Houston

Operation Manual

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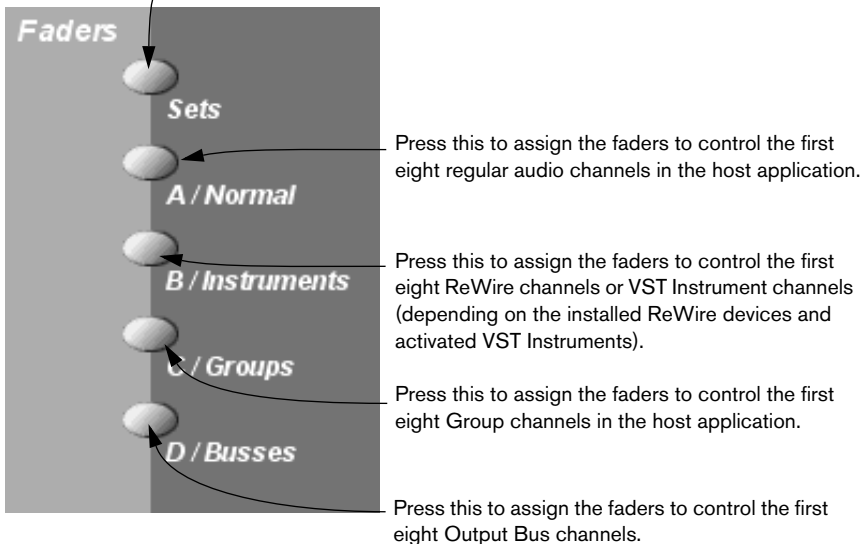# Table of Contents

1
Basic Mixing

About this Chapter

This chapter describes how to work with the faders and the rows of buttons directly above these on the panel (Solo, Mute and Select), and how to select which channels are affected by the fader settings.

Selecting which channels to control

Houston's fader section controls eight different channels in the host application (plus the master level, which has its own fader). You select which eight channels to control with the buttons directly to the right of the Master fader.

Press this to select a pre-defined "fader set" in the host application. In Cubase VST, this is a Mixer View, as set up with the View pop-up menu in the VST Channel Mixer. This allows you to control a combination of different channel types with the faders. After pressing the Sets button, you enter the number of the desired set with the Number Pad (use the 10's button for two-digit numbers). The set/Mixer View is selected in the host application, and the faders are assigned to control the first eight channels of the set.

Press this to assign the faders to control the first eight regular audio channels in the host application.

Press this to assign the faders to control the first eight ReWire channels or VST Instrument channels (depending on the installed ReWire devices and activated VST Instruments).

Press this to assign the faders to control the first eight Group channels in the host application.

Press this to assign the faders to control the first eight Output Bus channels.

After pressing one of the buttons above, the faders are assigned to the first eight channels of the selected set or channel type. To switch to the next eight channels, press the 8 ▶ button.

Selects the previous eight channels. ——————————— ——————— Selects the next eight channels.

For example, if the faders currently control audio channels 1-8, pressing the 8 ▶ button will assign them to audio channels 9-16. To go back to the previous eight channels, press the ◀ 8 button.

• If you hold down Shift and press the ◀ 8 ▶ buttons, the fader assignment will shift in steps of one channel instead.
Let's say the faders currently control audio channels 9-16. If you hold Shift and press ◀ 8, the faders will shift one step to the left and control audio channels 8-15.

Controlling the MIDI Track Mixer in Cubase VST

Houston can also be used for mixing MIDI Tracks, i.e. remote controlling the MIDI Track Mixer. However, this mode is entered from with the program:

1. Locate the Houston Remote Status window in Cubase VST.
This is the small floating window that appeared when you first selected Houston as your remote device.

2. Pull down the pop-up menu and select the "CTM" option.
Houston will now control the faders (level), pan, mute and solo in the MIDI Track Mixer.

• You use the ◀ 8 ▶ buttons to switch between sets of eight MIDI Tracks to control, in the usual manner.

3. To go back to another mode (e.g. Sets or audio channels), either use the pop-up menu in the Houston Remote Status window or use the buttons next to the Master fader as usual.

Using the Faders

Houston's faders are used for hands-on level control and mixing, and allow precise adjustments of the corresponding channel levels in the host application. Since the faders are motorized, they will move to reflect any level automation you have created in your Songs. The faders will also move when you select a new set of eight channels to control, instantly jumping to reflect the current levels of the eight channels.

• The faders are also touch sensitive, which means that as soon as you move a fader manually, the motors are "overridden".
In other words, if you have automated level changes, you can grab a fader at any time, overriding the automation - just as you can click and hold a moving fader on screen with the mouse.

