USER MANUAL

Motif Editor

User Manual for the Yamaha Motif ES editor and librarian



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CHAPTER 01

Welcome

Motif Editor is a macOS editor and librarian for the Yamaha Motif ES (ES6, ES7 and ES8). Every knob, fader and switch on screen sends a real parameter change to the synthesizer as you move it, and the **GET** buttons pull the synthesizer's current state back into the editor. It also keeps a library of presets, voice versions and full bank backups on your Mac.

Screen size

This version is laid out for a **full-screen 1920 × 1080 (1080p) monitor**. Pages are fixed arrangements designed to fit that screen without scrolling, so run the app full screen. On a smaller window some panels will be cut off or will scroll.

A **4K version is coming**. In it you will be able to drag panels around and build your own pages, then save those pages and recall them.

How to read this manual

Three kinds of boxes appear throughout:

ON THE MOTIF · WHAT THEY LOOK LIKE

1 An amber box like this one lists steps you have to carry out on the Motif itself. The editor cannot do these for you.

TIP

A blue box is a tip or a shortcut.

CAUTION

A red box warns about something that overwrites data or cannot be undone.

Chapter 16 gathers every hardware step in one checklist. Button names on the Motif are written in square brackets, for example [UTILITY] or [F5]. Names of things in the editor are written in bold capitals as they appear on screen, for example **GET VOICE**.

Most panels in the app are cards with a number in a small box beside the title. The numbers give each card on a page a short name, so this manual (and you) can say "card 4" instead of describing where it sits. They usually run left to right and top to bottom, but where cards were moved after being numbered they keep their number, so follow the number rather than the position.

This manual has no pictures of the app. It was written from the app itself, so every label quoted here is the one you will see on screen.

CHAPTER 02

Getting connected

What you need

- A Mac running macOS 14 or later.
- A Yamaha Motif ES.
- A two-way MIDI connection between them. Any port macOS can see will work: a USB MIDI interface, the Motif's own USB port, or network MIDI. Both directions are required. The editor sends on one and the Motif answers bulk requests on the other.

ON THE MOTIF · ONE-TIME MIDI SETTINGS

1. Press [UTILITY], then [F5] MIDI.
2. Set **Device Number** to **All**.
3. Press [SF2] SWITCH and set **Receive Bulk** to **on**. It must not be on *protect*, or the Motif will ignore voices and mixes the editor sends.
4. Press [STORE] while still in Utility so the settings survive the next power-off.

Connecting in the editor

1. Open the **Setup** page from the sidebar.
2. In **MIDI CONNECTION**, choose the **INPUT** and **OUTPUT** ports that lead to the Motif.
3. Click **CONNECT**. The **MIDI LINK** indicator changes from DISCONNECTED to CONNECTED.
4. Click **SEND TEST NOTE (C4)**. The Motif should play a note. If it does, the output side works.
5. Go to the **Common** page and click **GET VOICE**. The voice name and all controls should fill in. If they do, the input side works too.

TIP

If you plug in an interface after the app has started, click **REFRESH** (or press Shift-Command-R) to rescan the ports. Shift-Command-K connects, and Shift-Command-D requests a bulk dump of the current voice.

If nothing comes back

- The test note plays but GET VOICE does nothing: the Motif's MIDI Out is not reaching the Mac, or Receive Bulk is set to protect.
- Nothing plays at all: wrong OUTPUT port, or the Motif's **MIDI In/Out** setting does not match the socket you are using (MIDI, USB or mLAN; see chapter 5).
- Open the **MONITOR LOG** on the Setup page and watch for incoming System Exclusive messages when you press GET VOICE. If none arrive, the problem is in the cabling or routing, not in the editor.

CHAPTER 03

How the editor and the Motif stay in step

Understanding three ideas will save you most of the confusion people run into.

Edits are live, and they go one way

When you move a control, the editor immediately sends that one parameter to the Motif. You hear the change straight away. The reverse is not true: if you turn a knob on the Motif, the editor does not know, with a few exceptions noted later. To bring the editor back in line, press the page's **GET** button.

BUTTON	WHAT IT DOES
GET VOICE / GET PERFORMANCE / GET KIT / GET MIX / GET MASTER / GET SYSTEM	Asks the Motif for the whole current voice, performance, drum kit, mix, master or system setup and loads it into the editor.
SEND KIT / SEND MIX / SEND MASTER	Sends everything on that page to the Motif in one go, replacing what is in its edit buffer.
COMPARE (Common page)	Temporarily puts the Motif back to the last loaded, unedited sound. Click again to return to your edits.
INIT VOICE (Voice page)	Resets the voice to a blank starting point.

The edit buffer is not the stored sound

Everything you change lands in the Motif's edit buffer. It stays there until you select another sound or switch the Motif off. To keep an edit on the Motif you must store it.

ON THE MOTIF · KEEPING AN EDITED VOICE

1. With the sound still selected, press [STORE].
2. Choose a User location and confirm.

You can also keep the sound on the Mac instead: the **Presets** library saves versions of a voice to disk, and can write one straight into a User slot later (chapter 10).

The Motif must be in the matching mode

The Motif has separate Voice, Performance, Pattern, Song and Master modes, and it only listens to parameter changes addressed to the mode it is in. A change sent for the wrong mode is ignored silently. Nothing happens and no error is shown.

Most pages carry a small mode bar reading **VOICE · PERFORM · PATTERN · SONG · MASTER**. Clicking a mode there switches the Motif to that mode for you. The Song, Pattern and Master pages also have **Enter Song Mode** / **Enter Master Mode** buttons beside the **NUMBER** field.

> **TIP**
>
> If a page seems dead (controls move but the sound does not change), check the mode first. Click the matching button on the mode bar, then press the page's GET button.

CHAPTER 04

Controls and gestures

CONTROL	HOW TO USE IT
Knob	Drag up or down. Hold **Shift** while dragging for fine movement (eight times finer), which matters on wide-range parameters such as delay times.
Stepped knob	Knobs for parameters with only a few settings show one lit mark per setting and click between them.
Fader	Drag up or down. Hold **Shift** for fine movement.
Number scrubber	The small boxed numbers (for example **RCV CH**, EQ gains, note limits) are dragged up or down like a knob.
Value in a tooltip	Hover over a control to see what it does. Several controls explain when they have no effect, for example *HPF Cutoff only applies when Type is LPF12 or LPF6*.
TIPS	Effect pages have a **TIPS** switch that shows or hides the longer explanations for every effect parameter.
CC	The **CC** button in page headers shows the MIDI controller number attached to each control that has one (chapter 6).

TIP

Hover over an effect knob with TIPS on. Where the hardware has been measured, the tip ends with *Measured on the hardware here:* and the real value at that setting.

TIP

Animations are processor-heavy and can push CPU use up by as much as 40%. To keep that in check they run continuously only while a parameter is being adjusted, and for a few seconds after you let go of a knob.

Keyboard shortcuts

The menu bar acts on the page you are on. Bare letter keys are ignored while a text field is being edited.

KEYS	ACTION
Command-1 to Command-0	Go to a bottom-bar page, in bar order (Setup first, Ext HW tenth)
Option-Command-1 to 4	Go to Part or Element 1 to 4
Command-R / Command-T	Get from the Motif / Send to the Motif (the menu names the current page's data)
Command-O / Command-S	Open / Save a .syx file
Command-,	Open Setup
Option-Command-C	Show MIDI CC numbers
Shift-Command-K	Connect MIDI
Shift-Command-R	Refresh the port list
Q W E R T Y U I O P	Select the ten bottom-bar pages, in bar order
A S D F G H	Select the page's top tabs, in order. Voice: A EDIT, S DEEP EDIT, D Elements, F Effects, G Controllers. Song and Pattern: A 1-8, S 9-16, D EQ/FX, F Effects, G Master FX, H Ext FX Proc. Presets: A Voice, S Drum, D Performance, F Master
Z X C V B	Set the hardware mode: Voice, Perform, Song, Pattern, Master
Tab / Shift-Tab	Move between value scrubbers
Up / Down arrow	Step the focused scrubber by 1 (hold Shift for 10)

