

New Functions in MOTIF XF Version 1.10

Yamaha has upgraded the MOTIF XF firmware to Version 1.10, adding a number of new functions. This supplement to the Owner's Manual describes these changes.

Editing and storing a Sample Voice as a Mixing Voice

You can now convert a Sample Voice to a Mixing Voice in the Mixing Play display of the Song/Pattern mode, allowing you to then edit the sampled audio as a Voice.

- 1 From the Mixing Play display, select a Part to which a Sample Voice is assigned.

"VceConv" appears at the tab corresponding to [F6].



- 2 Press [F6] VceConv to convert a Sample Voice of the selected Part to a Mixing Voice.

Completion of conversion calls up the Mixing Voice Store window.

- 3 Use the data dial or [INC/YES]/[DEC/NO] to select a Store destination number in the Mixing Voice Store window.

NOTE Only the MDV (Mixing Voice Bank) is available.

- 4 Press [ENTER] to call up the Confirmation dialog. To cancel the Store operation, press [DEC/NO] to return to the original display.

- 5 Press [INC/YES] to execute the Store operation. After the Store has been completed, a "Completed" message appears and operation returns to the Mixing Voice Play display. You can confirm that the stored Mixing Voice is assigned to the Part selected in step 1.

■ NOTICE ■

After the above operations, make sure to execute the Song/Pattern Store. Otherwise, the Mixing Voice assignment will be lost when turning the power off or selecting the different Song/Pattern.

Editing a Waveform on the optional Flash Memory Expansion Module

You can edit a Waveform on the optional Flash Memory Expansion Module by using the newly added Sampling Job.

- 1 From the [F3] Other display of the Sampling Job, select "04:Copy from Flash Memory" then press [ENTER].



- 2 Copy a Waveform from the Module to the Sampling memory.

At ①, select the source memory (FL1 or FL2). At ②, select a Waveform. At ③, select whether or not the original wave is to be deleted. After these operations, press [ENTER].



NOTE This operation will cancel the link between all the Voices and the original Waveform, then make a new link between the same Voices and the Waveform copied to the Sampling memory.

- 3 Edit the Waveform in the sampling memory by using the Sampling Edit and Sampling Job operations.
- 4 From the [F3] Other display of the Sampling Job, select "03:Copy to Flash Memory" then press [ENTER].
- 5 Copy the edited Waveform from the sampling memory to the Flash Memory Expansion Module. At ④, confirm that the edited Waveform number is shown. At ⑤, select whether or not the original wave on the Sampling Memory is to be deleted. At ⑥, select the destination memory (FL1 or FL2). After these operations, press [ENTER].

Yamaha Motif Manuals

Mark Vail



Yamaha Motif Manuals:

The MIDI Manual David Miles Huber, 2020-10-26 The MIDI Manual A Practical Guide to MIDI within Modern Music Production Fourth Edition is a complete reference on MIDI Written by David Miles Huber a 4x Grammy nominated musician producer and author this best selling guide provides clear explanations of what MIDI 1.0 and 2.0 are acting as a guide for electronic instruments the DAW MIDI sequencing and how to make best use of them You will learn how to set up an efficient MIDI system and how to get the most out of your production room and ultimately your music Packed full of useful tips and practical examples on sequencing and mixing techniques The MIDI Manual also covers in depth information on system interconnections controllers groove tools the DAW synchronization and more For the first time the MIDI 2.0 spec is explained in light of the latest developments and is accompanied with helpful guidelines for the long established MIDI 1.0 spec and its implementation chart Illustrated throughout with helpful photos and screenshots this is the most readable and clearly explained book on MIDI available

The Hustler's Handbook Cory Austin, 2017-12-01 Even with the finest degree and the best laid out business plans there are some things in the music industry that you can only learn from experience or those who have been there and done that But when you're a newbie music entrepreneur or an independent musician you do not have time for costly mistakes From *Decoding the Corporate Game* Author and Music Media Specialist Cory Austin comes *The Hustler's Handbook* a collection of music industry interviews with Hip Hop R B and Pop artists containing priceless business tips such as how to transition into an informed driven business owner how to stay independent and establish your music business and tools on leadership