• Even though Houston's motorized faders are very quiet, there may be situations when you want absolute silence - e.g. when mixing an extremely soft and subtle piece of music. If that is the case, you can disable the motors by clicking the Motors button to the left of the faders.
When you are finished, click the Motors button again so that it lights up. The fader motors are enabled again, and the faders will instantly move to reflect the current levels.

❐ **Turning the motors off does not affect the automation in the host application - all automation data is played back as usual in your Song.**

Mute and Solo

The two rows of buttons directly above the faders allow you to Mute or Solo channels. The following rules apply:

- You can Mute or Solo several channels at the same time.

- As soon as one or more channels are Soloed, the Solo Defeat button will light up.
  Pressing this button will turn off Solo for all Soloed channels.

- As soon as one or more channels are Muted, the Mute Defeat button will light up.
  Pressing this button will Un-Mute all Muted channels (provided that no channel is Soloed).

- The Mute and Solo buttons always show the status of the current set of eight channels!
  This means that if you Mute a channel and then select another set of eight channels for fader control, the Mute indicator will go dark. However, the Mute Defeat button will still be lit, indicating that one or more channels are Muted.

Using the Select buttons

The top row of buttons above the faders are the Select buttons. These are used for selecting a single channel for detailed settings (Selected Channel mode - see).

•   Only one channel at a time can be selected.

•   When you Solo a channel, it is automatically selected as well.

•   If you select a channel and then select another set of eight channels for fader control, the Select button will go dark.
This is because the channel is still selected, but it's not shown in the current fader set.

A note about automation

The Write and Read buttons to the left of the faders control the status of the Write and Read buttons in the host application's mixer, allowing remote control of mixer automation. The Automation Mode button below is reserved for future use.

2

Using the Function Matrix and Control Strip

About this Chapter

This chapter describes how to use the Function Matrix and Control Strip to access all VST settings in the host application; EQ, effect sends, effect and VST Instrument parameters and so on. It also contains descriptions of the available parameter pages, as shown in Houston's display.

Basic Procedures

Selecting a Parameter Group in the Function Matrix

To be able to view the settings of a parameter in the display and edit the values with the dials, you need to select the corresponding parameter group. This is done by pressing one of the buttons in the Function Matrix.
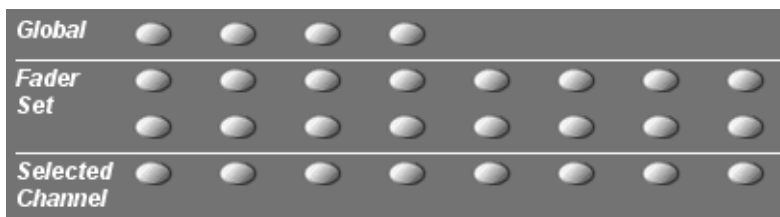
About the three modes

Houston operates in one of three modes: Selected Channel, Fader Set or Global. Which mode is used depends on which parameter group is selected in the Function Matrix, as indicated to the left of the Function Matrix buttons. For example, clicking the FX Send 1 button in the Function Matrix puts Houston in Fader set mode.

The functionality of the three modes is described on the following pages.

Selected Channel mode

This mode gives you access to up to eight different parameters at the same time, for a single, selected channel. You can think of this as working with a single, vertical channel strip on a mixer desk, having access to pan, EQ, sends, etc. for a single channel.

When you have selected a parameter group in this mode, the display shows the following information:

The upper row shows the names of the available parameters. Each parameter can be controlled with the corresponding dial. In this example, the dial P1 would control the "Freq1" parameter, P2 would control "Gain1" and so on.

```
Freq1 Gain1 Freq2 Gain2 Freq3 Gain3 Freq4 Gain4

EQs             Ch 1            Page: 01/02
```
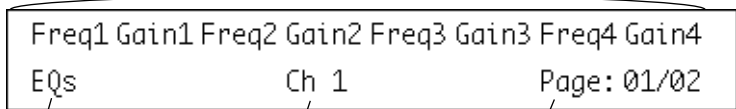
The name of the selected parameter group.

The selected channel.

This indicates which page is shown, and how many pages there are in the selected parameter group. In this example, the display shows page 1 out of 2 pages.

• You select which channel to edit in Selected Channel mode by pressing one of the eight Select buttons below the display.
See .

Fader Set mode

In this mode, you can view and edit a single parameter for eight differ-
ent channels (the current Fader Set). You can think of this as working
with a horizontal segment of a mixer desk, e.g. the pan controls for
eight consecutive channels.

The name of the
selected parameter
group.

The parameter
available for
editing.

