below it artist, key, time signature and tempo). A tap makes a song the **active** one – on all devices at the same time.
- **Metronome** on/off – clicks on the configured output, accents the one (with 6/8, 9/8, 12/8 also every group of three); dots show the beat.
- **– | Time signature · Tempo · BPM | +** changes the tempo by 1 BPM, **Tap** by tapping.
- **Song | Link** – see Apple Music below.
- **Repertoire** and **Setlists** open the management, **Monitor mix** and **Tuner** slide these over the view.



If you've changed the tempo, Bandimo asks whether to keep it for the song (**Keep for this song** / **Discard**) – also when switching to the next song.

Edit setlist



Edit setlist reorders the songs by drag & drop, also across sets. The pen on a song opens “Edit song”, **+ Song** below a set opens “Add song”: search for a song from the repertoire and tap it, or create a new one right away with “+ New song ...”. In rehearsal you can change the songs’ details, but there’s no moving them there.

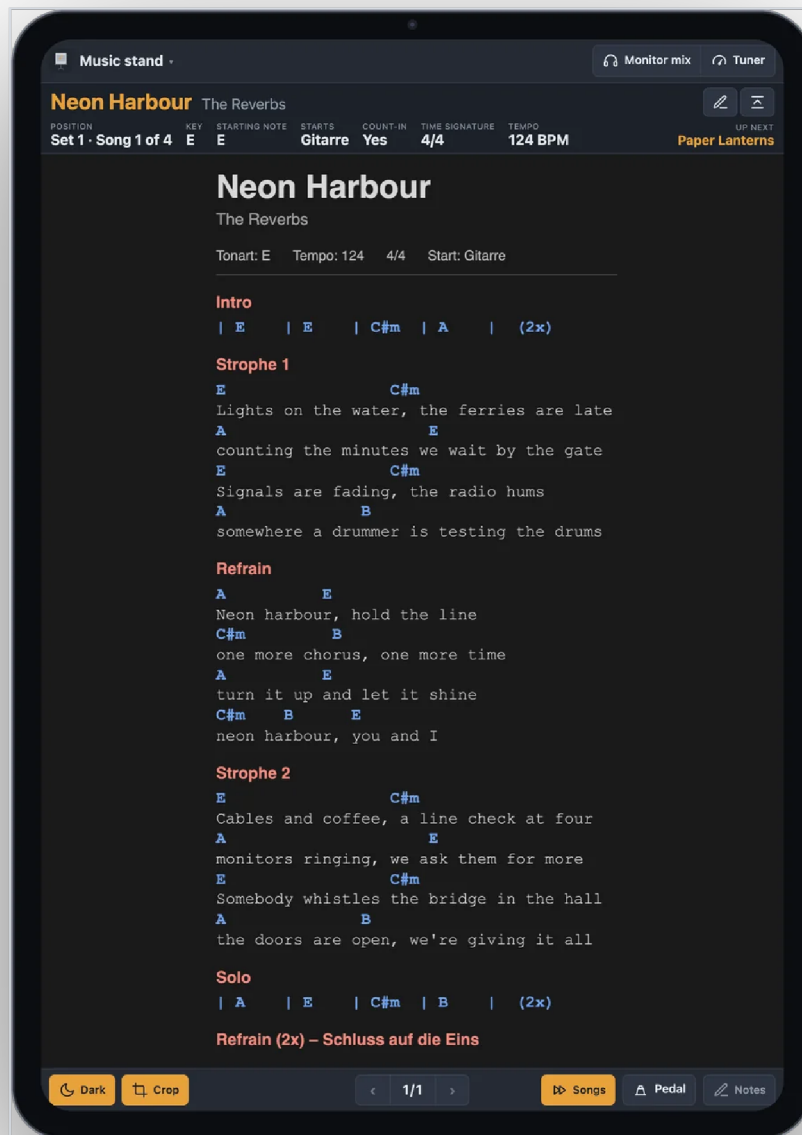
Apple Music

If a song is stored for the active song (chapter 26), **Song** plays it on the Mac running Bandimo via the Music app (**Band**) – e.g. as break music at the console. At the bottom, a bar shows title and progress with pause, stop and a slider for the Music app’s volume. After the song, Bandimo pauses the Music app. The Music app can only play tracks from the library directly; otherwise Bandimo opens the song there – press ► once or “Add to Library”. The first time, macOS asks whether Bandimo may control the Music app.

The **Link** button next to it opens the song on the device in your hand. If Bandimo runs on Windows or Linux, “Song” opens the song on the computer in the browser or the Apple Music app, where it is played by hand.

28. Music stand

Package	Display and page turning Free ; roles, transposing, notes and pedal assignment from Band
Consoles	works without a console
Open	View menu > Music stand , menu bar or <code>?view=stand</code>



The music stand is made for the iPad on the mic stand. It always shows the **active song**: title and artist at the top, below them the details – position ("1. Set · Song 3 of 7"), key, starting note, starts, count-in, time signature, tempo, delay and **Up next** – and below that the PDF at full width (all pages, with the bundled pdf.js, also offline). When someone changes the song in the setlist, the music stand follows immediately. Without a PDF, the song's notes appear there.

Role

At the top, each device chooses its **Role** (Default, Electric guitar, Piano ...; saved per device, **Band**). It shows the PDFs for this role one after another like a single document – without a PDF of its own, those of the “Default” role – and the role’s starting note. The selection appears as soon as there are at least two roles.

In the footer at the bottom

- **Dark** (on by default) inverts the pages – light text on a dark background, colored chords and sections keep their color – so nothing dazzles on stage.
- **Crop** (on by default) cuts off empty margins; headers and footers with copyright, publisher or page number don’t count as content.
- **– | +** zooms on the computer; on iPad/iPhone zoom with two fingers, move with one, double-tap resets.
- **< 1/2 >** in the middle turns pages. Also: swipe horizontally, arrow keys, Page ↑/↓, space bar, foot pedal.
- **Songs**: going past the last page takes you to the next song in the setlist, going before the first back to the previous one. Off = turn pages only within the song. Under Settings > Music stand, song changes can be locked for all music stands; the button is then grayed out.
- **Pedal** and **Notes** – see below.

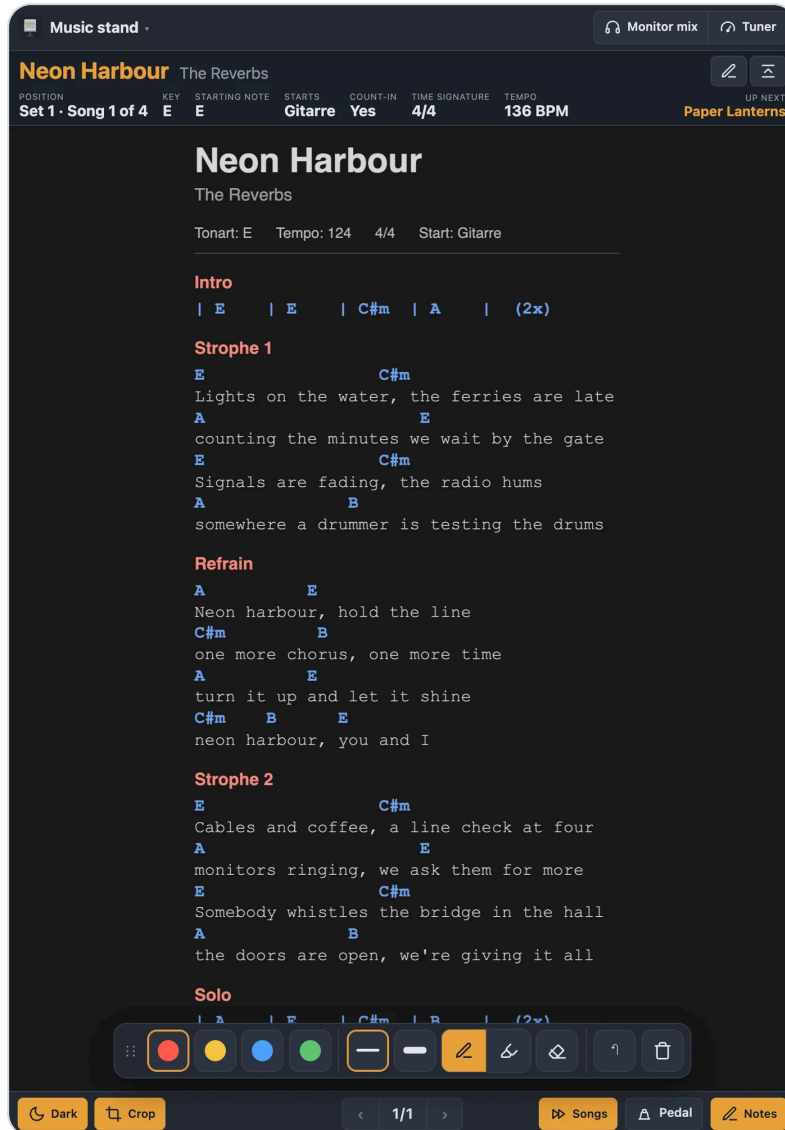
Monitor mix and **Tuner** stay available at the top. The pen next to the title opens “Edit song”. The music stand prepares the next and the previous song in the background – the change is then instant.

Collapse

The screenshot shows the 'Neon Harbour' sheet music interface in a collapsed state. At the top, a dark header bar contains the song title 'Neon Harbour' in yellow, the next song 'Up next: Paper Lanterns' in yellow, and three icons: a pen, a monitor, and a downward arrow. Below the header, a thin bar displays 'Starts Gitarre', 'Count-in Yes', 'Key E', and 'Starting note E'. The main area has a dark background with white text for the song title 'Neon Harbour' and subtitle 'The Reverbs'. Below this, it shows 'Tonart: E', 'Tempo: 124', '4/4', and 'Start: Gitarre'. The music is organized into sections: 'Intro' with a chord sequence '| E | E | C#m | A | (2x)', 'Strophe 1' with lyrics and chords (E, C#m, A, E, E, C#m, A, B), 'Refrain' with lyrics and chords (A, E, C#m, B, A, E, C#m, B, E), 'Strophe 2' with lyrics and chords (E, C#m, A, E, E, C#m, A, B), 'Solo' with a chord sequence '| A | E | C#m | B | (2x)', and 'Refrain (2x) – Schluss auf die Eins'.

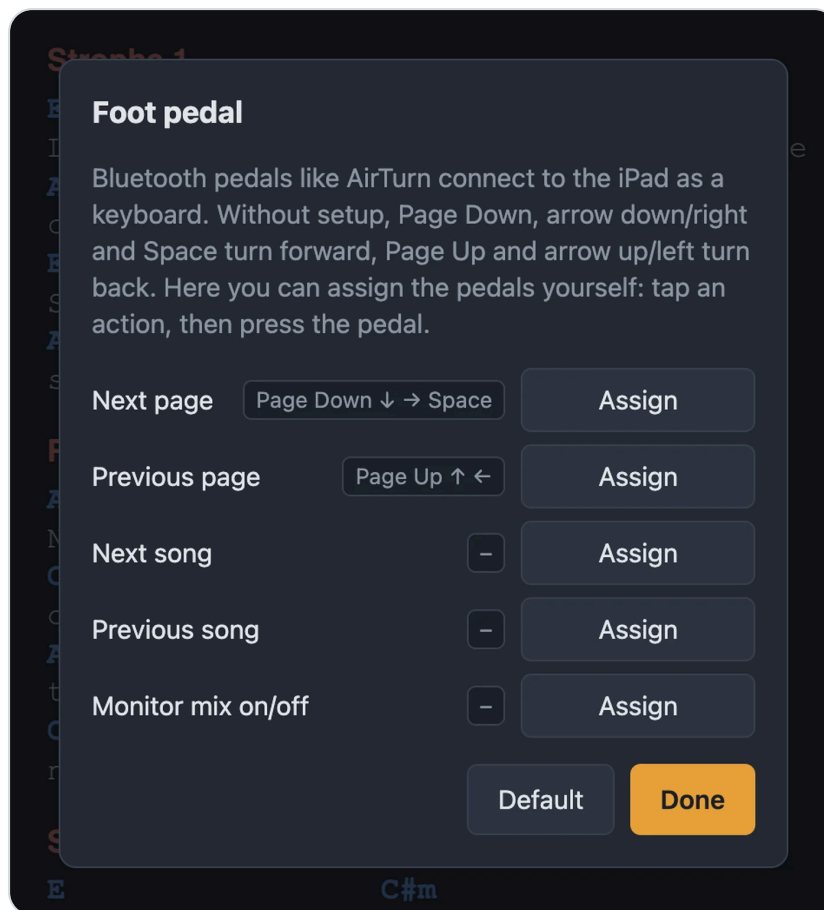
The button next to the pen hides the header, details and footer. A narrow bar then shows the title, the next song on the right (both yellow), Monitor mix | Tuner and **Expand**, below them starts, count-in, key and starting note – so almost the whole screen stays free for the sheet music. Turning pages by swiping, keys and pedal still works.

Handwritten notes



With the Apple Pencil you write directly on the sheet music at any time (your hand is ignored), with your finger after tapping **Notes** (**Band**). The toolbar offers red, yellow, blue, green, **Thin/Thick** (with the Pencil also by pressure), **Pen** or **Highlighter** (wide and translucent, horizontal strokes are straightened), the **Eraser** (whole strokes), **undo** (also ⌘/Ctrl+Z) and **Clear page**. It can be moved by the **⋮** handle (double-tap: back to the bottom). The notes are saved per song, PDF and page, stay in the same place at any zoom and appear on all devices.

Foot pedal



Bluetooth pedals like AirTurn register on the iPad as a keyboard. Without any setup, Page Down, arrow down/right and space bar turn forward, Page Up and arrow up/left back – across song boundaries as with swiping. Via **Pedal** you assign the pedals yourself (**Band**): for **Next page**, **Previous page**, **Next song**, **Previous song** or **Monitor mix on/off**, tap **Assign** and press the pedal. **Default** restores the factory setting. Saved per device; held pedals trigger only once.

29. Setting up MIDI per song (Mac, Windows, Linux)

Package	Band and up
Consoles	independent of the console
Open	Edit song > When the song is activated > MIDI devices ...

When a song is activated, Bandimo sends the song's MIDI commands to keyboards, effects units and MainStage – e.g. a patch in MainStage, a sound on the Korg SV-1 and a preset on the Line 6 Helix all at once. They are sent via the MIDI outputs of the computer running Bandimo.

1. Set up devices

MIDI devices

Devices the songs send MIDI commands to when activated. The output is a MIDI output of this computer: USB devices like Helix or SV-1, a MIDI interface, the IAC bus or a network MIDI session. MainStage on the same Mac: choose the output "BandAssist" and use it as MIDI input in MainStage.

Name	Type	Default	
Patch selection	Program Change		
Programs	0-127	- choose output -	
Channel	1		X

Name	Type	Default	
Patch selection	Program Change		
Programs	0-127	- choose output -	
Channel	1		X

+ Device Search outputs again Save Cancel

"MIDI devices" dialog

+ Device creates a row:

- **Name**, e.g. "Helix" or "MainStage".
- **Type**: "Default" or "Helix preset" (Line 6 Helix).
- **Patch selection** (Default): **Program Change**, **Bank + Program Change** (bank via "MSB (CC 0)", "LSB (CC 32)" or both), **Control Change** (fixed controller 0–127) or **SysEx**.
- **Programs**: "0–127" or "1–128" – the way the device counts its programs.
- **Output**: a MIDI output of the computer. A saved output that is currently missing appears as "... (not connected)".
- **Channel**: 1–16.

Search outputs again rereads the list, e.g. after plugging in. **Save** applies.

2. Commands per song

In "Edit song" > **MIDI on activation**, + **MIDI command** adds a command: choose the device and enter only the values the device needs – **Program**, **Bank MSB/LSB**, **Value of CC n** or SysEx as hex bytes from F0 to F7 (e.g. `F0 42 30 00 F7`). For the Helix: **Setlist** (via CC 32), **Preset** 01A–32D (via Program Change) and **Snapshot** 1–8 (via CC 69). **Next free** sets the lowest program value that no other song uses for this device. **Send now** tries it out ("... messages sent"). Errors – such as "MIDI output ... is not connected" – appear in the log.

macOS

- USB MIDI devices (Helix, keyboards, interfaces) appear as outputs without a driver.
- **MainStage on the same Mac**: at launch, Bandimo creates the virtual output "**Bandimo (virtual output)**". Choose this output in Bandimo, use "Bandimo" as the MIDI input in MainStage and give the patches program change numbers. The virtual output only exists while Bandimo is running – start MainStage afterwards or rescan the MIDI inputs.
- **IAC bus** (to other programs on the same Mac): Applications > Utilities > Audio MIDI Setup > Window > Show MIDI Studio > double-click IAC Driver > turn on "Device is online". Then click "Search outputs again" in Bandimo.
- **Network MIDI** (e.g. to an iPad): in MIDI Studio, double-click "Network", create and enable a session, connect participants – the session appears as an output.

Windows

- USB MIDI devices appear as outputs; some (e.g. Helix) need the manufacturer's driver.
- **There is no virtual output on Windows**. To send MIDI to another program on the same PC, install a loopback program like **loopMIDI** (free), create a port there (e.g. "Bandimo") and click "Search outputs again" in Bandimo. loopMIDI must be running.
- Windows MIDI ports can only be used by one program at a time. If a DAW or an editor (e.g. HX Edit) already has the port open, Bandimo can't open it – error "not connected".
- Network MIDI on Windows e.g. with rtpMIDI.

Linux

- Bandimo uses the ALSA sequencer (still available under PipeWire). USB MIDI devices appear without a driver.
- Your user must be allowed to use the sequencer. On most desktop distributions this is the case; otherwise add the user to the `audio` group: `sudo usermod -aG audio $USER` and log in again.
- There's also the virtual output "Bandimo" on Linux. Connect it to other programs e.g. with `aplay -l` (list) and `aplay <Quelle> <Ziel>` or graphically with qjackctl, Helvum or Patchance.
- ALSA port names contain numbers that may change after replugging. If an output appears as "(not connected)", choose it again in the MIDI devices.

On the device

On the device, receiving program change (or CC) on the selected channel must be turned on. On the Line 6 Helix, for example, under Global Settings > MIDI/Tempo: "MIDI Over USB" and "MIDI PC Receive" on, receive channel matching. In MainStage, give the patches the program change numbers and pay attention to "0-127" vs. "1-128".