CHAPTER 05

The Setup page

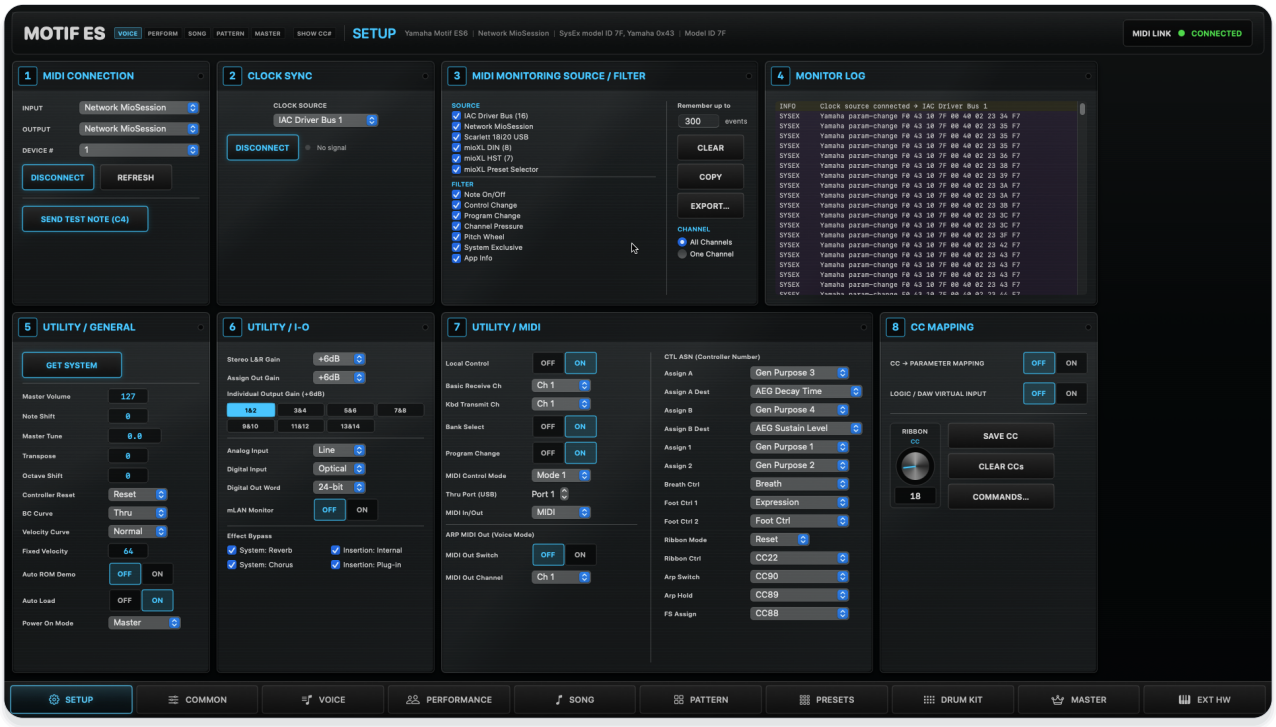


FIGURE 5.1 The Setup page: MIDI connection, clock sync and the Motif's Utility settings.

Setup is where you connect, and where the Motif's own Utility settings are mirrored. The Utility panels are blank until you read them: click **GET SYSTEM** first.

MIDI CONNECTION

- **INPUT** and **OUTPUT**: the ports that lead from and to the Motif.
- **DEVICE #**: the device number the editor stamps on its own messages. It only matters if the Motif's Device Number is set to something other than All.
- **CONNECT / DISCONNECT**, **REFRESH** and **SEND TEST NOTE (C4)**.

CLOCK SYNC

CLOCK SOURCE picks a second, separate input that carries MIDI Clock, typically from a DAW. It is independent of the main INPUT. The Drum Kit page's arpeggio **Sync** uses it, and the panel shows whether a clock is arriving or reads *No signal*.

> TIP
>
> A reliable way to carry clock from a DAW is the macOS **IAC Driver** bus. Enable it first in Audio MIDI Setup (MIDI Studio, double-click IAC Driver, tick *Device is online*), send the DAW's MIDI Clock to that bus, then choose the bus as the **CLOCK SOURCE**. This manual assumes you already understand MIDI sync, and every DAW has its own method, so those steps are not listed here. The author has used this successfully with Logic Pro.

UTILITY / GENERAL

Master Volume, Note Shift, Master Tune, Octave Shift, Controller Reset (Hold or Reset), Breath Controller Curve, Velocity Curve (Normal, Soft, Hard, Wide, Fixed) with Fixed Velocity, Auto Load, and **Power On Mode** (Performance, Voice INT, Voice PRE1, GM, Last or Master).

UTILITY / I-O

- **Stereo L&R Gain** and **Assign Out Gain** (0 dB or +6 dB), and **Individual Output Gain (+6dB)** per output pair from 1&2 to 13&14.
- **Analog Input** (Mic or Line), **Digital Input** (Coaxial or Optical) and **Digital Out Word** (20-bit or 24-bit).
- **Effect Bypass**: choose which effects the Motif's [EFFECT BYPASS] button turns off. System Reverb, System Chorus, Insertion Internal, Insertion Plug-in.

UTILITY / MIDI

- **Local Control**, **Basic Receive Ch** (a channel, Omni or Off) and **Kbd Transmit Ch**.
- **Bank Select** and **Program Change** receive switches.
- **MIDI Control Mode** (Mode 1 or Mode 2) and **Thru Port (USB)**.
- **MIDI In/Out**: which socket the Motif uses, MIDI, USB or mLAN. This has to match your cabling.
- **ARP MIDI Out (Voice Mode)**: **MIDI Out Switch** and **MIDI Out Channel**. The Motif does not transmit arpeggio notes over MIDI unless this switch is on.

CTL ASN (Controller Number)

Sets which MIDI controller number each physical controller sends and responds to: Assign A and B (each with a destination), Assign 1 and 2, Breath Controller, Foot Controller 1 and 2, Ribbon Controller (and its mode), Arp Switch, Arp Hold and the Footswitch assignment.

ON THE MOTIF · MAKING UTILITY CHANGES PERMANENT

1. After changing Utility settings from the editor, press [UTILITY] on the Motif.
2. Press [STORE]. Without this the Motif forgets them at power-off.

MONITOR LOG

A running list of the MIDI passing through. **SOURCE** picks which port to watch. **FILTER** switches each message kind on or off: Note On/Off, Control Change, Program Change, Channel Pressure, Pitch Wheel, System Exclusive and App Info. **CHANNEL** narrows to one channel. You can set how many events are remembered, and **CLEAR** or **COPY** the list.

TIP

The monitor is the quickest way to answer "is the Motif sending anything?" Turn everything off except System Exclusive, press a GET button, and watch.

CHAPTER 06

Controlling the editor from MIDI: CC to SysEx

Most Motif ES parameters cannot be reached with ordinary MIDI controllers. They only respond to System Exclusive (SysEx) messages. That is why a normal control surface can move the filter cutoff but not, say, an insertion effect's feedback.

The editor bridges that gap. It can take any Control Change (CC) number coming in from a keyboard, control surface or DAW and attach it to an on-screen control. When that CC arrives, the control moves exactly as if you had dragged it, and the editor sends the matching SysEx parameter change to the Motif. In effect, the editor **translates CC into SysEx**.

Turning it on

1. Open **Setup** and find the **CC MAPPING** panel.
2. Switch on **CC PARAMETER MAPPING**.
3. Every control that can be mapped now shows a small **MAP CC** button at its top-right corner.

Attaching a controller to a knob

1. Click **MAP CC** on the control you want.
2. Type the controller number, 0 to 127. It takes effect as you type.
3. Move the hardware control that sends that number. The on-screen knob follows and the Motif's sound changes.
4. To remove the link, click the button again (it now reads **CC** and the number) and clear the field with the **x**.

- The controller's full travel, 0 to 127, is spread over the control's whole range, whatever that range is.
- A CC number can drive only one thing. If the number is already in use, the editor tells you what has it and does not steal it.

- Controls only respond while their page is on screen. A CC mapped to a Performance knob does nothing while you are on the Song page.

Finding out what your controller sends

Under the switches, a **LAST:** line shows the most recent controller received: its number, value and channel, and either the parameter it is mapped to or **UNMAPPED**. Wiggle a control on your surface and read its number off this line.

Controlling it from a DAW

Switch on **LOGIC / DAW VIRTUAL INPUT**. The editor then appears to other apps as a MIDI destination named **MotifEditor CC Bridge**. Send a track's controller data to that port from Logic or any other DAW and it is translated the same way. This lets you record and play back automation for parameters the Motif only accepts as SysEx, using plain CC lanes.

CC commands

COMMANDS… opens a list of editor actions that a pad or button can trigger: *Go to* each page in the sidebar, and *Part / Element 1 to 4*. Type a CC number beside an action. The action runs once each time the pad is pressed (a value of 64 or more). Commands never reach the Motif; they only drive the editor. "Part 2" means Element 2 on the Voice page and Part 2 on the Performance page.

Seeing and keeping your mappings

- The **CC** button in page headers shows a badge on every mapped control. Your own assignment appears at the bottom-left of the control; a control's fixed hardware controller number, where it has one, appears at the bottom-right.
- Mappings are remembered automatically between launches.
- A voice saved to the library keeps its own CC map and restores it when you load that voice.
- **CLEAR CCs** removes every current assignment. Voices saved earlier keep theirs.
- **RIBBON** sets the controller number for the ribbon, and **SAVE CC** stores it.

Controllers the Motif already understands

A few controls on the Common page use the Motif's own fixed controller numbers and work without any mapping: Cutoff (CC 74), Resonance (CC 71), Attack (CC 73), Release (CC 72), Volume (CC 7), Pan (CC 10), Expression (CC 11), Sustain (CC 64), Reverb Send (CC 91) and Chorus Send (CC 93).

TIP

The translation happens inside the editor, so the app must be running and the right page open. The editor does not pass your controller's notes through to the Motif. To play the Motif from another keyboard, route that keyboard to the Motif in your MIDI interface as well.

CHAPTER 07

The Common page



FIGURE 7.1 The Common page, the everyday view of a Voice.

Common is the front panel of the current voice: the controls you reach for most, on one screen. Start here with **GET VOICE**.

> **TIP**
>
> The Common page's pictures animate only while you adjust a parameter, and for a few seconds afterwards. Animation can raise processor use by up to 40%.

Header

- The voice name. Click it (*Choose a voice*) to pick a different one.
- **GET VOICE** and **COMPARE**.
- The mode bar and the **CC** badge switch.

