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Using This Manual - Main Features

Thank you for purchasing the Novation ReMOTE 25 controller keyboard. This device may be used to control sequencers, popular software virtual instrument applications on a computer or traditional hardware instruments via either a USB connection or a standard MIDI interface. The ReMOTE 25 front panel provides a wealth of programmable controls, each of which can be configured to exactly suit your needs and stored within a Template memory for later instant recall.

The ReMOTE 25 is equally at home in a live performance situation where it can be used as a stand-alone MIDI controller keyboard. Whether used live or in the studio to control virtual instruments, its comprehensive range of controls may be used to dynamically alter any sound parameters precisely and in real time.

Using This Manual

This manual consists of six sections; **Introduction**, **Quick Start Guide**, **MIDI Tutorial**, **Main Features and Operation**, **Troubleshooting** and **Advanced Features**. For easy reference, the section name is printed at the top of each page. An **Appendix** is also provided containing reference data.

It is assumed that the reader already has a basic knowledge of MIDI in order to configure user Templates. Those with limited MIDI experience may find the **MIDI Tutorial** useful. Very little MIDI knowledge is required to use the the ReMOTE with the factory programmed Templates.

In order to become familiar with the many useful features of the ReMOTE 25 and get the most out of its powerful MIDI controlling possibilities, it is recommended that this manual is read in sequence chapter by chapter. For those who wish to start straight away, the **Quick Start Guide** provides information on setting up the ReMOTE 25 and a quick overview on selecting and using Preset Templates.

Have fun !

Main Features

- * Two octave semi-weighted velocity-sensitive keyboard with combined Pitch bend and Modulation joystick. The keyboard is transposable up or down across the entire MIDI note range and can transmit Channel Aftertouch.
- * MIDI or USB operation. USB and MIDI may be used simultaneously. Two MIDI OUT ports, a MIDI IN Port, a Foot pedal input socket and a Footswitch input socket are available.
- * Can be powered by the USB port, Batteries or a 9v DC adaptor (not supplied).
- * Generous selection of front panel controls including an X-Y touchpad, 8 knobs, 8 rotary encoders, 8 sliders and 24 MIDI control buttons, all of which can be individually configured.
- * Comprehensive MIDI specification. Any front panel control may be configured to transmit on any MIDI channel, to any destination. Available options include Controller numbers, NRPNS, RPNS, Bank Change, Program Change and definable System Exclusive Strings.
- * System Exclusive strings may be up to 20 bytes long. Front panel control data may be inserted anywhere within the System Exclusive message.
- * 64 Template editable memories available. Each Template contains definitions for all front panel controls. Templates may be individually named for easy reference.
- * Template memories may be saved as a System Exclusive bulk dumps to an External sequencer or MIDI data filer.

Conventions Used In This Manual

The word 'Template' refers to a collection of knobs, encoders and button settings and the function of the footswitch, pedal and X-Y touchpad. Each Template is numbered from 1 to 64 and can be saved in the ReMOTE 25's non-volatile memory.

The word 'Template Label' refers to a collection of three coloured or blank 'overlays' which sit neatly in the three recesses on the front panel of the ReMOTE 25. Each one of these Template Label sets is used in conjunction with a template as described above.

The word 'Preset' refers to a Template configured at the factory to showcase some of the ReMOTE 25's powerful control possibilities. Preset Templates may be over-written by new settings.

The word 'Control' refers to any of the front panel knobs, assignable buttons, encoders, footswitch, foot pedal, joystick or the X-Y touchpad. Within a single Template, each control may be individually configured to transmit various types of MIDI information addressed on any combination of the MIDI OUT / USB ports.

The word 'Setting' refers to any parameter which is edited from within a menu.

Text in CAPITALS refers to a front panel Control or legend (even though the name of the Control may actually be in lower case on the front panel). It could be a knob, button, slider or rotary encoder.

Getting Started - Connecting Up to equipment using MIDI

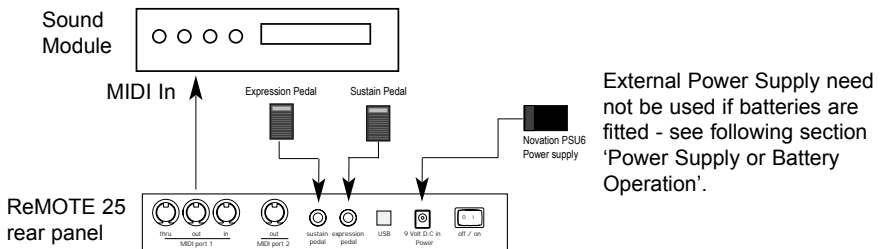
Getting Started - Connecting Up

The ReMOTE 25 may be connected to a system in three different ways

- 1 Connection to equipment using the MIDI In and Out Jacks.
- 2 Connection to a Computer system using the USB port.
- 3 Connection to equipment using MIDI In and Out AND to a computer using the USB port.

1 Connection to equipment using the MIDI In and Out Jacks

This is referred to as the 'stand alone' or 'live' set-up. The illustration below shows a typical arrangement. Ensure power is off on all equipment. Connect the MIDI out of the ReMOTE 25 to the MIDI in of a suitable sound module.



If batteries are not fitted then an external power supply (Novation PSU6) must be connected - See next page for battery information. Connect any other devices such as pedals to the ReMOTE 25. Switch on the power to all devices.

Playing the Sound Module from the ReMOTE 25

Set the receiving MIDI channel of the sound module to Channel 1 or OMNI (this should be the default). The keyboard and pitch/modulation joystick will be active and the sound module will respond to the MIDI information being sent from the ReMOTE 25. If the sound module conforms to General MIDI then locate the General MIDI template labels and place them in the three template recesses (See page 10).

QUICK START GUIDE

Power Supply and Battery Operation - Connecting to a Computer System

Press the TEMPLATE SELECT mode button and select template No. 49 'General MIDI 2' using the data/encoder knob below the display. Press the PLAY mode button. Moving the controls as indicated by the template label will send the corresponding information to the sound module.

If the sound module does not conform to General MIDI it may be listed in the factory preset template list in the Appendix, if so, press the TEMPLATE SELECT button and using the data / encoder knob below the display, scroll through the list until the correct template is located. The template may also have a set of pre-printed labels (See Appendix), if so, fit as described on page 10. Press the PLAY mode button.

Power Supply or Battery operation

The ReMOTE 25 may be powered by an external Power Supply (Novation PSU6) or by batteries. It will run on all types of 'C' size dry or re-chargeable cells.

<u>Battery Type</u>	<u>ReChargeable ?</u>	<u>Approx Operating Time</u>	<u>Comments</u>
Nicad	Yes	16 Hours	Standard Rechargeable Cells
Alkaline	No	32 Hours	Normal High Power Dry Cells
Duracell	No	64 Hours	Extra High Power Long life Dry Cells

The ReMOTE 25 will automatically sense the battery type and calculate charging rate depending on the condition of the battery.

Fitting Batteries

Turn the ReMOTE 25 upside down and unclip the battery compartment using two fingers to push on the clips. Observe the connection diagram imprinted on the plastic casing for 6 x 'C' cells to the right of the battery cover. Fit the cells as shown in the diagram.

Power Operation

The ReMOTE 25 may be configured to charge or not charge the batteries (if rechargeable's have been fitted) from either the USB port, the external power supply or both. - See page 46 in the global menu for details.

Laptop Operation

When using a USB connection to power the ReMOTE from a Laptop computer the ReMOTE may not power up successfully. This is due to the ReMOTE not being able to draw enough power from the Laptop computer.

The ReMOTE requires approx 250mA of current to run properly. Some Laptops are not able to supply this much current from the USB socket.

The solution is to either :

- 1 Power the ReMOTE from a suitable AC:DC power adaptor (such as Novation PSU6) or
- 2 Insert Dry or (recommended) insert rechargeable batteries.

When rechargeable batteries are fitted an option in the GLOBAL menu may be used to set the charge rate for the batteries.

If set to trickle charge the loading on the USB socket at the Laptop will only be 75mA. If set to Max charge the loading will be 150mA.

Installing The USB Driver Software

2 Connecting to a Computer System using the USB port

The ReMOTE 25 has a USB connector located on the rear panel. When using the USB cable supplied it can be used to directly communicate with PCs that have also have USB connector (commonly known as a 'Port'). Before it can communicate with the PC's USB port, a special piece of software known as a 'USB driver' must be installed.

This USB driver software converts information arriving at the computer's USB port into the correct format for use by the software MIDI interface used by the windows system. Most music application software (Cubase, Logic, Cakewalk Sonar etc) uses this software MIDI interface to communicate with external hardware devices such as the ReMOTE 25 or other keyboards and sound modules.

The USB driver software is located on the CD ROM supplied. It is suitable for the **Windows 98 SE (Second edition), 98 ME (Millennium edition) 2000 or XP** operating systems. If using a PC with a different operating system such as Linux or Windows 95, USB support **will not be available** and a standard MIDI interface must be used for communication between the computer and the ReMOTE 25.

Installing The USB Driver Software

Turn on the computer and allow it to finish 'booting up'. Plug in one end of the USB cable supplied to one of the computer's USB sockets. It is not possible to connect this incorrectly since only one end will fit the computer's USB socket. Connect the other end to the ReMOTE 25's USB socket on the rear panel.

Turn on the power to the ReMOTE25. It is not necessary to have batteries or an external PSU connected since power is drawn from the computer via the USB cable. Skip to the section below relevant to the operating system that is being used.

Windows 98 SE (Second Edition) Installation

A dialogue box titled 'add new hardware wizard' will appear. The box will inform: 'This Wizard searches for new drivers for ReMOTE 25.

Click 'Next'. A dialogue box will inform: 'search for the best driver for your device (recommended)' already optioned. Click 'next'.

Insert the Novation driver CD into the CD-ROM drive of the computer. Tick the 'CD-ROM' option and 'specify location' option. In the space below 'specify location' Type in the drive letter appropriate for your CD-ROM drive letter followed by a colon. This drive is normally D: (be sure to include the colon) Click 'Browse'.

A dialogue box will appear. Locate and select the folder 'Win98SE'. Click 'OK'. Click 'Next'

The next box informs that the ReMote 25 has been located on the CD. The location of the driver will be D:\WIN98SE\NVN98SE.INF (where D is the CD-ROM drive letter) click 'next'

A prompt may be made to insert the Windows 98 Second Edition CD. If not proceed to the next paragraph. This CD will have been supplied with the computer. Remove the Novation driver disk and Insert the Windows CD. Browse the CD and click on the Win98 folder. Click 'OK'. A 'copying files' dialogue box will appear for a short time.

A final box appears informing 'Windows has finished installing the software that your new hardware device requires'. A Reference to the ReMOTE 25 will be made. Click 'finish'.

Shutdown and restart the computer. After restarting a 'Add New Hardware Wizard' may appear. If so press 'cancel'.

The Remote 25 is now ready for use with the computer. Go to the next section of this manual titled 'Selecting the ReMOTE 25 USB MIDI interface within Music Applications'. Page 7

Windows 98 ME (Millennium Edition) Installation

A dialogue box titled 'add new hardware wizard' will appear. It will inform that 'windows has found new

hardware' - ReMOTE 25 The circle 'Automatic search for a better driver (recommended)' is already optioned.

Insert the Novation driver CD into the computer's CD drive and click 'next'.

A dialogue box will appear which will state 'Windows has found more than one driver that may work for your hardware. Please select the driver that matches your language and device.' Click (select) the ReMOTE25 line that shows D:\WINXPME\NVNXPME1.INF. Click 'OK'.

A new 'add new hardware wizard' will appear and it will inform that 'windows has finished installing a new hardware device'. ReMOTE 25 with a small icon will also appear in the dialogue box. Click 'finish'.

The Remote 25 is now ready for use. Go to the next section of this manual titled 'Selecting the ReMOTE 25 USB MIDI interface within Music Applications'.

Windows 2000 Installation

A 'Found New Hardware Wizard' dialogue box appears titled 'Welcome to the found new hardware Wizard'. Click 'next'. A new dialogue box will appear titled 'Install Hardware Device Drivers' and the circle 'Search for a suitable driver for my device (recommended)' will be optioned. Click 'next'.

Insert the Novation driver CD into the CD-ROM drive of the computer.

A dialogue box appears titled 'Locate Driver Files' Tick the box 'CD-ROM drives'. (Ensure no other boxes are ticked). Click 'Next'.

A box appears titled 'Driver Files Search Results'. The ReMOTE 25 name will appear in the dialogue box along with the driver name 'D:\winxpme\winxpme1.inf INF '(where D is the CD-ROM drive letter) Click 'next'

The box titled 'Digital Signature Not Found' will appear. This informs that there is no Microsoft Digital signature. At the prompt 'Do you want to continue with the installation?'. Click 'Yes'. A final box appears titled 'Completing the Found New Hardware Wizard'. Click 'Finish'.

Windows will now prompt to restart the computer. It must be restarted in order for the driver to become active. The Remote 25 is now ready for use with the computer. Go the next section of this manual titled 'Selecting the ReMOTE 25 USB MIDI interface within Music Applications'.

Windows XP Installation

Insert the Novation driver CD into the CD-ROM drive of the computer. A small balloon may pop up for a short time in the corner of the taskbar (depending on Windows XP settings) and a dialogue box will open on titled 'Found New Hardware Wizard'. Two choices are presented. Select auto install.

The next screen will inform that the USB logo has not been tested by Microsoft. Click 'Continue Anyway' Do not be alarmed by the message since the driver has been tested.

Windows will now confirm that the installation is complete. Click the 'Finish' button.

Selecting the RemOTE 25 USB MIDI interface within Music Applications

It is most likely that the ReMOTE 25 will be used with a Music Software sequencer package such as Cubase, Logic, Cakewalk Sonar etc. The USB driver software just installed will allow the ReMOTE 25 to be seen by the computer as a MIDI device.

Before the ReMOTE 25 will be recognised by the sequencer or software package the ReMOTE 25 MIDI port must be selected in the application.