30. Timetable and timer

Package **Free** and up

Consoles works without a console

Open Settings > **Timetable**; timer: view menu > **Timer**, menu bar or `?view=timer`

Timetable

Schedule for the timer window: start time, title and duration per time slot. The timer window shows in large digits how long the current slot has left – without a timetable, the current time.

Settings > Timetable

1. **+ Time slot** adds a slot: enter **Start**, **Title** and **Duration (min)**; Bandimo calculates the **End**. × deletes a slot.
2. **+ Break** adds a break with the configured length (default 20 min). **+ Break after** inserts it after a slot and shifts all later ones.
3. **Shift all** moves all start times by the configured minutes **< earlier** or **later >**.
4. **Timer blinks from** sets the remaining time at which the display starts blinking (default 30 s).
5. **Menu in timer** hides the clock icon with the view menu at the top left, so the screen stays completely clear – applies to all devices.
6. **Open timer window** opens the timer, **Delete all** clears the timetable.

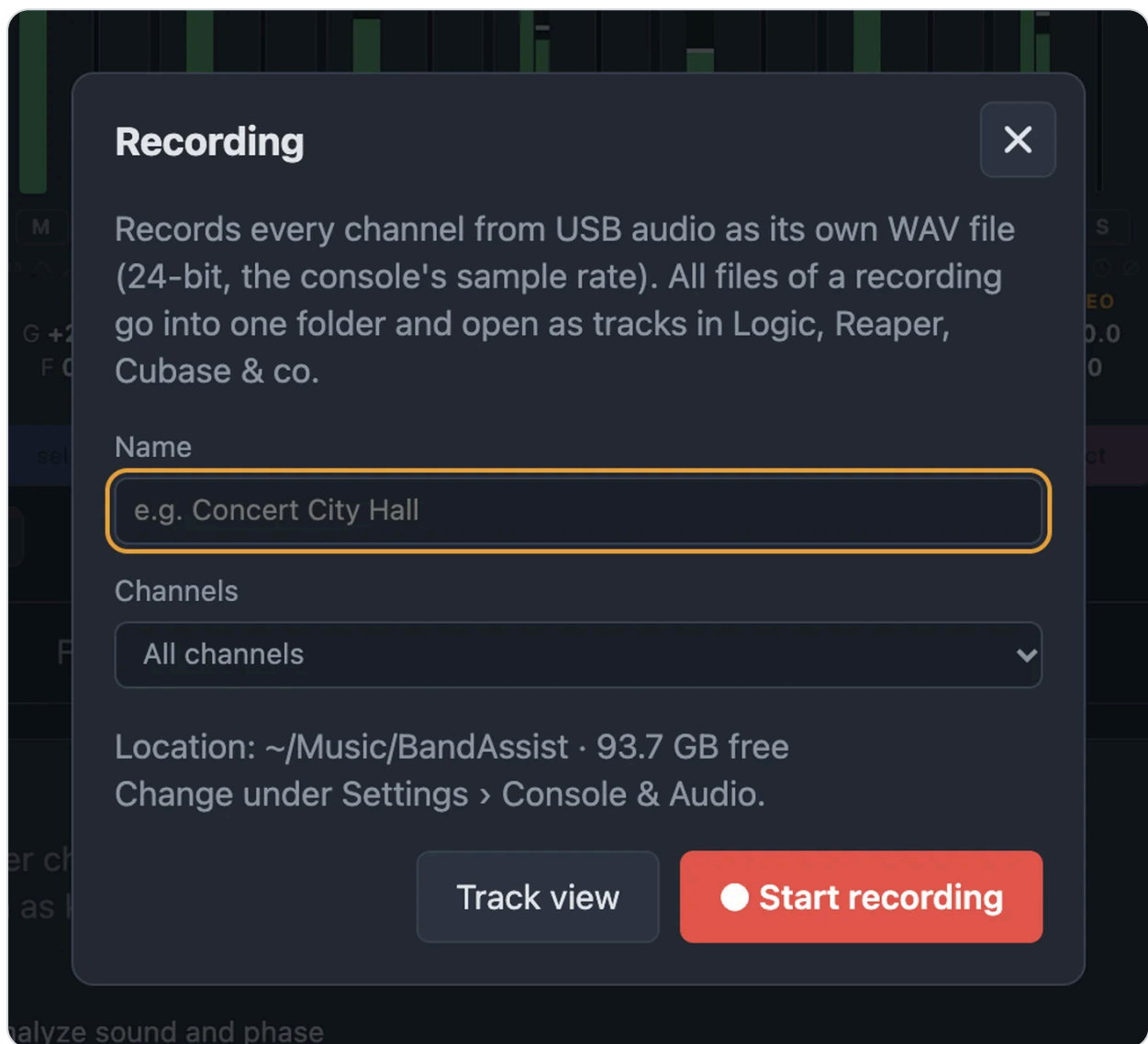
Changes are saved immediately. The times apply every day; slots past midnight work too; overlaps are shown.



The **timer** shows across the full width as a 7-segment display how long the current slot has left – above it its title, at the bottom left the next slot, at the bottom right the time in small print. Green, yellow in the last 5 minutes, red in the last minute, breaks blue; shortly before the end the display flashes. Before or between slots, the countdown runs to the next start. Without a timetable, it shows the time in large digits with weekday and date. Double-click switches to full screen.

31. Recording

Package	Band up to 8 tracks; Pro all tracks. Viewing and deleting earlier recordings: all packages
Consoles	all with USB audio (X32/M32, XR18/MR18, WING, Ui24R, Yamaha TF and DM3); otherwise with your own interface
Open	round record icon at the top of the mixer; track view: view menu > Recording



The recording dialog

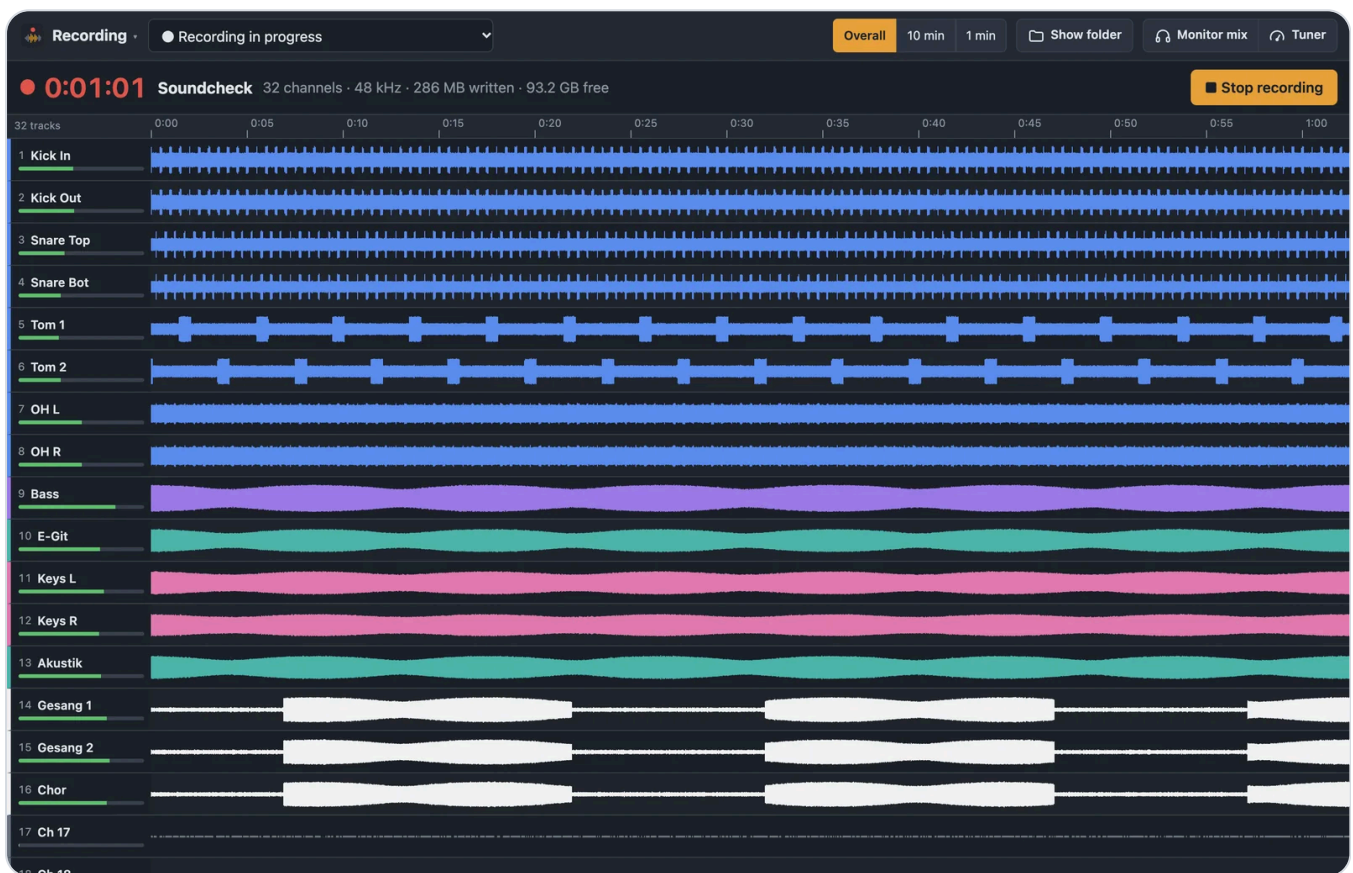
Bandimo records the channels directly from the console's USB audio – as a multitrack recording for Logic, Reaper, Cubase, Studio One and the like.

1. Tap the round **Recording** icon at the top of the mixer.

2. Enter a **Name**, e.g. "Concert City Hall", and choose under **Channels**: "All channels", "Without hidden channels" or "Only selected channels". The dialog shows the location and free storage.
3. ● **Start recording** (or Enter). The header shows the running time in red – on the tablet, too. The dialog then shows channels, sample rate, data written and how long the storage will last.
4. ■ **Stop recording** stops after confirmation.

Each channel produces a mono WAV file (24-bit, the console's sample rate, unaltered), named after channel number and name, all sample-accurately the same length in a folder "Date Time Name". In Logic, drag them into the arrangement together and choose "Create new tracks" – each channel then sits on its own track. **Show folder** or **Show last recording** opens the folder (only on the computer).

Track view



The track view during recording

The **Recording** view (also "Track view" in the dialog) shows name, channels, start/stop, running time and storage at the top; below that every track with channel number, name, role color, level and waveform, which runs along during the recording – clipped spots in red. You can also start a recording directly here.

- **Selection at the top:** "New recording", "● Recording in progress" or earlier recordings from the folder (name · date · duration).
- **Overall, 10 min, 1 min** – the time range. When zoomed, the view follows the recording; use the slider at the bottom (or swipe horizontally) to go back.

- **Delete** permanently removes an earlier recording after confirmation – only what Bandimo created; anything else in the folder (e.g. a Logic project) stays.

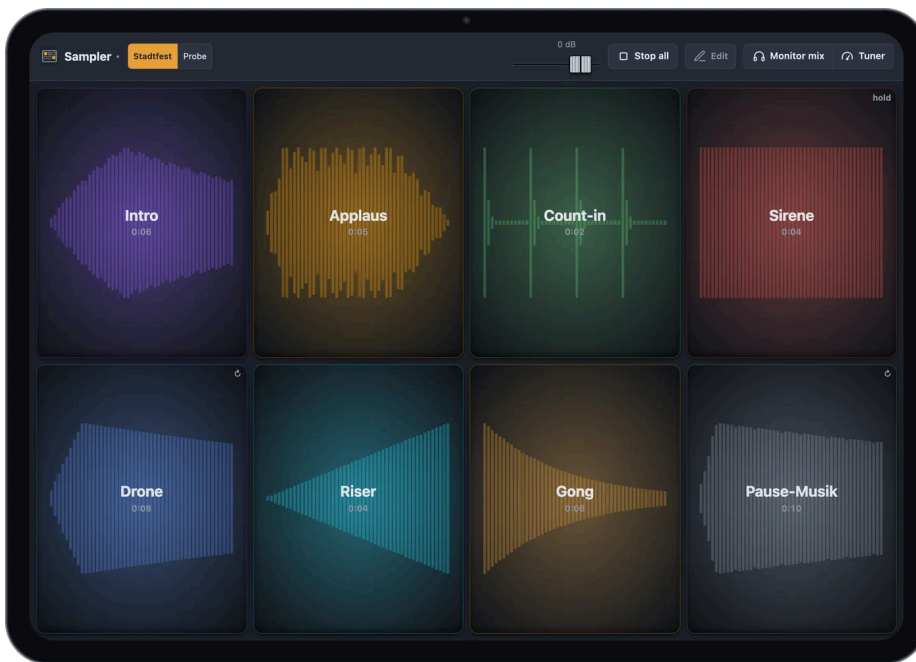
Storage

Per hour and channel you need about 520 MB at 48 kHz. Recordings are saved in `~/Music/Bandimo` ; the folder can be changed under Settings > Console & Audio > Recording, but only on the computer itself. The files stay readable even after a crash. When the disk is almost full or at the 4 GB limit of a WAV file (approx. 8 hours at 48 kHz), Bandimo ends the recording cleanly. Disconnecting, switching devices and quitting finish a running recording; the stop button doesn't. If data is lost because the storage is too slow, the dialog reports it.

In Band it's at most 8 tracks – then record only the selected channels or hide channels.

32. Sampler

Package	Free 1 bank with 8 pads; Band unlimited, bank per song
Consoles	works without a console; output via an audio device of the computer (e.g. the USB outputs to the console)
Open	View menu > Sampler , menu bar or <code>?view=sampler</code>

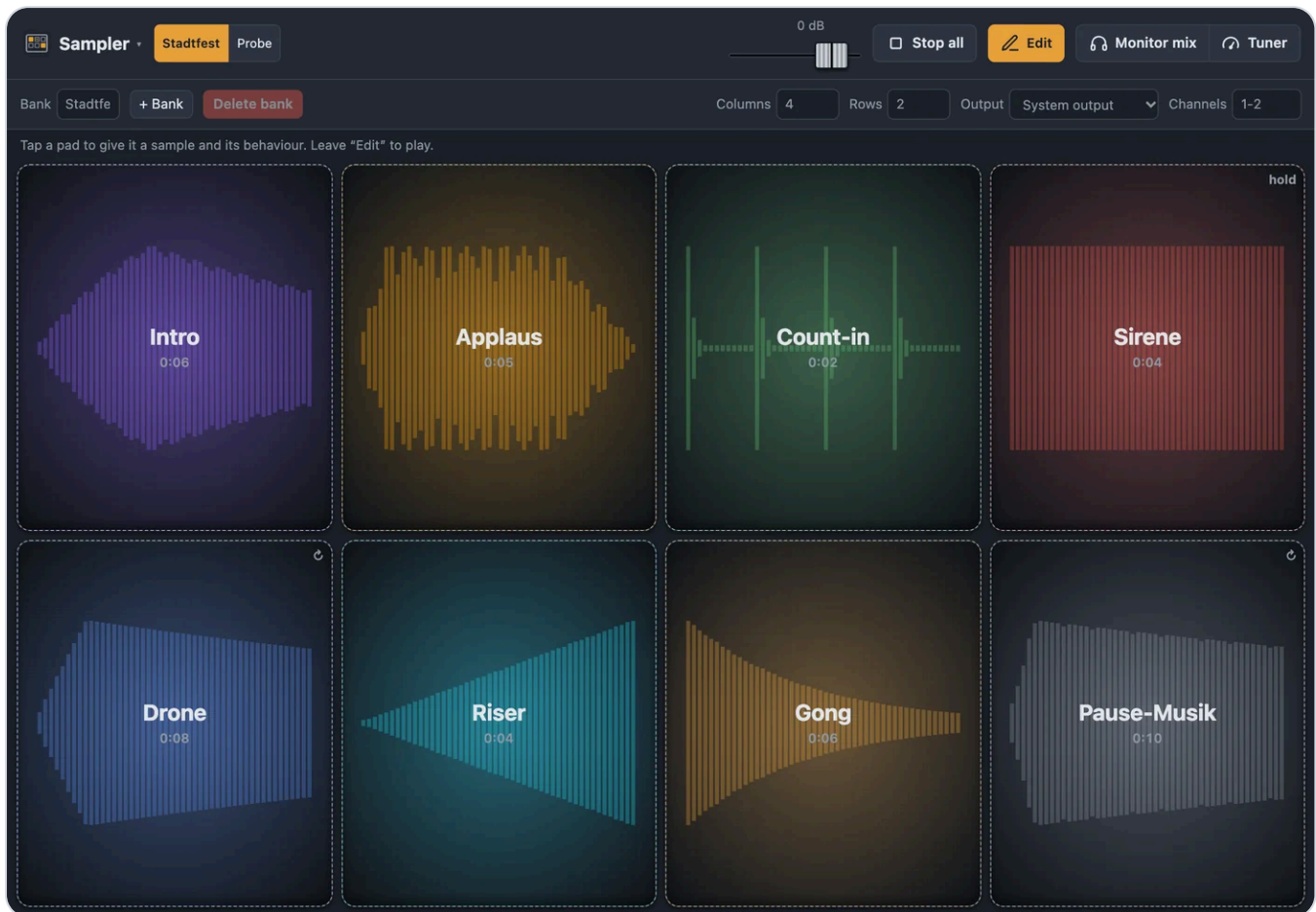


The sampler plays jingles, applause, break music or sound effects at the push of a button. Playback happens on the computer running Bandimo – iPad, phone, control panel and controllers only trigger, so the sound always arrives at the console.