KNOB CONTROL FUNCTION

The Motif has four knobs whose job changes with a selector button. The editor shows all four rows at once:

ROW	THE FOUR KNOBS
PAN/SEND	Pan, Reverb send, Chorus send, Tempo
TONE	Cutoff, Resonance, Attack, Release
ASSIGN	Assign A, Assign B, Assign 1, Assign 2
ARP FX	Swing, Gate Time, Velocity, Unit Multiply

The panels

- **VOLUME / EXPRESSION / PAN** faders and the **SUSTAIN** switch.
- **FILTER / ENVELOPE**: cutoff and resonance with a filter response graph, attack and release with an envelope graph. These are offsets applied to the whole voice.
- **LFO**: the Common LFO's speed and delay.
- **ARP**: on/off, **CATEGORY** and **TYPE**, Hold, Key Mode, Velocity Mode, Change timing, Quantize, and the **NOTE LIMIT** and **VEL LIMIT** ranges that decide which notes trigger it.
- **SF SLOTS**: five slots matching the Motif's [SF1] to [SF5] buttons. Click an empty slot (or *Store Current Type Here*) to keep the current arpeggio type in it; *Clear Slot* empties it.
- **EFFECTS**: a routing overview of Insertion A, Insertion B, Chorus and Reverb, with the **RETURNS** (reverb and chorus return level and pan).
- **MICRO TUNING**: scale (Pure Major, Pure Minor, quarter- and eighth-tone, Arabic and others) and root.
- **MISC**: **VOICE MODE** (POLY or MONO, with SINGLE, MULTI and LEGATO), **PITCH BEND RANGE** up and down, and **PORTAMENTO** on/off and time.
- **VOICE INFO**: the name, main category and sub category.

> **TIP**
> Selecting an arpeggio type does not change the tempo. The Motif keeps whatever tempo it already had, so set the tempo yourself if a pattern feels wrong.

CHAPTER 08

The Voice page



FIGURE 8.1 The Voice page on its ELEMENTS tab.

The Voice page is the full editor for a Normal Voice: its four elements and everything that connects controllers to sound.

Voice-level settings

- **Voice Identity** and **Quick Edit**, Voice Mode, pitch bend up and down, and **INIT VOICE**.
- Arpeggio switch, Key Mode, Velocity Mode, quantize strength, velocity rate and gate rate, and the arpeggio types held in SF1 to SF5.
- **Footswitch Assign** and the **Ribbon Controller**.
- **Knobs**: the controller numbers of the four TONE knobs, and the **Standard CCs** the Motif always responds to.

Controller Sets (modulation routing)



FIGURE 8.2 CONTROLLERS: the six Controller Sets and the MODULATION TOPOLOGY display.

A Controller Set joins a source to a destination with a depth. Sources are the pitch bend wheel, modulation wheel, foot controllers, breath controller, the assignable knobs, aftertouch and so on. Destinations include send levels, insertion effect parameters (shown as InsA-Pn and InsB-Pn), the Common and Element LFOs, the pitch, filter and amplitude envelopes, and the filter. Drag the **DEPTH** value up or down from -64 to +63; negative values invert the control. The **MODULATION TOPOLOGY** view draws the resulting routing, coloured for positive and negative depths.

> **TIP**
>
> The Motif really has three separate modulation systems: the Common LFO with three destination "boxes", a fixed set of three paths on each Element LFO, and the six Controller Sets. They do not share slots, so using one does not use up another.

Master Effect LIVE KNOBS

In Voice mode the four knobs can also drive the Master Effect. Click **GET** to read which Master Effect is selected on the Motif. The **LIVE KNOBS** then show the parameter each knob controls and its value, and turning them edits it.

Elements

Pick an element 1 to 4. Each has:

- **OSC**: the **WAVE**, chosen from the full catalogue of the Motif's waveforms, with **ACTIVE** / **OFF** and solo so you can audition one element alone. A small picture shows the shape of the selected wave, taken from recordings of the real hardware.
- **VOL** and **PAN**, including random, alternate and scaled pan.
- **LIMIT** and **KEY RANGE**: the lowest and highest note and velocity the element answers to. The **ALL** button sets every element's cross-fade to the same value.
- **OUTPUT**: where the element is sent, including through the insertion effects.
- **PITCH** and **TUNE**: coarse and fine tuning, velocity sensitivity and key follow.
- **FILTER**: type, cutoff, resonance and key follow. Some controls only apply to certain types and say so when you hover over them.
- The three envelopes: **AMPLITUDE**, **PITCH** and **FILTER ENVELOPE GENERATOR**, each drawn as a graph.
- Element **EQ**: two-band shelving (EQ L/H), a single parametric band (P.EQ), fixed boosts, or thru.
- Element **LFO**: speed, key sync, key delay, fade in, and its amplitude, pitch and filter depths.

DEEP EDIT: the Common LFO

DEEP EDIT opens every Common LFO parameter: wave, speed, tempo sync and tempo speed, key-on reset, random speed, delay, fade in, hold and fade out, phase offset, and the three destination boxes with a destination, depth and per-element ratio each. When the wave is set to User you can draw it step by step; the **TEMPLATE** buttons (ALL0, ALL64, ALL127, EVEN, ODD) fill the steps quickly.

> **TIP**
>
> Speed only applies while Tempo Sync is off, and Tempo Speed only while it is on. The editor greys nothing out, so check the Tempo Sync switch if an LFO knob seems to do nothing.

CHAPTER 09

Effects



FIGURE 9.1 An effect console: the effect's own display above its knobs.

A voice has four effect slots: **Reverb**, **Chorus**, **Insertion A** and **Insertion B**. Performances, Songs and Patterns add a **Master Effect**. The same effect consoles appear wherever effects are edited.

> **TIP**
>
> The effect scope animates continuously only while you are adjusting a parameter, and for a few seconds after you stop. Animation can raise processor use by up to 40%, so it rests when you are not touching anything.

Choosing an effect

Pick the slot, then choose a type. Types are grouped by family. The editor knows every Motif ES effect type:

FAMILY	TYPES
Reverb	Hall 1-2, Large Hall, Medium Hall, Room 1-3, Warm Room, Woody Room, Stage 1-2, Plate, Rich Plate, White Room, Tunnel, Canyon, Basement, R3 Hall, R3 Room, R3 Plate
Early reflection	Early Ref 1-2, Gate Reverb, Reverse Gate, Karaoke 1-3
Delay	Delay L,C,R; Delay L,R; Delay L,R Stereo; Echo; Cross Delay; Tempo Cross Delay; Tempo Delay 1-2; Ctrl Delay 1-2
Chorus	Chorus 1-5, Celeste 1-4, Symphonic, Ensemble
Flanger	Flanger 1-3, Tempo Flanger, V-Flanger, Vintage Flanger 1-3, Dynamic Flanger
Phaser	Phaser 1-2, Tempo Phaser, Vintage Phaser (mono and stereo), Dynamic Phaser
Modulation	Tremolo, Auto Pan 1-2, Rotary Speaker and its amp, overdrive and distortion combinations, Dual Rotor 1-3
Distortion	Distortion, Overdrive, V-Distortion, Amp Simulator 1-2, and combinations with compressor and delay
Dynamics	Compressor, MultiBand Comp 1-2, Noise Gate, and compressor combinations
Wah	Auto Wah, Touch Wah, Vintage Auto and Touch Wah, and combinations with distortion and delay
Lo-Fi	Lo-Fi, Attack Lo-Fi, Low Resolution, Noisy, Digital Turntable
Tech	Auto Synth, Tech Modulation, Isolator, Slice, Jump, Digital Scratch
Pitch and others	Pitch Change 1-2, Ring Modulator, Dynamic Ring Modulator, Dynamic Filter, Harmonic Enhancer, Talking Modulator, Voice Cancel, Ambience, Beat Change, 2-Band and 3-Band EQ, Thru

The parts of an effect console

- A **header** naming the slot, with arrows through the stages the signal passes.
- The **effect scope**, a large animated picture of what the effect is doing. It responds to every knob.

- A **utility panel** beside it with two tabs: **Routing** (sends, returns and how the slots are chained) and **Signal Flow** (a block diagram of this effect). Turn a return knob in Routing and the affected line gets thicker or thinner with the level.
- **Parameter groups** below: related knobs side by side, each group with its own small picture.
- The **TIPS** switch.

MEASURED readings

Many effects have been recorded and measured on a real Motif ES, and the pictures are driven by those measurements instead of by guesses. Where a figure is available it is shown in a line beginning **MEASURED** beside the scope title. Examples: a reverb's decay time and the time before its first sound, a flanger's or chorus's LFO rate and the delay range it sweeps, a ring modulator's carrier frequency, and each band's real ratio, attack and release on the multiband compressors.

- A measured figure disappears when the current setting is outside what could be measured. The drawing then falls back to the knob position.
- Measured values can differ from the number printed on the knob. The measurement is what the hardware actually did.

TIP

Parameters marked *Not used by this effect type* really do nothing on the Motif. They are shown only because the slot exists.

ON THE MOTIF · TEMPO-SYNCED EFFECTS

1. Tempo delays, tempo flanger and tempo phaser follow the Motif's tempo.
2. If they will not follow the editor's transport, press [UTILITY], [F5] MIDI, [SF3] SYNC and check the MIDI Sync setting.