This indicates which page is shown, and
how many pages there are in the selected
parameter group. In this example, the display
shows page 1 out of 5 pages.

```
EQ1              Gain              Page: 01/05
   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8
```
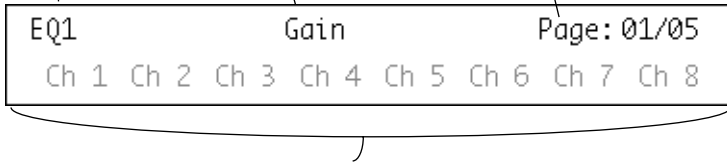
The lower row shows the names of the eight channels in the current Fader Set. You can
control the selected parameter for each one of the eight channels by using the corre-
sponding dial. In this example, the dial P1 would control the EQ1 Gain parameter for the
channel "Ch1", P2 would control the same parameter for the channel "Ch2" and so on.

- You select which set of eight channels to edit by using the buttons to
  the right of the Master fader, as described on .

Global mode

This is where you make global settings, i.e. settings that are not re-
lated to the individual channels. Examples include parameter settings
for the Send Effects, Master Effects and VST Instruments.

The contents of the display depend on which parameter group is selected. In this example, the "Instruments" group is selected, and the display shows settings for one of the active VST Instruments:

The upper row shows the names of the available parameters. As you can see, there are only four parameters shown, allowing longer parameter name. Each parameter can be controlled with any of the two dials above it. In this example, the "Octave" parameter would be controlled with the P1 or P2 dial, "Semitone" would be controlled with P3 or P4 and so on.

```
 Oct ave    Semi tone   Fine tune   sync 1/2
 Instr 1    Synth name              Page: 02/08
```
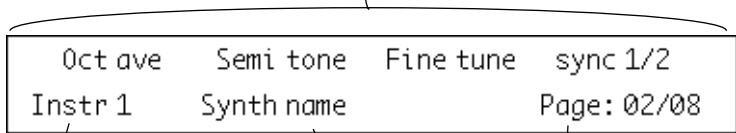
The name of the selected parameter sub-group. See page 16 for an explanation of parameter sub-groups.

The name of the VST Instrument.

This indicates which page is shown, and how many pages there are in the selected parameter group. In this example, the display shows page 2 out of 8 pages.

Using the Control Strip

When you have selected a parameter group (or parameter sub-group – see below), you need to go to the page containing the desired parameter. This is done by pressing the Page up/down buttons next to the display.

• Holding down the Shift button and pressing Page Up or Page Down takes you to the first or last available page.

Once the parameter is shown in the display, you adjust its value by moving the corresponding dial.

• When you move the dial, the display will switch to show the parameter values instead of the parameter names.
After you have moved a dial, the display will keep the values shown for a short while before switching back to parameter names.

- To view the parameter values without making any changes, click the More button (to the right of the Page buttons).
  This makes the display switch to showing parameter values. Click the More button again to go back to parameter names.

- The parameter values are also indicated by the LED rings around the dials.
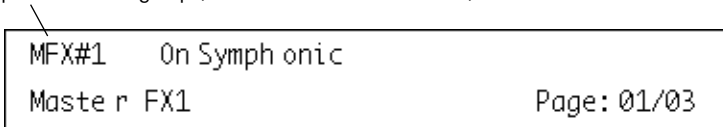
About Parameter Sub-Groups

Most of the settings are structured in the following way: A parameter group (accessed by pressing a button in the Function Matrix) contains one or several pages, each holding one or several parameters.

However, in the case of Send Effects, Master Effects, Instruments (Global mode), Inserts and Dynamics (Selected Channel mode), there is one more hierarchical level, called a parameter sub-group. For example, the parameters for Master Effects are structured in the following way:

The "Master Effects" parameter group contains four sub-groups - one for each Master Effect slot in the program. Each sub-group contains a number of pages which contain a number of parameters (both numbers depending on the activated effects).

- To select another parameter sub-group, go to the first page of the current sub-group and use the P1 dial.
  The figure below shows the first page of the first parameter sub-group in the Master Effects group.

This indicates Master Effect slot 1. Use the P1 dial to select another parameter sub-group (i.e. another Master Effect slot).

```
MFX#1    On Symph onic

Maste r FX1                    Page: 01/03
```

About the Symbols used in this chapter

On the following pages, all the different parameter groups are described. As on the Houston panel, the parameter groups are divided into the three modes, Selected Channel, Fader Set and Global.

For quick navigation, an icon at the top of each page shows in which mode it belongs:

This icon indicates the "vertical" Selected Channel mode.

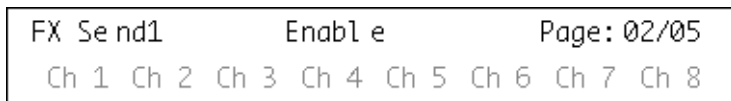This icon indicates the "horizontal" Fader Set mode.

This icon indicates Global mode.

When a group of parameters has more than one page of parameters, this is indicated by the following symbol:

This corresponds to the Page up/down buttons next to the Houston display.