Play

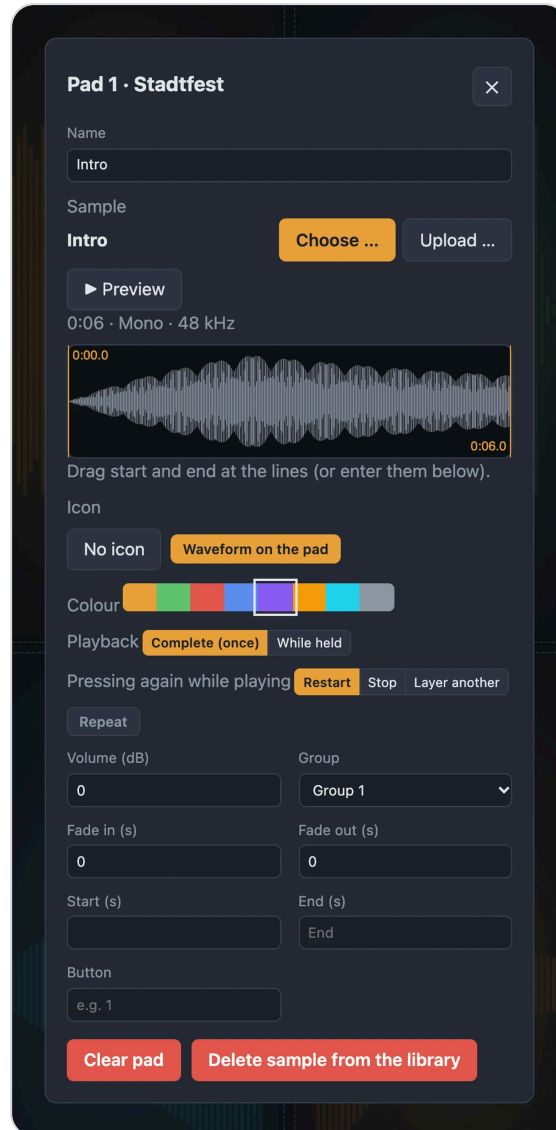
- **Banks** as tabs at the top; ↵ marks banks that belong to songs.
- A tap on a pad plays it; every pad shows progress, remaining time and pass. Several pads can sound at the same time. On the computer, the assigned key plays it too.
- **Volume** at the top controls everything (–40 to +6 dB), **Stop all** (or Esc) fades everything out.

Edit



Edit shows the bar: **Bank** (name), **+ Bank**, **Delete bank**, **Columns** (2–8) and **Rows** (1–8), **Output** (audio device, e.g. the USB interface into the console) and **Channels** (e.g. "1-2"). Pads can be swapped by dragging; a tap opens the pad's settings.

Setting up a pad

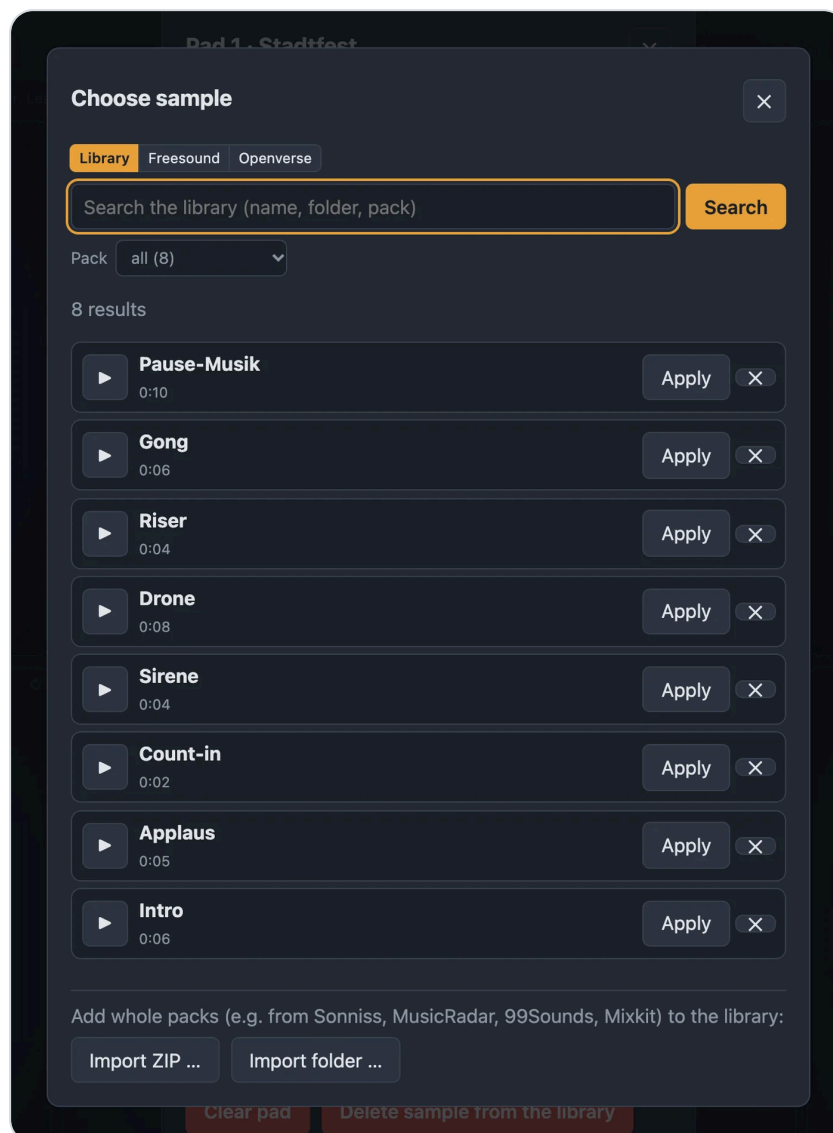


A pad's settings

- **Name**, **Colour** and **Icon** (with or without label).
- **Sample**: **Choose ...** (library, Freesound, Openverse – see below), **Upload ...** (WAV, AIFF, FLAC, OGG, MP3, on a Mac also M4A/AAC) and **▶ Preview**. Below them duration, source, license and author.
- **Waveform**: drag start and end at the lines; outside is darkened. Optionally, it appears semi-transparent on the pad (**Waveform on the pad**).
- **Playback**: “Complete (once)” or “While held”.
- **Pressing again while playing**: “Restart”, “Stop” or “Layer another”.
- **Repeat** with **Passes** (empty = endless).
- **Volume (dB)**, **Fade in** and **Fade out (s)**, **Start** and **End (s)**.
- **Group** (1–8): a pad stops the others in its group – like open and closed hi-hat.
- **Button** on the computer's keyboard.

- Clear pad; Delete sample from the library.

Choose sample



"Choose sample" with library, Freesound and Openverse

- **Library:** all samples on this computer; search by name, folder and pack, filter **Pack**, ► previews on your own device, **Apply** puts it on the pad, ✕ deletes it (also whole packs with "Delete pack").
- **Import ZIP ...** takes in whole packs (e.g. from Sonnis, MusicRadar SampleRadar, 99Sounds, Mixkit – up to 8 GB, with progress), **Import folder ...** a folder. Subfolders stay visible, the pack name becomes a filter.
- **Freesound:** search on freesound.org (optionally **CC0 only**, with maximum length); the high-quality preview is taken. Needs a free API key (freesound.org/apiv2/apply) under Settings > Sampler.
- **Openverse:** search engine for freely licensed audio files, no key needed.

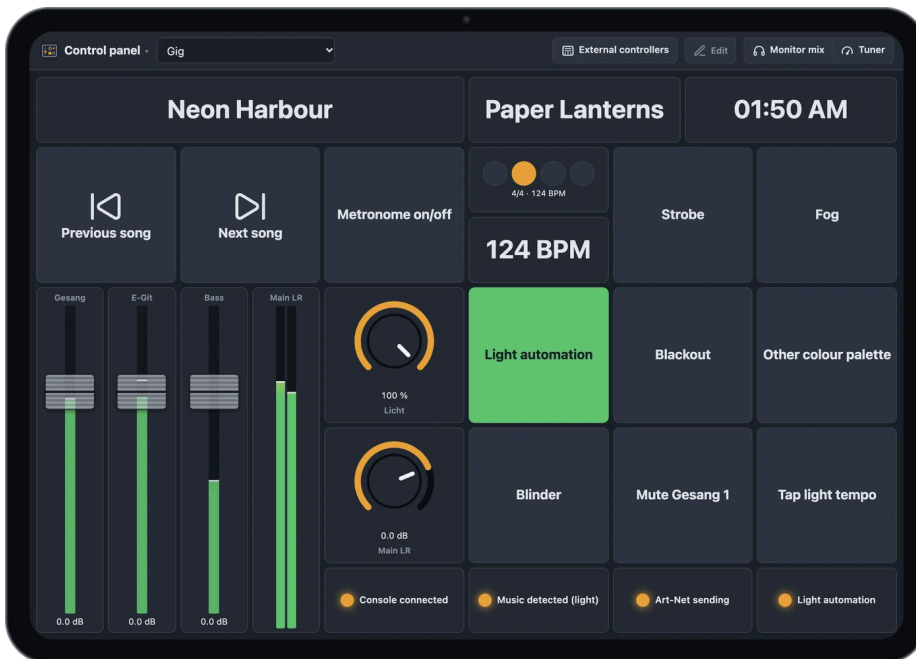
License, author and source stay with the sample and are shown in the pad dialog. For CC BY, credit the author; don't use CC BY-NC for paid gigs.

Bank per song, control panel and controllers

In "Edit song" > **Sampler on activation** you choose the bank the sampler switches to with the song (**Band**). In the control panel and on external controllers there are "Play sample" (lit while it plays), "Stop all samples" and "Current bank (of the song) · Pad n" – with this, Stream Deck key 1, for example, always plays pad 1 of the active song. In Free, only the first 8 pads of the first bank play.

33. Control panel

Package	Band and up (grayed out in Free)
Consoles	all – functions as in the mixer (no solo on the Yamaha TF)
Open	View menu > Control panel , menu bar or <code>?view=panel</code>



The control panel is a separate interface that you put together yourself – for example for the iPad on stage with next song, metronome, blackout, fog and the vocal fader. You can create several control panels, for instance one per band member, and every tablet or phone shows the control panel selected on it. They are saved on the computer: if a device fails, everything is right there again on another one.

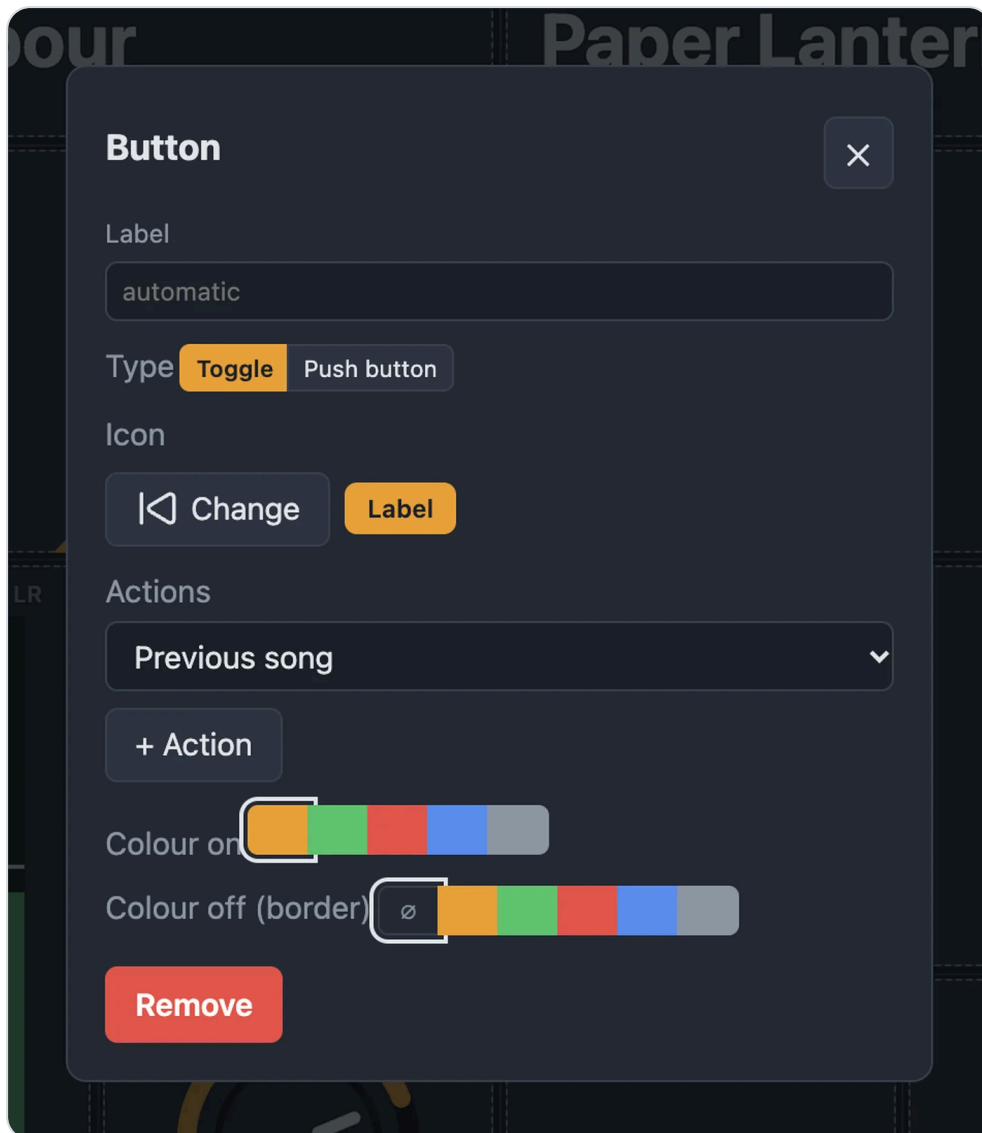
Putting it together



1. Tap **Edit**. The bar at the top: **+ Text**, **+ Button**, **+ Fader**, **+ Knob**, **+ Display**, **+ Level**, **+ BPM LED**, **+ Group**; **Name**, **Duplicate**, **Delete control panel**; **Landscape | Portrait**, **Delete portrait**; **Columns** (4–24) × **Rows** (3–24).
2. Drag elements on the grid, resize them at the bottom right corner. They can't overlap.
3. Tap an element to choose label, function and color (see below).
4. End **Edit** – done.

- **Groups** are frames with an optional title and optional color and a grid of their own: elements dragged into them snap in and move along when the group is moved.
- **Portrait and landscape:** the first time you switch to "Portrait", a separate layout is created (columns and rows swapped) that can be adjusted independently. In use, every device shows the layout matching its orientation; iPhone and iPad switch immediately when rotated.
- **Multiple control panels:** the selection next to the title switches between them (every device remembers its choice); **+ New control panel** creates an empty one.

An element



- **Label** (empty = automatically from the first action).
- **Type** (buttons): **Toggle** (press for on, again for off) or **Push button** (only while pressed). Faders: **Horizontal**. Displays: **Show label** (off = just a light).
- **Icon** for buttons and push buttons, with or without label.
- **Actions** – several per element possible (e.g. muting three channels at once, strobe and fog on one push button); the first determines label and state:
 - **Text:** Current song, Artist, Next song, Time signature, BPM, Key, Setlist, Position in the setlist, Time, Channel name, Custom text.
 - **Button:** Next/previous song, Metronome on/off, Mute, Solo, Strobe on/off, Fog on/off, Blackout, Light automation, Other colour palette, Tap light tempo, Light tempo automatic, Tap song tempo, Light energy calm/lively/driving, Play sample, Stop all samples, Apple Music play/pause.
 - **Push button:** Strobe, Fog, Blinder, Mute, Tap light tempo, Light energy, Play sample ...
 - **Fader:** Volume (channel or Main LR), Monitor level (choose the mix, then a channel, aux, FX return or "Overall"), Light master, Light group, Blinder brightness, Fog output, Apple Music

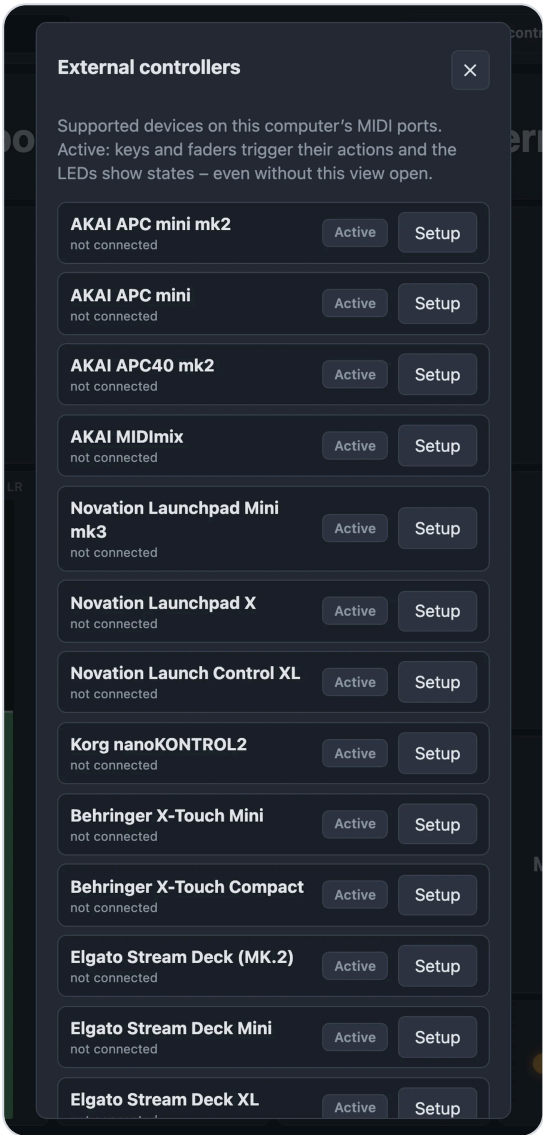
volume.

- **Knob:** like fader, plus Pan.
- **Display:** Mute, Metronome, Light automation, Blackout, Strobe, Fog, Music detected, Music beat (light), Art-Net sending, Console connected, Recording.
- **Level:** of a channel or of Main LR. **BPM LED:** "Song tempo" or "Light tempo".
- **Colour on** (fill when on) and **Colour off (border)**, or for faders and knobs **Border colour**.
- **Remove** deletes the element.

Light functions require Light (chapter 37), the light automation requires .