CHAPTER 10

Presets and the library

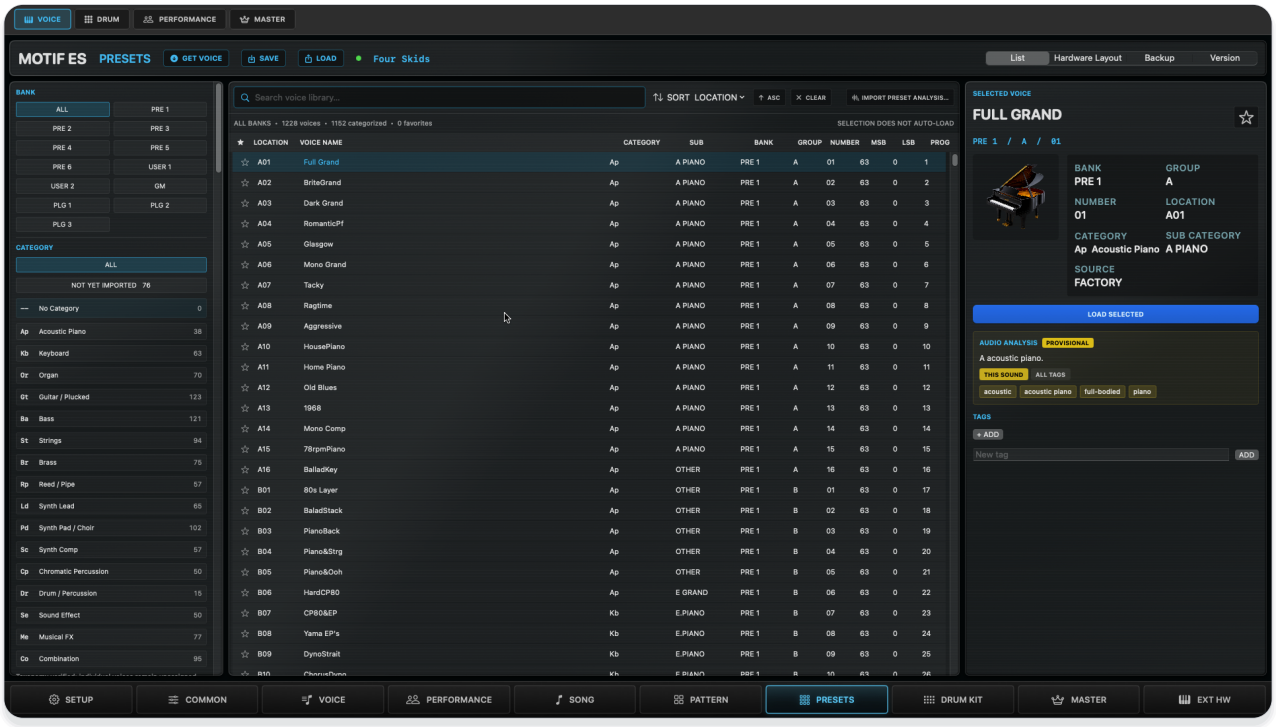


FIGURE 10.1 The preset library.

The **Presets** page has four modes along the top: **Voice**, **Drum**, **Performance** and **Master**. It opens on the one that matches the page you came from.

Voice presets

- Filter by **BANK** (Preset, User, GM, Plug-in), **CATEGORY** and **TAGS**, search by name, and sort by any column: location, voice name, category, sub category, group, number, bank select values and program.
- **Hardware Layout** shows the banks the way the Motif's own buttons do: pick a bank, a letter, then a number.
- Clicking a row only selects it. The page says **SELECTION DOES NOT AUTO-LOAD**. Click **LOAD SELECTED** to switch the Motif to that voice and load it into the editor.

- Mark favourites, add your own tags, and keep **NOTES** on each sound.
- **AUDIO ANALYSIS** shows a description and tags generated from a recording of the preset. These are marked **PROVISIONAL**: they describe how the preset sounds and are suggestions, not Yamaha data.

Version history

Each preset has a **HISTORY**. **Save Current Voice** stores the voice now in the editor as a new version on your Mac (press GET VOICE first so the editor holds the complete voice). For any saved version you can:

- load it into the editor only, which does not touch the Motif;
- load it and send it to the Motif's edit buffer so you can play it;
- **Send to Motif**, writing it directly into a chosen User 1 or User 2 slot.

> CAUTION
> Writing to a User slot goes straight into the Motif's permanent memory, bypassing the edit buffer. Whatever was in that slot is lost and it cannot be undone.

Full-bank backup and restore

Back Up All User Voices reads all 256 User 1 and User 2 voices from the Motif and saves them as one backup. From a backup you can pull individual voices into the library, or restore the whole thing.

> CAUTION
> Restoring a backup overwrites all 256 User voices on the Motif. Make a fresh backup first if there is anything on the synth you have not saved. Deleting a backup or a version only removes the file on your Mac.

Drum, Performance and Master libraries

- **Drum**: browse kits, see which keys each kit uses, mark favourites. **Scan Kit Contents** loads every kit in turn and saves its key map so you can browse offline. It takes several minutes and changes the selected voice on the Motif while it runs. **Scan User Drum Kit Names** reads the names of your own kits.
- **Performance**: Performances have no factory list to browse, so click **Scan Names** to read all 128 internal slots (about a minute). You can then filter by category, see each part's voice, and **LOAD SELECTED**.

- **Master**: **Scan & Save All** requests all 128 Master slots (about 40 seconds) and saves each complete setup to disk. **RESTORE** writes a saved setup back to its slot.

CHAPTER 11

The Performance page

A Performance layers up to four voices. Click **PERFORM** on the mode bar, then **GET PERFORMANCE**.

ON THE MOTIF · BEFORE GET PERFORMANCE

1. The Motif must be in Performance mode. Use the mode bar, or press [PERFORM] on the synth.
2. Select the Performance you want to edit.

- Save the Performance to a file, or load one. Loading a file only fills the editor; nothing is transmitted until you send it.
- **LIBRARY** browses the 128 internal slots.

Common tab



FIGURE 11.1 Performance, Common tab: cards 1 to 13 and the four part strips.

- Top row: **1 ARP**, **2 FEEL** (velocity rate, gate rate, swing, tempo), **3 PORTAMENTO**, **4 TONE**, **5 PB / VEL SENSE**, **6 OUTPUT** and **7 VOICE PAN**. Cards 3 to 7 belong to one part at a time: they follow the part you select, their titles end in that part (for example **TONE · P2**) and they take that part's colour.
- The four part strips. Click a part's voice name to assign a different voice (see *Assigning voices to parts* below).
- **8 LIMIT**, **9 KEY RANGE**, **10 SWITCHES**, **11 GENERATOR** (the filter and amplitude envelope offsets, shown together), **12 EQ** and **13 MASTER EQ**. The EQ graph is outlined in the selected part's colour, or light gray while it shows the Master EQ.
- Card titles that belong to one part are in that part's colour; everything else has a light gray title.

Config tab



FIGURE 11.2 Performance, Config tab: whole-Performance settings and the knob-bank cards.

Settings that belong to the whole Performance rather than to one part.

Cards are numbered down each column: the name and outputs over the four arpeggio cards on the left, portamento, knob function and the envelope offsets in the middle, and the knob-bank cards on the right.

- **1 GENERAL**: the name.

- **2 OUT**: Volume, Pan, Rev Send, Cho Send, Tempo and **Connect**. Connect sets the order of the two insertion effects: A B or B A. The picture places the Performance in the stereo field, with the reverb and chorus sends as halos.
- **3 ARP PLAY**: hold, key mode, velocity mode, change timing and the five **SF ASSIGN** slots. The picture plays a chord through two bars of steps and shows what each setting does to them.
- **4 ARP LIMIT**: the note and velocity range the arpeggio responds to.
- **5 ARP QUANTIZE**: value and strength; the picture pulls loosely played notes onto the grid.
- **6 ARP FX**: swing, gate time, velocity and unit multiply, drawn as a row of steps.
- **7 PORTAMENTO / RIBBON**: portamento on/off with its time, and the ribbon mode. The picture shows the pitch glide and what the ribbon does when released.
- **8 KNOB FUNCTION**: what the Motif's four front-panel knobs control (see below).
- **9 AEG OFFSET** and **10 FEG OFFSET**: offsets to the amplitude and filter envelopes, drawn as the envelope shape over a dashed line for no offset.
- Right-hand column: **11 TONE**, **12 ASSIGN**, **13 MEQ OFFSET** and **14 MASTER FX**. MEQ OFFSET draws the Master EQ dimmed with the offsets applied on top.

Knob banks and the blue heading

The Motif has four knobs and a set of buttons that choose what the knobs control. Each choice is a *bank*, and the **Function** picker in card 8 is the same choice. Each bank has a card on the Config tab, titled with the same word as the picker:

FUNCTION	THE FOUR KNOBS CONTROL	CARD
Pan/Send	Pan, Reverb, Chorus, Tempo	2 OUT
Tone	Cutoff, Resonance, Attack, Release	11 TONE
Assign	Assign A, Assign B, Assign 1, Assign 2	12 ASSIGN
MEQ Offset	Low, Low Mid, High Mid, High	13 MEQ OFFSET
MasterFX	four Master Effect parameters (chosen in Utility)	14 MASTER FX
ArpFX	Swing, Gate Time, Velocity, Unit Multiply	6 ARP FX

The card for the bank currently selected gets a **blue** title, so you can see at a glance which card the hardware knobs are working on; the others stay gray. AEG OFFSET and FEG OFFSET never turn blue because no knob bank reaches them. The colour is only an indicator: every control on every card can be edited at any time.

> **TIP**
>
> Some controls appear in two places, for example ARP FX's Swing, Gate Rate and Velocity Rate are also on the Common tab's FEEL card, and Tempo is in both OUT and FEEL. They are the same setting, not copies: change one and the other moves with it.

MASTER FX: which four Master Effect parameters the knobs reach is a Motif-wide setting, made on the synth. Click **GET** on the card to read it; until then all four knobs show the effect's first parameter. If the Master Effect type has no knob assignments, the card says so.

