

# **YAMAHA MOTIF STUDIO TUTORIAL :** **AW16G Synchronization and Set Up** **with the MOTIF Workstation using** **MIDI Clock**



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There are a number of different connection configurations available to the user of the AW16G and Motif Workstation or, **MOTIF Studio**. You can set up to synchronize the two units via MIDI Time Code (MTC) or MIDI Clock, you can send signal from the MOTIF via it's built-in digital optical output to the AW16Gs digital optical input, or you can choose to use the Main stereo output and assignable L-R to connect to the AW16Gs input channels. *The main point is that you have flexibility to utilize the tools available in both products to get your music created, recorded, mixed, mastered and burned to a CD quickly and easily via the state-of-the-art digital recording technology found in the MOTIF Studio.* This tutorial is designed to show you how to set up your MOTIF Studio in one possible configuration using MIDI Clock and Analog connections. For an in-depth guide showing the complete picture of connections between the MOTIF and AW16G please see the Power User "AW16G/Motif Music Production Studio" by Phil Clendeninn. In this guide he discusses all of the possibilities along with detailed explanations. This guide is designed to be a tutorial that walks you through one possible configuration of the MOTIF Studio.

**IMPORTANT NOTE: You will need to have a good working understanding of the MOTIF—especially the sequencing operations—and the basic record operation of the AW16G.**

There are many resources available at [www.motifator.com](http://www.motifator.com), <http://www.aw4416.com/e/16g/index.html>, and [www.yamahasynt.com](http://www.yamahasynt.com).



## **This guide shows you how to hook up your AW16G and MOTIF in the following way:**

1. **When synchronization between the MOTIF and AW16G is required MIDI CLOCK will be used and the AW16G will ALWAYS be the master MIDI CLOCK source.** The MOTIF Sequencer Tempo will slave to the clock being generated by the AW16G via MIDI connection. You will not be able to set your tempo independently in the MOTIF so you will need to create a tempo map in the AW16G (Described below).
2. **The MAIN Motif L-R outputs and Assignable L-R outputs are connected to AW16G channel inputs 3-4 and 5-6.** MOTIF Assignable L-R outputs are do not route through the Reverb, Chorus or Variation effects in the MOTIF, but you can use the insert effect on these outputs. Assignable L-R can be configured as stereo pairs or as 2 discreet mono outputs.
3. **You will be able to control the MOTIF mix parameters with the AW16Gs faders via the AW16Gs REMOTE Mode.**
4. **Control Change Mode in the AW16G will be set to Mode 3, allowing you to record fader movements, pan settings and effect send levels of all 16 channels in AW16G to a dedicated track (in this case, track 16) of the MOTIF sequencer for dynamic automation.** This will be one of the final things you do when you are in the recording process (right before you create your stereo track).

### **Audio I/O Connections, Analog:**

- MOTIF Main L/R out to AW16G Inputs 3-4
- MOTIF Assignable out 1-2 to AW16G inputs 5-6

### **MIDI I/O Connections:**

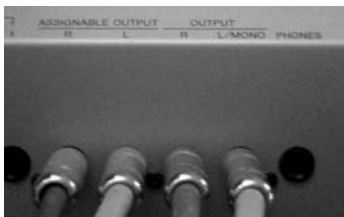
- MOTIF MIDI Out to AW16G MIDI IN
- AW16G MIDI Out to MOTIF MIDI IN

### **Internal Settings:**

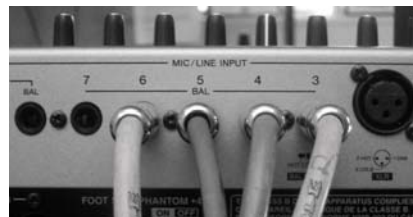
- When synchronization is needed, the AW16G MIDI Clock will be **Master** and MOTIF MIDI Clock will be **Slave**
- Control Change Mode in Set to Mode 3 for automation into MOTIF Sequencer.
- AW16G set to TX and RX on Channel 16 for the purposes of recording and playing back dynamic automation recorded into MOTIF sequencer.