34. External controllers and Stream Deck

Package	Pro
Devices	AKAI APC mini mk2, APC mini, APC40 mk2, MIDImix · Novation Launchpad Mini mk3, Launchpad X, Launch Control XL (mk1/mk2) · Korg nanoKONTROL2 · Behringer X-Touch Mini, X-Touch Compact · Elgato Stream Deck (MK.2, Mini, XL, +, Neo, Pedal) · any other MIDI device via "Learn"
Open	Control panel > External controllers

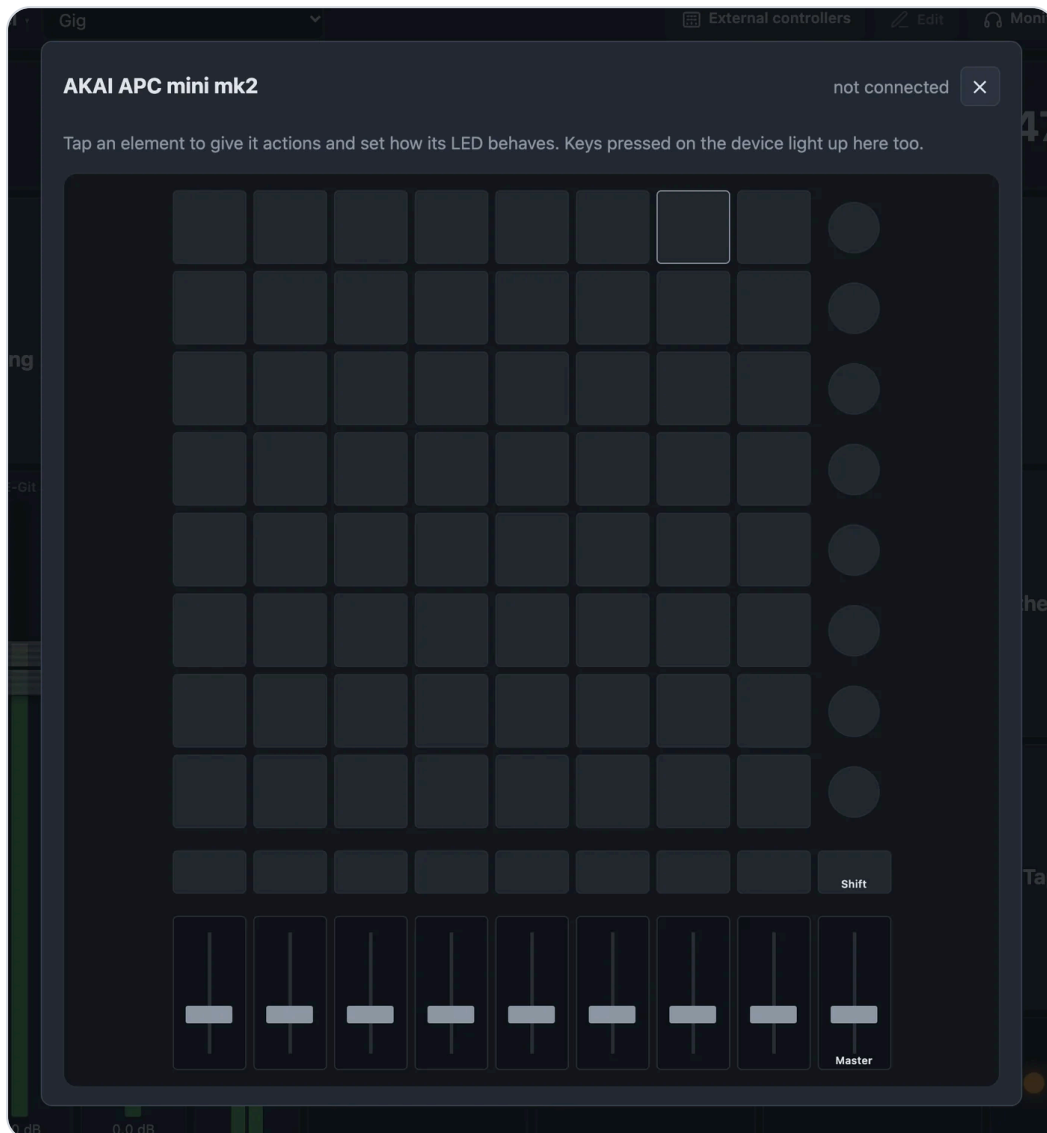


External controllers

Controllers are connected via USB to the computer running Bandimo. They trigger the same actions as the control panel, their LEDs show states, and they work in the background, even without an open view. Bandimo detects plugging in and unplugging by itself.

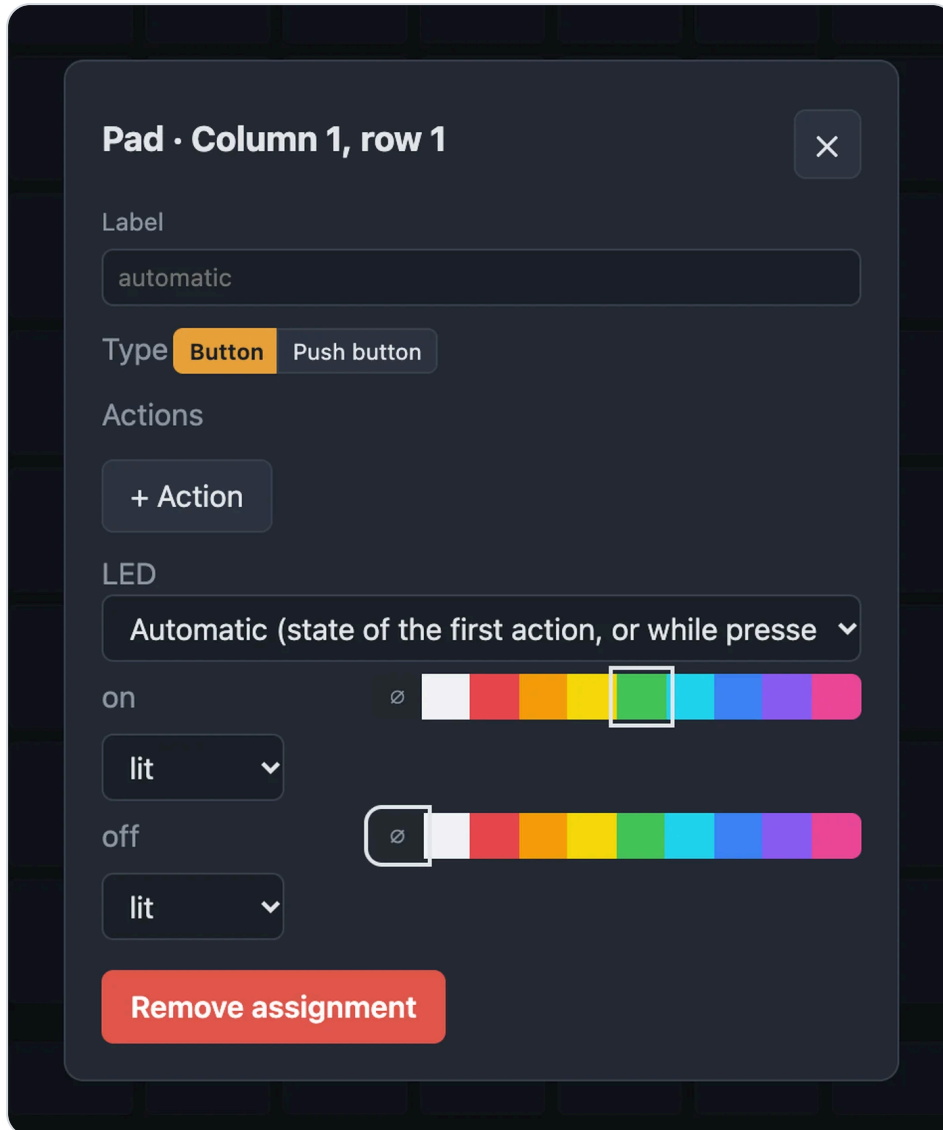
- 1. Connect the device. The list shows "● connected" with the name of the port.

2. Turn on **Active**.
3. **Setup** opens a replica of the surface (pads, buttons, faders and knobs as on the device). Pressed buttons light up there too.
4. Tap an element and assign it (see below).



"Setup": the replicated APC mini mk2

Assigning an element



Assigning a button: actions and LED

- **Label** (empty = automatic).
- **Type:** button or push button.
- **Actions** as in the control panel (chapter 33), several with **+ Action**. Faders and knobs control volume, monitor level, pan, light, fog output or Apple Music volume.
- **LED lights when:** automatic (state of the first action), when pressed, or according to a state – mute, solo, metronome, beat in song tempo, light automation, blackout, strobe, fog, blinder, music detected, Art-Net sending, console connected, recording. For **on** and **off**, color and type each: lit, dimmed, pulses or blinks (color pads of APC mini mk2, APC40 mk2 and Launchpad: ten colors; first-generation APC mini: green, red, yellow; Launch Control XL: red, orange, yellow, green; single-color buttons: on/off).
- **Remove assignment.**

Motorized faders (X-Touch Compact) and LED rings (X-Touch) follow the value when it changes elsewhere.

Settings on the device

- **Launchpad Mini mk3, Launchpad X:** Bandimo switches them to programmer mode itself.
- **APC40 mk2:** Bandimo switches it to Ableton mode itself.
- **Launch Control XL:** Bandimo selects factory template 1 itself. The newer Launch Control XL 3 is not supported.
- **Korg nanoKONTROL2:** in the Korg KONTROL Editor, set the LED mode to "External" and write it to the device, otherwise the device controls its LEDs itself. The device must be in CC mode (factory setting).
- **Behringer X-Touch Mini and Compact:** operate in standard mode (not MC mode).
- **Windows:** a MIDI port can only be used by one program at a time – close any editor or DAW that has the controller open first.

Elgato Stream Deck

Bandimo controls the Stream Deck directly via USB, without Elgato software. **The Elgato app must not be running** – otherwise it owns the device (message "Can't be opened ... – is the Elgato app still running?"). So quit the app via its icon in the menu bar or system tray and turn off its autostart.

- Every key shows its label on the color of its state, optionally an **Icon** (a good 130 icons) or, under **Display**, a **Value:** level (dB and segment display, live), fader position, light master/group, fog output, Apple Music volume, tempo, current song, next song or time.
- The knobs of the Stream Deck + adjust fader actions step by step (pressing is a separate key); the screen strip shows name and value.
- **Linux:** without permission, a normal user has no access. Create the file `/etc/udev/rules.d/70-streamdeck.rules` with this content:

```
SUBSYSTEM=="usb", ATTRS{idVendor}=="0fd9", TAG+="uaccess" KERNEL=="hidraw*",  
SUBSYSTEM=="hidraw", ATTRS{idVendor}=="0fd9", TAG+="uaccess"
```

then run `sudo udevadm control --reload-rules && sudo udevadm trigger` and unplug the Stream Deck and plug it back in.

Custom MIDI device

+ **Custom MIDI device** creates any MIDI device (several possible): choose **Name** and **MIDI port**, turn on **Learn** and press buttons or move faders and knobs on the device – every new element appears in the grid, notes as buttons, CCs as faders. For each element, type (button, fader, knob) and name can be changed, or it can be deleted. Assigning works as with the other devices; buttons get their state sent back as LED (the same note or CC with 127 or 0). **Remove device** deletes it with all assignments.

35. Setting up Art-Net: hardware and network

Package	Light Free up to 32 DMX channels, Band up to 512 (one universe), Pro unlimited; light automation Pro
Consoles	independent of the console; by default the light automation listens via the console's levels, without a console via another source

Bandimo controls lights via **Art-Net**: it sends the DMX values over the network to an **Art-Net node** (Art-Net-to-DMX interface), which passes them on to the fixtures via DMX cable. Pure USB DMX interfaces (such as Enttec DMX USB Pro or Open DMX) are not supported.

What you need

- An **Art-Net node** with at least one DMX output, e.g. Enttec ODE, DMXking eDMX, Showtec NET-2/3 or one of the inexpensive Art-Net nodes from Stairville/Eurolite.
- **DMX cables** (110 Ω , not mic cables) and a **terminator** (120 Ω) for the last device in the chain.
- Fixtures with a DMX input.

Step by step

1. **Node on the network:** connect the Art-Net node via LAN cable to the same router/switch as the computer. For light, a cable is far more reliable than Wi-Fi.
2. **IP address of the node:** many nodes come with an address in the Art-Net range 2.x.x.x (mask 255.0.0.0). The easiest way is to give the node a **fixed IP on your network** via its web interface or the manufacturer's software, e.g. 192.168.1.50 with a router on 192.168.1.x – outside the range the router assigns itself. Alternatively, give the computer an additional address in the 2.x range (e.g. 2.0.0.100, mask 255.0.0.0). Computer and node must be in the same address range.
3. **Universe on the node:** configure the node's DMX output as an **output** (DMX Out) with the **Art-Net** protocol (not sACN) and give it Net 0, Sub-Net 0, Universe 0 – this corresponds to "Universe 0" in Bandimo.
4. **Address the fixtures:** on each fixture (display menu or DIP switches), set the **start address** and the **channel mode** – exactly as entered in Bandimo (chapter 36). You'll find the mode in the fixture's manual, e.g. "7CH" or "11-channel".
5. **Cabling:** from the node's DMX output to the DMX input of the first fixture, from its DMX output to the next one and so on ("daisy chain"), with the terminator on the last one. At most 32 devices per line without a splitter; 3- and 5-pin connectors with an adapter if needed.
6. **In Bandimo:** **Light** view > **Setup** > turn on **Send Art-Net** and enter the node's IP under **Target (IP of the Art-Net node, empty = broadcast)**. Below it says "Sending to ...".
7. **Test:** in the device list, press and hold **Locate** for a fixture – it lights up white.

Target: IP or broadcast

- **IP of the node** (unicast, recommended): reliable, also over Wi-Fi and with several network adapters.
- **Empty** = broadcast to all (255.255.255.255): handy if the IP isn't known. If the computer has several network connections (LAN and Wi-Fi), the broadcast often goes out over only one of them – then better enter the IP or the broadcast address of the lighting network (e.g. 192.168.1.255 or 2.255.255.255).

Bandimo sends at 40 frames per second to UDP port 6454, one packet with all 512 channels per universe in use. It doesn't search for nodes on the network (no ArtPoll) – you need to know the IP. The **Universe** field in Bandimo is the 15-bit Art-Net address: 0 = Net 0 · Sub-Net 0 · Universe 0, 1 = 0:0:1, 16 = 0:1:0, 256 = 1:0:0. If your node counts universes from 1, "Universe 1" there corresponds to 0 in Bandimo.

Permissions and firewall

- **macOS:** when sending for the first time, answer the question about the local network with **Allow**; afterwards under System Settings > Privacy & Security > Local Network. Otherwise the light view shows "Sending failed".
- **Windows:** set the network to "Private"; VPNs or third-party firewalls can block broadcasts.
- **Linux:** outgoing traffic is usually open.

If nothing lights up

- If the top of the light view says "Art-Net is off", turn on "Send Art-Net" under Setup.
- The **DMX patch** shows what is being sent – if the bars move, the problem comes after that: IP, universe on the node, address and mode on the fixture, cable, terminator. Many nodes have an LED for Art-Net activity.
- If a device is set to "disabled" or lies above your package's channel limit, it stays dark.