For example, in the picture below, you would use the Page up/down buttons to go between the "Level" and the "Enable" parameter pages:

```
FX Send1        Level         Page: 01/05
  Ch 1 Ch 2 Ch 3 Ch 4 Ch 5 Ch 6 Ch 7 Ch 8
```



```
FX Send1        Enable        Page: 02/05
  Ch 1 Ch 2 Ch 3 Ch 4 Ch 5 Ch 6 Ch 7 Ch 8
```

Selected Channel : EQs

Accessing the EQ controls for the current selected channel is achieved by pressing the **EQs** button in the Selected Channel section of the Function Matrix.
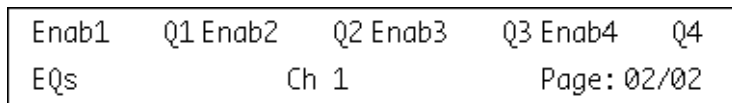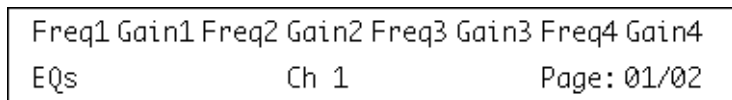
Please select a channel by pressing one of the Select buttons above the faders.

The controls for the equalizers are divided into 2 pages:

Page 1   • Frequency and Gain pairs for the four bands.

Page 2   • Enable and Q controls for the four bands.
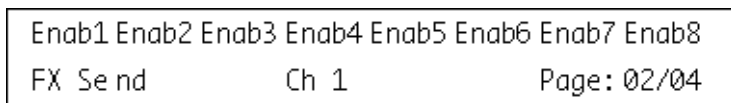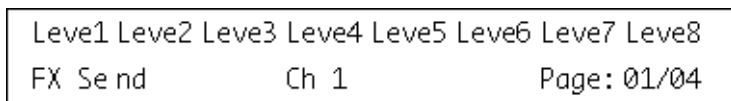
Selected Channel : Aux

Accessing the Auxiliary (FX) Send controls for the current selected channel is done by pressing the **Aux** button in the Selected Channel section of the Function Matrix.

Please select a channel by pressing one of the Select buttons above the faders.

The controls for the sends are divided into 4 pages:

Page 1 • Send Levels for each of the 8 Aux Sends.

Page 2 • Enable switches for each of the 8 Aux Sends.

Page 3 • Switches to change between pre/post fader mode.

Page 4 • Controls to choose the destination of the aux send signal.

```
Leve1 Leve2 Leve3 Leve4 Leve5 Leve6 Leve7 Leve8
FX Se nd          Ch 1            Page: 01/04
```

▲
Page
▼

```
Enab1 Enab2 Enab3 Enab4 Enab5 Enab6 Enab7 Enab8
FX Se nd          Ch 1            Page: 02/04
```

▲
Page
▼

```
Pre1  Pre2  Pre3  Pre4  Pre5  Pre6  Pre7  Pre8
FX Se nd              Ch 1              Page: 03/04
```

Page ▲▼

```
Bus1  Bus2  Bus3  Bus4  Bus5  Bus6  Bus7  Bus8
FX Se nd              Ch 1              Page: 04/04
```

❐ **The Bus destinations control whether the aux send signal is sent directly to the internal effects, to the Group channels or to a physical bus output (if your sound card has additional outputs.)**

Selected Channel : Inserts

Accessing the Insert Effect controls for the current selected channel is done by pressing the **Inserts** button in the Selected Channel section of the Function Matrix.

Please select a channel by pressing one of the Select buttons above the faders.

- When Page 01 is selected, the Dial P1 selects which of the insert slots is currently being edited (see page 16).

If no effect is selected for the current insert slot, the display will show that 'No Effect' is selected.
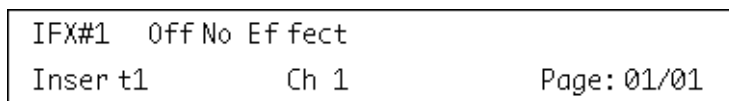
```
IFX#1   Off No Effect
Insert1          Ch 1              Page: 01/01
```

After a Plug-in has been selected in the host application, the display will change to show the selected plug-in in this effect slot and the 'number of pages' indicator will be updated to show the amount of pages necessary to display all the plug-in's declared parameters.