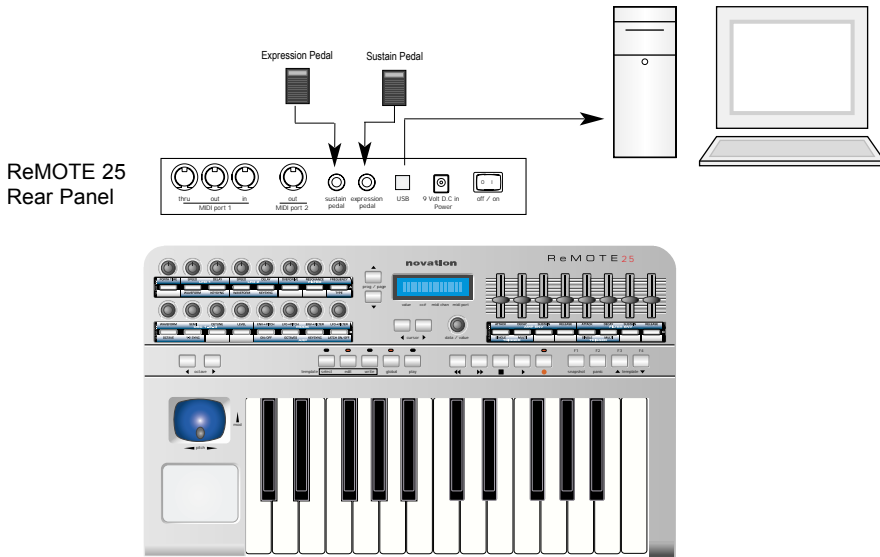
Consult the documentation supplied with the software package on how to do this.

Once selected (and as long as the power is on) pressing a key on the ReMOTE 25 will result in incoming MIDI activity.

Connecting to a Computer Using the USB Port

2 Connection to a Computer System using the USB Port

The illustration below shows a typical arrangement. - note the simplicity! The USB cable will already be connected. Connect expression and sustain pedals if required.



Since power is being supplied from the computer via the USB cable it is not necessary to have batteries or an external PSU fitted.

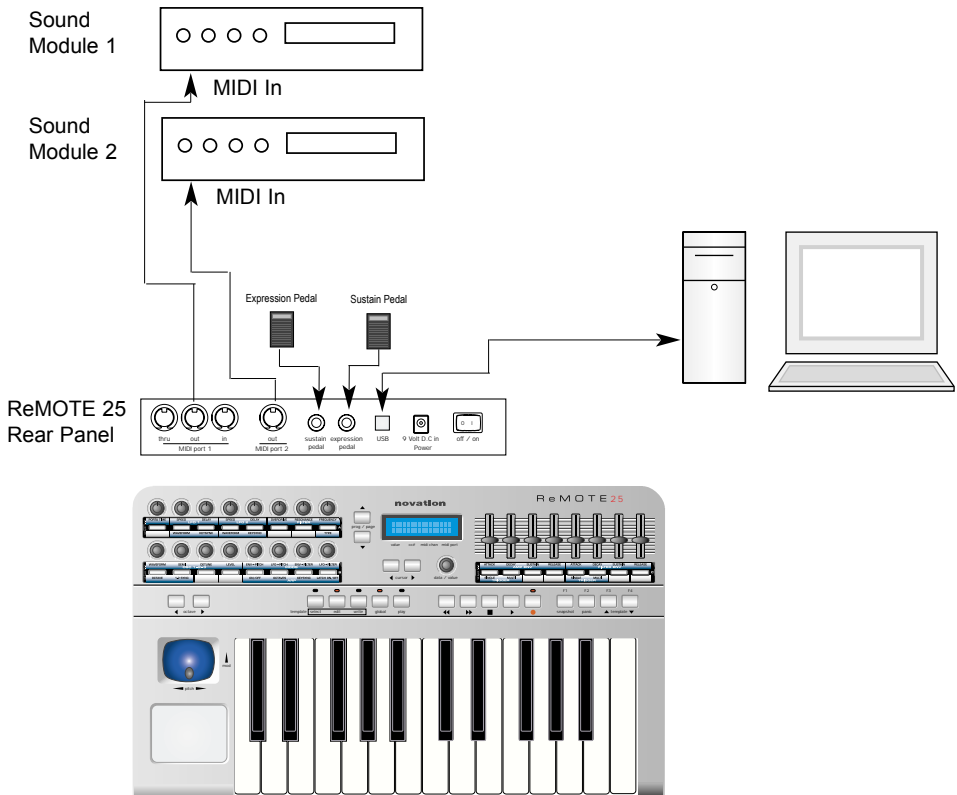
Playing Software Synthesizers from the ReMOTE 25

Numerous software synthesizers may be played from the ReMOTE 25. To make this straightforward, Templates in the form of memories that contain the specific control information for each synthesizer are preset in the ReMOTE 25.

When shipped from the factory there are over 50 template memories preprogrammed and many have sets of template overlay labels to allow ease of use. See page 10 for more details on templates.

3 Connecting to equipment using MIDI In and Out AND connecting to a computer using the USB port

This is an advanced setup where the ReMOTE 25 is connected to two external sound modules using both the MIDI 1 and MIDI 2 ports as well as being connected to a computer via USB.



This setup provides a very flexible system. Two separate MIDI ports are used for controlling the sound modules which gives 32 channels of available MIDI (2 x 16 channels). The MIDI data sent from the computer via the USB port can control the sound modules as well events (such as slider or knob movements and key presses) from the ReMOTE 25.

The ReMOTE 25 can also simultaneously control the sequencer and any software synths or samplers running within the computer.

Using Preset Templates

Using Preset template Labels

A total of twenty sets of template labels are supplied with the ReMOTE 25. Seventeen sets are preprinted for use with popular software and hardware devices and three sets are blank which can be customised (written, using a pen or pencil) for use with any setup - For a complete list, see the Appendix.

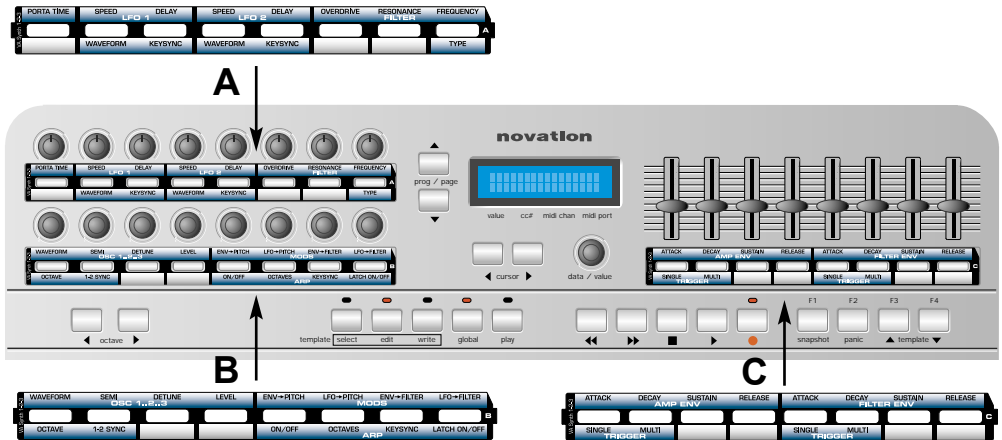
Very often a piece of equipment such as a complex software or hardware synthesizer has many more controls than is available on the ReMOTE 25's front panel at any one time. The ReMOTE 25 allows such equipment to be controlled by using a collection of Template memories and just a single set of template labels.

This is best illustrated using an example of setting up the ReMOTE to control a software synthesizer that has more than the number of controls on the front panel.

It is recommended that the following paragraphs are read carefully and the actions are carried out to understand how the ReMOTE can control equipment with many more controls.

Locate the template label set titled 'VA Synth' as illustrated and notice that each template has a letter A, B or C to the right hand side.

Slip the template labels into the recesses on the front panel as shown below noting the locations as defined by the letters A, B and C.



Study the VA Synth template label set (they are marked A B and C at the right hand end) and notice that controls are grouped in a logical sequence. For example on template B the first four text names in **black** are

WAVEFORM

SEMI

DETUNE

LEVEL

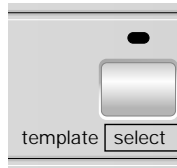
and they are in a blue shaded group with **white** text that says;

OSC 1..2..3

It is this logical sequence that allows the rapid editing of more controls than are available on the ReMOTE 25's panel.

The concept is best understood by following the example of controlling the Novation V Station synthesizer. (It is not necessary to have this software in order to understand the concept)

Template memories are selected in **Template Select Mode**. To enter **Template Select Mode**, press the TEMPLATE SELECT button.



The button LED will light confirming that **Template Select Mode** is active. The screen will show the name and number of the currently selected Template for example,

```
Novation      1
U-Station
```

Rotate the encoder below the display to view the templates available. The display will typically show the manufacturer's name on the top line and the model name on the lower line. The template memory number (from 1 to 64) is shown on the top right. Notice that for some of the equipment names there is often **more than one** template memory.

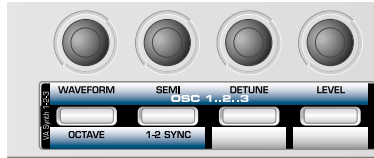
It is this grouping of more than one template memory that allows for fast editing of numerous controls. There are three such template memories, 1 2 and 3, for the Novation V Station. Locate template No. 1 **V Station** as shown above. **Play Mode** must be selected to view the realtime values of any control being moved. **Play Mode** is selected by pressing the PLAY button.



The LED above the button lights to indicate when **Play Mode** is activated.

Using Preset Templates

Rotate any of the first four encoders as shown in the illustration and notice how the realtime values of the controls are displayed.

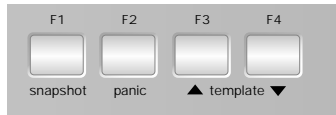


Rotate the first encoder and the display will appear similar to illustration below.

```
Osc 1 Waveform
  2 CC70 1 U12
```

The V Station software synthesizer has **three sets** of oscillators OSC 1 OSC 2 and OSC 3. The current template memory (V Station 1) only allows access to the first oscillators, (OSC 1) controls.

Function keys F1, F2, F3 and F4 are shown below



When shipped from the factory function keys F3 and F4 act as quick 'template up' or 'template down' select buttons **when in Play Mode**. The operation of these Function keys may be changed in the Global Menu - See pages 43 and 44.

To select the next set of Oscillator controls, simply press the F3 button once to select the next template memory of the V Station. This is titled V Station 2.

Rotate the first encoder again and the display will appear similar to one below,

```
Osc 2 Waveform
  1 CC70 1 U12
```

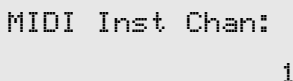
It is by using the F3 and F4 keys in this way that allows very fast access to numerous controls of any equipment.

Alternatively, template select mode may be entered and the encoder rotated to select the next or previous template memory. A full list of template and specific notes for each template is listed in the **Appendix**.

When using a Template, it often necessary to be able to quickly change the MIDI channel of all controls in the current template to match the receive channel of the connected MIDI device. (This is the case for example when using a VST software instrument and each instance has a different MIDI channel)

A convenient way of doing this when in **Play Mode** is by using the CURSOR buttons located beneath the display.

Pressing either CURSOR buttons changes the MIDI transmit channel for all controls within the current template and for the keyboard. On each CURSOR button press, the selected MIDI channel setting appears on screen :



```
MIDI Inst Chan:
                1
```

After about half a second, the display reverts back to the standard screen showing the current Template's name and number.

It is important to note that every one of the assignable Template controls and the keyboard have their own MIDI channel assigned within the Template memory. It is possible for a single Template to contain controls that have there own unique MIDI channel. *Changing the MIDI Inst Chan setting always over-rides any channel settings stored within the Template.*

When **MIDI Inst Chan** is set to **Off**, the MIDI channels used for each control will revert to those stored individually for each control within the Template data.

This setting is temporary. The override MIDI channel defined here will be lost as soon as a new Template is selected.

Using the Programmable Template Controls

Every Template contains definitions of the type of MIDI information to be transmitted when any of the assignable encoders, knobs, sliders, buttons or X-Y touchpad are used. It is not mandatory that every control has to transmit MIDI information, so it is possible that controls in a Template may be defined as 'No Control'.

Data transmitted by a control is indicated on the bottom line of the display. When a control is moved, it will be one of the following :

Continuous Controller	This is indicated by CC followed by the controller number.
Non-Registered Parameter (NRPN)	This is indicated by NRPN . There is no controller number displayed.
Registered Parameter (RPN)	This is indicated by RPN . There is no controller number displayed.
MIDI Machine Control	The screen shows MMC . There is no controller number displayed.

Sending a Snapshot of the controls

The screen display when a control moved is slightly different for buttons using MMC :

```

Stop
1   MMC   1 U12
```

This is similar to the normal display shown when other types of MIDI information are transmitted, except that the top line displays the type of MMC command defined, while the bottom line at the left is the MMC number of the command defined for the button.

Only buttons can be assigned to send MMC. When MMC is used, there is no Control name used or displayed.

Note ON / Note OFF	The screen shows NOTE . There is no controller number displayed.
System Exclusive	The screen shows SYSEX . There is no controller number displayed.
Program Change	The screen shows PROGC . There is no controller number displayed.
Pitch Bend	The screen shows PBEND . There is no controller number displayed.

Sending a Snapshot of the controls

It is possible to send a snapshot of current values to a connected MIDI device by pressing the F1 / SNAPSHOT button while in **Play Mode**.

The data values sent are the ones stored for each control in the Template data, (except for where a control has been moved) since the Template has been loaded. If a control has been moved, the new value represented by the position of the altered control is sent instead of the stored value.

Be aware that, when a snapshot is sent, ***the current position of a control might not bear any relation to the data value sent in the snapshot if that control has not been touched since the Template was selected.***

For each control, the snapshot data is sent from whatever USB / MIDI port as defined for the control in the Template data. Any MMC functions assigned to buttons are **not sent** in a snapshot.

It is possible for any Template to be set to automatically send a snapshot as soon as the ReMOTE 25 is placed into **Play Mode**. See page 26 for details.

Selecting a Sound on External MIDI Devices

In **Play Mode**, it is possible to select sounds on external MIDI devices directly by using the DATA / VALUE encoder and the PAGE UP / DOWN buttons.

Use the DATA / VALUE encoder to transmit a MIDI Bank Select message to a MIDI device. When the DATA / VALUE encoder is moved, the display shows :

```
MIDI Prog Bank:
                123
```

and a Bank Select message is immediately sent. After about half a second the display reverts back to showing the current Template's name.

Note that the ReMOTE 25 always sends Bank Select messages using CC32. This is used by most MIDI equipment, but some equipment may use CC0 messages. If this option appears not to change the Program bank on the MIDI device, it may be necessary to define another template control to transmit CC0 values. See pages 27 - 30 for details on assigning controller numbers to controls.

Use the PROG / PAGE UP / DOWN buttons to transmit a Program Change message to a MIDI device.

When a PROG / PAGE button is pressed, the display shows :

```
MIDI Prog Chang:
                104
```

and a Program Change message is immediately sent. If either PROG / PAGE button is held down for about one second, the action auto-repeats, automatically incrementing or decrementing the value sent. Once the button is released, the display reverts back to showing the current Template's name after about half a second.

Changing the action of the Pitch / Modulation Joystick

To suit different playing styles, the travel of the front to back movement of the modulation Joystick may be set to 'Sprung' or 'Static'.