36. Setting up light: fixtures, addresses, groups

Package

Free

 up to 32 DMX channels of active devices,

Band

 512,

Pro

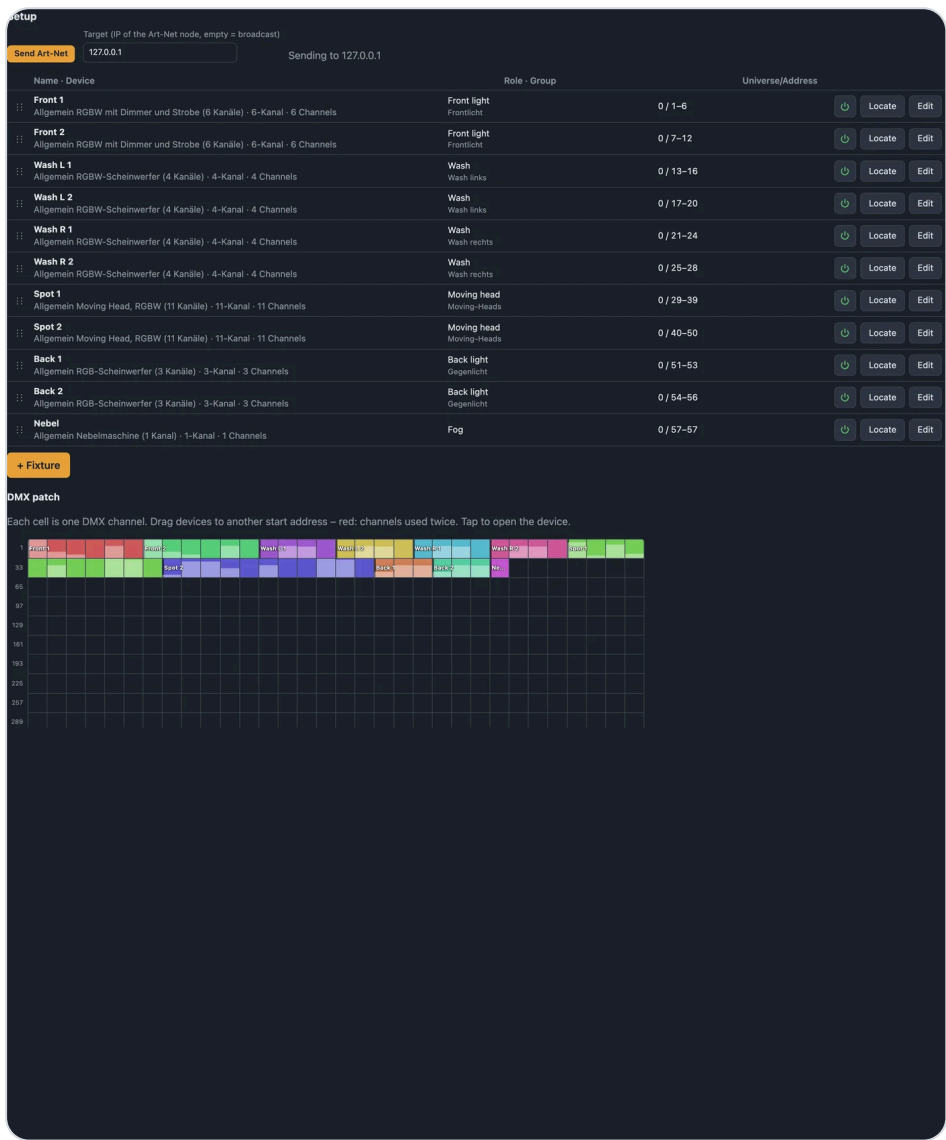
 unlimited

Consoles

independent of the console

Open

Light view > Setup switch

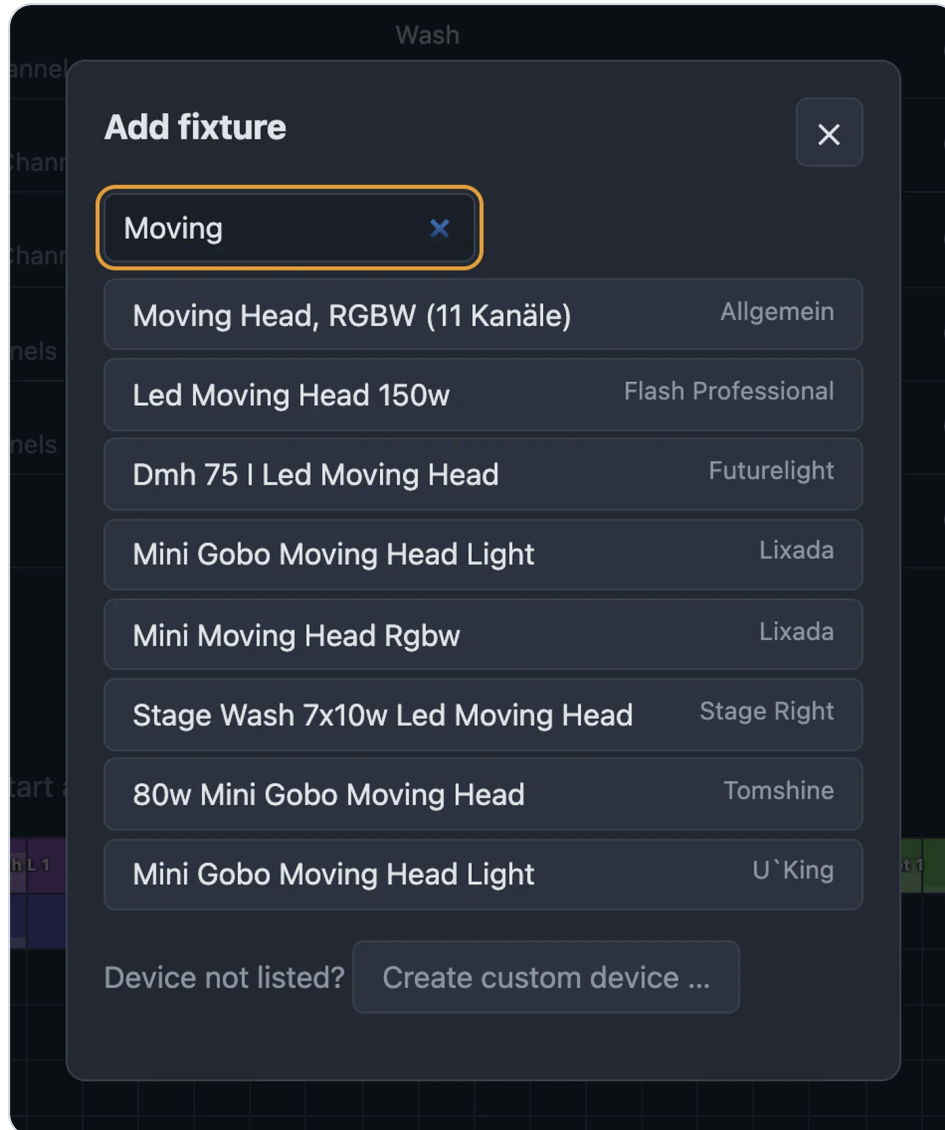


Light > Setup

Device list

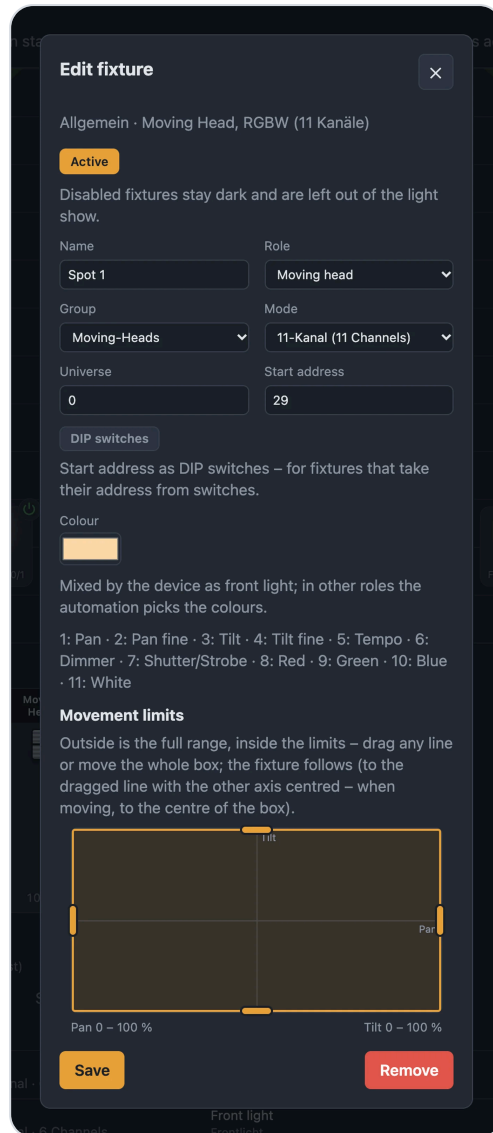
For each fixture, the list shows: the handle for reordering, name, device · mode · channels, role · group, “Universe / address from-to”, the on/off button, **Locate** (press and hold: lights up white) and **Edit**. **+ Fixture** adds a fixture.

Adding a fixture



Searching for a device in the library

1. **Search device**, e.g. "Cameo Flat" or "Moving Head". You can choose from around 650 devices of the Open Fixture Library, generic profiles (dimmer, RGB, RGB with dimmer, RGBW, RGBW with dimmer and strobe, moving head, fog machine) and some built-in devices. The definition is downloaded **once from the internet** when adding it and is available offline afterwards – so set up fixtures before the gig, with internet.
2. Fill in the form:



Editing a fixture (here a moving head with movement limits)

- **Active** – disabled devices stay dark, their channels stay free (0), they don't take part in the light show and don't count toward the channel limit.
- **Name, Role** (front light, wash, back light, moving head, effect light, mirror ball, blinder, strobe, fog) and **Group** (choose an existing one or "New group ...").
- **Mode** – the channel mode as set on the fixture ("Name (n channels)").
- **Universe** (default 0) and **Start address** (1–512; the next free one is suggested, overlaps are shown).
- **Quantity** (only when adding) creates several identical devices at once with consecutive addresses ("Name 1", "Name 2" ...).
- **DIP switches** shows the address as a row of switches 1–10 – for devices that get their address via switches. Switches 1–9 stand for 1, 2, 4 ... 256; tapping a switch changes the address.
- **Colour** – how the device lights up in the preview; preset from the library (color temperature or fixed color channel), otherwise warm white. **From the library** resets it.
- **Movement limits** (moving heads): a box within a box – outside the whole range, inside the limits. Drag each edge with the mouse or finger (or with the arrow keys, Shift for large steps); the fixture

moves live to this limit. Grabbing inside moves the whole box.

- **Save; Remove** deletes the device.

Custom device

Add fixture [X]

Channels in the order given in the device manual.
"Head" only for devices with several individually controllable lights (1, 2, ...).

Manufacturer [] Device []

1	Red	Head	[]	[X]
2	Green	Head	[]	[X]
3	Blue	Head	[]	[X]
4	Blue	Head	[]	[X]
5	Blue	Head	[]	[X]
6	Blue	Head	[]	[X]

[+ Channel]

[Save device]

Create custom device

If a device is missing, **Device not listed? Create custom device ...** creates it with the channel list from the manual: **Manufacturer, Device** and, with **+ Channel**, the channels in the order of the manual – dimmer, red, green, blue, white, amber, UV, strobe (value = open), pan, pan fine, tilt, tilt fine, pan/tilt speed, fog (value = off) or "Fixed value / no function". **Head** only for devices with several individually controllable lights (1, 2 ...). **Save device** moves on to the form.

DMX patch

Below, the DMX patch shows each universe as a grid with one cell per channel (in portrait on a phone). Each device occupies its channels in color and can be dragged to another start address by drag & drop; channels used twice turn red, disabled devices are hatched, tapping opens the device. In every

cell, a semi-transparent bar shows the current value (0–255) – even without Art-Net, then what would be sent.

Groups

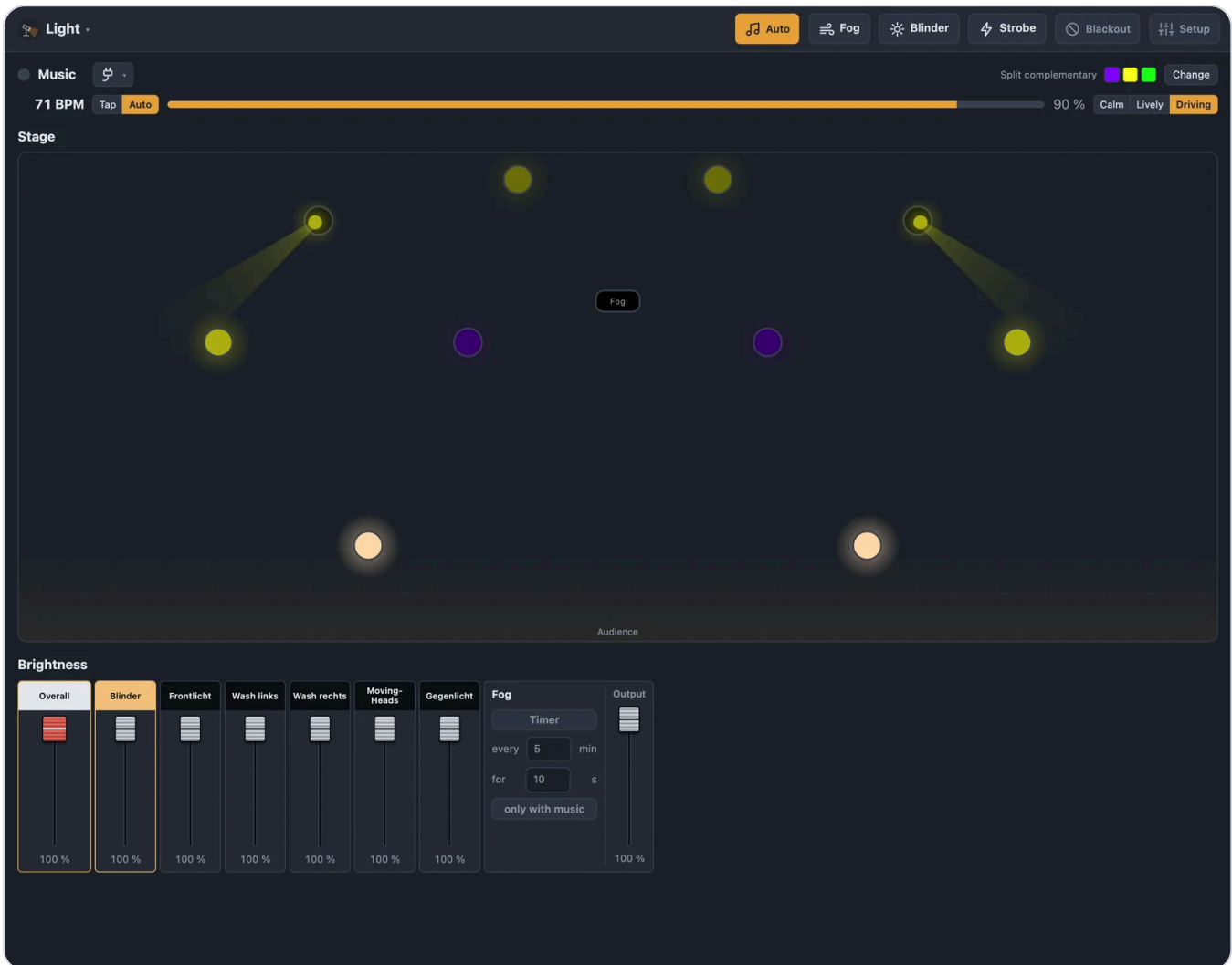
Each group gets its own brightness fader live. Under “Groups”: change the name, number of devices, **Blinder: automatic | yes | no** (with automatic, blinders, front light and wash light up with the blinder; “yes” includes all devices of the group, “no” none), **Remove** and reorder by the **⋮** handle. **+ Group** creates one; which devices belong to it is set in the device dialog.

Arranging the stage

Under “Setup”, the stage shows the devices with labels; by drag & drop you arrange them on the grid the way they are hung (the audience is at the bottom). Without an arrangement of your own, they stand in rows by role. The arrangement matters for the automation: chases run from left to right, color gradients across the stage. At the top right of each tile, a device can be switched off and on.

37. Light live and light automation

Package	Live operation Free ; automation and light per song Pro
Consoles	Music detection by default via the channel levels and roles of the connected console (all consoles); without a console via any source of the spectrum analyzer
Open	View menu > Light , menu bar or <code>?view=light</code>



The Light view with stage, brightness and automation

Header

- **Auto** – turns on the light automation ([Pro](#)).
- **Fog** (while held; only with a fog machine), **Blinder** (while held: blinders, front and wash lights at full), **Strobe** (while held).
- **Blackout** – everything off until you switch it off again.
- **Setup** – chapter 36.

Stage

The preview shows what is being sent right now – even without hardware. Name, role and address appear when you hover the mouse over a fixture. For moving heads, the outer circle is the housing, the inner glowing circle shows color and direction, plus the light beam. Pressing and holding makes a fixture light up white (locate). Disabled devices appear dashed and faded.

Brightness

Below the stage are faders as in the mixer: **Overall**, **Blinder** (brightness for the blinder – then applies instead of the overall and group faders) and one fader per group. Devices without a group only follow "Overall"; blackout always takes precedence.

Fog (only with a fog machine): a box with **Timer** (every ... minutes for ... seconds), **only with music**, the display "Next burst in ..." and its own **Output** fader – independent of blackout, overall and groups.

Light automation

The automation listens to the music and turns it into a light show. The line above the stage shows:

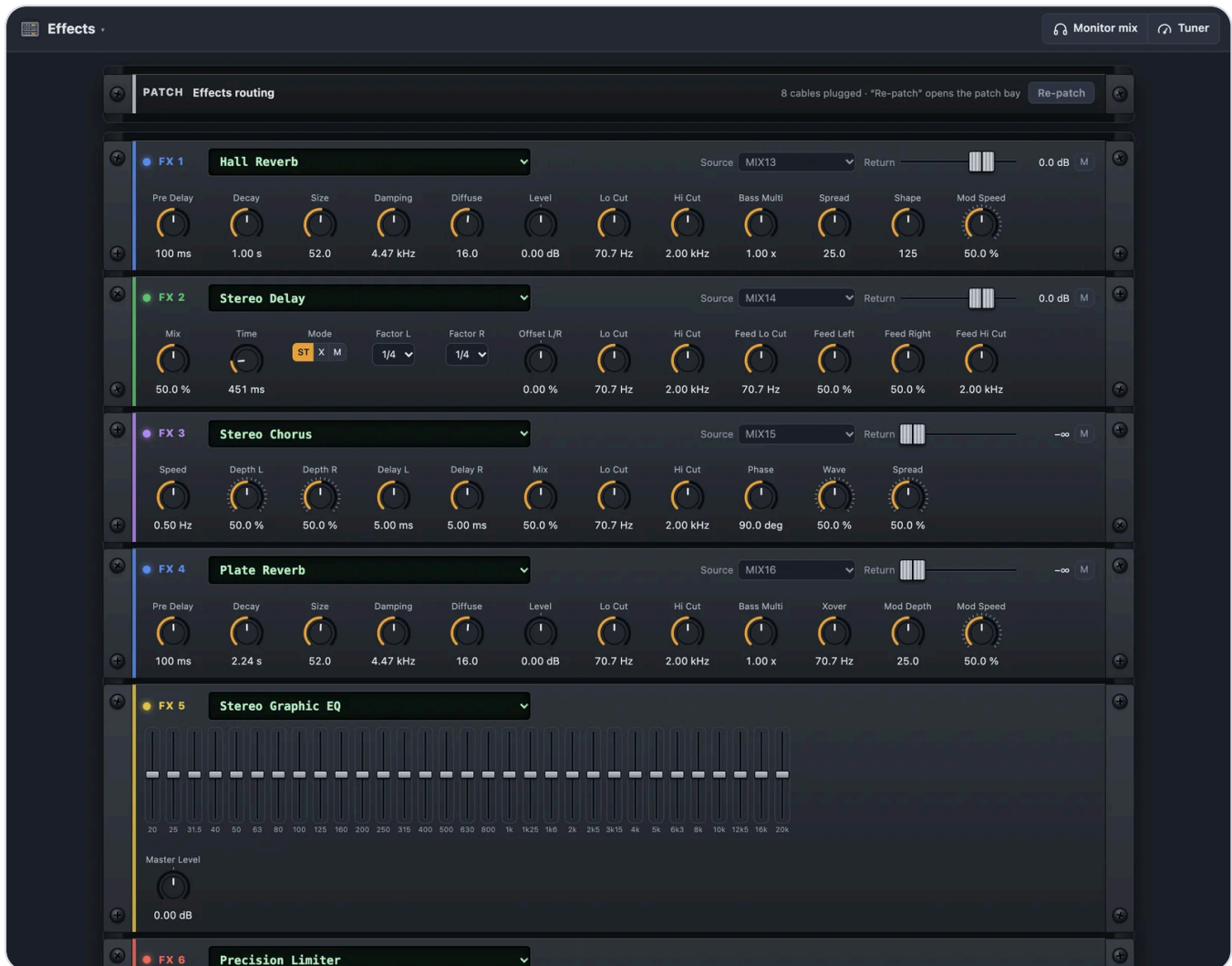
- The beat dot and the state: "Music", "Announcement", "Silence", "Auto off" or "No console connected".
- **Input**: where it listens – the default is "Console > Channels and their roles": drums, bass, guitars, keys and horns = music, vocals alone = announcement; overheads only count with a recognizable rhythm. It can be switched to any source of the spectrum analyzer (USB channel, audio device, output, phone microphone).
- **BPM** with **Tap** (it takes effect from the second tap) and **Auto** (detects the tempo itself again; the active song's tempo serves as a hint).
- **Energy** as a bar and **Calm | Lively | Driving**: sets the energy immediately for 10 seconds – with an instant change of mood and palette, good for sudden changes and song starts. Tapping the active level again cancels it.
- The current **palette** and **Change** – takes a different one right away.