## **AUDIO AND MIDI CONNECTIONS:**

- Audio connections from the Motif to the AW16G are as follows: MOTIF Main R-L outputs to AW16G Input Channels 3-4 MOTIF Assignable R-L outputs to AW16G Input Channels 5-6



Back of MOTIF, Outputs

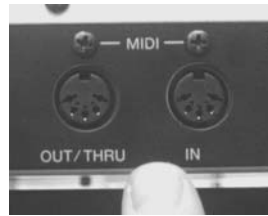


Back of AW16G, Input Channels

MIDI connections are as follows: MOTIF MIDI OUT to AW16 MIDI IN, MOTIF MIDI IN to AW16G MIDI OUT.



MOTIF MIDI In/Out



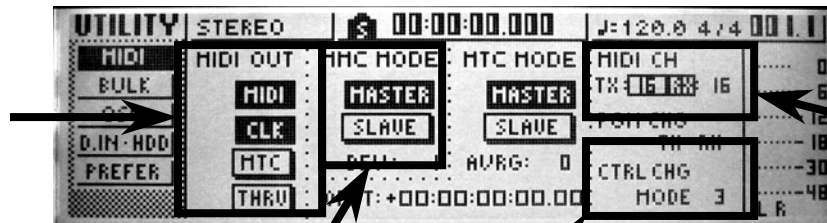
AW16G MIDI In/Out

**INTERNAL SETTINGS IN THE AW16G:**

- The AW16G needs to be set to the follow settings internally (Press [UTILITY] mode button on front of AW16G):



**MIDI OUT:** The AW16G should be set for CLK for MIDI Clock for this setup. MTC-MIDI TIME CODE-is the other option for synchronization. For the purposes of this document, MIDI OUT should be set to "CLK", as above.



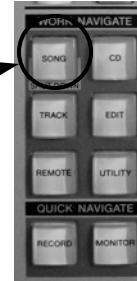
**MMC MODE:** MMC-Midi Machine Control-allows AW16G to be either a transport controller for an external device (such as MOTIF) when set to MASTER (as above) or it can be controlled by MOTIF (when set to SLAVE). For the purposes of this document, MMC MODE should be set to "MASTER", as above.

**CTRL CHG MODE:** This how AW16G transmits its automation data to external sequencers. Mode 1 is used when you wish to use all 16 tracks of the MOTIF sequencer for automation purposes ONLY (no music). Mode 2 transmits the automation data of the INPUT CHANNELS (8 inputs and sampling pad tracks) out the designated TX channel. Mode 3 transmits the automation data of the TRACK CHANNELS (tracks 1-16) out the designated TX channel. For the purposes of this document, CTRL CHG MODE 3 should be selected, as above.

**MIDI CH:** (MIDI CHANNEL) settings. **TX:** Which MIDI channel you will be transmitting MIDI data (for recording automation mix data to MOTIF sequencer or scene changes) (range: 1-16); **RX:** The MIDI Channel you will be receiving MIDI data (for playing back the automation recorded into the MOTIF sequencer (range: 1-16). For the purposes of this document, MIDI CH TX and RX should be set to Channel 16, as above.

## CREATE A TEMPO MAP IN THE AW16G:

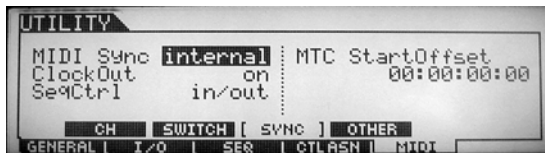
- In order for everything to work properly a tempo map MUST be created in the AW16G. This is accomplished in the SONG mode of the AW16G (Press [SONG], then press it repeatedly until TEMPO is highlighted as below).