> **ON THE MOTIF · CHOOSING THE MASTER EFFECT KNOB PARAMETERS**
>
> 1. Press [UTILITY], [F4] CTL ASN, [SF5] MEF.
> 2. Set which parameter each knob controls for each Master Effect type.
> 3. Press [STORE] while still in Utility, then click **GET** in the editor.

Assigning voices to parts



FIGURE 11.3 The Assign Voice window, with all four parts along the top.

Clicking a part's voice name opens the **Assign Voice** window. It stays open while you try sounds, so you can audition voices on several parts before deciding.

- The row at the top shows Part 1 to 4 with each part's current voice. Click a part to make it the one you are choosing for.
- Click a voice in the list to assign it. It is sent to the Motif straight away.
- **Revert** under a part puts that part back to the voice it had when the window opened. It is greyed out until that part has been changed.
- **OK** (Return) closes the window and keeps every part as it now is. **Cancel** (Esc) puts every changed part back and closes.

Insertion tab



FIGURE 11.4 Performance, Insertion tab, with the INSERTION ON row above the effects.

Edits the Performance's two insertion effects, A and B. The row above them, **INSERTION ON**, has three groups of checkboxes: **Analog (A/D)**, **Part 1** to **Part 4**, and **PB Part 1** to **PB Part 3** (plug-in board parts, which only matter if a PLG board is fitted).

- An insertion effect only processes the parts switched on here. A part that is off goes straight to the mix.
- **Analog (A/D)** feeds the A and B effects shown on this tab: they are the effects for the analog input. If it is off, these two effects have nothing passing through them.

- Part 1 to 4 most likely switch on each part's own insertion effects, the ones stored in its voice, rather than the A and B on this tab. This has not been confirmed on the hardware.
- The order of A and B is set by **Connect** in card 2 OUT on the Config tab.

A/D Input tab

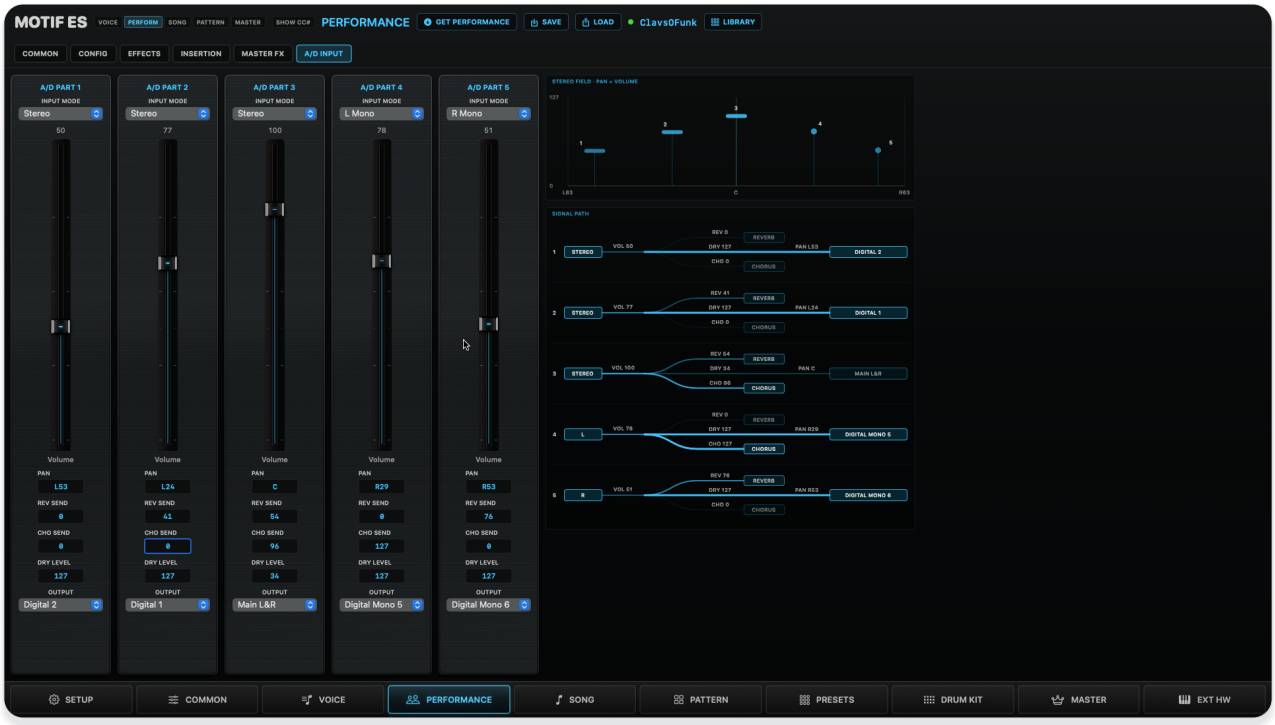


FIGURE 11.5 Performance, A/D Input tab: five input strips, STEREO FIELD and SIGNAL PATH.

Five strips, one per audio input channel, each with input mode (L Mono, R Mono, L+R Mono or Stereo), a volume fader, pan, reverb and chorus sends, dry level and output. To their right are two read-only graphics drawn from those settings:

- **STEREO FIELD**: all five channels on one plot, left to right by pan and bottom to top by volume. A mono channel is a dot and a stereo channel a short bar. The channel numbers fan out sideways so they stay readable when channels sit on the same spot, as they all do at default settings.
- **SIGNAL PATH**: one lane per channel, from the input mode through volume, then splitting into reverb, dry and chorus, with the dry path carrying on past pan to the chosen output. Each line gets brighter and thicker as its value rises, and the value is printed beside it.

TIP

Both graphics show the settings, not the sound: the editor never receives the Motif's audio, so there is no level meter. The order of stages in SIGNAL PATH is a diagram of the settings, not a map of the Motif's internal wiring.

Effects and **Master FX** tabs edit the reverb, chorus and Master Effect.

ON THE MOTIF · SOLOING A PART

1. Hold [MUTE] and press the NUMBER button of the part.
2. Press [MUTE] again to cancel.

CHAPTER 12

The Drum Kit page

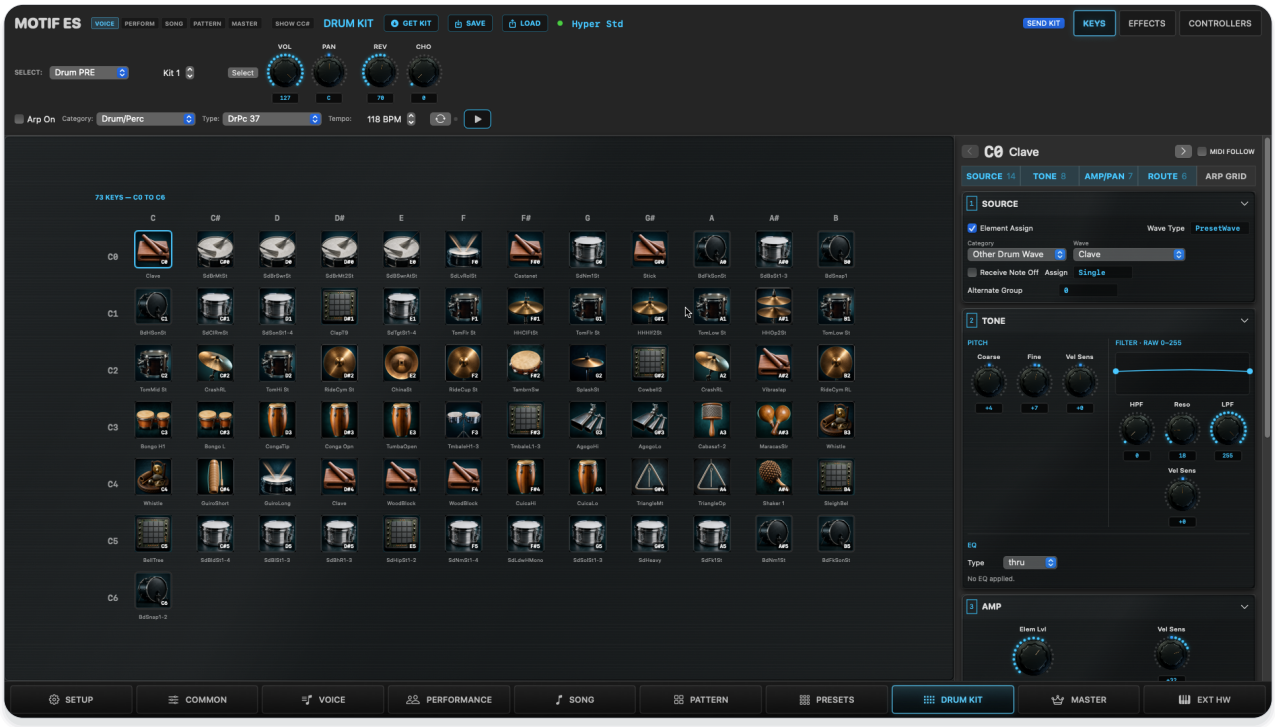


FIGURE 12.1 The Drum Kit page on KEYS, with the key grid and the selected key's settings.

A drum kit assigns a different sound to each key. **GET KIT** reads the current kit, **SEND KIT** sends the whole kit back, and you can save or load a kit file. The **KEYS**, **EFFECTS** and **CONTROLLERS** buttons at the right of the header switch views.