Here the Reverb32 plug-in has been selected.

```
IFX#1    On Rever b32
Inser t1        Ch 1                Page: 01/03
```

Page ▲ ▼

```
   Mix        Pred elay   Rev. Time    Lo  Cut
Rever b32         Ch 1                 Page: 02/03
```
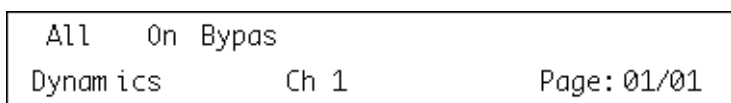
Page ▲ ▼

```
   Hi  Cut    Room size
Rever b32         Ch 1                 Page: 03/03
```
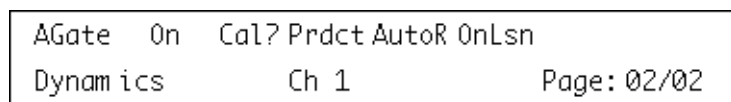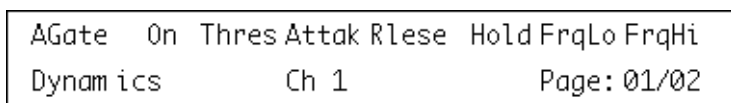
Selected Channel : Dynamics

Accessing the built-in Dynamics for the current selected channel is done by pressing the **Dynamics** button in the Selected Channel section of the Function Matrix.

Please select a channel by pressing one of the Select buttons above the faders.

```
Selected     ⬤       ⬤       ⬤       🟡
Channel     EQs      Aux     Inserts  User 1 / Dynamics
```

```
All    On Bypas
Dynam ics         Ch 1            Page: 01/01
```

There are five sub-sections to the Dynamics module. Each of these has a parameter sub-group (see). When Page 01 is selected, the Dial P1 selects which of the sub-sections is currently being changed.

Auto Gate:

```
AGate   On  Thres Attak Rlese  Hold FrqLo FrqHi
Dynam ics         Ch 1            Page: 01/02
```

▲
Page
▼

```
AGate   On   Cal? Prdct AutoR OnLsn
Dynam ics         Ch 1            Page: 02/02
```

Auto-Level:

```
Alvl    On Thres Speed
Dynamics          Ch 1            Page:01/01
```

Soft Clip:

```
SClip   On

Dynam ics          Ch 1              Page: 01/01
```

Limiter:

```
Limit   Off Thres Rlese  Auto

Dynam ics          Ch 1              Page: 01/01
```

Compressor:

```
Compr   On  Thres Ratio Attak Rlese  Gain  Auto

Dynam ics          Ch 1              Page: 01/01
```

Selected Channel : Routing

Accessing the Destination and other related parameters for the current selected channel is achieved by pressing the **Routing** button in the Selected Channel section of the Function Matrix.

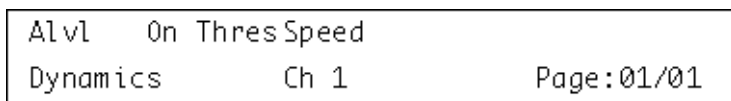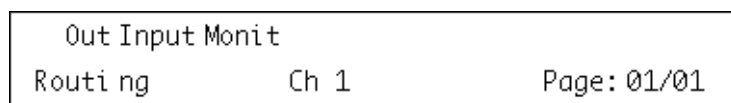Please select a channel by pressing one of the Select buttons above the faders.

```
 Out Input Monit
Routing         Ch 1              Page: 01/01
```

The Dial P1 controls the final destination of this channel. The possible routing destinations are the Group channels, the master bus, or any other of the physical outputs.

❐ **Not all Destinations are available for each channel. Groups can only have higher numbered groups or physical outputs as destinations. Instrument and Rewire channels can only have the physical outputs as destinations.**

The Dial P2 controls from which physical input this channel will record from, if it is a standard audio channel.

The Dial P3 switches the input monitoring on or off.

Selected Channel : Pan

Accessing the Panning Control for the current selected channel is done by pressing the **Pan** button in the Selected Channel section of the Function Matrix.

Please select a channel by pressing one of the Select buttons above the faders.

Depending on the nature of the pan controls in your host application, this page will have a variable number of controls.
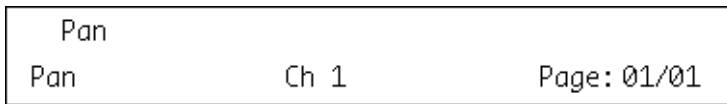
❏ **If you have a host application that has Left-Right panning as its main method of positioning sounds in the current setup, you may find the Pan controls in the Fader Set section more useful. This is because the Fader Set : Pan mode allows pan control of up to 8 channels at once.**
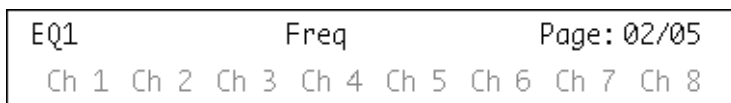
Fader Set : EQs

Accessing the Equalizer controls for the current Fader Set is done by pressing one of the **EQ** buttons in the Fader Set section of the Function Matrix.