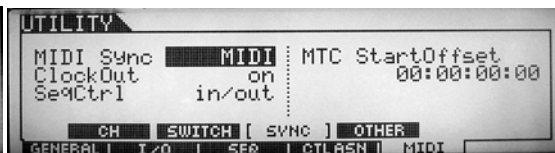
Above is a tempo list in the AW16G with two steps. In this example, **Step 1** calls for a 4/4 time signature at a tempo of 143.0 beats per minute to occur at Measure 001. Pad bank A will be active for all of the sample pads and Scene 01 will be recalled. **Step 2**, which occurs at Measure 025, calls for a 5/4 time signature. In addition, the tempo will change to 142 beats per minute, sample pads 2, 3, and 4 will change to alternate sample banks and scene 02 will be recalled. *I created this tempo map to illustrate what you can do:* You don't have to recall a scene or remember to set a meter other than 4/4, **but since the AW16G will eventually be the master MIDI clock source, you MUST remember to place the initial tempo of your song into the tempo map of the AW16G that reflects the final tempo of your song when you want to synchronize the two units.**

## INTERNAL UTILITY SETTINGS IN MOTIF (PRESS [UTILITY]/[F5]/[SF3]):

Here's an important point: When you are in the process of **sequencing only** using MOTIF, it is best to leave the MIDI sync set to internal (as shown to the below left). When you are ready to lay down a track and need to synchronize to the AW16G, set the MIDI Sync to "MIDI" and the MOTIF will slave to the MIDI clock generated from the AW16G via MIDI.



(MIDI Sync = Internal: Tempos in MOTIF can be set on the MOTIF. Leave this when you are only sequencing in MOTIF.



(MIDI Sync = MIDI: MOTIF must receive clock information from the AW16G (or similar external MIDI device) for its tempo. It will synchronize to the clock of the AW16G in this configuration.

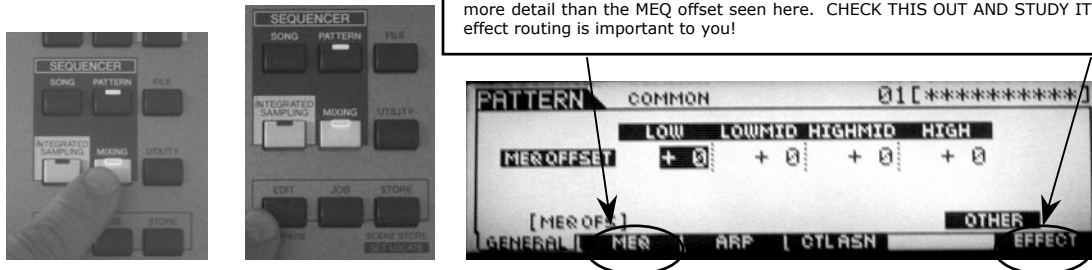
NOTE: If you find you need more gain from the assignable L/R of the motif, those can be boosted from the UTILITY mode as well. Press [UTILITY]/[F2]/[SF2]):



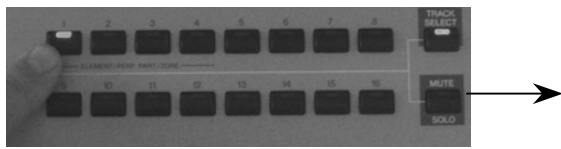
## IMPORTANT MIX SETTINGS IN THE MOTIF:

There are a few important MIX settings in the MOTIF that are important to know. A decision needs to be made regarding which sounds will be routed out the main outputs and which sounds will be routed out the individual L-R outs. Sounds that need to be recorded to the AW16G with MOTIF system effects processors (REVERB, CHORUS, or VARIATION EFFECTS) will need to be routed through the main stereo outs. Sounds that need to be recorded without these effects (DRY) or with just the INSERT EFFECT should be routed out the individual L-R outs. See below:

**(Side note/TIP:** Press F6 [EFFECT] to view effects settings for the entire mix seen here. This is something you should investigate on your own. You can decide what part your insert effect is assigned to, you can engage the variation effect here and you can fully edit the effects in a mix here as well. Also, F2 [MEQ] brings up the master 5-band fully parametric overall MIX EQ that gives you more detail than the MEQ offset seen here. CHECK THIS OUT AND STUDY IT if understanding MOTIF effect routing is important to you!



Press [MIX], then [EDIT], COMMON Mix Screen appears first...