- Select a key on the grid. With **MIDI FOLLOW** on, playing a key on the Motif selects it.
- **SOLO** lets you hear one key alone.
- For each key: the sound source (a wave, or a voice by bank and number), level and pan, reverb and chorus sends, pitch and tuning, velocity sensitivity, low- and high-pass filters, EQ, an amplitude envelope, alternate group and whether it obeys note-off.
- **ROUTING**: send the key through Insertion A, Insertion B, or thru. Output select and the reverb and chorus sends apply only while the insert is set to THRU.
- **COPY KEY**, **PASTE** and **INIT KEY**. **Send All** copies this key's pan, sends, routing, amplitude, pitch, filter and EQ to every key, leaving each key's own sound in place.

- **ARP GRID** draws the pattern of the selected arpeggio type. **Sync** follows an external MIDI Clock from the Clock Source chosen in Setup, and the page shows whether a clock is arriving.
- The filter graph shows the low- and high-pass filters as a response line. It is flat from edge to edge while both filters are at home (HPF at 0, LPF at its maximum, 255) and only rolls off on a side once that filter is moved. Drag the dots on the graph to move the filters.
- **CONTROLLER SET** (on **CONTROLLERS**): six slots, each a source, a destination and a depth.

Modulation display

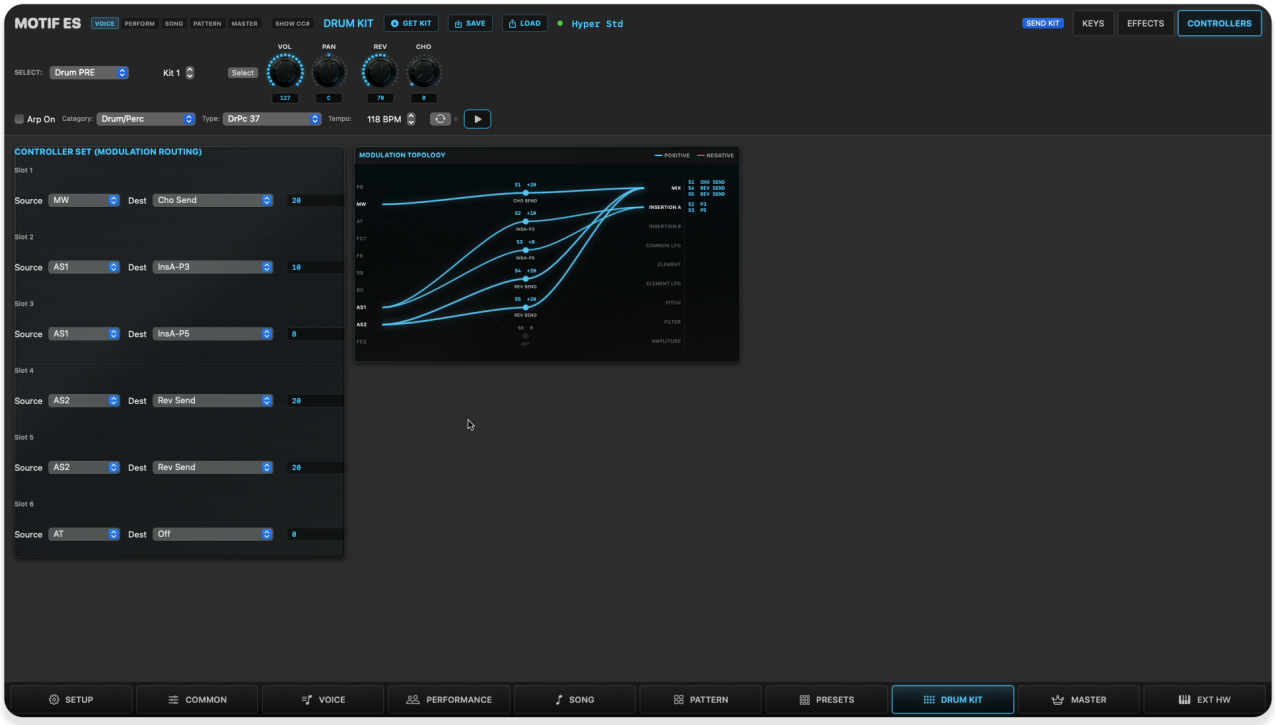


FIGURE 12.2 Drum Kit CONTROLLERS, with the destination detail column at the far right.

Beside the controller slots, **MODULATION TOPOLOGY** draws all six slots at once: sources on the left, destination families on the right (MIX, INSERTION A, INSERTION B, COMMON LFO, ELEMENT, ELEMENT LFO, PITCH, FILTER, AMPLITUDE), and each slot as a curved line crossing a labelled dot in the middle. Blue lines are positive depth, pink negative, and thicker means more depth. Slots that are off or at zero depth stay faint.

The column at the far right names the exact destination of each slot on its family's row, for example **S3 P10** beside INSERTION A means slot 3 controls insertion A's parameter 10. Several slots on one family stack on that row.

CHAPTER 13

Song and Pattern

The Song and Pattern pages edit the 16-part mix of the current song or pattern. They are the same page; Pattern adds a pattern selector. Set the **NUMBER**, click **Enter Song Mode**, then **GET MIX**.

Views

The **TRACKS** row switches between **1-8**, **9-16**, **EQ / FX**, **EFFECTS**, **MASTER FX** and **EXT FX PROC**.

Channel strips (1-8 and 9-16)



FIGURE 13.1 Song, tracks 1-8: channel strips and cards 1 to 5.

- Volume fader, pan, reverb and chorus sends, dry level and output select.
- **RCV CH**: the MIDI channel the part listens to. Drag to change, or set it to Off.

- Mute and **SOLO**. Mute works by setting the part's receive channel to Off, so the Motif's own track-mute light may not follow. Solo silences the other parts and keeps your existing mutes. It needs to know each part's receive channel, so click **GET MIX** first.
- POLY/MONO, note shift and pitch bend range.
- The strip you click becomes the focused track. **LIMIT**, **KEY RANGE** and the track **EQ** to the right show that track.
- Cards to the right of the strips: **1 LIMIT**, **2 EQ**, **3 MIX COMMON EQ**, **4 TRANSPORT**, then **5 PATTERN SELECT** beside TRANSPORT (Pattern, 1-8 view only), and the voice card: **5** in Song mode, **6** in Pattern mode.

MIDI activity meters



FIGURE 13.2 A strip's activity meter: MIDI, CC, SYSEX and the TX/RX light.

Each strip has a small LED meter beside its fader with four columns, labelled underneath:

- **MIDI**: notes on the track's receive channel, coloured from dark green (soft) to white-green (hard) by velocity.
- **CC**: controllers, pitch bend and aftertouch on that channel.

- **SYSEX**: system exclusive messages. These have no channel, so every track shows the same.
- **TX/RX**: a two-light LED. Red lights when the editor sends: notes and controllers on that track's channel, or any system exclusive. Green lights when MIDI arrives: notes or controllers on the track's channel, or any system exclusive from the Motif.

> **TIP**
>
> Almost every edit the app makes is sent as system exclusive, which has no channel, so the red light usually flashes on all sixteen tracks together when you move a control.

Changing a track's voice



FIGURE 13.3 The TRACK n VOICE card with all sixteen tracks along the top.

Click the voice name on a strip. A **TRACK n VOICE** card opens in the lower right, under **MIX COMMON EQ** and **TRANSPORT**. It opens on the category of the voice the track already has, with that voice highlighted.

- Click a voice to assign it. The change is sent immediately and the card stays open, so you can step through sounds while the song plays.
- Two rows of eight chips at the top show every track's current voice. Click a chip to choose for that track. A track you have changed since the card opened has an orange number and outline.

- **REVERT TRACK n** puts the selected track back to the voice it had when the card opened. **REVERT ALL** does that for every changed track. Closing the card keeps what is assigned.
- The dropdown in the card's header changes category: ALL, each category, or DRUM KITS. Below it are sub-category chips and a search box.
- Click another track's voice name to point the card at that track. The **x** closes it.

Transport, common EQ and scenes



FIGURE 13.4 Song, EQ / FX view: cards 1 to 4.

- **TRANSPORT**: play, pause and stop, with **TEMPO** beside them. Drag the TEMPO box up or down to change it (one BPM per two points of drag). Play sends Start or Continue and a stream of MIDI Clock. A green dot shows while the clock is running.
- **MIX COMMON EQ**: low, low-mid, high-mid and high gain offsets for the whole mix.
- **EQ / FX** view: **1 MASTER BUS**, **2 MASTER EQ**, **3 MIX COMMON** (Knob A and B, labelled with what they are assigned to) and **4 APP MIX SCENES**.
- **APP MIX SCENES**: **STORE** the loaded mix in a slot and **RECALL** it later, which sends it to the Motif. Scenes last only while the app is open. Save the mix to a file to keep it.

ON THE MOTIF · MAKING THE MOTIF FOLLOW THE EDITOR'S TEMPO

1. Press [UTILITY], [F5] MIDI, [SF3] SYNC.
2. Set MIDI Sync to MIDI so the sequencer follows the clock the editor sends. Set it back to internal when you want the Motif to run on its own tempo.

Editing a track's voice: Mixing Voice Edit

A Song or Pattern can hold its own edited copies of voices, called Mixing Voices (up to 256). The Motif cannot send a Mixing Voice to the computer, so this takes a few steps on the synth. Select a track that holds a Normal Voice and click **EDIT TRACK VOICE**. Drum voices cannot be edited this way.

Step 1: give the editor a starting point. The editor needs the original voice's settings to show you something sensible.

ON THE MOTIF · STEP 1

1. Switch to ordinary Voice mode and select the same voice the track uses.
2. In the editor click **GET VOICE**, then return to the Song or Pattern page.
3. (Or tick *Use the currently loaded Voice as the starting model anyway* to skip this.)