When shipped from the factory it is set to 'Sprung'. Moving the joystick forward will always result in the stick returning to the forward position, therefore setting any data assigned to it back to an original value.

For example, if it is set to control the vibrato depth on a voice or oscillator, then letting go of the stick will remove any of the vibrato effect.

To set the stick to 'Static', turn the ReMOTE upside down. Push down on the plastic slider below the joystick assembly, and move the plastic switch to the opposite end of the cavity. To return to 'Sprung' mode, repeat the procedure in the opposite direction.

Setting to static allows the stick to be left in a position where modulation is applied without having to keep a finger pressed on the stick.

Introduction - How MIDI Ports Are Used

Introduction

MIDI is an acronym for Musical Instrument Digital Interface. The MIDI standard was devised in the early 80's as a means for allowing musical instruments to communicate with each other as well as with other devices such as sequencers and computers. Before the advent of MIDI, it was often very difficult (if not impossible) for instruments to effectively communicate with each other, especially if they had been made by different manufacturers. Nowadays, most types of electronic musical equipment are equipped with a MIDI interface fitted as standard, including synthesizers, drum machines, samplers, sequencers, computers and even some effects units.

The MIDI standard allows many different instruments to be controlled at once (say from a sequencer or a controller keyboard such as the ReMOTE 25) using the same network of MIDI cables. Each instrument in the MIDI chain is usually assigned its own unique MIDI channel and will only respond to information that it may receive on that particular channel. The MIDI standard allows for sixteen different channels to be assigned to the various instruments in a MIDI network. This means that it is normally possible to have up to sixteen instruments playing simultaneously within a MIDI system.

Some people may feel that being restricted to just sixteen MIDI channels might be a little limiting, especially if they are composing very complex pieces of music. However, some sequencers, MIDI ports for computers and master keyboards offer a neat way around this problem. They can offer several different MIDI outputs, each of which is treated as a separate MIDI system in its own right with its own set of sixteen MIDI channels. The ReMOTE 25 may use any combination of its MIDI OUT & USB ports for this purpose.

How MIDI Ports Are Used

The ReMOTE 25 has four MIDI ports, one labeled 'In', one 'thru' and two 'Outs'. Additionally, there is a USB port which acts in a manner similar to a combined MIDI IN / MIDI OUT. Each type of MIDI port has a specific purpose :

MIDI IN ports

These are used by the ReMOTE 25 to receive incoming MIDI information. It is possible to configure the ReMOTE 25 to immediately re-transmit this MIDI information from any of the ReMOTE 25's MIDI Out ports or the USB port. This is detailed on page 44. The ReMOTE 25 can process incoming MIDI from the MIDI IN port or the USB port simultaneously.

MIDI OUT Ports

These can transmit any MIDI information which might be generated by the ReMOTE 25. For example, if a note was played on the ReMOTE 25's keyboard or one of the controls were moved on the front panel. This MIDI information is intelligently merged with any MIDI being re-transmitted after arriving at the MIDI IN / USB ports.

MIDI THRU Port

This port simply re-transmits any MIDI information that has been received at the MIDI In port. It is possible to re-route incoming MIDI from the MIDI In port to the ReMOTE 25's MIDI OUT ports in a similar manner to a how standard MIDI THRU port would behave. This is detailed on page 44.

USB Port

This port is normally used to connect the ReMOTE 25 to a computer that features a USB port. It can be regarded as a special port that can send and receive MIDI information simultaneously. It is convenient way

of connecting to a computer without having to connect two sets of standard MIDI cable. The information that flows through the USB connection conforms to the same Message format as standard MIDI.

Since MIDI information *flows in one direction only along a standard MIDI cable*, it is not possible to have a MIDI In socket connected to another MIDI In socket. For example, if this were done the MIDI network would simply not work ! In fact, the only routings allowed are MIDI Out to MIDI In or MIDI Thru to MIDI In.

Keyboard Controllers such as the ReMOTE 25 are used exclusively to generate MIDI data for controlling other instruments. Examples of other common MIDI controllers are drum percussion pads or footswitch controllers.

MIDI Messages

The ReMote 25 is capable of transmitting various types of MIDI events. These are as follows :

Note Messages

A note message is transmitted every time a key on the ReMOTE 25's 25 note keyboard is pressed down or released. When a keyboard note is pressed down, the MIDI message also includes velocity information. This represents how hard the key was pressed down. This velocity value can be used to add dynamics to the sound, depending on how hard the note was played.

It is also possible to configure buttons on the front panel to transmit Note messages such that a Note On message is sent when the button is pressed and the corresponding Note Off message sent when the button is released. This is detailed on page 33.

Control Change Messages

These messages are commonly used to alter synthesizer parameters by MIDI. In many of the Preset Templates, it is actually Control Change messages which are sent when the front panel controls are moved.

The MIDI specification allows for 128 different types of controller message. These are often referred to as Continuous Controllers (CC0 to CC127).

Some controllers are rigidly defined by the MIDI standard for specific functions. For example, CC1 is always used for the modulation wheel. Therefore, whenever you move the ReMOTE 25's modulation joystick, it will transmit MIDI control change information using CC1. All makes of synthesizers will also use CC1 for modulation wheel data.

Another example is the ReMOTE 25's footswitch. In the Preset Templates, this will always transmit using CC64 which is universally accepted across all MIDI instruments for sustain pedal operations.

The Continuous Controller numbers rigidly defined include 0, 6, 32, 38, 96, 97, 98, 99, 100, 101 & 120 - 127. These are used for specialised specific purposes.

Many Control Change numbers have no set purpose within the MIDI specification. For example, whenever a Novation K-Station's Filter FREQUENCY knob is moved, it will transmit using CC109. There is no guarantee however that other makes of synthesizer will use this control change number for the same purpose.

A CC MIDI message can contain a data value anywhere in the range 0 to 127.

Use of Control Change messages is detailed on pages 28 to 30 .

MIDI Messages

Non-Registered Parameter Messages

Some synthesizers (such as the Novation K-Station) actually have many more than 128 different parameters that can be transmitted by MIDI, but because the number of different types of control change message is limited to just 128, a more complicated arrangement for transmitting additional parameters is used. This arrangement is known as Non-Registered Parameter Numbers (NRPNS for short).

NRPNS actually consist of three MIDI control change messages grouped together, rather than a single MIDI control change message which is normally used. The first two CC messages define the NRPN number of the message. CC98 is used to specify the least significant byte (LSB) of the NRPN number and CC99 is used to specify the most significant byte (MSB) of the NRPN number.

To calculate the MSB, divide the full NRPN number by 128. The remainder is the LSB value.

Once the LSB & MSB of the NRPN number have been sent, CC6 (known as Data Entry) immediately follows. This contains the actual data value to be sent in the NRPN.

As an example of how this works, consider sending a data value of 10 on NRPN number 260. The three grouped Continuous Controller messages would be :

CC98 (NRPN LSB)	4	(260 modulus 128 = 4)
CC99 (NRPN MSB)	2	(260 / 128 = 2)
CC6 (Data Entry)	10	(data value)

Many synthesizers do not use NRPNS. Consult your synthesizer manual for details of which NRPNS are recognised.

The use of NRPNS is detailed on page 30.

Registered Parameter Messages

These are known as RPNs and are similar in format to NRPN messages. CC100 is used to define the RPN LSB and CC101, the RPN MSB (usually zero). As for NRPNS, CC6 contains the actual data value.

RPN numbers assigned by the MIDI specification are :

0	Pitch Bend sensitivity
1	Fine Tuning
2	Coarse Tuning
3	Tuning Program Select
4	Tuning Bank Select

Many synthesizers do not use RPNs. Consult your synthesizer manual for details of which RPNs are recognised.

The use of RPNs is detailed on page 31.

Pitch Bend Messages

These messages are transmitted whenever the ReMOTE 25's joystick is moved along the X axis. It is also possible to define the X - Y touchpad to transmit Pitch Bend.

As the name implies, pitch bend messages are used to move sounding notes up or down in pitch.

Aftertouch Messages

These messages are transmitted by some keyboards whenever already-held down keyboard notes are pushed further or wiggled. Aftertouch messages can be used to add extra expressiveness to a sound, for example introducing an extra vibrato effect.

The MIDI specification actually defines two different types of aftertouch message; Mono and Poly. The type transmitted by the ReMOTE 25 keyboard is Mono. This affects all sounding notes simultaneously.

Poly aftertouch includes information in the MIDI message about which keyboard note was used to trigger the aftertouch effect, allowing individual sounding notes to be affected. Poly aftertouch is actually very rarely found nowadays as only a very few synthesizers ever used it.

Program Change & Bank Select Messages

These messages are used to remotely select sounds on a synthesizer.

The MIDI Specification only allows a MIDI program change message to select one of 128 different sounds. When the MIDI specification was originally designed, this was rarely a problem since synthesizers seldom had more than 128 memories. Modern synthesizers such as the Novation K-Station offer many more memories than this (the K-Station for example, actually has 400 memories divided into four 'banks' of 100 memories each), so it is often convenient to send a MIDI program change preceded by an additional MIDI message which specifies which 'bank' of sounds the following Program Change message will select from.

The Bank Select MIDI message used for this purpose is actually a MIDI Control Change message. CC32 is the control change number used by Novation and most manufacturers, but a few manufacturers may use CC0 instead. Consult the synthesizer manual for details on the Bank Select Continuous Controller number used.

For example to select Program A100 on the Novation Supernova, the following MIDI messages would be needed :

CC32	5 (5 selects Program Bank A on the Novation Supernova)
Prog Change	100

Synthesizers which implement Bank Select usually require that the appropriate Bank Select message is sent before a following Program Change message. Synthesizers not implementing Bank Select need only receive a Program Change message.

Warning : Many synthesizers will only accept a Program Change message if a Bank Select message has been received first !

Bank Select Messages may be sent from the ReMOTE 25 by either using the DATA / VALUE encoder from from within **Play Mode** (CC32 is always sent) or by defining a control within a Template to transmit CC0 or CC32 as appropriate.

Program Change messages may be sent from the ReMOTE 25 by either using the PROG / PAGE UP / DOWN buttons from within **Play Mode** or by defining a control within a Template to transmit Program Change.

See pages 15 & 36 for details on using Program Change & Bank Select messages.

MIDI Messages

Channel Messages

All of the different types of MIDI messages outlined so far include information detailing which MIDI channel was used when the message was transmitted. MIDI channel messages will only affect receiving devices using the same MIDI channel. For example, a Pitch Bend message sent using MIDI channel 1 would have no effect at all if it were received on a synthesizer set to respond on MIDI channel 2.

Some MIDI messages do not include any MIDI channel information defined in them. Some examples of these are :

System Exclusive Messages

This is special type of MIDI message, often referred to as 'Sysex'. System Exclusive messages can actually contain any type of data, depending what the synthesizer manufacturer decides to put in it! The only constraint with system exclusive messages is that they always contain certain header information which is exclusively used by the manufacturer (and usually the relevant synth model as well). What this effectively means is that a MIDI device will only accept a system exclusive message designed especially for it. For example, If the Novation K-Station should receive a system exclusive message transmitted by a different make of synthesizer, the message would simply be ignored. Similarly, other makes of synthesizer will ignore any system exclusive messages originally sent by a Novation K-Station.

Unlike other types of MIDI message, System Exclusive messages do not have a fixed length. The MIDI specification allows any number of data bytes (each with a value between 0 to 127) between a **Sysex Start** byte and a **Sysex End** byte. The first data bytes in a Sysex message always contain the manufacturer ID. This is unique to each Synthesizer manufacturer.

Some manufacturers (such as Yamaha) employ short Sysex messages for sound editing purposes rather than using Control Change messages. The ReMOTE 25 can send short System Exclusive messages containing up to 20 bytes (including the manufacturer ID). See pages 34 & 35 for details.

The ReMOTE 25 employs system exclusive messages for two distinct purposes. Firstly, they can be used to back up all of the ReMOTE 25's memories and global data. This feature is extremely useful in building up a Template library on a computer or for making a safety copy of data in case the worst should happen. Data backup is discussed in detail on Page 44 in the **Advanced Features** chapter.

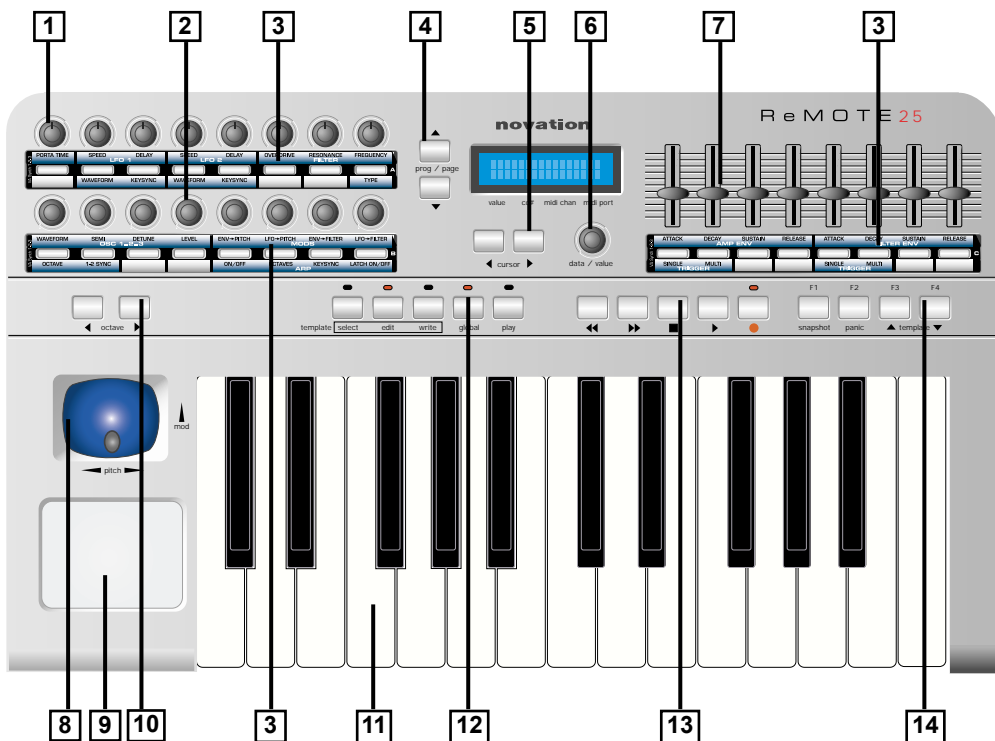
Secondly, Novation also use system exclusive messages to enable a ReMOTE 25 to update its entire operating system via MIDI. The latest operating system for the ReMOTE 25 is always available free of charge at the Novation web site. From there, it can be downloaded as an SMF (Standard MIDI File). See page 48 for details.