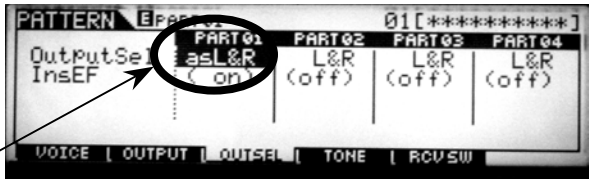
Press a part for editing (in this case, Part 1 is selected)



Part MIX Edit screen, with F (Function) and SF (Secondary Function) buttons directly below the screen. Press F3 to select OUTSEL (Output Select)

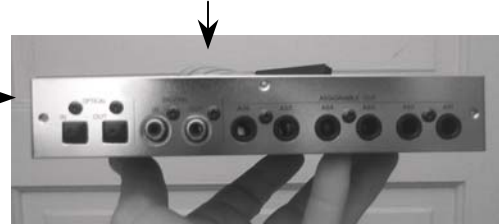


The Voice currently assigned PART 1 is being routed out the Main Stereo L&R outputs. To change highlight the "L&R" (as above) and move the data wheel or press the [INC/YES]/[DEC/NO] buttons.



In this setting, the voice assigned to PART 1 is now routed out the Assignable L&R output as a stereo signal. The selections you have are **L&R** (main outs), **asL&R**, *as1&2*, *as3&4*, *as5&6*, **asL**, **asR**, *as1*, *as2*, *as3*, *as4*, *as5* and *as6*. The options listed in italics are only available when you but one of **these...**

What you see to the right is the coveted AIEB2 I/O expansion board for the MOTIF (and other output expandable units). It gives you an additional 6 individual outputs, SPDIF I/O and OPTICAL I/O for only \$299 MSRP. If you need this amount of routing flexibility, consider picking one of these up.



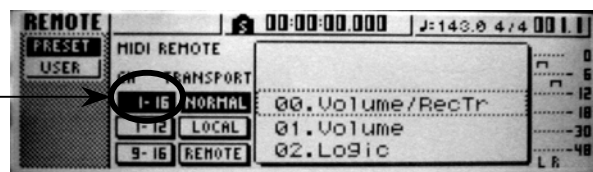
## CONTROLLING MOTIF WITH AW16G FADERS:

I personally think there is something nice about moving a set of **real** faders to control the volume of a track while mixing. When using the MOTIF studio, it is very cool to use the AW16G remote function and use it's faders to mix your sequence playback tracks in the MOTIF<sup>1</sup>. It's very simple to set this up.

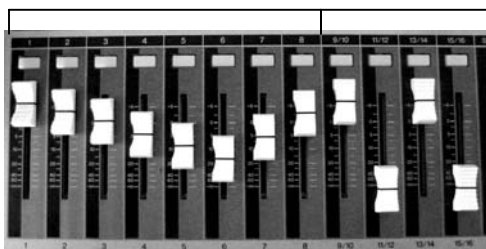


Press the [REMOTE] Mode button. You will enter the REMOTE mode on the AW16. We will focus specifically on two of the settings in **Mode 00: Volume/RecTr.**

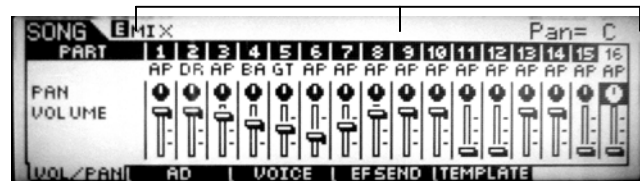
When the AW16G is set to "1-16"...



(Faders 1-8) (Stereo fader pairs 9-16)

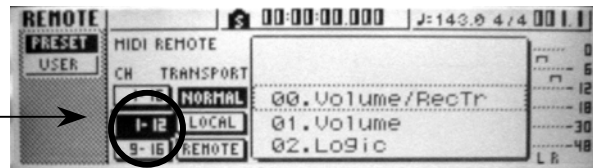


(Faders 1-8) (Stereo pairs 9-16)

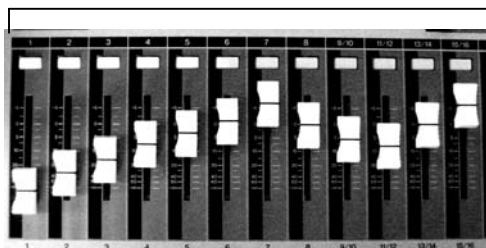


...moving the faders on the AW16G moves the corresponding faders in the MOTIF Mixer like it is shown at the right.

When the AW16G is set to "1-12"...