The controls for each of the four equalizers are identical and each is divided into 5 pages:

Page 1   • Gain Controls.

Page 2   • Frequency Controls.

Page 3   • Q or Resonance Controls.

Page 4   • Enable Controls.

Page 5   • Bypass Controls.

```
EQ1                Gain              Page: 01/05
  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8
```



```
EQ1                Freq              Page: 02/05
  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8
```

```
EQ1                  Q                  Page: 03/05
   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8
```

▲
Page
▼

```
EQ1               Enabl e               Page: 04/05
   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8
```

▲
Page
▼

```
EQ1               Bypas s               Page: 05/05
   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8
```

Fader Set : Routing

Accessing the Routing controls for the current Fader Set is achieved by pressing the **Routing** button in the Fader Set section of the Function Matrix.

The controls are divided into 3 pages:

The Dials on Page1 control the final destination of the channels in this Fader Set. The possible routing destinations are the Group channels, the master bus, or any other of the physical outputs.

❒ **Not all Destinations are available for each channel. Groups can only have higher numbered groups or physical outputs as destinations. Instrument and Rewire channels can only have the physical outputs as destinations.**

The Dials on Page2 control from which physical input this channel will record from, if it is a standard audio channel.

The Dials on Page3 switch the input monitoring on or off, for each channel in the current Fader Set. This is only possible for standard audio channels.

```
┌──────────────────────────────────────────────────┐
│ Routing          Bus              Page: 01/03      │
│   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8   │
└──────────────────────────────────────────────────┘
                                              ▲
                                             Page
                                              ▼

┌──────────────────────────────────────────────────┐
│ Routing          Input            Page: 02/03      │
│   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8   │
└──────────────────────────────────────────────────┘
                                              ▲
                                             Page
                                              ▼

┌──────────────────────────────────────────────────┐
│ Routing          Monitor          Page: 02/03      │
│   Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8   │
└──────────────────────────────────────────────────┘
```

Fader Set : Pan

Accessing the Pan controls for the current Fader Set is done by pressing the **Pan** button in the Fader Set section of the Function Matrix.

Each dial controls the Left/Right Panning of the corresponding channel in the current Fader Set

Fader Set : FX Sends

Houston can control up to eight separate FX Sends for each channel in a Fader Set. The available settings are the same for each of the eight FX Sends.

❒ **To access the FX Sends settings for the current Fader Set, press one of the button FX Send 1-8 in the Fader Set section of the Function Matrix.**

There are five pages of settings for each FX Send:

Page 1 • Send Levels.

Page 2 • Enable switches.

Page 3 • Switches to change between pre/post fader mode.

Page 4 • Controls to choose the destination of the aux send signal.

Page 5 • Dry (Bypass) switches for the sends (common to all eight sends).

```
┌────────────────────────────────────────────────┐
│ FX Send1          Level           Page: 01/05   │
│  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8 │
└────────────────────────────────────────────────┘
```

▲
Page
▼

```
┌────────────────────────────────────────────────┐
│ FX Send1          Enable          Page: 02/05   │
│  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8 │
└────────────────────────────────────────────────┘
```

▲
Page
▼

```
┌────────────────────────────────────────────────┐
│ FX Send1          Pre/Post        Page: 03/05   │
│  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8 │
└────────────────────────────────────────────────┘
```

▲
Page
▼

```
┌────────────────────────────────────────────────┐
│ FX Send1          Bus             Page: 04/05   │
│  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8 │
└────────────────────────────────────────────────┘
```

▲
Page
▼

```
┌────────────────────────────────────────────────┐
│ FX Send1          Dry             Page: 05/05   │
│  Ch 1  Ch 2  Ch 3  Ch 4  Ch 5  Ch 6  Ch 7  Ch 8 │
└────────────────────────────────────────────────┘
```

Global : Send Masters

Houston can control the 8 Send Masters controls that adjust the total
level of the mixed signal from each auxiliary send routed to an effect in
the Send Effects Rack. Push the **Send Masters** button in the Func-
tion Matrix to access these controls.

Global : Send Effects

Houston can control the parameters of the effects that are loaded in the Send Effects Rack. To access these effects, push the **Send Effects** button in the Global Section of the Function Matrix.

• When Page 01 is selected, the Dial P1 selects which of the effect slots is currently being edited (see page 16).

If no effect is selected for the current slot, the display will show that 'No Effect' is selected.

```
  FX#1  OffNoEffect

Send FX1                              Page:01/01
```

After a Plug-in has been selected in the host application, the display will change to show the current selected plug-in this effect slot and the 'number of pages' indicator will be updated to show the amount of pages necessary to display all the plug-in's declared parameters.