MIDI Machine Control (MMC) Messages

These are a range of messages designed to communicate with sequencers and recording devices. In reality, MMC commands are actually specialised forms of System Exclusive messages (termed 'Universal') which are designed to be recognised by any manufacturer supporting MMC.

When MMC commands are assigned to ReMOTE 25 controls, only the MMC command need be specified. The remainder of the MMC Universal System Exclusive message is automatically constructed by the ReMOTE 25. See page 32 for details on assigning MMC.

A MIDI Implementation Chart provides a concise way of telling at a glance which MIDI messages an instrument will transmit and respond to. A MIDI Implementation Chart for the ReMOTE 25 can be found on page 51.



1. Eight Programmable Knobs

2. Eight Programmable Rotary Encoders

3. Twenty-four Programmable Buttons

4. PROG / PAGE Buttons

Selects Menu pages or sends a MIDI Program Change message in **Play Mode**.

5. CURSOR Buttons

Moves the cursor position while editing a setting or changes the Template's MIDI channel in **Play Mode**.

6. DATA / VALUE Rotary Encoder

Changes the value of a setting or sends a MIDI Bank Select message in **Play Mode**.

7. Eight Programmable Sliders

8. Combined Modulation / Pitch Bend Joystick

9. Programmable X / Y Touchpad

10. Keyboard Octave Buttons

Can transpose the keyboard up and down across the entire MIDI note range.

11. Two Octave Keyboard

12. Mode Select Buttons

Contains the buttons used to select the various modes of operation and the WRITE button.

13. Transport Buttons

Controls an external sequencer in a similar manner to domestic tape deck transport controls.

14. Assignable Function Buttons

Initially provides SNAPSHOT, PANIC and TEMPLATE UP / DOWN functions. Each can be re-defined to provide direct selection of any Template.

Modes And Menus

Modes And Menus

The ReMOTE 25 has four modes of operation. Each mode is selected by pressing a button in the Modes section of the front panel. The LED above each button indicates which mode is currently active.



The Modes available are :

Template Select Mode

Template select mode is used when a new Template is to be selected. Settings which apply to the Template as a whole (such as the Keyboard MIDI channel for example) are in this mode. This mode is selected by pressing the TEMPLATE SELECT button.

Template Edit Mode

Template edit mode is used to edit / change how each individual programmable control behaves within a Template. This mode is selected by pressing the TEMPLATE EDIT button.

Global Mode

Global mode is used to edit the various settings which apply to the ReMOTE 25 across all Templates. This mode is selected by pressing the GLOBAL button.

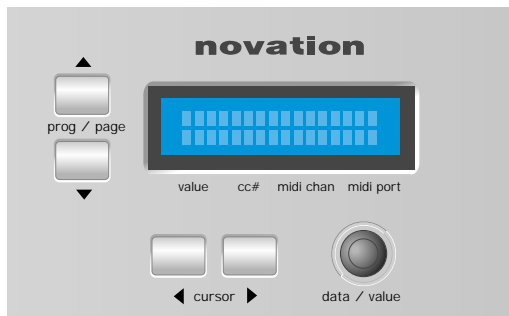
Play Mode

Play mode is used for normal performance. All control values will be seen when any controls are moved in PLAY mode. This mode is selected by pressing the PLAY button. **Play Mode** is also automatically selected when the ReMOTE 25 is switched on.

Some ReMOTE 25 front panel controls have different functions according to the current mode of operation. For example, the PAGE UP / DOWN buttons are normally used to access menu pages, but in **Play Mode**, these buttons are used to transmit MIDI Program Change messages.

A table on page 52 gives full details on the functions of the ReMOTE 25's front panel controls for each of the four operational modes.

Using Menus



All operational modes except **Play Mode** allow various settings to be altered from within menus. There is only one menu available in each mode and they are all accessed in the same way using the controls shown above.

When **Play Mode** is initially accessed, the standard Template display shows the Template's name and location. For example :

```
Novation      1
U-Station
```

In all modes, the first menu page is automatically selected when the mode is activated. In **Template Edit Mode** for example, the first menu page would be :

```
Control Type:
                CC
```

In menus, the current value of a setting is always shown on the bottom line of the display, justified to the right. The value of a setting is always edited by turning the DATA / VALUE encoder.

Sometimes, a menu page will have several settings shown together on the bottom display line. For example, in the sysex editing menu :

```
SYSEX MESSAGE:
F0 30 2A 20 40
```

Here there are five settings shown simultaneously. A cursor indicates which one is currently selected for editing with the DATA / VALUE encoder. The CURSOR LEFT / RIGHT buttons are used to move the cursor and select a different setting for editing.

Entering Text

Entering Text

When entering text, a cursor indicates the character in a name currently selected for editing. For example, when naming a control :

```
Control Name:  
Filter Cutoff
```

The DATA / VALUE encoder alters the character at the current cursor position. The CURSOR LEFT / RIGHT buttons select a different character in the name for editing.

While editing text, the FUNCTION buttons provide the following useful functions :

F1 BUTTON	Upper case Alphas
F2 BUTTON	Lower case Alphas
F3 BUTTON	Numeric digits (0 - 9)
F4 BUTTON	Special characters

A further press of the PROG / PAGE UP button allows the next menu page to be selected. In the Template Select & Global menus, once the last menu page has been reached, the PROG / PAGE UP button will have no further action. Similarly, the PROG / PAGE DOWN button re-selects the previous menu page.

In the Template Edit menu, once the last menu page has been reached, pressing PROG / PAGE UP loops the menu around to the first page again.

If Either PROG / PAGE button is held down, after a short period of time it will auto-repeat, allowing easy and quick access through long menus.

Note : The content of some menu pages will vary according to a setting's value elsewhere. This particularly applies to the **Template Edit Mode** menu where the types of pages available will vary according to the current value of the **Control Type** setting found on the first menu page.

Each of the menu pages for the various operational modes will now be described in detail.

MAIN FEATURES AND OPERATION

The Template Select Mode Menu

The Template Select Mode Menu

The menu in **Template Select Mode** is used to alter settings which apply to the Template as a whole and are not specific to a single programmable control.

The menu pages available are :

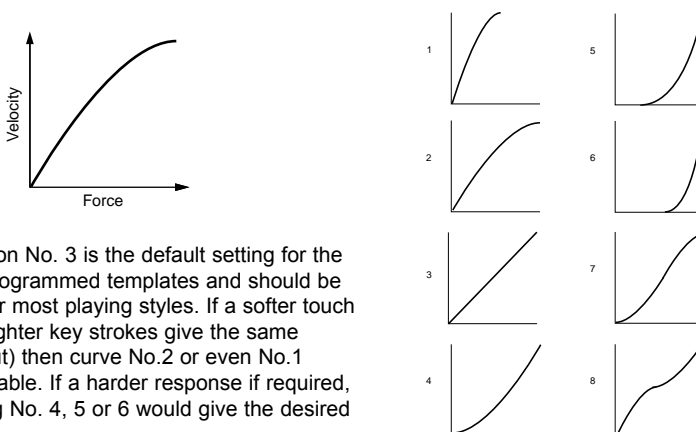
Template Select Menu			
Page	Function	Display	Value
1	Template Select	Template Select	1...64
2	Keyboard Velocity Curve	Velocity Curve:	1...8
3	Keyboard MIDI channel	Keyb MIDI Chan:	1...16
4	Keyboard MIDI Port	Keyb MIDI Port:	---...U12
5	Override MIDI Channel	Override MIDI Ch:	Off, 1...16
6	Touchpad X Type	Touchpad X Type	No Spring..Spring Centre
7	Touchpad Y Type	Touchpad Y Type	No Spring..Spring Bottom
8	Auto Snapshot Send	Auto Snapshot	On, Off

Template Select (Menu Page 1)

After pressing the template select button the data encoder below the display is used to select one of the 64 Templates available. Once selected they are immediately available for use.

Keyboard Velocity Curve (Menu Page 2)

Selects one of eight velocity tables governing the velocity response when playing the keyboard. The velocity curves available are :



Curve selection No. 3 is the default setting for the factory pre-programmed templates and should be acceptable for most playing styles. If a softer touch is required (lighter key strokes give the same velocity output) then curve No.2 or even No.1 would be suitable. If a harder response is required, then selecting No. 4, 5 or 6 would give the desired result.

Keyboard MIDI Channel (Menu Page 3)

Sets the MIDI channel used for transmission when the keyboard is played. Note: The MIDI channel used for the Pitch and Modulation joystick is programmable within the template.

The Template Select Mode Menu

This channel value is over-ridden if the **Override MIDI Channel** setting on page 4 of this menu or in **Play Mode** is used.

Keyboard MIDI Port (Menu Page 4)

Determines which MIDI / USB port is used to send the MIDI information generated by playing the keyboard.

Eight different combinations of output ports can be selected, with any multiple combination possible. A 'U' shown on the display indicates the MIDI will be sent to the USB port, a '1' that the MIDI OUT (1) port will be used and a '2' indicates that the MIDI OUT (2) port will be used.

Override MIDI Channel (Menu Page 5)

This setting provides an override MIDI channel that is used instead of the channel defined for each of the programmable front controls. The override channel also affects the ReMOTE 25 keyboard and Modulation / Pitch Bend joystick.

This setting is very similar in operation to the **MIDI Inst Chan** setting used in **Play Mode** and described on page 13. However, here the override setting can actually be stored along with the Template data when a Template is written to memory.

When this is set to **Off**, the channel override feature is disabled and each control will transmit using its own MIDI channel settings.

Note that the **MIDI Inst Chan** setting in **Play Mode** always has a higher priority than the value of this setting as defined here.

Touchpad X Type (Menu Page 6)

Sets how the touchpad behaves when a finger is placed on the pad. The X type defines the horizontal plain. The data / value encoder scrolls through three types of 'Spring' modes.

No Spring - As soon as a finger is released from the touchpad, the value of the touchpad will remain. A subsequent touch to the pad will result in a slew to the new touch value.

Spring Left - As soon as a finger is released from the touchpad, the value of the touchpad will slew back to the Start position. - For example to a value of zero if a 0 - 127 display mode is selected.

Spring Center - As soon as a finger is released from the touchpad, the value of the touchpad will slew back to the center position. - For example a value of 64 if a 0 - 127 display mode is selected.

Touchpad Y Type (Menu Page 7)

This display is identical to touchpad X type above except that the Y type defines the behaviour in the vertical plain with the appropriate display messages.

Auto Snapshot Send (Menu Page 8)

Specifies whether a snapshot of all control data values are transmitted as soon as **Play Mode** is activated.

For each control, the snapshot data is sent to whatever USB or MIDI port that is defined for the control in the Template data. Any MMC functions assigned to buttons are not sent in a snapshot.

Note that when the ReMOTE 25 is turned on, it always automatically starts up in **Play Mode**. However, at this time, an auto snapshot is *not* transmitted, even if this setting is **On**.

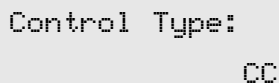
The Template Edit Mode (Editing A Template)

The menu in **Template Edit Mode** is used to define the settings of each of the programmable front panel controls which comprise a Template. The pages which make up the menu are different according to the type of MIDI information to be transmitted by the control. For example if a CC type of control is chosen, the menu path will be different for that of a SYSEX type control

It is always the last touched control which is edited. If no control has been touched since the ReMOTE 25 was turned on, the default control selected for editing will be Pot one (the knob at the top left corner). The controls which can be edited are any of the 8 programmable knobs, buttons or sliders, the 24 programmable buttons in the Template area, the X / Y touchpad or any of the Transport buttons.

Because the displayed menu pages are always in context according to the type of MIDI message used by the currently selected control (and in some cases, the type of control itself), the information shown on the display may change if a new control is touched during the editing process.

The first page of the Template Edit Menu is always displays / prompts for the type of control. In the example below it is a 'CC' type.



```
Control Type:
              CC
```

The type of MIDI information that will be transmitted for the control is specified in this page. The options available depend upon the type of control selected for editing. These are :

CC	Continuous Controller. Any controller number can be used, however the MIDI standard defines controller numbers 0, 6, 32, 38, 96, 97, 98, 99, 100, 101 & 120-127 for specific specialised purposes. These values should not be used unless the consequences upon the connected MIDI device are appreciated.
NRPN	Non-registered Parameter Number.
RPN	Registered Parameter Number.
MMC	MIDI Machine Control. This can only be selected for buttons.
Note On/Off	Note On / Note Off message. This can only be selected for buttons.
SYSEX MESSAGE	System Exclusive string. This can contain a value altered by the control. A string of up to 20 bytes can be defined for each control.
Program Change	Program Change message. This can only be selected for buttons.
Pitch Bend	Pitch Bend. This can only be selected for the X / Y Touchpad.
No Control	The control will transmit no MIDI when touched. There are no further menu pages available if this option is selected.

The Template Edit 'CC' Pages

The Template Edit 'CC' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to '**CC**' :

Template Edit 'CC' Pages			
Page	Function	Display	Value
2	Controller Number	Controller Num:	0...127
3	Value Display Type	Display Type:	0 - 127, -64 to +63
4	Low Value	Low Value:	0 - 127 or -64 to +63
5	High Value	High Value:	0 - 127 or -64 to +63
6	Button Action Type	Button Type:	Normal...Step
7	Pot / Slider Control Type	Pot/Slider Ctrl:	Jump, Pickup
8	MIDI Channel	MIDI Channel:	1...16
9	MIDI Ports	MIDI Ports:	---...U12
10	Control Name	Control Name:	Text string

Controller Number (Menu Page 2)

Sets the MIDI continuous controller number assigned to the control. Any controller number from 0 to 127 can be assigned, however the MIDI standard defines controller numbers 0, 6, 32, 38, 96, 97, 98, 99, 100, 101 & 120-127 for specific specialised purposes. **These values should not be used unless the consequences upon the connected MIDI device are appreciated.**

Value Display Type (Menu Page 3)

Determines whether values for the control are displayed in a signed (-64 to +63) or unsigned (0 to 127) format. Internally, values are always stored within the Template data as 0 - 127. This setting only determines how the values are *displayed* on-screen.

A value of 0 unsigned is exactly the same as -64 signed, 60 unsigned is the same as -4 signed, 68 unsigned is the same as +4 signed and so on.

For example a display type of 0 - 127 would be used for a control that is altering a volume setting and a type -64 to +63 would be used for a pan left and right control.

Low Value (Menu Page 4)

Sets the lowest data value which can be transmitted by the control. This would normally be 0 however it might be desirable to set a range between 20 and 30 for the whole range of a slider. In this case the lower value would be set to 20.

High Value (Menu Page 5)

Sets the highest data value which can be transmitted by the control. This would normally be 127 (or +63) however it might be desirable to set a range between 20 and 30 for the whole range of a slider. In this case the higher value would be set to 30.

If this is set to value less than the **Low Value** defined on menu page 4, the control will effectively behave in a reverse manner.