(Faders now 12 discreet faders)



(AW16G moves first 12 faders)



...moving the faders on the AW16G moves the corresponding faders in the MOTIF Mixer like it is shown at the right.

...changes MOTIF MIX settings to this.

- **To move faders 13-16 in the above configuration, you must change the setting in the AW16G from "1-12" to "9-16". Then the first 8 faders of AW16G will move faders 9-16 in the MOTIF Mixer.**

<sup>1</sup> ...Or to record **sequencer** automation into the MOTIF sequencer! In a moment I'll show you how to record **AW16G track automation** into the MOTIF as well.

- **TIPS FOR WORKING WITH THE MOTIF STUDIO:**

If you have been following along with your MOTIF Studio, you should now have your machines connected as described. Here are a few tips that you might find useful when working:

1. **Do the majority of your sequencing first.** Before you do any actual recording of digital audio, you should get your basic tracks sequenced first. Recording is generally what you will be doing during the latter part of your creation and production process, so do as much preparation and create as much sequenced music **first** in the MOTIF. You will always be able to add more sequenced stuff later...
2. **If you want to use the AW16G faders, press the REMOTE button to engage REMOTE mode.** You don't have to be synchronized with the AW16G to use this function, so you can utilize the remote control features of the AW16G before actually digitally recording anything. Plus it is pretty cool to use the AW16G hardware faders to mix MIDI tracks in the MOTIF
3. **Create a tempo map in the AW16G that reflects the tempo of your song.** When you are getting to the point where you want to record a track into the AW16G, you **MUST CREATE A TEMPO MAP** in order for the two units to work together (I know I said it before, but I'm saying it again because it is so important). Remember: The *AW16G will have to become the master MIDI Clock source when you are recording*, and it must know what tempo your song is set to. **DON'T FORGET** to place that information into the Tempo List in the AW16G Song Mode!
4. **If you are going to want to use dynamic automation (recording fader, pan, channel on/off, effect send information) make sure that you keep at least one track on the MOTIF sequencer open for that purpose.** When I show how to do this below to my demonstration tune I left Track 16 open for my automation data. It doesn't really matter which track you use for this, just that you remember that when the time comes to record automation, you will need to have a track open for that purpose.
5. **Record tracks that need recording and keep MIDI tracks in the MIDI domain.** Think about your reasons for actually recording a track and decide which tracks need to be recorded. Remember: The MOTIF Studio is a MIDI and audio production machine that functions as a **synchronized** entity when connected properly and tracks can be either be recorded as digital audio or remain in the MIDI domain as sequenced data. You can easily record sequenced parts as digital audio into the AW16G, but remember that you will still be synchronized to other MIDI parts. This concept is called *virtual tracking*: You leave MIDI parts as MIDI parts and only record them when you are creating the stereo track during MIXDOWN. There are definitely tracks you will want to actually record. Let's say that you want 3 distorted guitars, each of which utilizes insert effects. You would want to record all three guitars as audio with those insert effects applied (each time muting tracks, reassigning insert effects, etc. See tip #6 "Use your mutes!"). Also, you may use complex piano parts with huge amounts of sustain pedal, and sometimes that may cause you to reach a polyphony wall in the MOTIF. That part should *definitely* be recorded to free up polyphony for other parts. These are both adequate reasons to actually record MIDI tracks to hard disk recorder.
6. **Use you mutes!** When you are in the recording process, make sure that you mute out tracks that you don't want recorded if they are routed out the same outputs. Recording MOTIF parts to tracks of the AW16G is a series of overdubs. Each pass you will need to mute the tracks that you don't want recorded. If you are properly synchronized this won't be a problem.
7. **Pattern or Song Mode?** How you work is entirely up to you. Some people like to work in the ***linear*** "beginning, middle, end" way all the time (like Mozart, who composed entire symphonies in his head, then wrote them out start to finish). Others like to work with in the non-linear realm, with patterns, grooves, choruses, bridges, sections, etc. and like to try out arrangements on the fly (AABACA...no, maybe try AABBACA?). There is no right or wrong in the creative process. **However, when the time comes, it all should become a SONG!** Why? Well, digital recording is a pretty linear process for the most part. When you get to the point where you will be doing some recording, you are going to create something that is ***linear*** (has a measured beginning and end). *In the MOTIF the SONG mode is the linear realm; the PATTERN mode is basically the non-linear realm.* You should take any patterns you have created, make a pattern chain and convert that to a song (**and make sure you have version 1.7 OS for the MOTIF installed, available free of charge at [www.motifator.com](http://www.motifator.com)**). Personally—*Subjectively*, I might add—I am a non-linear kind of guy. I like to arrange on the fly, so therefore the pattern mode appeals to my creative process: I create a pattern of my song, using some of the 16 available sections for each of the main parts of my song (intro, verse, chorus, solo, bridge, chorus, verse, ending, whatever). I may create a few different arrangements by creating a few different pattern chains. Then I create a pattern chain and convert it to a song (WITHOUT PC or program changes for each section change). In the song mode I will add little things like drum fills between sections, maybe instrumental solos, etc. Then I will mix in the MOTIF and get things sounding how I want them. ***ONLY THEN WILL I RECORD AUDIO TRACKS INTO THE AW16G!*** You can work this way or not, but for the most part you should create a song.