How it works: harmonious color palettes based on the color wheel (calm rather single-colored or adjacent, loud rather complementary or as a triad), new song – new palette. Moods depending on the energy: calm with soft crossfades, loud with hard changes, chases and pulses on the beat. Changes happen at phrase boundaries (4 bars). Arrangement and groups on the stage play a part; moving heads move in a different pattern per mood (mirrored, parallel, as a wave, in circles, as a fan) and always move smoothly within their limits; light sets distribute the palette across their heads, mirror balls run along. Without music (announcement, break), everything except the front light fades out.

Per song, a fixed mood and your own color palettes can be stored under "Edit song" > **Light** (chapter 26); without any settings, everything runs automatically. In the control panel and on controllers there are matching buttons such as "Light energy", "Tap light tempo", "Other colour palette", "Blackout" and faders for overall, groups, blinder and fog.

38. Effects

Package	view Free ; change and re-patch Pro
Consoles	X32 and M32 only
Open	View menu > Effects , menu bar or <code>?view=fx</code>



The effects rack

The view is laid out like a 19" rack: the console's eight effect slots sit in it as modules, colored by effect type.

- A **display** per slot selects the effect: FX 1–4 all 61 algorithms (reverb, delay, chorus, flanger, phaser, combinations, EQs, dynamics, enhancer, amp simulation, pitch), FX 5–8 insert effects only. When the effect changes, the console sets its default values.
- Below that all **parameters**: knobs with units (linear or logarithmic as on the console), on/off switches, segment buttons, selection lists, graphic EQs as a row of 31 faders, dual effects as blocks A and B.
- For FX 1–4 also the **Source** (insert or a mix bus as effect send) and the **Return** level with **M** (mute).

Changes go to the console immediately and can be undone with “Reset all”; changes on the console appear after one second at most.

Patch panel



The patch panel with “Re-patch”

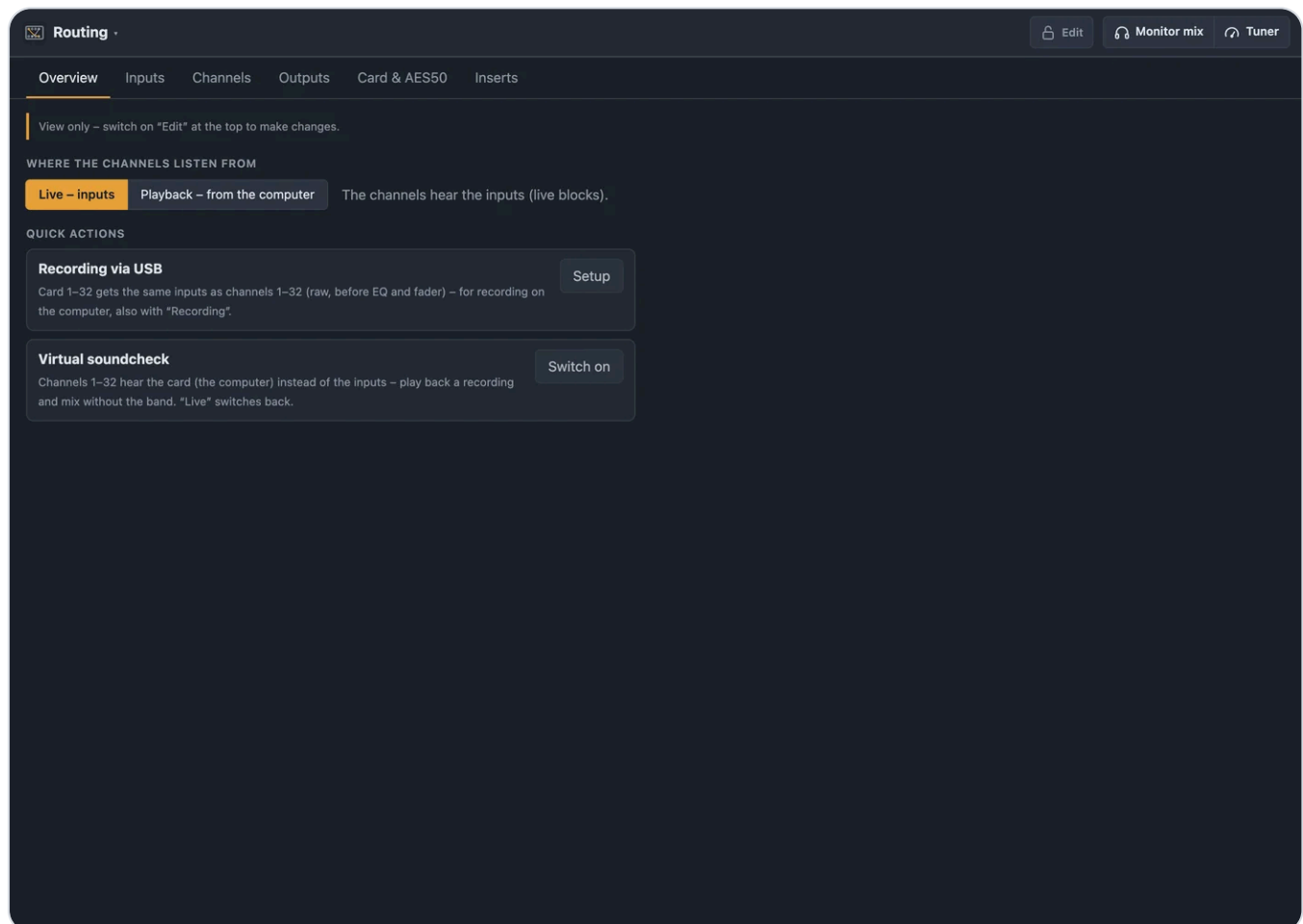
At the very top of the rack is a patch panel like a real patchbay: sends (Mix 1–16, M/C), FX inputs (FX 1–8, each L/R) and insert points (channels 1–32, buses, matrices, Main LR, mono). Cables show the current wiring – send → FX 1–4 is the effect’s source, insert point → FX inserts it there. With **Re-patch** switched on (**Pro**), you drag a cable from jack to jack (the target jack lights up, invalid ones red), pull out a plug and insert it elsewhere, or drop it into empty space to break the connection.

39. Routing

Package	view Free ; edit and quick actions Pro
Consoles	X32 and M32 only
Open	View menu > Routing , menu bar or <code>?view=routing</code>

Routing shows in tabs where the signals come from and where they go. Changes are only possible once you switch on **Edit** (lock) at the top – so nothing gets re-patched by accident; otherwise the top says “View only”. Bandimo only sends known addresses with valid values, and “Reset all” undoes everything.

Overview



Routing > Overview

- **Where the channels listen from:** “Live – inputs” or “Playback – from the computer”.
- **Recording via USB** > Setup: card outputs 1–32 get the same inputs as channels 1–32 (raw, before EQ and fader) – the basis for recording and the audio features.
- **Virtual soundcheck** > Switch on: channels 1–32 listen to the card, i.e. a recording from the computer, instead of the inputs – so you can mix without the band. “Live” switches back.

Inputs

Routing

EditMonitor mixTuner

OverviewInputsChannelsOutputsCard & AES50Inserts

View only – switch on “Edit” at the top to make changes.

Which input goes to which channels – in blocks of eight. “Live” applies in normal operation, “Playback” during virtual soundcheck.

LIVE

Channels 1–8Lokal 1–8

Channels 9–16Lokal 9–16

Channels 17–24Lokal 17–24

Channels 25–32Lokal 25–32

Aux inAux-In 1–6

PLAYBACK

Channels 1–8Karte 1–8

Channels 9–16Karte 9–16

Channels 17–24Karte 17–24

Channels 25–32Karte 25–32

Aux inAux-In 1–6

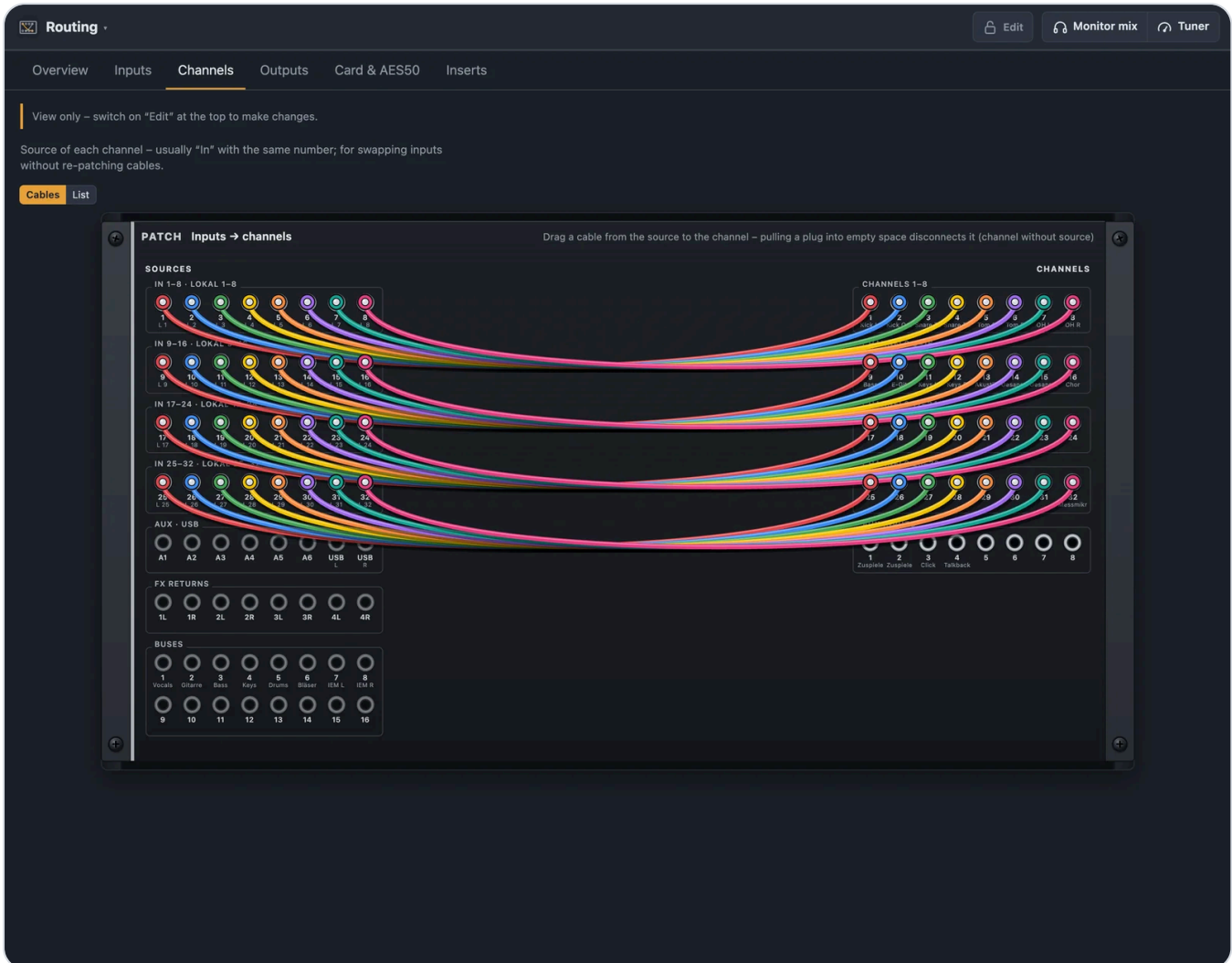
Routing > Inputs

Which input block (local, AES50 A/B, card ...) is on channels 1–8, 9–16, 17–24, 25–32 and the aux in – separately for live and playback.

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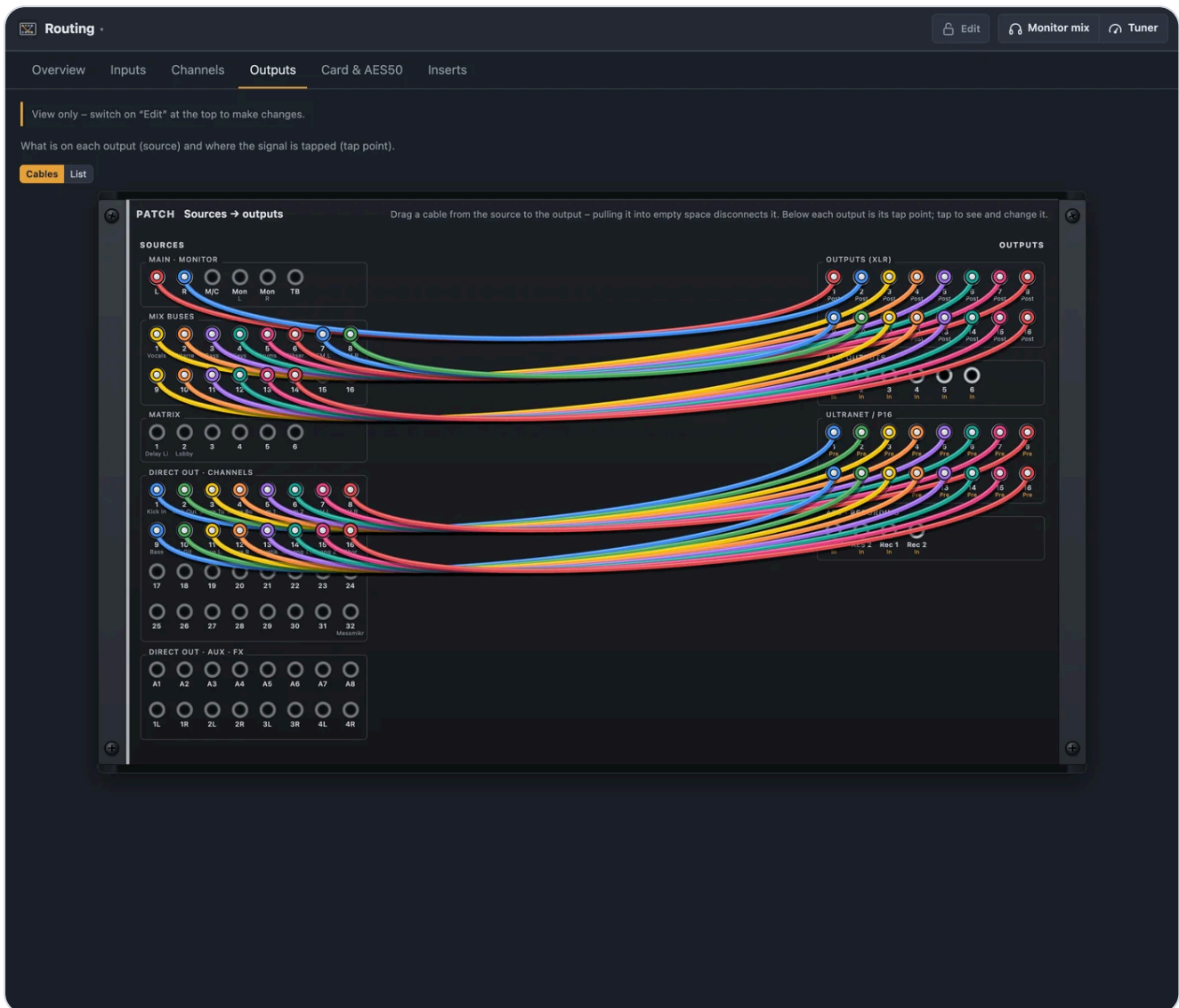
Channels



Routing > Channels as a patch bay

The source of every single channel and aux input. **Cables** display: on the left the sources (In 1–32 with the physical jack, e.g. "A 9" = AES50-A 9, plus aux in, USB, FX returns and buses), on the right channels and aux inputs. Drag cables from the source to the channel, re-patch at the plugs, dragging into empty space disconnects. **List** display: selection fields, deviations highlighted.

Outputs and tap points



Routing > Outputs

What is on each output and where it is tapped – XLR outputs, aux outputs, Ultranet/P16, AES and recording. On the left the sources (main, monitor, talkback, mix buses with names, matrix, direct outs), on the right the outputs; one source can go to several outputs. Below each output is the tap point (In, ←EQ, EQ→, Pre, Post, each "+M" with mute); anything other than "Post" is highlighted.



Tapping an output: the tap point with explanation

Tapping an output opens the **Tap** dialog: “Input” (right after preamp and low cut), “Before EQ”, “After EQ”, “Before fader (pre)” or “After fader (post)” – each with an explanation – and **Mute applies**. Without “Edit” it’s view only.

Card & AES50

Routing

EditMonitor mixTuner

OverviewInputsChannelsOutputsCard & AES50Inserts

View only – switch on "Edit" at the top to make changes.

What the console sends to the expansion card (USB to the computer), to the stageboxes (AES50) and to its own outputs – in blocks.