Step 2: open the Motif's own Mixing Voice editor.

ON THE MOTIF · STEP 2

1. Return to Song (or Pattern) mode and press [MIXING].
2. Press [F2] VOICE and select the Part.
3. Confirm that the Part holds a Normal Voice.
4. Press [F5] VCE ED.
5. In the editor click **BEGIN MIXING VOICE EDIT**.

The editor's Voice page now sends its changes into that Mixing Voice. It cannot read back any edits the Mixing Voice already had, and the original voice is not altered.

ON THE MOTIF · STEP 3: KEEPING THE RESULT

1. Press [STORE] and choose MIXV to store the Mixing Voice.
2. Then store the Song or Pattern mixing itself.
3. In the editor click **I STORED MIXV**.

CAUTION

The editor cannot tell whether you stored. If you leave before confirming, it warns you. The live edit survives until you change song, pattern or part, or switch off, and is then lost.

EXT FX PROC: using the Motif as an effects unit



FIGURE 13.5 EXT FX PROC, with BACK TO MIX beside the heading.

This view sets the Motif up to process an outside signal through its insertion effects. Click **Get Mix** first. **BACK TO MIX**, beside the heading, returns to the mix.

- **INPUT SOURCE**: the analog A/D INPUT jack, or the digital input if an AIEB2 board is fitted.
- **INSERTION ROUTING**: send the analog input through Insertion A and B.
- **SONG A/D EFFECTS**: choose and edit the two insertion effects for the input.
- **INSERTION PART SWITCH**: which other parts share the insertion effects.
- **A/D PART MIX**: input mode (L mono, R mono, L+R mono or stereo), reverb and chorus sends and dry level.

ON THE MOTIF · EXTERNAL INPUT

1. Plug the source into the A/D INPUT jack and set the input gain on the rear panel.
2. Set **Analog Input** to Mic or Line on the editor's Setup page to match.
3. If an Insertion Part Switch will not turn back on from the editor, turn it on from the Motif's front panel. This is a known limitation of the Motif ES itself: switching a part off remotely works, switching it on often does not.

CHAPTER 14

The Master page



FIGURE 14.1 The Master page: zone strips, transmit grids, NOTE RANGE and cards 4 and 5.

A Master is a stored setup that recalls a mode and a program and can split the keyboard into four zones, each driving the Motif's own sounds or an external instrument. Set the **NUMBER**, click **Enter Master Mode**, then **GET MASTER**. **SEND MASTER** sends the whole setup back.

- **MASTER COMMON**: the name, and **RECALLS**: what the Master loads when you select it. **Mode** says what kind of sound (Voice, Performance, Pattern or Song); for a Voice or Performance, the bank and program say which one. Click the voice to assign a different one.
- **ZONES**: the **Zone Switch** (splits the keyboard into the four zones) and **Knob/Slider Fn**, what the knobs control (Pan & Send, Tone, Assign, MEQ Offset / Part EQ, Master Effect, ARP FX, or Zone).
- **ZONE 1** to **ZONE 4** strips: channel, MIDI and TG switches, MIDI bank and program, the external instrument, transpose, MIDI volume and pan, and at the bottom **Ctl Knob** above **Ctl Slider**: the controller number the zone's knob and slider send (Off, or CC 1 to 95). Knob is above slider everywhere on this page because that is where they are on the Motif.

- **1 TG TRANSMIT** (what each zone passes to the Motif's own sounds) and **2 MIDI TRANSMIT** (what it passes to MIDI Out), one column per zone.
- **3 NOTE RANGE**: each zone's lowest and highest note, with a keyboard.
- Save a Master to a file, or load one without transmitting it.

Card 4: knob function

Under NOTE RANGE, card 4 shows the four controls the Motif's knobs work for the **Knob/Slider Fn** choice, for example Cutoff, Resonance, Attack and Release for Tone. The knobs act on whatever the Master loads, so the card picks the right set by itself from the Mode in RECALLS, and its title says which, for example **KNOB FUNCTION · TONE · VOICE**. These are the same settings as on the Voice or Performance pages: changing one here changes it there.

- If the Master loads a Pattern or Song, the card shows a note instead of knobs.
- MEQ Offset for a Voice is not in the editor yet; the card says so.
- Master Effect needs the knob assignments read from the Motif: click **GET** on the card.
- With **Zone** selected the card is hidden, since the zone strips already show the knob and slider controller numbers.

Card 5: controller routing

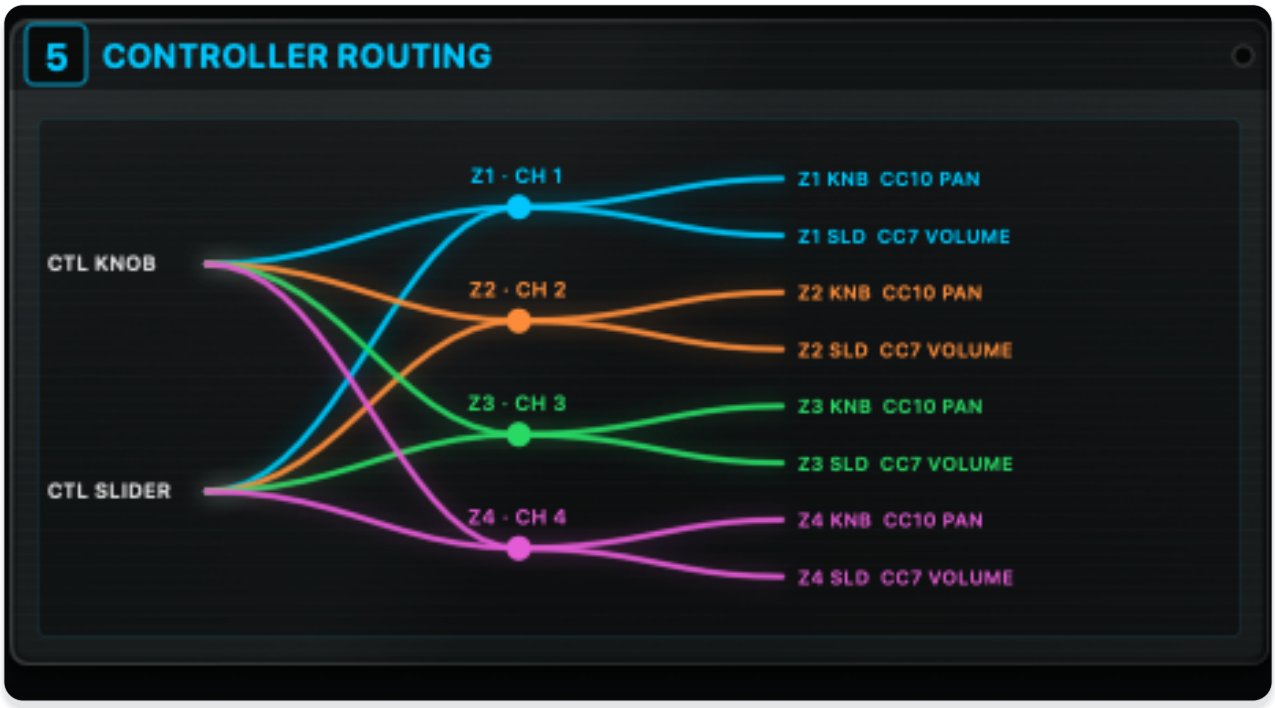


FIGURE 14.2 CONTROLLER ROUTING: knob and slider through each zone to the controller it sends.

CONTROLLER ROUTING draws where each zone's knob and slider go, in the same style as the modulation display on the Controllers pages. It is read-only: change the settings in the zone strips, ZONES or MIDI TRANSMIT and it follows.

- Left: the two physical controls, **CTL KNOB** above **CTL SLIDER**.
- Middle: one dot per zone in the zone's colour, labelled with the channel the zone sends on, for example **Z2 · CH 3**.
- Right: one row per zone and control giving the controller it sends and its name, for example **Z1 KNB CC74 SND CTRL 5 (CUTOFF)**.
- A line lights up in the zone's colour only when that route really sends: the Zone Switch is on, the zone's MIDI switch is on, its **A Knb** or **A Sld** switch in MIDI TRANSMIT is on, and a controller number is set. Otherwise the line is dotted and dim and the row reads **OFF** (no number set) or **NOT SENT** (a number is set but a switch is off). **ZONE SWITCH OFF** appears at the bottom when zones are off altogether.

> TIP
> Pair this with the Ext HW page: keep another synth's patch list there, and you can read off the bank and program numbers to type into a zone.