With that said, the question might come up, "What if I want to do everything on the fly and never want to leave pattern mode? Can I record into the AW16G like that?" YES, OF COURSE! The cool thing about using MIDI Clock as you sync is that you can work in Pattern Mode and still be in sync, so if you are one who only likes to create songs on the fly by picking sections and you want to record your arrangement in one pass, no problem! You can work how you want. I am offering only suggestions here...

8. **Use the tools in the best possible way!** One way to illustrate this idea is to look at the sampling technology found in both units. The Quick Loop Sampler in the AW16G is useful for doing exactly what it says it can do: *Creating quick sample loops*. You can only create one measure loops and you have a total of 44 seconds in stereo (at 16bit/44.1 kHz) for doing that job. However, the *ISS technology in the MOTIF is much more powerful* (like the ability to record 6 minutes, 20 seconds of 16bit/44.1kHz into the sampler when you have 64 megs of RAM installed), and will probably yield better musical results in many cases. The slicing algorithms used in MOTIF ("slice+seq" type) are much more accurate and can work on loops up to 8 measures long. Tempo shifts are not nearly as noticeable and you can edit the timing of the individual slices. Plus you can record a track of "sampled" audio into the MOTIF sequencer ("sample+note" type) **and** the MOTIF can load voices just like on a traditional sampler (and is fully compatible with the Yamaha and AKAI® format). So if your music uses lots of audio sample loops of different lengths and needs a killer sampled bass sound from an "Amazing Bass" sample library, which device would most likely be your primary sampler? **MOTIF**. But sometimes the one thing you need is a simple tambourine loop of one measure (just like the one found in the 270 megabyte sample library on the HD of the AW16G!). Maybe then the loop sampler of the AW16G would be perfect. The moral: **Use the TOOLS available in the most efficient way.**
9. **Record things that need to be recorded in stereo to the dedicated stereo tracks in the AW16G.** Tracks 9-16 on the AW16G are set up for your stereo tracks. Things like stereo piano tracks, stereo drum tracks, cool stereo pads that sweep from left to right in the stereo field, etc., should be recorded to these tracks. Sure, you can always pair any adjacent tracks (1-2, 3-4, etc.), but you should only pair tracks when you need more stereo pairs. Generally you want to use those tracks for mono inputs, like vocals or instruments recorded with a single microphone (saxophone, acoustic guitar).
10. **Use the MOTIF individual outputs for things that you will be adding effects to later with the AW16G onboard effects.** Like I said before, the individual outputs in the AW16G do not route through the MOTIF system effects (Reverb, Chorus and Variation Blocks) but can still utilize the insert effects. For this reason, use those outputs for instruments that you will add effect to later with the AW16G effect processors. For example, maybe I want to make separate tracks for my kick drum and snare drum. In this scenario I have sequenced my drum parts on two separate tracks in the MOTIF sequencer. Now I will probably want to record those DRY to the AW16G, therefore I will route those out the individual outputs in the MOTIF Mix mode (maybe L out for kick drum, R out for snare drum, panned center for both) and record to tracks 1-2. After these have been recorded, I can now process the audio tracks in the AW16G using it's onboard effects, EQ and dynamics processing (Gate from the dynamics processor and reverb applied to the snare? EQ and compression for the Kick?).