Button Action Type (Menu Page 6)

This menu page is only accessible if a button has been selected as the control for editing. Otherwise, pressing PAGE UP from menu page 5 will bypass this page.

This setting determines how the button will behave. There are four available options :

- | | |
|------------------|--|
| Normal | The High data (as on Menu page 5) value will be transmitted when the button is pressed. Data is only sent when the button is pressed, not when it is released. |
| Momentary | The High data (as on Menu page 5) value will be transmitted when the button is pressed. The Low data value will be transmitted when the button is released. |
| Toggle | Pressing the button alternates between transmitting the High data value and the Low data value. The high value is sent on the first button press. Data is only sent when the button is pressed, not when it is released. |
| Step | On the first button press, the Low data value is transmitted. Each subsequent button press increments the data value until the High data value is transmitted. The next button press after this results in the Low data value being sent and so on. Data is only sent when the button is pressed, not when it is released. |

These button options allow a range of applications to easily controlled. For example if there is a button on a software synthesizer that has three options, then it may respond to a MIDI continuous controller number with a range of 0 - 3. When programming a button to control the software, the low value would be set to 0 (Menu page 4 - detailed above) and the high value would be set to 3 (Menu page 5 - detailed above). The step option would then be selected.

Pot / Slider Control Type (Menu Page 7)

This menu page is only accessible if a knob or slider has been selected as the control for editing. Otherwise, pressing PAGE UP from menu page 6 will bypass this page.

This setting determines how the knob or slider behaves. There are two possible options :

- | | |
|---------------|---|
| Jump | The knob or slider will immediately transmit MIDI when moved. |
| Pickup | The knob or slider will only transmit MIDI once it has passed through the position represented by the control's data value as stored in the Template. |

Note: All the controls in the factory preset templates are set to 'Jump' mode.

MIDI Channel (Menu Page 8)

Sets the MIDI channel which the control will use for transmission.

MIDI Port (Menu Page 9)

Determines which MIDI / USB port is used to send the MIDI information generated by touching the control.

Eight different combinations of output ports can be selected, with any multiple combination possible. A 'U' shown on the display indicates the MIDI will be sent from the USB port, a '1' that the MIDI OUT (1) port will be used and a '2' indicates that the MIDI OUT (2) port will be used.

The Template Edit 'CC' Pages - The Template Edit 'NRPN' Pages

Control Name (Menu Page 10)

Here, a name is given to the control for easy reference. This is the name displayed on the screen when a Template control is moved (see page 12).

```
Control Name :
Amp Env Attack
```

A cursor indicates which character in the name can be altered. Use the CURSOR buttons to select a different character position and the DATA / VALUE encoder to alter the character in the name.

While a name is being edited, the four FUNCTION buttons provide the following useful functions :

F1 BUTTON	Upper case Alphas
F2 BUTTON	Lower case Alphas
F3 BUTTON	Numeric digits (0 - 9)
F4 BUTTON	Special characters

The Template Edit 'NRPN' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to 'NRPN' :

Template Edit 'NRPN' Pages			
Page	Function	Display	Value
2	NRPN LSB Number	NRPN LSBank Num:	0...127
3	NRPN MSB Number	NRPN MSBank Num:	0...127
4	Value Display Type	Display Type:	0 - 127, -64 to +63
5	Low Value	Low Value:	0 - 127 or -64 to +63
6	High Value	High Value:	0 - 127 or -64 to +63
7	Button Action Type	Button Type:	Normal...Step
8	Pot / Slider Control Type	Pot/Slider Ctrl:	Jump, Pickup
9	MIDI Channel	MIDI Channel:	1...16
10	MIDI Ports	MIDI Ports:	----...U12
11	Control Name	Control Name:	Text string

NRPN LSB Number (Menu Page 2)

Sets the LSB (Least significant byte) of the NRPN number.

NRPN MSB Number (Menu Page 3)

Sets the MSB (Most significant byte) of the NRPN number. For NRPN numbers less than 128 (such as those used by the Novation Supernova 1 Rack and Nova Laptop), ensure that this setting is zero.

The remaining menu pages are exactly the same in operation as those already described for the Template Edit 'CC' menu pages. These are described in detail on pages 28 to 30.

The Template Edit 'RPN' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to **'RPN'** :

Template Edit 'RPN' Pages			
Page	Function	Display	Value
2	RPN LSB Number	RPN LSBank Num:	0...127
3	RPN MSB Number	RPN MSBank Num:	0...127
4	Value Display Type	Display Type:	0 - 127, -64 to +63
5	Low Value	Low Value:	0 - 127 or -64 to +63
6	High Value	High Value:	0 - 127 or -64 to +63
7	Button Action Type	Button Type:	Normal...Step
8	Pot / Slider Control Type	Pot/Slider Ctrl:	Jump, Pickup
9	MIDI Channel	MIDI Channel:	1...16
10	MIDI Ports	MIDI Ports:	---...U12
11	Control Name	Control Name:	Text string

RPN LSB Number (Menu Page 2)

Sets the LSB (Least significant byte) of the RPN number.

RPN MSB Number (Menu Page 3)

Sets the MSB (Most significant byte) of the RPN number. For RPN numbers less than 128, ensure that this setting is zero.

The remaining menu pages are exactly the same in operation as those settings already described for the Template Edit 'CC' menu pages. These are described in detail on pages 28 to 30.

The Template Edit 'MMC' Pages

The Template Edit 'MMC' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to '**MMC**'. These are only available if the control being edited is a button and would typically be used to control a sequencer or recording device :

Template Edit 'MMC' Pages			
Page	Function	Display	Value
2	Device ID	Device ID:	0...127
3	MMC Command	MMC Command:	Play...Stop
4	MIDI Ports	MIDI Ports:	----U12

Device ID (Menu Page 2)

Sets the Device ID number for the MMC message.

MMC Command (Menu Page 3)

Defines the type of MMC message transmitted. The available types are **Stop**, **Play**, **F Fwd**, **Rewind & Record** (Record Strobe).

When a TRANSPORT button sends a MMC message, the following display is shown on-screen while the button is held down :

```

Stop
1  MMC  1 U12
    
```

This is similar to the display shown when other types of MIDI information are transmitted by a control (see page 12). Shown on the top line is the type of MMC command defined, while on the bottom line at the left is the MMC number of the command, followed by the usual MIDI message type, MIDI channel and port routing displays.

MIDI Ports (Menu Page 4)

Determines which MIDI / USB port is used to send the MIDI information generated by touching the control.

Eight different combinations of output ports can be selected, with any multiple combination possible. A '**U**' shown on the display indicates the MIDI will be sent from the USB port, a '**1**' that the MIDI OUT (1) port will be used and a '**2**' indicates that the MIDI OUT (2) port will be used.

Note : MMC commands are not transmitted when a 'snapshot' is activated.

MAIN FEATURES AND OPERATION

The Template Edit 'Note On/Off' Pages

The Template Edit 'Note On/Off' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to '**Note On/Off**'. These are only available if the control being edited is a button :

Template Edit 'Note On/Off' Pages			
Page	Function	Display	Value
2	Note Value	Note Value:	C-2...G8
3	Button Action Type	Button Type:	Normal... Toggle
4	Note Velocity Value	Velocity Value:	1...127
5	MIDI Channel	MIDI Channel:	1...16
6	MIDI Ports	MIDI Ports:	---...U12
7	Control Name	Control Name:	Text string

Note Value (Menu Page 2)

Sets the note to be played when the button is pressed. Any note value in the MIDI note range can be defined.

Button Action Type (Menu Page 3)

This setting determines how the button will behave. For flexibility, there are three available options :

- Normal** The velocity value (See below) will be transmitted when the button is pressed. Data is only sent when the button is pressed, not when released.
NOTE: Caution is required when using this option since a 'permanent' Note On message would be received by a device and there would be no corresponding Note Off command to silence an increasing number of Notes!
- Momentary** The velocity value will be transmitted when the button is pressed and a Note Off command (Note On with zero value) will be transmitted when the button is released. This would be the most commonly used option.
- Toggle** Pressing the button alternates between transmitting the velocity value data value and a Note off message. The velocity value is sent on the first button press. Data is only sent when the button is pressed and not when it is released.

It is clear to see that when a button is defined as a Momentary type, it can become a reasonable trigger device for Drum type sounds or a 'one shot' sample, although the note velocity is fixed (see below) not dynamic.

Note Velocity Value (Menu Page 3)

Defines the fixed velocity value used in the MIDI Note On message, transmitted when the button is pressed.

The remaining menu pages are exactly the same in operation as those settings already described for the Template Edit 'CC' menu pages. These are described in detail on pages 29 & 30.

The Template Edit 'SYSEX MESSAGE' Pages

The Template Edit 'SYSEX MESSAGE' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to '**SYSEX MESSAGE**' :

Template Edit 'SYSEX MESSAGE' Pages			
Page	Function	Display	Value
2	Value Display Type	Display Type:	0 - 127, -64 to +63
3	Low Value	Low Value:	0 - 127 or -64 to +63
4	High Value	High Value:	0 - 127 or -64 to +63
5	Button Action Type	Button Type:	Normal...Step
6	Pot / Slider Control Type	Pot/Slider Ctrl:	Jump, Pickup
7	MIDI Channel	MIDI Channel:	1...16
8	MIDI Ports	MIDI Ports:	---...U12
9	Sysex Byte Edit	SYSEX MESSAGE:	0..7F, EM, DV
10	Control Name	Control Name:	Text string

Value Display Type (Menu Page 2)

Low Value (Menu Page 3)

High Value (Menu Page 4)

Button Action Type (Menu Page 5)

Pot / Slider Control Type (Menu Page 6)

MIDI Channel (Menu Page 7)

MIDI Ports (Menu Page 8)

These menu pages are exactly the same in operation as those settings already described for the Template Edit 'CC' menu pages. These are described in detail on pages 28 to 30.

Sysex Byte Edit (Menu Page 9)

Here the individual bytes of the System Exclusive message are defined. Up to 20 data bytes can be defined on this menu page

```
SYSEX MESSAGE:
F0 2B 3C 4D 5E
```

All data bytes are displayed in hexadecimal format. A cursor indicates the byte currently being edited. Use the DATA / VALUE encoder to define the byte's value.

Any value in the range **0** to **7F**, **DV** or **F7** can be selected. **DV** (Data Value) indicates where the value that is going to be altered by the control will be inserted. **F7** is an 'End of Message' marker representing the last byte of the message. This indicates where the End Of Exclusive MIDI byte will be placed. All bytes following the **7F** will not be transmitted. If all 18 bytes of the System Exclusive message are used the **F7** end of message value will be automatically inserted.

Use the CURSOR LEFT / RIGHT buttons to select a different System Exclusive byte for editing. Once the last data byte has been selected, the lower line of the display will scroll two characters and a space to the left such that the next set of data values are in view.

Control Name (Menu Page 9)

Here, a name is given to the control for easy reference. This is the name displayed on the screen when a Template control is moved (see page 12).

```
Control Name :  
_mp Env Attack
```

A cursor indicates which character in the name can be altered. Use the CURSOR buttons to select a different character position and the DATA / VALUE encoder to alter the character in the name.

While a name is being edited, the four FUNCTION buttons provide the following useful functions :

F1 BUTTON	Upper case Alphas
F2 BUTTON	Lower case Alphas
F3 BUTTON	Numeric digits (0 - 9)
F4 BUTTON	Special characters

The Template Edit 'Program Change' Pages

The Template Edit 'Program Change' Pages

The following Menu pages are available if **Control Type** on menu page 1 is set to '**Program Change**'. These are only available if the control being edited is a button :

Template Edit 'Program Change' Pages			
Page	Function	Display	Value
2	Program Change Value	Prog Chg Value:	0...127
3	MIDI Channel	MIDI Channel:	1...16
4	MIDI Ports	MIDI Ports:	---...U12
5	Control Name	Control Name:	Text string

Program Change Value (Menu Page 2)

Sets the Program Change data value.

Be aware that some MIDI devices number Programs from 0 to 127, while others number them from 1 to 128 (always, the actual MIDI data value sent is in the range 0 to 127). In these cases, it may be necessary to reduce this setting by one in order to select the required Program.

Buttons assigned as **Program Change** always have a momentary action. The MIDI Program Change message is transmitted when the button is pressed down.

MIDI Channel (Menu Page 3)

Sets the MIDI channel which the control will use for transmission.

MIDI Ports (Menu Page 4)

Determines which MIDI / USB port is used to send the MIDI information generated by touching the control.

Eight different combinations of output ports can be selected, with any multiple combination possible. A '**U**' shown on the display indicates the MIDI will be sent from the USB port, a '**1**' that the MIDI OUT (1) port will be used and a '**2**' indicates that the MIDI OUT (2) port will be used.

Control Name (Menu Page 5)

Here, a name is given to the control for easy reference. This is the name displayed on the screen when a Template control is moved (see page 12).

```
Control Name :
Amp Env Attack
```

A cursor indicates which character in the name can be altered. Use the CURSOR buttons to select a different character position and the DATA / VALUE encoder to alter the character in the name.

While a name is being edited, the four FUNCTION buttons provide the following useful functions :

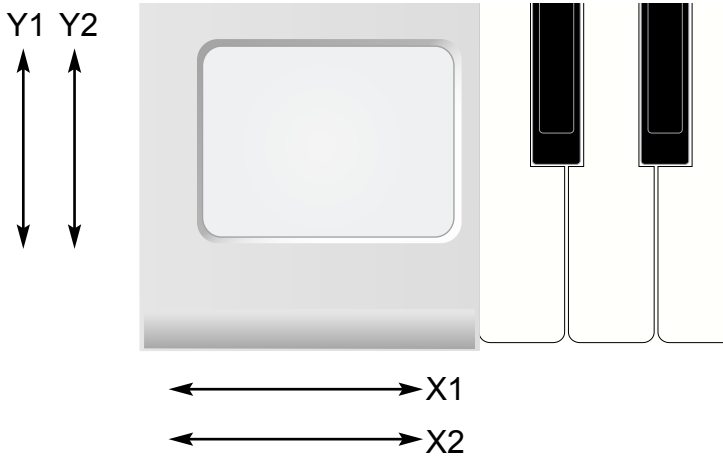
F1 BUTTON	Upper case Alphas
F2 BUTTON	Lower case Alphas
F3 BUTTON	Numeric digits (0 - 9)
F4 BUTTON	Special characters

MAIN FEATURES AND OPERATION

Using The X / Y Touchpad

Using The X / Y Touchpad

The touchpad allows transmission of up to four MIDI data values. The values depend on how a finger moves along the touchpad's X axis (across) and Y axis (up / down). By moving a finger in a diagonal direction, both X & Y axis data are generated simultaneously.