CARD (USB) – TO THE COMPUTER

1–8Lokal 1–8

9–16Lokal 9–16

17–24Lokal 17–24

25–32Lokal 25–32

AES50-A

1–8Lokal 1–8

9–16Lokal 9–16

17–24Lokal 17–24

25–32Lokal 25–32

33–40Lokal 1–8

41–48Lokal 9–16

AES50-B

1–8Lokal 1–8

9–16Lokal 9–16

17–24Lokal 17–24

25–32Lokal 25–32

33–40Lokal 1–8

41–48Lokal 9–16

LOCAL OUTPUTS

1–4Ausgang 1–4

5–8Ausgang 5–8

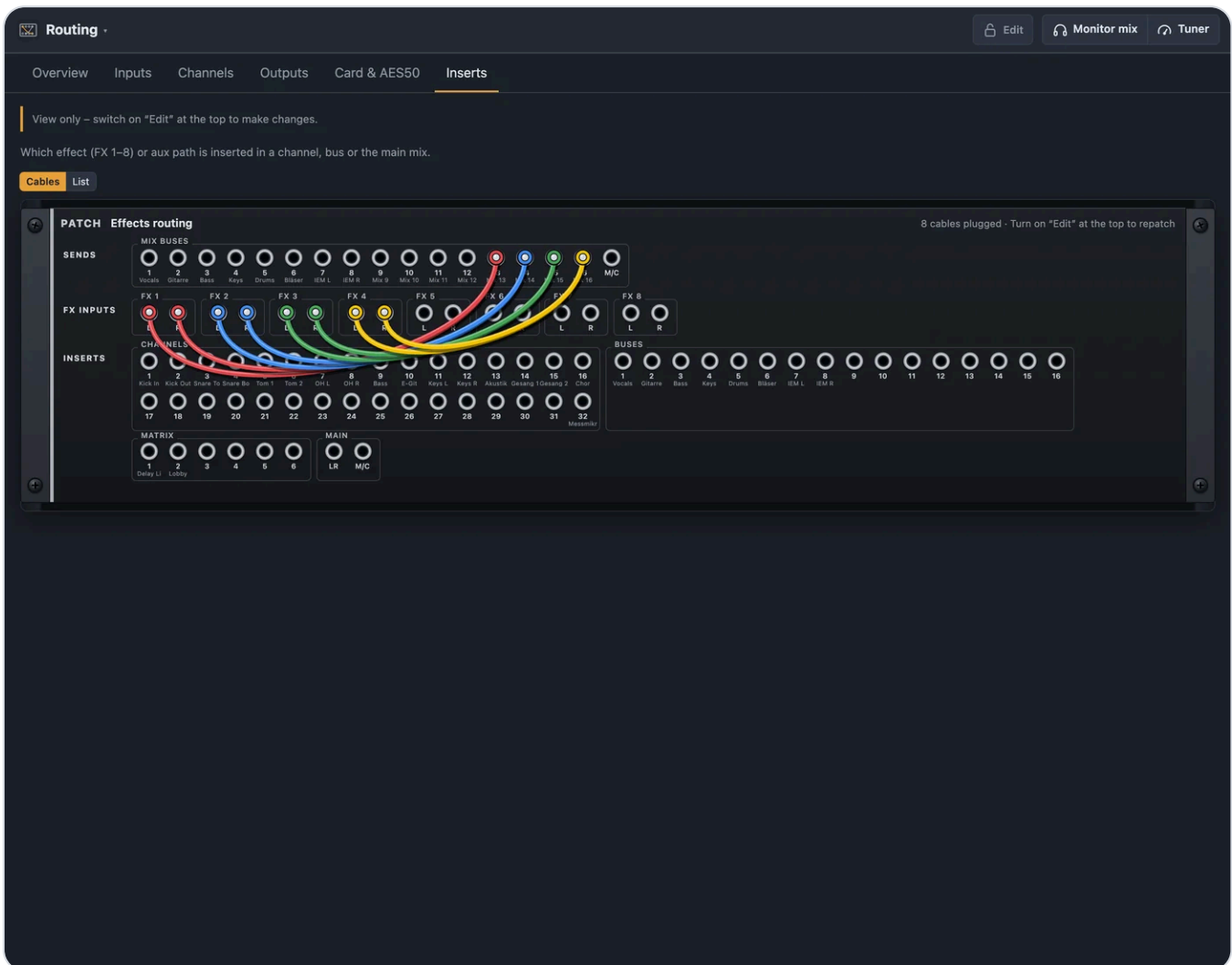
9–12Ausgang 9–12

13–16Ausgang 13–16

Routing > Card & AES50

What goes to the USB card (to the computer), to the stage boxes on AES50-A and -B and to the local outputs – in blocks of eight.

Inserts



Routing > Inserts

Which effect (FX 1-8) or aux path is inserted in which channel, bus, matrix or master, with on/off and pre/post. Under "Cables" the same patch panel as in the "Effects" view, under "List" the selection fields (**Only used** hides empty ones).

40. Control from a tablet or phone

Package	Free up to 2 devices at the same time; Band unlimited
Devices	any tablet, phone or computer with an up-to-date browser (Safari, Chrome, Edge, Firefox) – no installation
Open	Settings > Network (only on the computer itself)

Network access

☒ Allow other devices on the same network

PIN

....



Save PIN

0 devices signed in

Sign out all devices



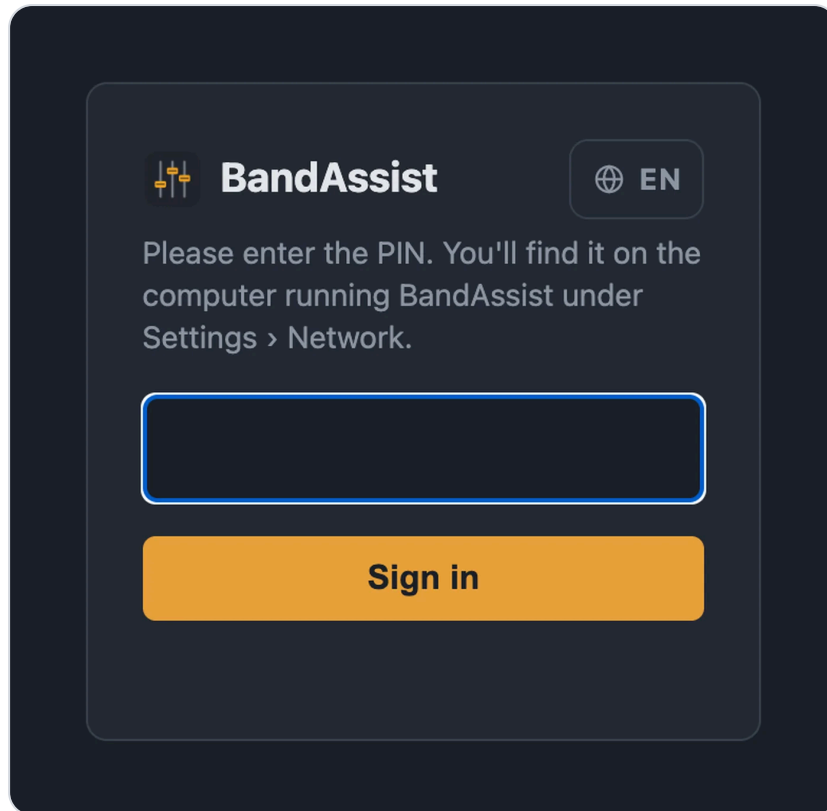
Via IP address: **http://192.168.1.23:8732**

Scan the QR code with the tablet or phone; it contains the IP link. The name link stays the same even if the IP changes. If a device doesn't know it (some Android devices), use the IP link.

This lets you operate the assistant e.g. from a tablet on stage. Other devices sign in with the PIN (4–8 digits). After a PIN change all devices have to sign in again. API key, network settings and quitting are only possible on this computer. When first enabled, the firewall may ask whether incoming connections are allowed.

Settings > Network (example addresses)

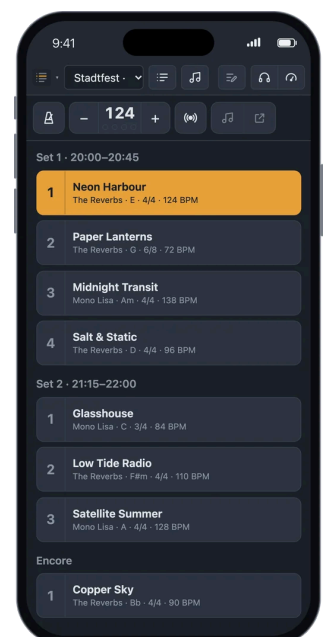
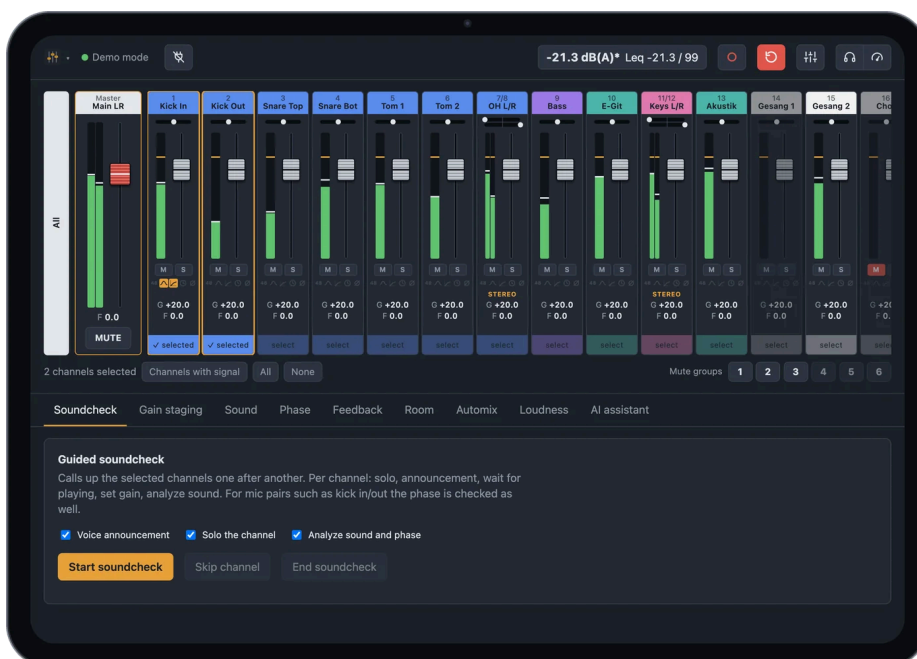
- Under Settings > **Network**, check **Allow other devices on the same network**. A 6-digit **PIN** is created; you can change it (4–8 digits) with **Save PIN**. The eye shows it, so you can pass it on to the band.
- Scan the **QR code** with the tablet or phone (iPhone/iPad: with the Camera app, then tap the link that appears) – or type one of the links into the browser:
 - **Via computer name**, e.g. `http://studio-mac.local:8732` – stays the same even if the IP changes. Some Android devices don't know such names; then use the IP link.
 - **Via IP address**, e.g. `http://192.168.1.23:8732` – always works.
- Enter the **PIN** on the device.



The PIN login on tablet and phone

The login stays valid for 12 hours, even if Bandimo restarts in the meantime. After five wrong PIN attempts, login is locked for one minute. If you change the PIN, all devices have to log in again. Below it shows how many devices are signed in ("1 of 2 devices signed in" in Free); **Sign out all devices** signs them out. The computer itself doesn't count.

What works on the tablet



Every view runs on tablets and phones – the mixer with all channel strips, monitor mix, setlist, music stand, spectrum, tuner, timer, recording, light, sampler, control panel, effects and routing. The title at the top left opens the view menu; you switch within the same window. Each device has its own language, role on the music stand, monitor mix and view. Only possible on the computer itself: license, network settings, API keys, recording location, disconnect and quit.

As an app on the home screen

Every view can be put on the home screen like an app – for example the monitor mix on the bass player's phone or the music stand on the iPad. It then opens full screen without an address bar, with its own icon and name in the chosen language.

iPhone and iPad (Safari):

1. Open the view you want in Safari – via the QR code and then the view menu at the top left, or directly with the link including the view, e.g. `http://studio-mac.local:8732/?view=monitor`.
2. Tap the **Share** icon (square with an arrow pointing up) – at the bottom on the iPhone, at the top right on the iPad.
3. Choose **Add to Home Screen** in the list (scroll down a little if needed).
4. Change the name if you like and tap **Add**.

This works even before signing in with the PIN; the app asks for the PIN the first time it opens. You can create a separate app for each view; within an app you switch views via the title at the top left. In the app, the buttons for spectrum, tuner, monitor mix and timer at the top right are omitted. If the app should use the device's microphone (chapter 25), add it from the secure page (https).

Android (Chrome): open the view, tap the  menu at the top right, choose **Add to Home screen** (or **Install app**) and confirm with **Add**.

IP address and apps: An app added via the IP link no longer finds the computer when its IP changes. So add apps via the name link (e.g. `http://studio-mac.local:8732`) or give the computer a fixed IP in the router.

Security and firewall

The connection is unencrypted HTTP (port 8732) – fine on your own network, use with caution on other people's Wi-Fi. For the microphone of phones and tablets there is also HTTPS on port 8733 (chapter 25). When you first switch it on, the firewall may ask whether incoming connections are allowed – allow them (Windows: for private networks). If tablets can't reach the computer, check the firewall (chapter 4) and make sure all devices are on the same, non-isolated Wi-Fi network.

41. Settings

Package

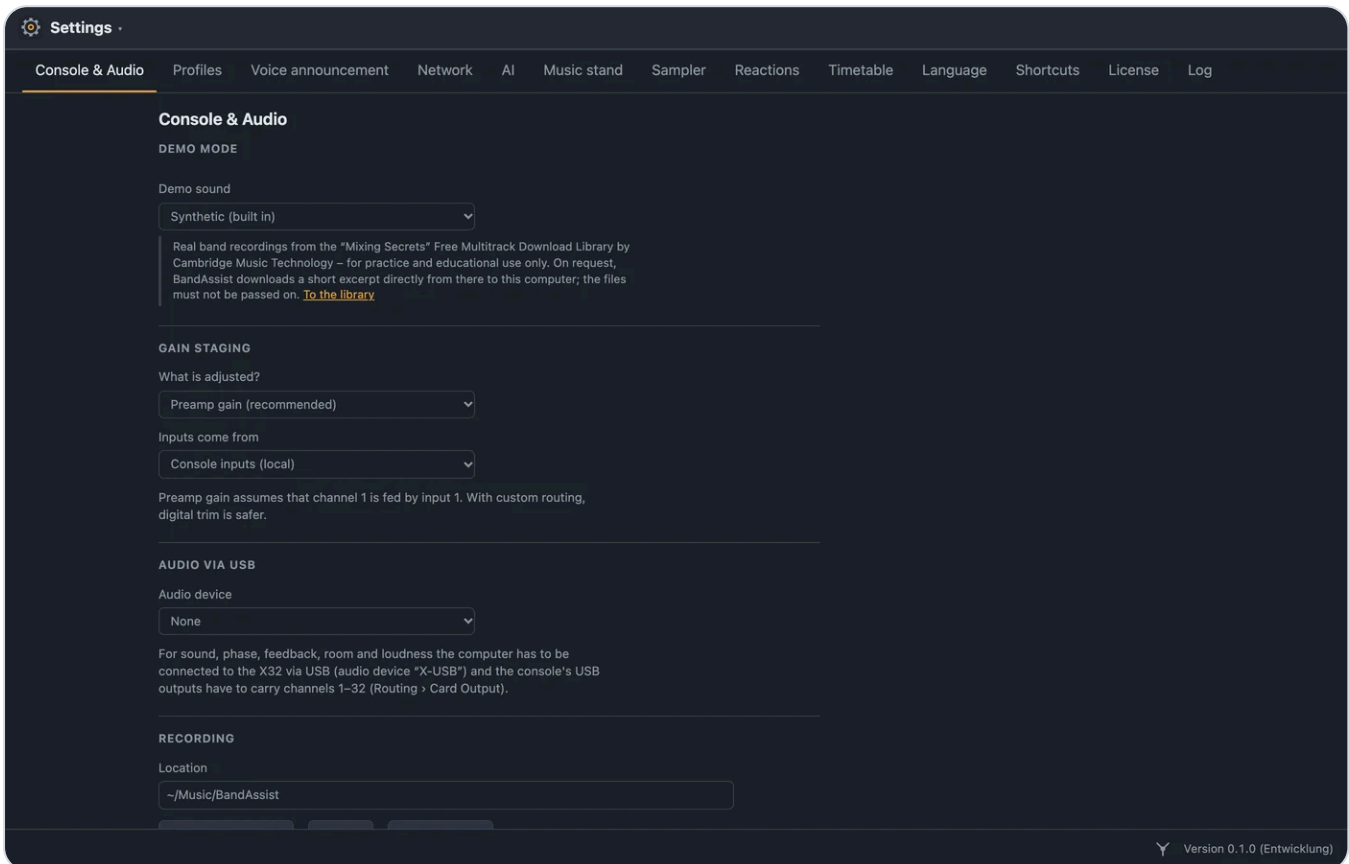
Free

; reactions

Pro

Open

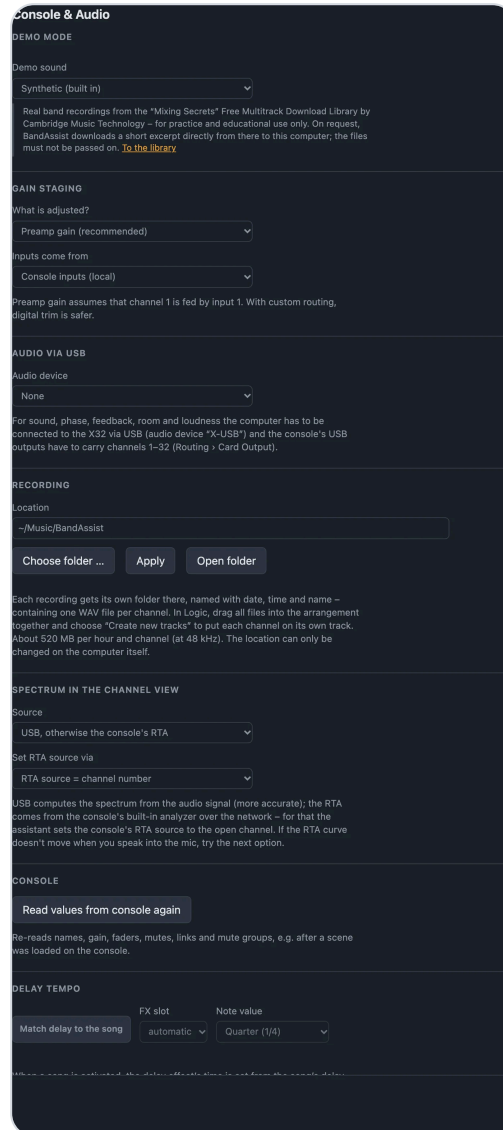
View menu > **Settings** (at the very bottom), menu bar or `?view=settings`



The settings with their sections

The settings are a separate view with sections: Console & Audio, Profiles, Voice announcement, Network, AI, Music stand, Sampler, Reactions, Timetable, Language, Shortcuts, License and Log. Network and License only appear on the computer itself. Changes take effect immediately.

Console & Audio



Settings > Console & Audio

- **Demo mode** (only in the demo): **Demo sound** – synthetic or one of the band recordings (chapter 6).
- **Gain staging: What is adjusted?** preamp gain or digital trim (X32/M32, WING) and **Inputs come from** local, stagebox on AES50 A or B (X32/M32) – chapter 13.
- **Audio via USB:** the **Audio device** – chapter 7.
- **Recording: Location** with **Choose folder ...**, **Apply** and **Open folder** (only on the computer) – chapter 31.
- **Spectrum in the channel view** (X32/M32, X Air): **Source** "USB, otherwise the console's RTA", "Always the console's RTA", "USB only" or "Off"; **Set RTA source via** "RTA source = channel number", "RTA source = channel number – 1" or "Select the channel on the console". How the console expects the RTA source isn't officially documented – if the curve doesn't move when you speak into the mic, try the next variant.