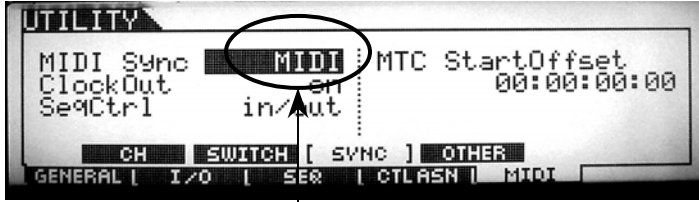
### **DYNAMIC AUTOMATION: RECORDING AW16G FADER MOVEMENTS, CHANNEL ON/OFF COMMANDS, EFFECT SEND LEVELS AND PAN INFORMATION INTO THE MOTIF SEQUENCER:**

Now you have everything just like you want it and your ready to mix down. Let's say you have a few parts that you'd like to bring up in your song for a few measures: Maybe a guitar or keyboard solo needs to be turned up more during the solo *only*, then needs to be turned back down again. Or perhaps you have a guitar player with a noisy set up and you want that channel muted when he is not playing and on when he is. This is where the process of *dynamic automation* can be helpful. AW16G has some features that pertain to automated mixing, like scene recall, of which you have 96 available mix "snapshots" that can be saved in the scene memory and recalled manually or automatically (*Take a look at the Tempo Map Graphic above: This is where you place automated scene recall in your song*). However dynamic automation—the ability to not just recall snapshots but actually record actions such as fader changes, channel on/off commands or pan information—is not available on the AW16G alone. But since you have a MOTIF workstation (right?!) you have that ability now. As I stated before, we will be recording automation into track 16 of the MOTIF (it could be any track, but for the purposes of this document, let's stay with track 16).



Just a reminder: For the purposes of this tutorial, make sure that AW16G is set up like this:

1. MIDI CH is set to "TX:16" and "RX:16" so that all the control data is being transmitted and received on channel 16 since we will be recording the automation data to track 16 in the MOTIF sequencer (which is set to receive and transmit of channel 16).
2. CTRL CHG is set to "Mode 3" under [UTILITY]/[MIDI] Settings on the AW16G. See above (page 2 of this document) for what Modes 1 & 2 are all about.



Make sure MOTIF is set to sync to MIDI Clock as discussed above on page 3 of this document

The 32-measure tune (with a one measure count off so the tune actually starts at measure 2) that I will automate has the following tracks already recorded into the AW16G:

- Track 1: Bass Track
- Track 2: Saxophone Solo
- Track 3: Synth Lead
- Tracks 9-10: Stereo Drum Track
- Tracks 11-12: Stereo Electric Piano
- Tracks 13-14: Stereo Synth Pad track

(Note that the stereo tracks were kept on the tracks of the AW16G that are dedicated for stereo tracks)

**Tracks 6 in MOTIF: Distorted Electric Guitar Solo—(Track 6 is left in MOTIF and will only be recorded to the stereo track during the mix down process!)**

These are the things that I would like to automate:

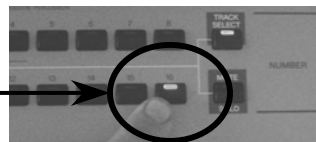
1. At measure 17—right before the “bridge” of my tune—I need to bring the pad track down for 8 measures and bring it back up at measure 26 (the last 8 measures) because it is a bit hot in the mix at that point, but it needs to come back up again for the last 8 measures. **I need to record the fader movements of AW16G tracks 13-14 into track 16 of the MOTIF sequencer.**
2. Throughout the tune I want to move the stereo positioning of the synth lead line back and forth in the stereo field. **I need to record the pan movements of AW16G track 3 into track 16 of the MOTIF sequencer.**
3. The Saxophone solo sometimes falls back in the mix, so I need to slightly bring it up at those parts in the song (during the first 16 measures) and bring it back down at other parts (primarily the last 16 measures). **I need to record the fader movements of AW16G track 2 into track 16 of the MOTIF sequencer.**