Play Mode

In play mode the display will show the values being sent out to whatever MIDI or USB port has been selected, for example

```
X1 = 3   Y1 = 10  
X2 = 127 Y2 = Off
```

If any of the X or Y controls have been set to 'No Control', then the display will show 'Off' for that control. In the example above the Y2 pad has been set to 'No control'

This display makes it easy to see exactly what each of the touchpad controls are doing and what is being sent to MIDI. It is not possible however to see what type of controller and the controller number that is being sent out. In order to do this **Template Edit Mode** must be selected

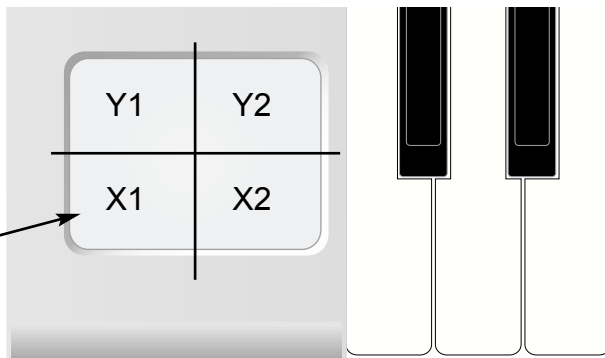
Template edit Mode

In this mode touching any one of four quadrants selects the one of the X1,X2,Y1 or Y2 touchpad controls for edit and review.

This provides a quick and easy method to see what each of the four controls of the touchpad is programmed to control.

Using The X / Y Touchpad

Press the touchpad in any of the four labeled quadrants to select the control for edit



If the pad is pressed and kept pressed the display will show the name (if already programmed in the Template) of the control and its type of control and additional MIDI information in the same format than for any other control.

If the X1 area is pressed and kept pressed, the display could show the following :

```
Filter Freq
55  CC74 1  U12
```

When releasing a finger from the touchpad the display could show :

```
Control type:
CC
```

The control would now be edited in the normal way (as in the case of a rotary or slider control) where the type, high and low values, display type and MIDI options can be altered.

In the two displays above the X1 pad is given a name of filter frequency and is set to a Continuous Controller type ('CC') . The continuous controller is number 74 and the current value is 55.

In **Play Mode**, moving a finger across the touchpad would cause an incrementing value from 0 - 127 to be output as the finger is moved from left to right.

In **Template Edit Mode**, to edit the next value, say the Y1 value, the top left quadrant has to be pressed and so on for the remaining X2 and Y2 controls.

Note: Not all of the four controls have to be programmed for the touchpad. It is perfectly OK to have just one value (say the X1 axis) programmed for the touchpad.

MAIN FEATURES AND OPERATION

Using The Footswitch & Pedal In A Template

Using The Footswitch & Pedal In A Template

Normally, MIDI Continuous Controller Numbers (CCs) 11 and 64 are used for the Expression Pedal and Sustain On/Off Pedal. These CC numbers are defined in all Factory Preset Templates, but of course may be edited within a Template to transmit any other type of Controller data instead.

Sustain Footswitch

In **Play Mode**, the following display will appear if a footswitch is activated :

```
Sustain Pedal
127 CC64    1 U12
```

The value to the bottom left of the display will indicate if the switch is On or Off (On = 127, Off = 0). The name of the pedal may be edited in Template edit mode if required.

The Footswitch normally transmits using CC64.

Expression Pedal

In **PLAY** mode the following display will appear if the Expression pedal is moved..

```
Expression Pedal
32  CC11    1 U12
```

The value to the bottom left of the display (32 is this example) will indicate show the current position of the pedal. The name of the pedal may be edited in Template edit mode if required.

The Expression Pedal normally transmits using CC11.

The socket on the rear panel accepts a 'Tip Ring Sleeve' type of 1/4" Jack. The ReMOTE 25 sends power to the Tip and Sleeve and the potentiometer in the pedal returns a voltage (0 - 5 Volts) on the Ring connection.

Saving A Template To Memory

Saving A Template To Memory

Once a Template has been configured in **Template Edit Mode**, it may be written to any of the ReMOTE 25's 64 Template memories. Note that it is possible to overwrite any of the Template presets loaded into the ReMOTE 25 at the factory.

The Template write procedure is invoked by pressing the TEMPLATE WRITE button while in **Template Edit Mode** or **Template Select Mode**. If the **Memory Protect** switch is set **On**, the following screen is displayed :

```
MEMORY PROTECTED
```

And the write procedure is halted. After about half a second, the ReMOTE 25 resumes in **Play Mode**. It will be necessary to set the **Memory Protect** switch to **Off** before any ReMOTE 25 memories can be overwritten. This is described on page 43.

Otherwise, pressing the TEMPLATE WRITE button brings up the first screen in the write process :

```
U-A-K Station  
To Template 10
```

Shown on the top line is the existing name of the Template (this can be changed later in the write procedure - see below). On the bottom line is the Template memory location where the Template data is to be written (this defaults to the current location). A different destination memory can be selected by using the DATA / VALUE encoder.

A second press of the TEMPLATE WRITE button will show :

```
Template Name ?  
U-A-K Station
```

Here it is possible to edit the instrument name for the Template. The name is limited to 16 characters long. A cursor indicates the current character in the name selected for editing. Use the CURSOR LEFT / RIGHT buttons to select a different character to edit.

The currently selected character in the name can be altered by using the DATA / VALUE encoder. On this display, the four FUNCTION buttons provide useful functions :

F1 BUTTON	Upper case Alphas
F2 BUTTON	Lower case Alphas
F3 BUTTON	Numeric digits (0 - 9)
F4 BUTTON	Special characters

A further press of the TEMPLATE WRITE button brings up the display :

```
Manufact Name ?  
Novation
```

Here the Manufacturer name is edited in a similar manner to the Template Instrument name. The Manufacturer name is limited to 13 characters long and is shown above the Instrument name when a new Template is selected in **Template Select Mode**.

A further press of the TEMPLATE WRITE button completes the write procedure and confirmation is shown on the display :

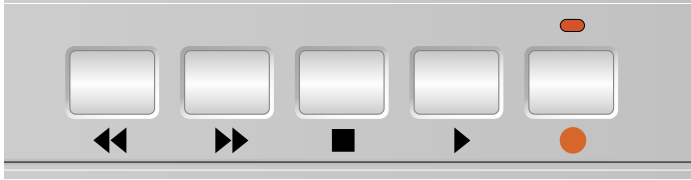
```
TEMPLATE SAVED
```

After about half a second, the ReMOTE 25 returns to **Template Edit Mode** or **Template Select Mode** where it was before the write procedure was invoked.

Note : It is possible to abandon the Template saving procedure at any point by pressing any of the TEMPLATE Mode buttons.

Using The Transport Buttons

Using The Transport Buttons



The transport buttons may be defined in the same manner as any of the other programmable buttons in **Template Edit Mode**. However, they are ideally suited to controlling sequencers or recording devices. Therefore, they can alternatively be assigned to transmit MIDI MMC (MIDI Machine Control) commands.

Each one of the 64 Template memories can hold its own set of definitions for these five buttons.

The details of assigning MMC to these buttons and the range of MMC commands available is described in detail on page 32.

Some sequencers (such as Cubase) use other types of MIDI messages for remote control purposes such as MIDI Note messages. The TRANSPORT buttons can of course be configured to transmit these instead of MMC in the normal way. Consult your sequencer documentation for full details of the MIDI messages used for remote control purposes.

The RECORD Button LED

The LED above the RECORD button provides a useful indication of the sequencer's current record status. It will light if the RECORD button is pressed and extinguish if the button is pressed again. Note : If the RECORD button has no function assigned (it is assigned as **No Control**), the LED will *not* light.

If the PLAY button is pressed while the RECORD LED is lit, it will remain lit. If any other TRANSPORT button is pressed (REWIND, FAST FORWARD or STOP), the LED will extinguish.

Note : The RECORD button LED is controlled solely by the ReMOTE 25 for illustrative purposes. It is *not* directly affected by an external sequencer. It is possible therefore, that it will not always correctly indicate the 'record' status of a connected sequencer or recording device. Of course, this is especially true if the RECORD button has been assigned a non-MMC MIDI function in a Template.

The Global Mode Menu

The menu in **Global Mode** is used to alter settings which apply to globally across all Templates. Also found here are various utilities and information displays. When **Global Mode** is selected by pressing the GLOBAL button, page 1 of the Global menu is automatically selected. The available menu pages are :

Global Menu			
Page	Function	Display	Value
1	Memory Protect	Mem Protect:	On, Off
2	F1 Key Function	F1 Key function:	Template 1- 64, Snapshot
3	F2 Key Function	F2 Key Function:	Template 1- 64, Panic
4	F3 Key Function	F3 Key function:	Template 1- 64, Up
5	F4 Key Function	F4 Key Function:	Template 1- 64, Down
6	Sysex Dump	Dump:	Current Template, All
7	USB In Routing	USB to MIDI Out:	---...-12
8	MIDI In Routing	MIDI In to:	---...U12
9	Pot/Slider Override	Pot/Slid Ovrde:	Off...Catchup
10	Pitchbend / Mod Calibration	Cal Pitch/Mod:	
11	Aftertouch Calibration	Cal aftertouch:	
12	Battery Charge	Battery Charge:	Off...PSU/USB Max
13	Power Status	Pwr Status:	
14	Operating System Upgrade	New O/S from USB	See text

Memory Protect (Menu Page 1)

Sets the Memory Protect switch. This is a safety feature to prevent Templates or Global settings being accidentally over-written. Setting **Memory Protect** to **On** also prevents memories being over-written by incoming System Exclusive Template dumps.

F1 Key Function (Menu Page 2)

Defines how the F1 FUNCTION button behaves. It is possible to define the button to automatically select any one of the 64 Templates directly when pressed. The last option, **Snapshot** configures the button to send a snapshot of all current control values when pressed. See page 14 for details.

The operation defined for this button applies across all Templates.

Note : While editing text on some menu pages, the operation of this button is overridden and pressing F1 allows various text options to be selected instead.

F2 Key Function (Menu Page 3)

Defines how the F2 FUNCTION button behaves. It is possible to define the button to automatically select any one of the 64 Templates directly when pressed. The last option, **Panic** configures the button to send an 'All Notes Off' MIDI message on each of the 16 MIDI channels. This feature can be useful for silencing all MIDI devices and killing any 'hanging notes'.

The operation defined for this button applies across all Templates.

Note : While editing text on some menu pages, the operation of this button is overridden and pressing F2 allows various text options to be selected instead.

The Global Mode Menu

F3 Key Function (Menu Page 4)

Defines how the F3 FUNCTION button behaves. It is possible to define the button to automatically select any one of the 64 Templates directly when pressed. The last option, **Up** configures the button to directly increment the currently Selected Template.

The operation defined for this button applies across all Templates.

Note : While editing text on some menu pages, the operation of this button is overridden and pressing F3 allows various text options to be selected instead.

F4 Key Function (Menu Page 5)

Defines how the F4 FUNCTION button behaves. It is possible to define the button to automatically select any one of the 64 Templates directly when pressed. The last option, **Down** configures the button to directly decrement the currently Selected Template.

The operation defined for this button applies across all Templates.

Note : While editing text on some menu pages, the operation of this button is overridden and pressing F4 allows various text options to be selected instead.

Sysex Dump (Menu Page 6)

Selects either the currently selected Template or all Template data to be saved in System Exclusive format. Use the DATA / VALUE encode to select the type of dump to be sent. This feature is useful for creating libraries of ReMOTE 25 Templates or as a safety backup.

Transmission of the Sysex dump is initiated by pressing the WRITE button while this menu page is displayed.

A System Exclusive dump can be replayed into the ReMOTE 25 from a sequencer at any time. A single Template dump will over-write the edit buffer of the currently selected Template. The changes will not be permanent unless the Template is then manually written to a memory following the procedure detailed on pages 40 & 41.

In contrast, 'All' Template Sysex dumps *always* directly write into the ReMOTE 25's memories. This can be prevented by setting **Memory Protect to On** (see page 43).

USB In Routing (Menu Page 7)

Enables the ReMOTE 25 to immediately re-transmit MIDI arriving from the USB port to either or both of the MIDI OUT ports. This feature is useful for some MIDI network configurations (see pages 8 & 9).

This setting applies across all Templates.

MIDI In Routing (Menu Page 8)

Enables the ReMOTE 25 to immediately re-transmit MIDI arriving from the MIDI IN port to the USB port or either of the MIDI OUT ports. This feature is useful for some MIDI network configurations (see pages 8 & 9). Any multiple combination of ports is possible. A 'U' shown on the display indicates the MIDI will be sent from the USB port, a '1' that the MIDI OUT (1) port will be used and a '2' indicates that the MIDI OUT (2) port will be used.

This setting applies across all Templates.

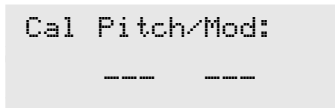
Pot / Slider Override (Menu Page 9)

Allows the individual **Pot / Slider Control** settings for each knob or slider (set in the Template Edit menu - see page 29) to be overridden. Three options are available :

- Off** Each knob or slider will behave according to its own settings as stored in the Template.
- Jump** Each knob or slider will immediately transmit MIDI when moved. *This applies globally to all knobs and sliders in all Templates.*
- Pickup** Each knob and slider will only transmit MIDI once it has passed through the position represented by the control's data value as stored in the Template. *This applies globally to all knobs and sliders in all Templates.*

Pitch Bend / Mod Calibration (Menu Page 10)

Here the Modulation / Pitch Bend joystick can be calibrated.

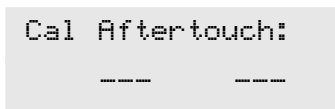


The joystick is moved from the extreme left to the extreme right. The digits below the word 'Pitch' will show 0 to 255. The joystick is then moved from the extreme top to the extreme bottom. The digits below the word 'Mod' will show 0 to 128.

The joystick mechanism is now calibrated. Normally, it should not become necessary to calibrate the joystick again.

Aftertouch Calibration (Menu Page 11)

Here the Aftertouch response of the keyboard can be calibrated.



The number on the right hand side is the sensitivity setting. This is adjusted manually by using the DATA / VALUE encoder.

Maximum pressure is applied to a keyboard note and the DATA / VALUE encoder rotated until the digits on the left register a value of 127. The right hand digits should show a value of approximately 100.

A few different keyboard notes should be tried to check that any key can achieve an Aftertouch maximum value of 127 without pressing excessively hard.

The keyboard Aftertouch response is now calibrated. Normally, it should not become necessary to calibrate the the keyboard again.

The Global Mode Menu

Battery Charge (Menu Page 12)

This page is used to set the battery charging options. The available options are :

Off	No charging. Recommended when dry cells are used (eg. Alkaline, Duracell).
PSU Max Only	Maximum charge rate when external PSU is used. No charge when powered by USB.
PSU/USB trickle	Maximum charge rate when external USB is used. Light charge when powered by USB.
PSU/USB Max	Maximum charge rate when external PSU is used. Medium charge rate when powered by USB.

