

CineMon 2.0 Brings Multi-Source Monitoring, Mixing, and Recording to iPad and Mac

The update adds two simultaneous live video sources, multi-source audio mixing, and recording with digital slates and timecode.

NEW YORK, October 20, 2026 - CineMon 2.0 is now available for iPad and Mac, adding live audio mixing and integrated recording to the professional monitoring app. Crews can compare pictures and monitor audio in the same workspace used to capture takes, with slate information and timecode carried into the edit.

CineMon works with USB capture devices on iPad and Mac, Accsoon SeeMo on iPad, and Blackmagic Design DeckLink and UltraStudio hardware on Mac. Camera crews can use the same scopes, tools, and saved configurations across portable rigs and professional video I/O setups.

“CineMon started with a simple idea: professional monitoring shouldn't be tied to dedicated hardware or constrained by its physical controls. We wanted to give powerful monitoring tools a modern, intuitive interface. Version 2 brings that same approach to audio mixing and recording, the features our users have asked for most.” - Ike Arias, creator of CineMon

Two live video sources and expanded analysis

CineMon 2.0 monitors two live video sources simultaneously on iPad and Mac. Reference Mode displays them together with wipe, side-by-side, top-and-bottom, or overlay views for camera matching and continuity checks. A live source can also be compared with a reference file. Six monitor layouts arrange the picture alongside scopes, color channels, framing crops, and false-color views.

Input Profiles save each source's log curve, gamut, color-space transform, and calibration LUT for reuse across shoots. iCloud synchronization keeps profiles, presets, LUTs, gradients, and slates available across devices.

Video analysis also gains Color Palette and stereoscopic 3D Preview, with expanded false-color modes and rebuilt focus peaking.

Multi-source audio mixing and metering

The mixer brings camera audio, microphones, and reference tracks into one live mix, even when their sample rates, bit depths, or channel layouts differ. Crews can balance these sources while monitoring the picture or use CineMon for an audio-only session. There is no fixed source limit; capacity depends on the device.

- **Audio Mixer** - Per-source fader, pan, mute, solo, input monitoring, and audio-follows-video controls feed a master stereo bus. Hardware input gain is available where supported.
- **Six audio scopes** - Audio Level Meter, Loudness Meter, Goniometer, Oscilloscope, Band Spectrum Analyzer, and FFT Spectrum Analyzer measure levels, stereo phase, waveform shape, and frequency content.
- **Loudness metering** - ITU-R BS.1770 measurements include momentary, short-term, and integrated loudness, loudness range, and true peak, with EBU R 128, ATSC A/85 (Short Form), and custom targets.

Recording, slates, and timecode

Crews can save and share digital slates with production, scene, and take details, recording settings, and library destinations. Each capture inherits the active slate's metadata.

CineMon records the unprocessed input or processed image in ProRes, H.264, or 10-bit HEVC on supported encoders. Timecode can follow an external LTC source or use Record Run or Free Run, with Jam Sync and freewheel support. Recording checks flag dropped frames and other issues that need review.

Production metadata for the edit

Production details entered on the slate stay with the capture, so editors receive scene and take information without having to log it again. Scene, Take, Reel, Camera, and Notes are embedded in QuickTime metadata for clips and XMP for stills, readable in DaVinci Resolve and Final Cut Pro. Recordings also include color tags; camera log formats may require checking color interpretation on import.

The Media Library keeps reference stills alongside clips, with previews, Good Take flags, ratings, notes, and keywords for review. Production-specific Libraries and Smart Collections organize media by slate metadata and capture source.

Rebuilt video engine and workspace

CineMon 2.0 introduces a rebuilt 16-bit Metal video pipeline to reduce banding. The updated interface offers edge-to-edge picture, floating controls, rearrangeable toolbars, and an optional classic layout. A new Home workspace organizes video and audio sources.

Pricing and availability

CineMon 2.0 launches October 20, 2026, on the App Store for USB-C iPads running iPadOS 26 or later and Macs running macOS Tahoe 26 or later.

The app is free to download. Composition Guides, framing tools, Histogram, and basic Levels metering require no purchase. Advanced tools are available through one-time PRO Packs or the CineMon PRO Pass subscription. Existing Video Monitoring Pack owners retain their purchased features.

CineMon 2.0 launches with introductory pricing:

Purchase	Includes	Price (USD)
PRO Video Monitoring Pack	Advanced video tools, scopes, Reference Mode, snapshots, and color management	\$149.99
PRO Audio Monitoring Pack	Audio Mixer, Loudness, and advanced audio scopes	\$49.99
PRO Recording Pack	Recording, Slates, and Libraries	\$99.99
PRO Video + Audio + Recording Bundle	All three Packs	\$279.99
Audio + Recording Upgrade	Audio and Recording Packs for existing Video Pack owners	\$129.99
CineMon PRO Pass	All PRO features, including future additions while subscribed	\$15.99/month \$149.99/year

Eligible subscribers can try the monthly PRO Pass free for three days or the yearly PRO Pass free for one week. Regional pricing is shown in the App Store.

Download: [CineMon on the App Store](#)

Product information: www.cinemon.app

Documentation: www.cinemon.app/docs/

Press kit: www.cinemon.app/press/

About CineMon

CineMon is a professional video and audio monitoring app for iPad and Mac. It combines scopes and video assist tools, multi-source audio mixing, and recording with slate metadata and timecode. CineMon is developed by CineSpices, LLC. Learn more at www.cinemon.app.

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