[Handbook for Sound Engineers](#) Glen Ballou, 2013-05-02 *Handbook for Sound Engineers* is the most comprehensive reference available for audio engineers All audio topics are explored if you work on anything related to audio you should not be without this book The 4th edition of this trusted reference has been updated to reflect changes in the industry since the publication of the 3rd edition in 2002 including new technologies like software based recording systems such as Pro Tools and Sound Forge digital recording using MP3 wave files and others mobile audio devices such as iPods and MP3 players Over 40 topics are covered and written by many of the top professionals for their area in the field including Glen Ballou on interpretation systems intercoms assistive listening and image projection Ken Pohlmann on compact discs and DVDs David Miles Huber on MIDI Dr Eugene Patronis on amplifier design and outdoor sound systems Bill Whitlock on audio transformers and preamplifiers Pat Brown on fundamentals and gain structures Ray Rayburn on virtual systems and digital interfacing and Dr Wolfgang Ahnert on computer aided sound system design and acoustics for concert halls

Future Music, 2007 *The Music Producer's Handbook* Bobby Owsinski, 2010-04 *Music Producer's Handbook* is a Hal Leonard publication

Keyboard, 2008 [The Oxford Handbook of Sound and Imagination, Volume 2](#) Mark Grimshaw-Aagaard, Mads Walther-Hansen, Martin Knakkegaard, 2019-07-26 Whether social cultural or individual the act of imagination always derives from a pre existing context For example we can conjure an alien's scream from previously

heard wildlife recordings or mentally rehearse a piece of music while waiting for a train This process is no less true for the role of imagination in sonic events and artifacts Many existing works on sonic imagination tend to discuss musical imagination through terms like compositional creativity or performance technique In this two volume Handbook contributors shift the focus of imagination away from the visual by addressing the topic of sonic imagination and expanding the field beyond musical compositional creativity and performance technique into other aural arenas where the imagination holds similar power Topics covered include auditory imagery and the neurology of sonic imagination aural hallucination and illusion use of metaphor in the recording studio the projection of acoustic imagination in architectural design and the design of sound artifacts for cinema and computer games

Official Gazette of the United States Patent and Trademark Office, 1990

The Synthesizer Mark Vail, 2014-02 Electronic music instruments weren't called synthesizers until the 1950s but their lineage began in 1919 with Russian inventor Lev Sergeyevich Termen's development of the Etherphone what we now know of as the Theremin The past century has seen remarkable developments in synthesizers documented in the first chapter of this book by a historical look at the most important instruments and how they advanced methods of a musician's control of sound generation of improved capabilities for live performance of interfaces that improved the musician's interaction with the instrument and of groundbreaking ways to compose music Chapter two covers the basics of acoustics and synthesis including descriptions of individual synthesizer components and how they affect the generation of sound and the production of music Today's synthesizer industry covers a vast range of devices from affordable to expensive workstations from analog to digital to hybrid forms of sound generation from the expanding universe of software instruments to the vigorously revived world of modular synthesizers from state of the art all digital instruments to those that function directly with analog machines of the past and from synthesizers and controllers sporting traditional interfaces such as the organ or piano style keyboard to those that appeal to musicians in search of novel approaches to making music Chapter three addresses many of the valuable considerations to make when shopping for synthesizers The final two chapters outline strategies noted and successful synthesists use to program compose and perform with and record the ultimate electronic music instrument

The McGraw-Hill Multimedia Handbook Jessica Keyes, 1994 Here is your chance to learn powerful new methods for integrating text imagery animation sound and video to convey information This definitive handbook features contributions on the newest multimedia innovations from experts at IBM Apple Kodak Intel Hewlett Packard DEC and other leading corporations You'll find up to the minute discussions of multimedia specifications writable CDs virtual reality authoring multimedia and producing multimedia videos The McGraw Hill Multimedia Handbook also covers the following networking multimedia applications designing a multimedia system multimedia standards managing multimedia information multimedia on cable the virtual classroom legal issues in multimedia how to produce your own CD ROM CD I developers source guide animation video and sound and much more In addition this handbook includes an extensive Annotated Resource Guide

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