Power Status (Menu Page 13)

```
Pwr Status:  PSU
Chg:  OFF    10.1v
```

This menu page is used to display (as a status only) the powering status of the ReMOTE 25. The DATA / VALUE encoder has no function here.

On the top line of the display can be seen the power source. This will be **PSU** for the external PSU, **USB** for USB powering or **BAT** if the ReMOTE 25 is being powered by dry cells.

On the bottom line are shown at the left the charging rate (**OFF**, **LOW**, **MID** or **HI**). To the right is shown the voltage level of any connected dry cells.

Operating System Upgrade from USB (Menu Page 14)

```
New O/S from USB
Press Write...
```

This menu page is used to upgrade to a newer Operating System (O/S) via the USB port that Novation may publish from time to time. The display will prompt to press the WRITE button. After pressing the WRITE button the display will show,

```
Waiting new O/S
```

The new O/S is then sent from the host computer. This would normally be in the form of a .mid (MIDI) file which can be loaded into the sequencer. It would behave like a normal track with MIDI data. Pressing PLAY on the sequencer would send the file to the ReMOTE 25.

As it is received a percentage of receipt is displayed. When completed, a prompt is made to switch Off the ReMOTE 25 and On again.

Saving The Global settings To Memory

Once any of the Global settings have been altered in **Global Mode**, they may be written to a special area of ReMOTE 25 memory for instant recall the next time the ReMOTE 25 is powered on.

The Global write procedure is invoked by pressing the WRITE button while in **Global Mode**. If the **Memory Protect** switch is set **On**, the following screen is displayed :



MEMORY PROTECTED

And the write procedure is halted. After about half a second, the ReMOTE 25 resumes in **Play Mode**. It will be necessary to set the **Memory Protect** switch to **Off** before the ReMOTE 25 memory can be overwritten. This is described on page 43.

Otherwise, pressing the WRITE button will write all Global settings to memory. The display will show :



GLOBALS SAVED

And around half a second later, the ReMOTE 25 will return to the previously displayed page in **Global Mode**.

Note : When the Global settings are written to memory, the number of the currently selected Template is also stored. The next time the ReMOTE 25 is powered on, this Template will immediately be selected in **Play Mode**.

Upgrading The Operating System

Upgrading The Operating System from MIDI

As well as being updateable from USB (see page 46) the operating system can be updated by playing a '.MID' standard MIDI file from a sequencer into the MIDI in port. The latest version of the operating system which Novation may publish from time to time is available for download free of charge from the Novation web site :

<http://www.novationmusic.com>

To install the operating system, power up the ReMOTE 25 while simultaneously holding down the F2, F3 & F4 buttons. Play the operating system file from a connected sequencer.

It is also possible for a ReMOTE 25 to transmit the currently installed operating system (for example to directly update another connected ReMOTE 25) by powering up the ReMOTE while simultaneously holding down the F1, F2 & F3 buttons.

Troubleshooting

ReMOTE 25 will not power up properly when connected to a Laptop computer via USB

When a USB connection is used to power the ReMOTE from a Laptop computer the ReMOTE may not power up successfully. This is due to the ReMOTE not being able to draw enough power from the Laptop computer.

The ReMOTE requires approx 250mA of current to run properly. Some Laptops are not able to supply this much current from the USB socket.

The solution is to either :

- 1 Power the ReMOTE from a suitable AC:DC power adaptor (such as Novation PSU6) or
- 2 Insert Dry or (recommended) insert rechargeable batteries.

When rechargeable batteries are fitted an option in the GLOBAL menu may be used to set the charge rate for the batteries.

If set to trickle charge the loading on the USB socket at the Laptop will only be 75mA. If set to Max charge the loading will be 150mA.

Transmitting MIDI Program Change does not affect a connected MIDI device

Some MIDI devices will not accept Program Change messages without receiving a Bank Select (CC32 or CC0) first.

Transmitting Bank Select does not affect a connected MIDI device

The ReMOTE 25 sends a Bank select message using CC32. Some MIDI devices use CC0 for this purpose. It may be necessary to configure a control in a Template to send CC0 instead.

System Exclusive messages not accepted by connected MIDI device

There are several possible reasons :

- 1 The MIDI device is set to filter out System Exclusive, or
- 2 The Manufacturer ID is set incorrectly in the Sysex data - consult your manual for details, or
- 3 The Sysex message contains the wrong number of data bytes, or
- 4 The Sysex message requires a checksum which has been calculated incorrectly - consult your manual for details.

ReMOTE 25 cannot be selected as a MIDI device from within an application

When opening an application that uses the Remote 25 as it's source of MIDI input and it is found that the Remote 25 cannot be selected as the MIDI input - either the Remote 25 is grayed out or it does not appear in a list of available MIDI devices close the application, wait for 10 seconds, reopen the application and try again.

Under some circumstances it is possible for the Remote driver to take a few seconds to become active. If an application is started immediately after the Remote 25 is booted without a few seconds pause in between starting the Remote and starting the application the Remote driver may not always be available.

Using the ReMOTE 25 with Reason

Using the ReMOTE 25 with Reason

It is possible that when using the Reason instrument templates that certain controls don't respond as would be expected.

If this is the case, it is most likely that the version of Reason being used is not responding to the incoming MIDI controller information correctly. It is possible that the ReMOTE is not malfunctioning or that the template in use has been programmed incorrectly. To check which item is malfunctioning, observe the LCD display when a control is moved. The ReMOTE will be sending over MIDI or USB, data as indicated by the LCD display.

Known Anomalies with Reason

General

Reason will NOT currently respond to Program change commands. Therefore it is NOT possible to select new sounds from the ReMOTE.

Reason 1.0

The transport bar will not respond to incoming MIDI messages and there will not work with the transport buttons.

Reason 2.0

The transport bar will respond to incoming MIDI messages but they are not allocated a standard MIDI control message. They may however be 'Auto Learn't. The Transport buttons have been factory pre-programmed as below for all the Reason instruments. Refer to the Reason documentation for information on using the Auto learn feature.

Name	CC Number	Range	Type	Channel
Rewind	112	0 - 127	Momentary	16
Forward	113	0 - 127	Momentary	16
Stop	114	0 - 127	Momentary	16
Play	115	0 - 127	Momentary	16
Record	103	0 - 127	Momentary	16

Malstrom

There is no external MIDI control to change the Osc A or B Waveforms. The Wave control for MODS A and B does not respond correctly to external MIDI control. (The ReMOTE sends values from 0 - 31 and incorrect selection occurs)

Many of the 'A' and 'B' controls for the Malstrom are have been given the wrong controller numbers in the Reason documentation. (They are swapped - A controls B and B controls A etc.) These have been altered in the ReMOTE to allow correct operation with the application.

NN-XT - Use the Sampler Template

The Touchpad is set to send Breath on CC 2 It has to be auto learnt since Wheel 2 does not respond as specified in the documentation.

Dr.Rex - Use the Sampler Template

Transpose control does not respond correctly to external MIDI control

Redrum

Many of the controls do not respond correctly to MIDI.

Check the Reason Website www.propellerheads.se for recent updates.

MIDI Implementation Chart

Date : 27/3/03

Version 1.0

Model : Novation ReMOTE 25

Function		Transmitted	Received	Remarks
Basic Channel	Default	1 - 16	X	Memorised in Template data
	Changed	1 - 16	X	
Mode	Default	X *****	X	Memorised in Template Data
	Messages Altered		X	
Note Number	True	0 - 127 *****	X	
	Voice			
Velocity	Note On	O v = 1 - 127	X	Fixed Velocity used for button definitions
	Note Off	X	X	
Aftertouch	Keys	X	X	
	Channel	O	X	
Pitch Bend		O	X	Combined Modulation & Pitch Bend joystick
Control Change		0 - 127	X	
Program Change		0 - 127 *****	X	
	True			
System Exclusive		O	O	Single & All Template data dumps. OS upgrades
System Real-Time		X	X	
System Common		X	X	

Mode 1 : OMNI ON, POLY
Mode 3 : OMNI OFF, POLY

Mode 2 : OMNI ON, MONO
Mode 4 : OMNI OFF, MONO

O : Yes
X : No

Control Summary

Control Summary

Play Mode

<u>Control</u>	<u>Function</u>
TEMPLATE SELECT	Active - Selects Template Select Mode
TEMPLATE EDIT	Active - Selects Template Edit Mode
WRITE	Active - Invokes Template Write Procedure
GLOBAL	Active - Selects Global Mode
PLAY	Active - Displays Template Name Screen (Exits Menu)
REWIND	Active
FORWARD	Active
STOP	Active
PLAY	Active
RECORD	Active
OCTAVE UP	Active
OCTAVE DOWN	Active
CURSOR LEFT / RIGHT	Active - Sets MIDI Override Channel
PROG / PAGE UP / DOWN	Active - Transmits MIDI Program Change
DATA / VALUE	Active - Transmits MIDI Bank Change (CC32)
Rotary Pots 1-8	Active
Buttons 1-8	Active
Encoders 1-8	Active
Buttons 9-16	Active
Sliders 1-8	Active
Buttons 17-24	Active
F1 / SNAPSHOT	Active
F2 / PANIC	Active
F3 / TEMPLATE UP	Active
F4 / TEMPLATE DOWN	Active

Template Select Mode

<u>Control</u>	<u>Function</u>
TEMPLATE SELECT	Active - Selects First Page In Template Select Menu
TEMPLATE EDIT	Active - Selects Template Edit Mode
WRITE	Active - Invokes Template Write Procedure
GLOBAL	Active - Selects Global Mode
PLAY	Active - Selects Play Mode
REWIND	Active
FORWARD	Active
STOP	Active
PLAY	Active
RECORD	Active
OCTAVE UP	Active
OCTAVE DOWN	Active
CURSOR LEFT / RIGHT	Not Active
PROG / PAGE UP / DOWN	Active - Selects Template Select Menu Pages
DATA / VALUE	Active - Alters Menu Settings
Rotary Pots 1-8	Active
Buttons 1-8	Active
Encoders 1-8	Active
Buttons 9-16	Active
Sliders 1-8	Active
Buttons 17-24	Active
F1 / SNAPSHOT	Active
F2 / PANIC	Active
F3 / TEMPLATE UP	Active
F4 / TEMPLATE DOWN	Active

Control Summary

Template Edit Mode

<u>Control</u>	<u>Function</u>
TEMPLATE SELECT	Active - Selects Template Select Mode
TEMPLATE EDIT	Active - Selects First Page In Template Edit Menu
WRITE	Active - Invokes Template Write Procedure
GLOBAL	Active - Selects Global Mode
PLAY	Active - Selects Play Mode
REWIND	Active - Selects This Control For Editing
FORWARD	Active - Selects This Control For Editing
STOP	Active - Selects This Control For Editing
PLAY	Active - Selects This Control For Editing
RECORD	Active - Selects This Control For Editing
OCTAVE UP	Active
OCTAVE DOWN	Active
CURSOR LEFT / RIGHT	Not Active
PROG / PAGE UP / DOWN	Active - Selects Template Edit Menu Pages
DATA / VALUE	Active - Alters Menu Settings
Rotary Pots 1-8	Active - Selects This Control For Editing
Buttons 1-8	Active - Selects This Control For Editing
Encoders 1-8	Active - Selects This Control For Editing
Buttons 9-16	Active - Selects This Control For Editing
Sliders 1-8	Active - Selects This Control For Editing
Buttons 17-24	Active - Selects This Control For Editing
F1 / SNAPSHOT	Active - Selects This Control For Editing
F2 / PANIC	Active - Selects This Control For Editing
F3 / TEMPLATE UP	Active - Selects This Control For Editing
F4 / TEMPLATE DOWN	Active - Selects This Control For Editing

Global Mode

<u>Control</u>	<u>Function</u>
TEMPLATE SELECT	Active - Selects Template Select Mode
TEMPLATE EDIT	Active - Selects Template Edit Mode
WRITE	Active - Invokes Global Settings Write Procedure
GLOBAL	Active - Selects First Global Menu Page
PLAY	Active - Selects Play Mode
REWIND	Active
FORWARD	Active
STOP	Active
PLAY	Active
RECORD	Active
OCTAVE UP	Active
OCTAVE DOWN	Active
CURSOR LEFT / RIGHT	Not Active
PROG / PAGE UP / DOWN	Active - Selects Global Menu Pages
DATA / VALUE	Active - Alters Menu Settings
Rotary Pots 1-8	Active
Buttons 1-8	Active
Encoders 1-8	Active
Buttons 9-16	Active
Sliders 1-8	Active
Buttons 17-24	Active
F1 / SNAPSHOT	Active
F2 / PANIC	Active
F3 / TEMPLATE UP	Active
F4 / TEMPLATE DOWN	Active