Here the Reverb32 plug-in has been selected.

```
  FX#1     On Rever b32
 Send  FX1                      Page: 01/03
```

▲
Page
▼

```
   Mix         Pred elay   Rev. Time    Lo  Cut
 Send  FX1   Rever b32              Page: 02/03
```

▲
Page
▼

```
   Hi  Cut     Room size
 Send  FX1   Rever b32              Page: 03/03
```

Global : Master Effects

Houston can control the parameters of the effects that are loaded in the Master Effects section of the main stereo output. To access these effects, push the **Master Effects** button in the Global Section of the Function Matrix.

• When Page 01 is selected, the Dial P1 selects which of the Master Effect slots is currently being edited (see).

If no effect is selected for the current Master Effect slot, the display will show that 'No Effect' is selected.
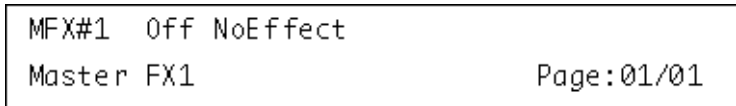
```
MFX#1  Off NoEffect

Master FX1                    Page:01/01
```

After a Plug-in has been selected in the host application, the display will change to show the current selected plug-in this effect slot and the 'number of pages' indicator will be updated to show the amount of pages necessary to display all the plug-in's declared parameters.

Here the Symphonic plug-in has been selected.

```
MFX#1     On Symph onic
Maste r FX1                      Page: 01/03
```

▲
Page
▼

```
   Mi x        Del ay      Dep th       Ra te
Maste r FX1 Symph onic           Page: 02/03
```

▲
Page
▼

```
 Sync Beat  Stere obasi  TmsS ync
Maste r FX1 Symph onic           Page: 03/03
```

Global : Instruments

G

Houston can control the parameters of the Instruments that are loaded in the VST Instruments Rack. To access the these push the **Instruments** button in the Global Section of the Function Matrix.

Global   Send Masters   Send Effects   Master Effects   **Instruments**

• When Page 01 is selected, the Dial P1 selects which of the VST Instrument slots is currently being edited (see page 16).

If no VST Instrument is selected for the current slot, the display will show that 'No Effect' is selected.

```
VST#1       No Effect

Instr 1                        Page: 01/01
```
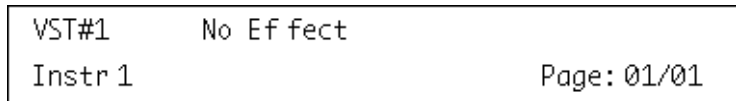
After an instrument plug-in has been selected in the host application, the display will change to show the current selected instrument in this effect slot and the 'number of pages' indicator will be updated to show the amount of pages necessary to display all the plug-in's declared parameters.

```
VST#1       Synth name

Instr 1                          Page: 01/08
```

▲ *Page* ▼

```
   Oct ave    Semi tone   Fine tune   sync 1/2

Instr 1     Synth name               Page: 02/08
```

▲ *Page* ▼

```
   Oct ave    Semi tone   Fine tune  Noise level

Instr 1     Synth name               Page: 03/08
```

▲ *Page* ▼

```
Filte rFreq   Res onanc   Evn Amt    Over drive

Instr 1     Synth name               Page: 04/08
```

3
Transport Control

About this Chapter

This chapter describes how to control playback, recording and positioning in the host application from Houston.

The Transport Controls

Houston's transport controls are located in the lower right corner of the panel. They have the following functionality:
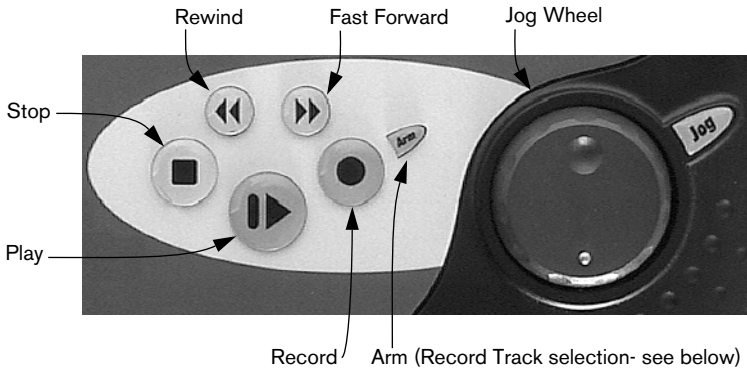
About the Jog Wheel

The wheel is used for moving the Song position in the host application. The Jog button is reserved for future use.

About the Arm button

When using Houston with Cubase VST, you can use the Arm button to select Tracks for recording. Proceed as follows:

1. Make sure the audio channel on which you plan to record is among the eight channels selected for fader control.

For example, if you want to record on an Audio Track set to channel 2, you could press the button "A/Normal", so that the faders are assigned to the first eight audio channels.