CHAPTER 15

External hardware (Ext HW)

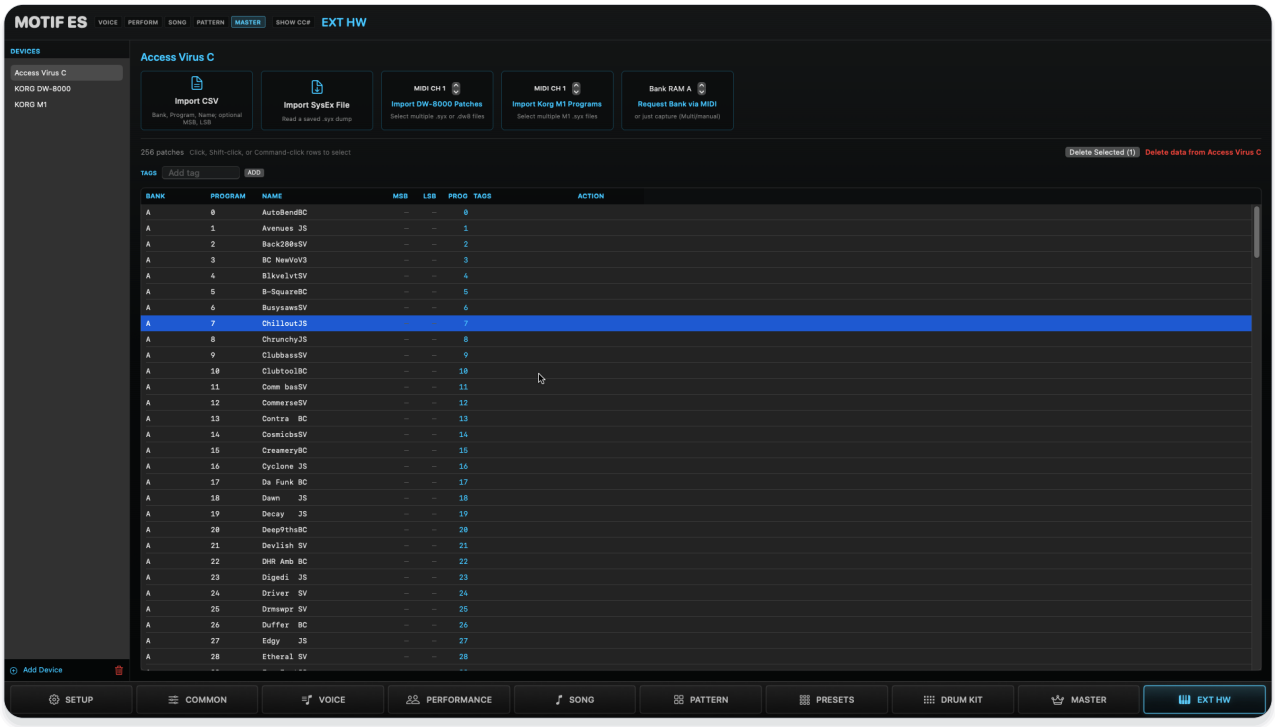


FIGURE 15.1 Ext HW, where other instruments' patch lists are kept.

A place to keep the patch lists of your other instruments, mainly for use with Master zones.

- **Add Device** creates an entry for an instrument.
- **Import CSV** brings in a patch list with bank, program and name. **Import SysEx File** reads a saved dump.
- Each patch shows its bank, program, name, bank select values and your tags. Click, Shift-click or Command-click rows to select several.
- **Request Bank via MIDI** listens for a dump from the instrument.
- Korg DW-8000 and Korg M1 patches have a **SEND EDIT** action that sends the patch to that instrument's edit buffer on the chosen channel. It does not overwrite a memory slot.

CHAPTER 16

Hardware checklist: when you must touch the Motif

Everything in the editor that depends on something being done at the synthesizer, in one place.

WHEN	ON THE MOTIF	WHY
Once, before first use	[UTILITY] [F5] MIDI: Device Number = All. [SF2] SWITCH: Receive Bulk = on. Then [STORE].	Otherwise the Motif ignores what the editor sends, or forgets the setting.
Cabling	Connect both MIDI In and MIDI Out, and set MIDI In/Out to the socket in use.	GET buttons need the return path.
To keep an edited voice	[STORE], choose a User location.	Edits live in the edit buffer only.
To keep Utility changes	[UTILITY], then [STORE].	Utility settings are lost at power-off otherwise.
Before GET PERFORMANCE	Be in Performance mode with the right Performance selected.	The Motif answers only for the mode it is in.
A page seems dead	Check the mode matches the page (or use the editor's mode bar).	Wrong-mode changes are ignored without any error.
Arpeggio notes over MIDI	[UTILITY] [F3] VOICE [SF3] ARP CH: output switch on, channel set. (Also on the editor's Setup page.)	The Motif does not transmit arpeggio notes otherwise.
Tempo from the editor or a DAW	[UTILITY] [F5] MIDI [SF3] SYNC = MIDI.	With internal sync the Motif ignores incoming clock.
Setting arpeggio tempo remotely	MIDI Sync = internal.	With MIDI sync the tempo is read-only and shows "MIDI".
Mixing Voice Edit	[MIXING] [F2] VOICE select Part [F5] VCE ED. Afterwards [STORE] MIXV, then store the Song or Pattern.	A Mixing Voice cannot be opened or stored remotely.
Insertion Part Switch will not turn on	Turn it on from the front panel.	A Motif ES limitation, present in Yamaha's own editor too.

WHEN	ON THE MOTIF	WHY
Soloing a Performance part	Hold [MUTE], press the part's NUMBER button.	Quicker than muting three parts.
External audio in	Plug into A/D INPUT, set the rear-panel gain.	The editor can route the input but not set its gain.
Library scans	Leave the Motif alone while a scan runs.	Scans step through slots and change what is selected.

CHAPTER 17

Tips and tricks

Working faster

- Hold **Shift** on any knob or fader for fine control.
- Press **GET** whenever you have touched the Motif's own panel. It costs a second and removes all doubt about what the editor is showing.
- Use **COMPARE** often. It is the fastest way to hear whether an edit actually improved the sound.
- Save a version in the library before any big change. Versions are free and can be auditioned later with one click.
- Map two or three CC knobs to the effect parameters you tweak most, and leave CC mapping switched on. The knobs then work on whichever voice is loaded.
- Assign pads to the CC commands so you can jump between pages and select parts without the mouse.

Sound design

- Solo one element at a time to find which layer a sound's character comes from, then work on that one.
- On delays, feedback is symmetric about the centre of the knob: the middle is no feedback, and both ends are nearly endless. One side inverts the repeats.
- On chorus and flanger, the Delay (or Delay Offset) knob moves in tenths of a millisecond up to 100, then jumps in much larger steps up to 50 ms at 127. Small values give a tight, metallic sweep; above 100 it becomes a doubling or slap effect.
- On the flanger and chorus, the delay sweeps upward from the short end set by the Delay knob. Raising depth therefore also raises the average delay, which is why deep settings sound looser.
- The multiband compressor's ratios are gentler than their labels suggest. On MultiBand Comp 2 the hardware tops out near 4:1 on the low band and 5:1 on the mid and high bands. Trust the MEASURED line.

- MultiBand Comp 1's Type names mostly describe which bands are squeezed, but not always: ATTACKY and HARD hit the low band hardest. The MEASURED line shows the loss in each band for the selected type.
- The ring modulator's Coarse knob multiplies the carrier frequency by a fixed amount per step, from about 6 Hz at 0 to about 8.6 kHz at 127. Low settings give tremolo; from about 40 upward you get bell-like sidebands.
- A reverb's first sound arrives a little after the dry signal even with Initial Delay at zero. That built-in gap differs between reverb types, and the MEASURED line shows it.

Staying safe

- Run **Back Up All User Voices** before any session where you plan to write to User slots.
- Anything described as writing to a slot or restoring a bank is permanent on the Motif. Loading into the editor or sending to the edit buffer is always safe.
- Loading a file (voice, performance, kit, mix or master) fills the editor only. The Motif is not changed until you send.

Using a DAW

- Turn on **LOGIC / DAW VIRTUAL INPUT** and automate SysEx-only parameters with ordinary CC lanes sent to **MotifEditor CC Bridge**.
- Pick the DAW's clock as the **CLOCK SOURCE** in Setup to lock the Drum Kit arpeggio to your project.
- In Logic's Event List, Program Change values are shown as 0 to 127, one lower than the 1 to 128 numbering some lists use.

CHAPTER 18

Troubleshooting

SYMPTOM	LIKELY CAUSE AND FIX
GET does nothing	No return path from the Motif, or Receive Bulk is on protect. Check both cables and the Utility MIDI settings; watch the Monitor Log for SysEx.
Controls move but the sound does not change	The Motif is in a different mode from the page. Use the mode bar, then GET.
SEND is ignored	Receive Bulk is off or on protect, or Device Number does not match.
Arpeggio plays on the Motif but nothing reaches the DAW	Arp MIDI Out Switch is off.
Arpeggio tempo will not change	MIDI Sync is set to MIDI; the tempo is then taken from incoming clock.
The Motif does not follow the editor's transport	MIDI Sync is internal. Set it to MIDI.
A CC does nothing	CC mapping is off, the control's page is not on screen, or the number is unmapped. Read the LAST: line in Setup.
"CC n is already assigned"	Each number drives one control or command. Clear the other assignment first.
An Insertion Part Switch will not turn on	Motif ES limitation. Turn it on at the synth.
Track mute light on the Motif does not match	The editor mutes by turning the part's receive channel off, which the hardware light does not show.
Solo is greyed out on a track	The part's receive channel is not known yet. Click GET MIX.
A MEASURED figure vanished	The setting is outside the measured range; the picture is using the knob position instead.
Panels are cut off or the page scrolls	The window is smaller than 1920 × 1080. Run full screen.
Knobs ignore the mouse until you click elsewhere	This happens when the app is started from Xcode's Run button. Start the built app directly instead.

SYMPTOM	LIKELY CAUSE AND FIX
The window opens off screen	macOS restored it to a display that is no longer attached. Use Window > Move to bring it back.

CHAPTER 19

About

Motif Editor is an independent project. It is not affiliated with, endorsed by or supported by Yamaha Corporation. "Yamaha" and "Motif" are trademarks of Yamaha Corporation. Use it at your own risk, and back up your User banks before sending voices to the synthesizer.

This edition describes the 1080p version of the app as of October 2026. The 4K version, with draggable panels and saveable custom pages, will have its own edition.