These are all examples of things that can be done only with dynamic automation. So let’s start with number 1 on my list: The stereo synth pad track. In this scenario all I am doing is recording automation for an AW16G recording exclusively, but I could have had

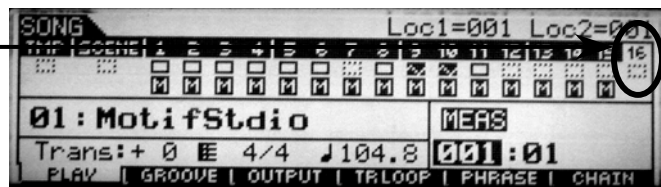
1. First I select Tracks 13/14 on the AW16G (The track whose fader movement I’m going to record)



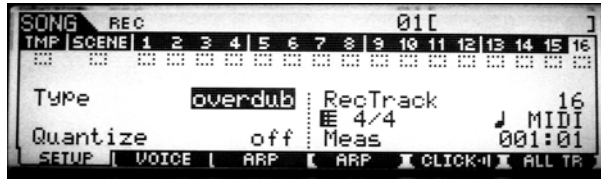
2. Next, on the MOTIF from the SONG MODE where the song I sequenced is currently residing, I select track 16.



3. On the MOTIF I have the 32-measure song called “MotifStudio” sequenced. All of the sequenced tracks—with the exception of the distorted guitar solo on track 16—have been recorded into the AW16G on the tracks listed above. As you can see in the LCD screen to the right, I have all of the tracks muted with the exception of Track 16, which is going to be my automation track.



3. I press the [REC] ready button on the MOTIF.



(LCD Display looks like this right now)

4. Now I press [PLAY] on the AW16G transport to start both recorders. The AW16G will playback the recorded tracks and will transmit any fader moves, pan movements, channel on/off and effect send movements I make out it's MIDI port on Channel 16. The MOTIF, currently slaved to the clock of the AW16G, will record those any of those movements to track 16 of the sequencer whose default channel is 16.



5. As I stated above, when I get to measure 17 I will bring the stereo channel fader 13/14 down (where the stereo pad track was recorded) in the mix then, at measure 26, I will bring it back up in the mix. All of this is being recorded to track 16 on the MOTIF, and when I have finished recording and play this back, the fader movements will play back exactly as I recorded them. Pretty cool.



Does it seem pretty clear? Like almost everything you learn how to do in life, recording automation is easy to do once you try it. My next two items (record automation of pan movements of track 3 and the fader movements of track 2) are pretty simple to accomplish. For the pan movements of track 3, I would:

1. First I'll select track 3 on the AW16G.



2. Then I'll make sure track 16 is selected and the MOTIF is in Record-ready second.



3. Then I'll press [PLAY] on the AW16G transport to start both recorders *third*.



4. I'll move the [PAN] control in the [SELECTED CHANNEL] section of the AW16G and record my L/R pan effect *forth*.



5. And finally I'll press [STOP], then [RTZ], then [PLAY] to play back the automation of track 3.

Now, to do the last thing I need to do on my list—the automation of the fader for the saxophone solo on track 2, I would: 1) select track 2 on the AW16G; 2) make sure track 16 is still selected on the MOTIF and place MOTIF into Record-ready; 3) press play on the AW16G transport to start both recorders; 4) move the fader control for track 2, bringing it slightly up until measure 17, then bring it back down again; 5) Press [STOP], then [RTZ], then [PLAY] to playback my automation.

Recording automation is a very cool and musical process because it requires that you really listen to the finer points of your mix, use your ears to make decisions about what your music needs and record those decisions in real time. That is very cool.

### **CONCLUSION:**

As you can hopefully see, the MOTIF studio is a powerful unit. The ability to sequence, synchronize, and mix sequenced MIDI tracks with audio tracks is brought to a remarkably simple and stable level with both the AW16G and the MOTIF. Furthermore, you have the **flexibility** of having a **component** system that can elegantly work either separately or as a unit: You can take *just* the MOTIF to the gig, *just* the AW16G to the rehearsal space, or **use both units and really feel like they were designed to work together (They were!)**.

Thanks for reading, and I hope you found this tutorial helpful.

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