2. Hold down the Arm button and press the Select button for the desired audio channel.

The result depends on whether Cubase VST's Multi Recording is activated or not:

• If Multirecord is off, this will *select* the first Track set to that audio channel.

Since recording is directed to the selected Track in this mode, the Track is now ready for recording.

• If Multirecord is on, this will *record enable* the first Track set to that audio channel.

In Cubase VST, the record symbol will appear in the R column for the Track, indicating that it's ready for recording.

❒ **Tracks set to channel "Any" can not be selected for recording this way.**

Working with Locators and Cue Points

You can use Houston to move directly to defined Cue Points in the Song, and to define the current Song Position as a Cue Point. The most common use for this is probably to move to Cue Point 1 and 2 – the Left and Right Locators.

Jumping to a Locator/Cue Point

1. In the Markers section (to the left of the Number Pad), click the Jump button.
    The button lights up, indicating "Jump mode".

2. Click one of the buttons 1-8 on the Number Pad to go to the corresponding Locator/Cue Point.
    Houston remains in Jump mode until you select another mode for the Number Pad.

Capturing a position as a Locator/Cue Point

1. Navigate to the position you want to store as a Locator or Cue Point.

2. In the Markers section, click the Capture button.
    The button lights up, indicating "Capture mode".

3. Click one of the buttons 1-8 on the Number Pad, to store the current position as a Locator/Cue Point.

4. To avoid accidentally overwriting other Cue Points, you may want to click the Jump button to go back to Jump mode.

❐ **The Marker Delete button is reserved for future use.**

Using the Zap button

The function of the Zap button is to toggle between the two latest entries made on the Number Pad. When in "Jump mode", you can use this to go back and forth between two different Cue Point positions in the Song:

1. Use the Jump function to go one of the Cue Point positions.

2. Use the Jump function to go to the other Cue Point positions.

3. Now you can press the Zap button to go back and forth between the two positions.

4
Other Functions

About this Chapter

This chapter describes the remaining functions available on the Houston panel.

Song Functions

The two buttons in the Song section of the panel have the following functionality:

• Press the Save button to save the current Song.
This is the same as selecting "Save Song" from the File menu in Cubase VST.

• Hold Shift and press Save to save a backup copy of the current Song.
This is the same as selecting "Save Backup" from the File menu in Cubase VST.

• Press the Revert button to go back to the last saved version of the current Song.
This is the same as selecting "Revert to Saved" from the File menu in Cubase VST.

Edit Functions

To the right of the Song buttons, you will find a group of Edit buttons, with the following functionality:

• Press Undo to undo the latest operation in the host application.

• Press Redo to "undo the undo".

The remaining buttons in this group are reserved for future use.

Working with Windows

The buttons in the Windows section (to the left of the Number pad) allows you to open and close windows in the host application.

• Press the Main button to bring the current Arrange window to front.

• Press the Edit button to open an editor for the current selection.

• Hold down Shift and press Edit to close the currently active window.

• Press the Studio button to open or close the VST Channel Mixer window.

• Hold down Shift and press the Studio button to minimize or restore all VST windows.

Selecting a Window Set

In Cubase VST, you can store different combinations of open windows as Window Sets, for immediate recall at any time. This allows you to quickly switch between e.g. a layout where only mixer windows are visible, a big Arrange window, a combination of Editor windows, etc. If you have created the desired Window Sets in Cubase VST, you recall them from Houston in the following way:

1. Press the Sets button in the Windows section.
   The button lights up, indicating that the Number Pad will be used for selecting Window Sets.

2. Enter the number of the Window Set using the Number Pad.
   Note:

• The Window Sets are numbered from 0 to 99.
• To enter two-digit numbers, first press the 10's button, then the number for the "tens" followed by the number for the units. For example, to enter the number 24, press: 10's, 2, 4.
• You can use the Zap button to toggle between the last two selected Window Sets.

Functions Mode

When the Functions button is lit, you can use the Number Pad to access various functions in the host application.

As of this writing, the following functions are available:

Number Pad button	Function
0	Copy
1	Cut
3	Paste

Cursor Mode

When the Cursor button is lit, you can use the Number Pad to navigate on the computer screen.

• The blue arrow buttons (2, 4, 6, 8) work like the arrow keys on the computer keyboard.
For example, this allows you to select Tracks and Parts in the Arrangement.

• Pressing 1 in Cursor mode is the same as pressing [Alt] on the computer keyboard (PC only).
This means you get access to the menus on the main menu bar. You can use the arrow buttons to move to the desired menu item, and press Enter to make a selection.

• Pressing 7 in Cursor mode is the same as pressing [Tab] on the computer keyboard.

• Pressing 0 in Cursor mode is the same as pressing the Space bar on the computer keyboard.

Data Mode

The Data button is reserved for future use.

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