Preset Template Listing

Template Number	Template (Instrument) Name	Manufacturer or Group Name	Use Template Label	Notes on Using Template
1	V-Station 1	Novation	VA Synth 1-2-3	1
2	V-Station 1	Novation	VA Synth 1-2-3	1
3	V-Station 1	Novation	VA Synth 1-2-3	1
4	Subtractor 1	Reason	Subtractor 1-2	2
4	Subtractor 2	Reason	Subtractor 1-2	2
6	Malstrom A	Reason	Malstrom A-B	3
7	Malstrom B	Reason	Malstrom A-B	3
8	Sampler	Reason	Sampler	4
9	ReDrum 1	Reason	ReDrum 1-2-3	5
10	ReDrum 2	Reason	ReDrum 1-2-3	5
11	ReDrum 3	Reason	ReDrum 1-2-3	5
12	Mixer 1	Reason	Mixer 1-2	6
13	Mixer 2	Reason	Mixer 1-2	6
14	Reactor 1	Native Instruments	Reactor 1-2-3	7
15	Reactor 2	Native Instruments	Reactor 1-2-3	7
16	Reactor 3	Native Instruments	Reactor 1-2-3	7
17	FM7	Native Instruments	FM7 1	8
18	B4	Native Instruments	B4	9
19	Pro53 A	Native Instruments	Pro 53 A-B	10
20	Pro53 B	Native Instruments	Pro 53 A-B	10
21	Absynth	Native Instruments	Absynth	11
22	Model E 1	Steinberg	Model E 1-2-3	12
23	Model E 2	Steinberg	Model E 1-2-3	12
24	Model E 3	Steinberg	Model E 1-2-3	12
25	PPG Wave 2.V 1	Steinberg	PPG Wave 2.V 1-2	13
26	PPG Wave 2.V 2	Steinberg	PPG Wave 2.V 1-2	13
27	Oddity 1	G Media	Oddity 1-2	14
28	Oddity 2	G Media	Oddity 1-2	14
29	Nord Lead 3 1	Clavia	VA Synth 1-2-3	15
30	Nord Lead 3 2	Clavia	VA Synth 1-2-3	15
31	MS2000 1	KORG	VA Synth 1-2-3	16
32	MS2000 2	KORG	VA Synth 1-2-3	16
33	Virus 1 A B C - 1	Access	VA Synth 1-2-3	17
34	Virus 2 A B C - 2	Access	VA Synth 1-2-3	17
35	Supernova 1	Novation	VA Synth 1-2-3	18
36	Supernova 2	Novation	VA Synth 1-2-3	18
37	Supernova 3	Novation	VA Synth 1-2-3	18
38	Super Bass Rack	Novation	VA Synth 1-2-3	19
39	Super Bass Rack	Novation	VA Synth 1-2-3	19
40	Bass Rack	Novation	VA Synth 1-2-3	20
41	RB338 Synth 1	Propellerheads	VA Synth 1-2-3	21
42	RB338 Synth 2	Propellerheads	VA Synth 1-2-3	21
43	RB338 808	Propellerheads	No Label	21
44	RB338 909	Propellerheads	No Label	21
45	JP 8000 / 8080 1	Roland	VA Synth 1-2-3	22
46	JP 8000 / 8080 2	Roland	VA Synth 1-2-3	22
47	SH-32 - 1	Roland	VA Synth 1-2-3	23
48	SH-32 - 2	Roland	VA Synth 1-2-3	23
49	General MIDI 2	Roland	VA Synth 1-2-3	24
50	Cubase 1	Steinberg	Cubase 1 2 3 4	25
51	Cubase 2	Steinberg	Cubase 1 2 3 4	25
52	Cubase 3	Steinberg	Cubase 1 2 3 4	25
53	Cubase 4	Steinberg	Cubase 1-2-3-4	25
54	Logic 1	Emagic	Logic 1-2	26
55	Logic 2	Emagic	Logic 1-2	26
56	Sonar 1	Cakewalk	Cubase 1-2	27
57	Sonar 2	Cakewalk	Cubase 1-2	27
58	Ableton Live 2 1	Ableton	Cubase 1-2	28
59	Ableton Live 2 2	Ableton	Cubase 1-2	28
60-64	User Defined	-	-	-

The table on the previous page lists the preset template memories. It also suggests which of the pre printed template labels best suit the application. The notes column references the notes below for each template selection.

1 **NOVATION V Station**

The VA Synth template label uses a generic layout as described in the early part of this manual.

The V-Station MIDI controller list is the same as the Novation K-Station. A K-Station may be controlled with this template and label. The A Station will respond well with this template. Certain parameters of the V Station are 'packed' into one controller and are not convenient to control by the ReMOTE. These are: Osc Waveform, the Arp controls and the Osc 1 - 2sync buttons. These controls are set to 'No Control'.

To access Osc1 controls select template 'V Station 1'. To access Osc2 controls select 'V Station 2' etc. Use template up/down controls (F3 and F4) in PLAY mode.

2 **REASON Subtractor**

The Subtractor has a slightly different structure to the V Station. Use the unique template labeled 'subtractor 1-2'. Switch between templates subtractor 1 and subtractor 2 to switch between Oscillators.

3 **REASON Malstrom**

The Malstrom has a unique structure for a synth. Use template label 'Malstrom A B'. Switch between template 'Malstrom A' and template 'Malstrom B' to access the 'A' and 'B' controls.

4 **REASON Sampler**

This generic sampler template is suitable for control of three instruments in the Reason Rack. The NN-19, the Dr:Rex and the NN-Xt. Use the Sampler template label. Controls displaying 'No Control' have no MIDI external control for that instrument. If additional controls are required, assign an unused controller number to a control and use the 'Learn' feature within Reason.

5 **REASON Redrum**

The Drum machine from the Reason rack uses three templates and has a unique template label, 'Redrum 1-2-3'. Switch between the templates to access the various controls. The Mute and Solo buttons respond to Note On/Off type messages and these are setup on the buttons below the sliders and pots. The Pattern select buttons (below the encoders) are set to 'CC' number 112. Right click with the Mouse on the first Pattern 1 Button and check the Learn Box. Press button 1 to learn. Repeat for other buttons. It may be necessary to save a setup file within Reason to keep the learn't settings. Consult the Reason documentation.

6 **REASON Mixer**

The Mixer from the Reason rack uses two templates and has a unique template label, 'Mixer 1-2'. Switch between the templates to access the various controls.

7 **NATIVE INST Reactor**

The template labels for Reactor supplied with the Remote 25 have been specifically designed to work with the Subtractive synth ensembles supplied as standard with Reactor. The controller numbers assigned to each of the controls across the three templates use standard controller numbers where possible and Osc 1 controls are found on the first template, Osc 2 controls on the second template and Osc 3 controls on the third template in exactly the same way as all other 3 oscillator synth templates inside the Remote.

This makes it very easy to learn a MIDI function to a particular control by right clicking on a control within Reactor and then turning the appropriate control on the Remote. For some Reactor models it may only be necessary to use the first template or the first two templates from the Remote Reactor templates, depending on the number of oscillators contained in the synth architecture. Preference files have not been included on the Remote CD-ROM because of the open ended nature of Reactor. Instead it is suggested that users learn the functions they require to the controls they want to use or introduce to a Reactor model.

8 **NATIVE INST FM7**

The FM7 does not have specific control numbers for parameters. There is a Remote 25 FM7 set-up file which can be loaded into the FM7. This can be found on the CD ROM supplied with the remote 25 and also on the Novation website at www.novationmusic.com. To load this file into the FM7, From the master section of the FM7 click on the controller load button. Find the remote 25.f7c file and open this file. Note this can then be saved to the c:/program files/native instruments/FM7/assigns folder where C: is the hard drive that the FM7 is installed on.

Operator On / Off button A.. As the preferences in the FM7 need to be set up to 'use op A controllers for selected op', this button will turn the currently selected operator on and off. If operator A is currently selected this will turn operator A on and off.

Use the unique FM7 template label. From the FM7 preferences option make sure that the following options are checked:

- 1 MIDI controller range 000-127
- 2 0...63: off 64...127: on

Preset Template Listing

FM7 continued.

- | | |
|---|--------------------------------------|
| 3 | Use OP A controllers for selected op |
| 4 | OP Select controller: 9 |
| 5 | Use 3 ccs for ratio. |

Encoder Number 5 is labeled Unison Voices on the template label but it controls Unison Detune.

9 NATIVE INST B4

The B4 uses specific controller numbers so there is no need to import a setup file. There are no preferences to set up.

10 NATIVE INST Pro 53

The Pro 53 uses a learn facility to remember controllers. The controller values assigned to the Pro-53 template can either be learnt by the Pro 53 or a preference file 'ReMOTE Pro 53' can be imported from the Remote Driver CD into the Pro-53.

11 NATIVE INST Absynth

Absynth does not use a standard controller list, neither does it have a way of importing or learning MIDI controllers. MIDI controller numbers for each parameter to be externally controlled need to be selected from a pop up list for each patch. Use the Absynth template label.

12 STEINBERG Model E

The Model E always uses specific controller numbers so there is no need to import a setup file. There are also no preferences to set up. Each of the 3 electronic templates accesses oscillators 1 to 3 in turn.

Currently the Remote 25 operating system only allows a button to step through a range of values one value at a time. This will be changed in a forthcoming version of the Remote OS. This will then allow the Model E oscillator octave buttons to work in a more efficient and user friendly way. In the meantime to overcome this limitation the oscillator octave control has been duplicated on encoder 3. This change has not been mirrored on the Model E template label.

13 STEINBERG PPG WAVE 2V

The PPG uses specific controller numbers so there is no need to import a setup file. There are no preferences to set up. The first electronic template accesses envelopes 1&2, the second electronic template accesses envelopes 2&3. The Remote 25 operating system only allows a button to step through a range of values one value at a time. This will be changed in a forthcoming version of the Remote OS. This will then allow the PPG wave arpeggiator buttons to work in a more efficient and user friendly way.

14 G-MEDIA ODDITY

Use the template label 'Oddity 1-2'. Switch between templates 1 and 2 to access VCO 1 and VCO 2.

15 CLAVIA NORD LEAD 3

Use the VA Synth template. Switch between templates 1 and 2 to access OSC 1 and OSC 2

16 KORG MS2000

Use the VA Synth template. Switch between templates 1 and 2 to access OSC 1 and OSC 2. This template uses SYSEX to control the various functions of the MS2000 rack or keyboard.

17 ACCESS VIRUS A B C

Use the VA Synth template. Switch between templates 1 and 2 to access OSC 1 and OSC 2.

18 NOVATION Supernova

Use the VA Synth template label. Switch between templates 1,2 and 3 to control each set of Oscillators. The implementation set will control the Novation NOVA I and NOVA II and SUPERNOVA I AND II keyboards or Racks. Filter slope is implemented on button 7. Only the first two trigger buttons below the envelope controls are programmed. The first button sets all envs to single trigger. The second button sets ALL envs to multi trigger. Waveform number 2 and 3 set Osc Wave to external input.

19 NOVATION Super Bass Rack

Use the VA Synth template label. Filter has no overdrive so pot controls filter keytracking. Template 2 level control alters SUB OSC level. Sliders 5 - 8 control Distortion, Pan, Chorus Type and Chorus Depth. Use the VA Synth template. Switch between templates 1 and 2 to access OSC 1 and OSC 2.

20 NOVATION Bass Rack

Use the VA Synth template label. The Bass Rack only has a limited MIDI control set. tweak each control to see active controls. The Bass Station keyboard may be controller by this template.

21 PROPELLERHEADS RB338

Use the VA Synth template for the first two templates Synth 1 and Synth 2. Switch between each one to select one of the 303's. Only a limited set of controls are available for MIDI control. Tweak each control to see active controls. There is no template label for the 808 and 909 templates. Use blanks and mark as per controls.

22 ROLAND JP 8000 / JP8080

Use the VA Synth template. Overdrive is not present on these synths so the control alters keyboard tracking. LFO2 delay, Waveform and Keysync are not available for MIDI control. Osc Waveform and Semitone controls on the label control Osc Control 1 and Control 2. In template 2 Sliders 5 and 6 control Pitch Envelope.

23 ROLAND SH-32

It is not possible to select OSC waveform type via MIDI or SYSEX therefore Encoder 1 controls OSC1 PWM depth. Sliders 5-8 are used for part effects, panning and level control. There is no octave control via MIDI there button 9 sets Unison On and Off.

24 ROLAND (ANY) General MIDI 2

Use this template for controlling instruments that conform to General MIDI 2. (They may need to be switched to this mode). Use the template label, 'General MIDI 2'. Note that the controls are limited.

25 STEINBERG Cubase SX

Cubase uses a set up file which is included on the Remote Driver CD Rom and this file is also available from the Novation website. To import this into Cubase Click on the devices tab at the top of the Cubase menu bar and select "device setup..." from the drop down menu. Click on the Generic Remote line from the list at the left of the pop up page. Click on the import button at the right of the pop up page. Import the Remote 25 setup.xml file from the CD Rom or from the hardrive if this file has been downloaded from the Novation website. Click the Open button to import this file. To use the template it will be necessary to select the Remote 25 as the MIDI input.

All controls have been set to transmit on MIDI channel 16 across each of the 4 electronic templates. Hence when using the generic remote with the Remote 25 in Cubase it is advisable to exclusively reserve MIDI channel 16 of the Remote MIDI port to solely control Cubase. Do not use MIDI channel 16 for MIDI or virtual instruments!

Template 1 controls MIDI tracks 1-8 Template 2 controls MIDI tracks 9-16
 Template 3 controls MIDI tracks 1-8 Template 4 controls MIDI tracks 9-16

26 EMAGIC Logic

Logic uses a set up file which is included on the Remote Driver CD Rom. This file is also available from the Novation website. To import this into Logic Click on the Options tab at the top of the Logic menu bar and select 'key commands' from the drop down menu. Click on the Options tab at the top of the Logic menu bar and select 'Import Key Commands' from the drop down menu.

Locate the Logic 5.prfl file on the CD Rom or from the hardrive if this file has been downloaded from the Novation website. Click the 'Open' button to import this file. To use the template, select the 'Remote 25' as the MIDI input port.

For most button functions there is no further set up required. For the sliders, pots and encoders to work with the audio mixer it will be necessary to create MIDI channel splitters and link these to the audio sliders from the environment. See the more detailed pdf included on the CD-ROM for full details.

27 CAKEWALK SONAR

The Sonar template has been designed to work with the Cubase template label. There is a cakewalk generic surface file 'ReMOTE Sonar' included on the remote CD-ROM which should be copied to the shared control surface folder within the Cakewalk / Sonar program folder directory. This can then be loaded from Sonar by clicking on the tool bar menu and selecting Cakewalk Generic Surface. From the box that appears select the Remote25 from the pull down presets list.

28 ABLETON ABLETON LIVE 2

The Ableton Live template has no template label. Ableton refers to it's preferences file as 'template set'. There is an Ableton Live template set file called "template.als" within the ReMOTE Ableton file included on the remote CD-ROM. This needs to be copied to the Ableton Live preferences program folder directory but this will replace the existing template file. Because of this it is suggested that the existing template.als file within Ableton is renamed as templatebak.als so that it can be restored if necessary. No further set up is needed, the Remote 25 will automatically be assigned when Ableton is run.

Approvals

FCC Information (U.S.A.)

1. IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT! This product, when installed as indicated in the instructions contained in this Manual, meets FCC requirements. Modifications not expressly approved by Novation may void your authority, granted by the FCC, to use the product.
2. IMPORTANT: When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.
- 3 NOTE: This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (Circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/re orient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product.

The statements above apply ONLY to products distributed in the USA.

CANADA

The digital section of this apparatus does not exceed the "Class B" limits for radio noise emissions from digital apparatus set out in the radio interference regulation of the Canadian Department of Communications.

Le present appareil numerique n'emet pas de bruits radioelectriques depassant les limites applicables aux appareils numeriques de la "Classe B" prescrites dans le reglement sur le brouillage radioelectrique edicte par le Ministere Des Communications du Canada.

This only applies to products distributed in Canada.

Ceci ne s'applique qu'aux produits distribues dans Canada.

Other Standards (Rest of World)

This product complies with the radio frequency interference requirements of the Council Directive 89/336/EC.

Dette apparat overholder det gældende EF-direktiv vedrørende radiofrekvensstyrke. Cet appareil est conforme aux prescriptions de la directive communautaire 89/336/EC.

Diese Geräte entsprechen der EG-Richtlinie 89/336/EC.

Specifications subject to change:

The information contained in this manual is believed to be correct at the time of going to press. However, Novation reserves the right to change or modify the specification without notice or obligation to update existing units.

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