- **Read values from console again** – fetches names, gain, faders, mute, links and mute groups again, e.g. after a scene was loaded on the console.
- **Delay tempo (X32/M32): Match delay to the song, FX slot and Note value;** below that, which delay was found – chapter 26.

Profiles

See chapter 43.

Voice announcement

Voice announcement

No output listed: announcements come from the system output.

Add output

Test announcement

The announcement plays on all listed outputs at once. Without an entry it comes from the system output. The computer's USB outputs arrive at the console as USB or card inputs: e.g. card 1–2 on a channel for the PA and card 3–4 on a channel that only feeds the in-ear buses. Then the musicians hear the announcements in their ears.

Settings > Voice announcement

The soundcheck's voice announcement uses the system's speech output (macOS: say; Windows: the installed voices; Linux: espeak-ng). **Add output** adds an output – **Output device** and **Channels** (e.g. "1-2"); as many as you like, the announcement plays on all of them at once. Without an entry it comes from the system output. **Test announcement** checks it. Tip: Card 1–2 to a channel for the PA, Card 3–4 to a channel just for the in-ears. If a voice in your language is missing on the Mac or Windows, it can be installed in the system settings (macOS: Accessibility > Spoken Content; Windows: language pack with text-to-speech).

Network

See chapter 40.

AI

AI assistant

Anthropic API key

sk-ant-...

Model

claude-opus-5

Save

You get the key in the Claude Console (console.anthropic.com). It is stored only locally on this computer. Each request costs a small amount. Without internet the assistant simply stays disabled.

Settings > AI

Anthropic API key (only on the computer itself), **Model** and **Save**; below that, whether a key is saved. Chapter 20.

Music stand

Music stand

CHANGING SONGS

Allow song changes on the music stand

Off: on no device does the music stand go to the next or previous song – swiping, arrows and pedal only turn pages within the song; the song is chosen in the “Setlist” view. On: each music stand decides via its own “Songs” button.

Settings › Music stand

Allow song changes on the music stand – whether you can turn past the last page to the next song on the music stand, for all music stands. Off: the song is only chosen in the “Setlist” view, and the “Songs” button is grayed out.

Sampler

Sampler

Freesound API key

Save

Remove

No key saved

With the key you can search freesound.org in the sampler (edit pad › “Freesound ...”), preview samples and use them as pads. Get the free key after signing in at freesound.org/apiv2/apply (“Client secret/API key”). It is stored only on this computer.

Settings › Sampler

Freesound API key for searching Freesound – free at freesound.org/apiv2/apply; **Save**, **Remove** (only on the computer itself).

Reactions

See chapter 42.

Timetable

See chapter 30.

Language

Language

INTERFACE LANGUAGE

Language

English



Applies to this device. Without a choice of its own, BandAssist follows the browser language – English if that language isn't available. Voice announcements and AI answer in the language of the device that starts them.

Settings › Language

Deutsch, English, Español, Português (Brasil), Français or Italiano. The choice applies per device – the tablet on stage can run in English, the computer in German. Without a choice of its own, Bandimo follows the browser language, otherwise English. Messages appear in the language of the device showing them; the menu bar or system tray follows the system language.

Shortcuts

An overview of all keyboard shortcuts and direct links – see chapter 46.

License

See chapter 3.

Log

Log

What the program did recently, newest message on top.

02:13:34 Network access disabled

02:12:06 Network access enabled

01:00:24 Kick In: Resonance at 400 Hz: narrow cut by 8.0 dB (band 2) – applied

01:00:17 Kick In: Compressor: threshold -28 dB, ratio 4:1, attack 25 ms, release 100 ms, knee 1, make-up +2 dB (dynamics 22 dB) – applied

00:54:10 Loudness monitoring running (measurement mic channel 32)

00:46:56 Done: 1 pair checked

00:42:04 Frequency analysis done: 42 suggestions for 13 channels

00:41:48 Demo mode started (simulated X32, simulated audio)

Settings › Log

What the program did last, newest message at the top – with the time. Helpful when something doesn't work: here you find, for example, errors when sending MIDI, triggered reactions or why no audio is arriving.

42. Reactions to music

Package	Pro
Consoles	all (FX returns not on the WING)
Open	Settings > Reactions

Reactions

When music is detected or stops, BandAssist automatically changes channel strips on the console – e.g. delay and reverb on the vocals on during songs and off for announcements. Detection works like the light automation: "music" after about one second, "no music" only after 2.5 s of quiet; set the source in the "Light" view under "Input".

● Reactions are off.

Reactions active

No reaction yet – "+ Reaction" adds one.

+ Reaction

Per reaction: which channel strip (FX return, bus, DCA, matrix, aux), whether the fader (with crossfade) or mute is set, and the value with and without music. For delay and reverb, the FX returns work best: e.g. 0 dB during songs, $-\infty$ for announcements (enter -90). As always, every change can be undone with "Reset"; what was triggered is shown in the log.

Settings > Reactions

When Bandimo detects music, or that it stops, it changes channel strips automatically – for example the FX returns of reverb and delay to 0 dB during songs and to $-\infty$ during announcements, so the announcements sound dry. Detection works as with the light automation: "Music" after a little over a second, "no music" after 2.5 seconds of quiet; you set the source in the Light view under "Input".

- **Reactions active** turns them all on; the top shows the state ("Now: music detected") and the last trigger.
- **+ Reaction** creates a rule: **On**, **Channel strip** (FX returns also as a stereo pair, buses, DCAs, matrices, aux), **Type** (fader or mute), **With music** and **Without music** (fader in dB, $-90 = -\infty$, or open/mute), **Crossfade (s)** for faders; × removes it.

Everything can be undone with "Reset all"; triggered reactions appear in the log.

43. Profiles

Package	Free 1 profile; Band unlimited
Consoles	all
Open	Settings > Profiles

Profiles

Demo mode: profiles, channel display, roles and loudness calibration are stored separately from the real console.

A profile per band or venue stores channel roles, loudness calibration and limit, room EQ and input routing.

Profile

No profiles yet

Load

Delete

Save as

e.g. Band XY – City Hall

Save current state

The room EQ from a profile appears under Room as a suggestion and is not applied automatically. Better measure again in a different hall.

Settings > Profiles

A profile saves the state for a band or venue, e.g. "Band XY – City Hall": channel roles, channel display and layers, loudness calibration and limit, room EQ and input routing (preamp/trim, stage box).

- **Save as:** enter a name and click **Save current state** (an existing name is overwritten after confirmation).
- Choose a **Profile** and click **Load** (after confirmation) or **Delete**.

When loading, the room EQ appears under **Room** as a suggestion and isn't applied automatically – in a different hall it's better to measure again. Channel roles you change by hand are kept even without a profile. Demo mode has its own profiles.

44. Overview: features per console

"yes" = complete, "–" = not possible, otherwise the limitation. "USB" means: needs USB audio from the console, so on XR16/XR12/MR12 and Ui16/Ui12 your own interface. Marked with *: implemented according to the manufacturer's documentation, not yet tested on real hardware.

Feature	X32 / M32	XR18 / MR18	XR16 / XR12 / MR12	WING	Ui24R	Ui16 / Ui12	DM3	TF
Found automatically	yes	yes	yes	yes	–	–	–	–
USB audio	yes	yes	–	yes	yes	–	yes	yes
Fader, mute, pan, names, level	yes	yes	yes	yes*	yes*	yes*	yes*	yes*
Solo	yes	yes	yes	yes*	yes*	yes*	yes*	–
Gain, 48 V	yes	yes	yes	yes*	yes*	yes*	yes*	–
Digital trim	yes	–	–	yes*	–	–	–	–
Channel EQ, low cut	yes	yes	yes	yes* (PEQ only)	yes* (PEQ only)	yes* (PEQ only)	by hand	by hand
Compressor, polarity	yes	yes	yes	yes*	yes*	yes*	by hand	by hand
Channel delay	yes	–	–	yes*	yes*	yes*	–	–
Stereo links	yes	yes	yes	–	yes*	yes*	–	–
Switching mute groups	6	4	4	8*	6*	6*	6*	6*
Mute group and DCA assignment	yes	yes	yes	–	Mute groups*	Mute groups*	–	–
Master EQ	yes	yes	yes	yes*	third-octave band*	third-octave band*	–	–
Bus/matrix view	yes	Buses	Buses	yes*	third-octave band*	third-octave band*	yes*	–
Spectrum via the console's RTA	yes	channels*	channels*	–	–	–	–	–
Soundcheck, sound, phase	yes	yes (phase: polarity only)	with interface	yes*	yes*	with interface	analysis, by hand	analysis, by hand
Gain staging	yes	yes	yes	yes*	yes*	yes*	yes*	–
Feedback hunter	yes	yes (USB)	with interface	yes*	third-octave band*	third-octave band*, interface	buses, matrices*	–
Room: noise from the console	yes	–	–	–	–	–	–	–
Room: applying the correction	yes	yes	yes	yes*	third-octave band*	third-octave band*	–	–
Automix	yes	yes	yes	yes*	yes*	yes*	yes*	yes*
Loudness measurement	yes	yes	with interface	yes	yes	with interface	yes	yes

Feature	X32 / M32	XR18 / MR18	XR16 / XR12 / MR12	WING	Ui24R	Ui16 / Ui12	DM3	TF
Monitor mix	yes	yes	yes	yes*	yes*	yes*	yes*	yes*
Monitor mix: tap point, stereo mixes	yes	yes	yes	–	–	–	–	–
Recording, listening	yes	yes	with interface	yes	yes*	with interface	yes	yes
Effects, routing	yes	–	–	–	–	–	–	–
Console scene per song	scenes, snippets	snapshots	snapshots	–	–	–	–	–
Delay tempo per song	yes	–	–	–	–	–	–	–
Reactions, control panel, controllers	yes	yes	yes	yes* (without FX)	yes*	yes*	yes*	yes* (without solo)

Independent of the console and the same everywhere: setlist, repertoire, music stand, MIDI, Apple Music, sampler, light, timer, spectrum analyzer and tuner with the computer's sources. Demo mode simulates every console type with its capabilities.

45. Overview: features per package

The trial month and the passes (Gig Pass, Monthly Pass) count as Pro.

Feature	Free	Band	Pro
Mixer, channel, master, bus view, layers	yes	yes	yes
Guided soundcheck, gain staging, sound analysis, phase, feedback, automix	yes	yes	yes
Room EQ, loudness measurement	–	–	yes
AI assessment, AI assistant	–	–	yes
Monitor mix, spectrum, tuner, listening	yes	yes	yes
Devices on the network at the same time	2	∞	∞
Songs	25	∞	∞
Setlists	1	∞	∞
Setlist, metronome, setlist PDF, rehearsal	yes	yes	yes
Music stand: PDFs, page turning, default pedal keys	yes	yes	yes
Music stand: roles, transposing, notes, assigning pedals	–	yes	yes
Apple Music: search, open link	yes	yes	yes
When a song is activated: MIDI, console scene, sampler bank, delay tempo; Apple Music playback on the Mac	–	yes	yes
Sampler	1 bank, 8 pads	∞	∞
Control panel	–	yes	yes
External controllers, Stream Deck	–	–	yes
Recording (tracks)	–	8	∞
Light: DMX channels of active devices	32	512	∞
Light automation, light per song	–	–	yes
View effects and routing	yes	yes	yes
Edit effects and routing	–	–	yes
Reactions to music	–	–	yes
Profiles	1	∞	∞
Timetable, timer, voice announcement, demo mode	yes	yes	yes

Limits apply to new things: what exists stays saved and usable, it just can't be extended (chapter 3).

46. Shortcuts and direct links

Shortcuts

Shortcuts don't work while typing in an input field.

Channel view

← / →

Previous / next channel (or stereo pair)

Esc

Close channel view

Mouse wheel on an EQ point

Change the band's Q

Drag an EQ point

Horizontal: frequency, vertical: gain

Double-click a pan control

Center the pan

Channel strips and controls

Tab

Jump to the next channel strip, control or button

Space or Enter on a channel strip

Select or deselect the channel

↑ / ↓ on a fader or control

Adjust in small steps,

Page ↑

 /

Page ↓

 in large ones

Input fields

Enter in the IP field of the start page

Connect to the console

Enter in the AI assistant

Send request to Claude

Direct links (append to the address)

#sc #gain #eq #phase #fb #room #mix #loud #ai

Reiter direkt öffnen (Soundcheck, Einpegeln, Klang, Phase, Rückkopplung, Raum, Automix, Lautstärke, KI-Assistent)

?view=settings (&sub=tt)

Settings as a separate view (or the timetable directly)

#kanal-11

Open the channel view of channel 11

#summe

Open the master view (Main LR)

?view=stage / ?view=full

Force stage or full view

?view=analyzer / ?view=timer

Spectrum analyzer or timer as a separate window (double-click in the timer: full screen)

Settings > Shortcuts

Keyboard shortcuts don't work while you're typing in an input field.

Where	Key	Effect
Channel view	← / →	previous / next channel
Channel view, dialogs	Esc	close
EQ curve	Drag, mouse wheel	Frequency and gain, Q

Where	Key	Effect
Knobs	↑ ↓ ← →, Page ↑/↓, Home/End, mouse wheel, Shift + drag	steps, large steps, min/max, fine
Pan, balance, EQ gain, reference pitch	Double-click / double-tap	Center, 0 dB or 440 Hz
Channel strips	Tab, space bar / Enter	next, select channel
Faders	↑ / ↓, Page ↑ / ↓	small / large steps
Home	Enter in the IP field	Connect
AI assistant, recording, search	Enter	send, start recording, search
Confirmations	Esc / Enter	cancel / highlighted button
View menu, source menu	↑ ↓ ← →, Enter, Esc	move, select, close
Sampler	Pad key, Esc	play pad, stop all
Music stand	Page ↓, ↓, →, space bar	next page (or next song)
Music stand	Page ↑, ↑, ←	previous page
Music stand	⌘/Ctrl + Z, Ctrl + mouse wheel	undo note, zoom
Light > Movement limits	Arrow keys (Shift × 10)	move edge
Timer	Double-click	Full screen

Direct links

Append to the address, e.g. <http://192.168.1.23:8732/?view=monitor> – handy for bookmarks and apps on the home screen:

- `#sc` `#gain` `#eq` `#phase` `#fb` `#room` `#mix` `#loud` `#ai` – a tab of the mixer
- `#kanal-11` – channel view of channel 11; `#summe` , `#bus3` , `#mtx1` – master, bus, matrix
- `?view=monitor` , `setlist` , `stand` , `analyzer` , `tuner` , `timer` , `recorder` , `light` , `sampler` , `panel` , `fx` , `routing` , `settings` – the respective view
- `?view=settings&sub=tt` – settings opened directly at a section (`pult` , `profile` , `sprache` , `netz` , `ki` , `stand` , `sampler` , `react` , `tt` , `lang` , `keys` , `license` , `log`)
- `?view=tuner&src=hub:10&type=bass4` – tuner with source and instrument

47. If something doesn't work

The console isn't found.

Computer and console must be on the same network (no guest Wi-Fi). The search doesn't find Soundcraft and Yamaha – choose the console type and enter the IP there. On a Mac, check the "Local Network" permission; on Windows, set the network to "Private".

"No response from ..."

Check the IP (on the console under Setup > Network or in X AIR Edit), choose the right console type, check cables and router. On the WING, no other app may take over the feedback.

No audio arrives.

Check the audio device under Settings > Console & Audio and check the USB routing on the console (chapter 5). On a Mac, give Bandimo microphone permission; on Windows, install the driver and allow microphone access for desktop apps. The reason is shown below the spectrum and in the log.

The RTA curve doesn't move.

Under Settings > Console & Audio > "Set RTA source via", try the next variant. Below the spectrum it says what the console reports as RTA source. On the X Air, Main LR delivers no RTA data.

A suggestion shows "set by hand".

The console doesn't allow this value to be controlled remotely (e.g. EQ on Yamaha). Set the value on the console itself.

The tablet can't find the link.

Use the IP link instead of the name link, check network access and the firewall, and put the tablet and computer on the same Wi-Fi.

On a phone, "This device" can't be chosen as a microphone.

Browsers only release the microphone over HTTPS – go through "Set up microphone ..." once (chapter 25).

The lights stay dark.

See "If nothing lights up" in chapter 35.

MIDI doesn't arrive.

"Search outputs again", check output and channel, turn on reception on the device. On Windows, no other program may have the port open. Errors appear in the log (chapter 29).

The Stream Deck doesn't respond.

Quit the Elgato app; on Linux, create the udev rule (chapter 34).

The loudness values seem wrong.

Without calibration they are only relative. Calibrate, and don't change the measurement mic's gain afterwards.

A feature carries a lock.

It belongs to a higher package (chapter 3).

Something changed unintentionally.

“Reset all” (↺ top right) restores every value Bandimo has changed.

48. Where Bandimo stores its data

All data is stored locally on the computer running Bandimo – readable only by your user. Backing up the folder `~/bandimo` (Windows: `%USERPROFILE%\bandimo`) backs up everything except the recordings.

What	Where
Settings, profiles, calibration, PIN, API keys, reactions	<code>~/bandimo/config.json</code> (demo: <code>config-demo.json</code>)
Repertoire and setlists	<code>~/bandimo/repertoire.json</code>
PDFs and handwritten notes	<code>~/bandimo/repertoire/</code>
Samples	<code>~/bandimo/samples/</code>
Fixture definitions	<code>~/bandimo/fixtures/</code>
License	<code>~/bandimo/license.json</code>
Certificate for phone and tablet	<code>~/bandimo/tls/</code>
Demo recordings	<code>~/bandimo/demo-audio/</code>
Recordings	<code>~/Music/Bandimo</code> (can be changed)

Only what you explicitly use is transmitted: the license key when adding and confirming it, measured values (never audio) to Claude for the AI features, search terms to Freesound, Openverse and the iTunes search. Bandimo used to be called “SoundAssist” – on first launch it moves `~/soundassist` to `~/bandimo` .

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