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AWM2

Powered by proprietary Yamaha technology for data compression and sound playback, AWM2 allows tremendous data compression without sound quality loss for unparalleled, realistic sound reproduction.

128-NOTE STEREO POLYPHONY

Experience rich stereo sound without halving the available number of notes. There are 128 voices for the AWM2 Engine accessible. A Performance thus has a possible total polyphony of up to 268 voices (128 AWM2, 128 FM-X, 12 AN-X).

WAVEFORM CAPACITY

In comparison to the MODX(+), the capacity in the MODX M is nearly doubled to now 10.7GB, allowing more Samples per instrument, and higher Sample Rates for incredibly realistic and nuanced sound. This means, the MODX M features nearly fourteen times the Waveform capacity of the MOTIF XF.

INTEGRATED FLASH MEMORY

The MODX M includes 1.9GB of User Flash Memory with high speed reading/writing for your own custom Samples (in comparison to the 1.75GB of the original MODX+). You can also purchase Sample Libraries from yamahasynth.com or other suppliers.

FM-X

FM-X is an amazingly sophisticated pure Sound Engine capable of producing classic '80s or cutting-edge electronic sounds with incredible dynamic range, power, and fidelity. The MODX M features an 8-Operator FM architecture and 128-note polyphony, allowing for a massive array of sound design options.



CONTENT

Every instrument needs great content to inspire your creativity. The MODX M features a huge range of incredible sounds like a brand-new Yamaha Premium Grand Pianos, detailed new strings, and woodwinds, and select content from the DX and TX family, all modernised to take advantage of the Motion Control Synthesis Engine. An international team of sound designers created brand new and high quality sounds of all categories for the AN-X Engine.

COMPATIBILITY

The MODX M is directly compatible with the Performances of the original MODX, with MOTIF ES / XS / XF and MOXF Voices, and the Performances of the MONTAGE M. The MODX M contains all Preset Voices and Preset Performances of the MOTIF XF. In addition, the MODX M can also load ALL Files (“X3A”) of the MOTIF XF including User Waveforms. All Voices are then converted to Single-Part Performances.

Yamaha has developed an FM Converter to make it compatible with Voices from the classic FM synths DX7, DX7II, TX802, and TX816 as well.

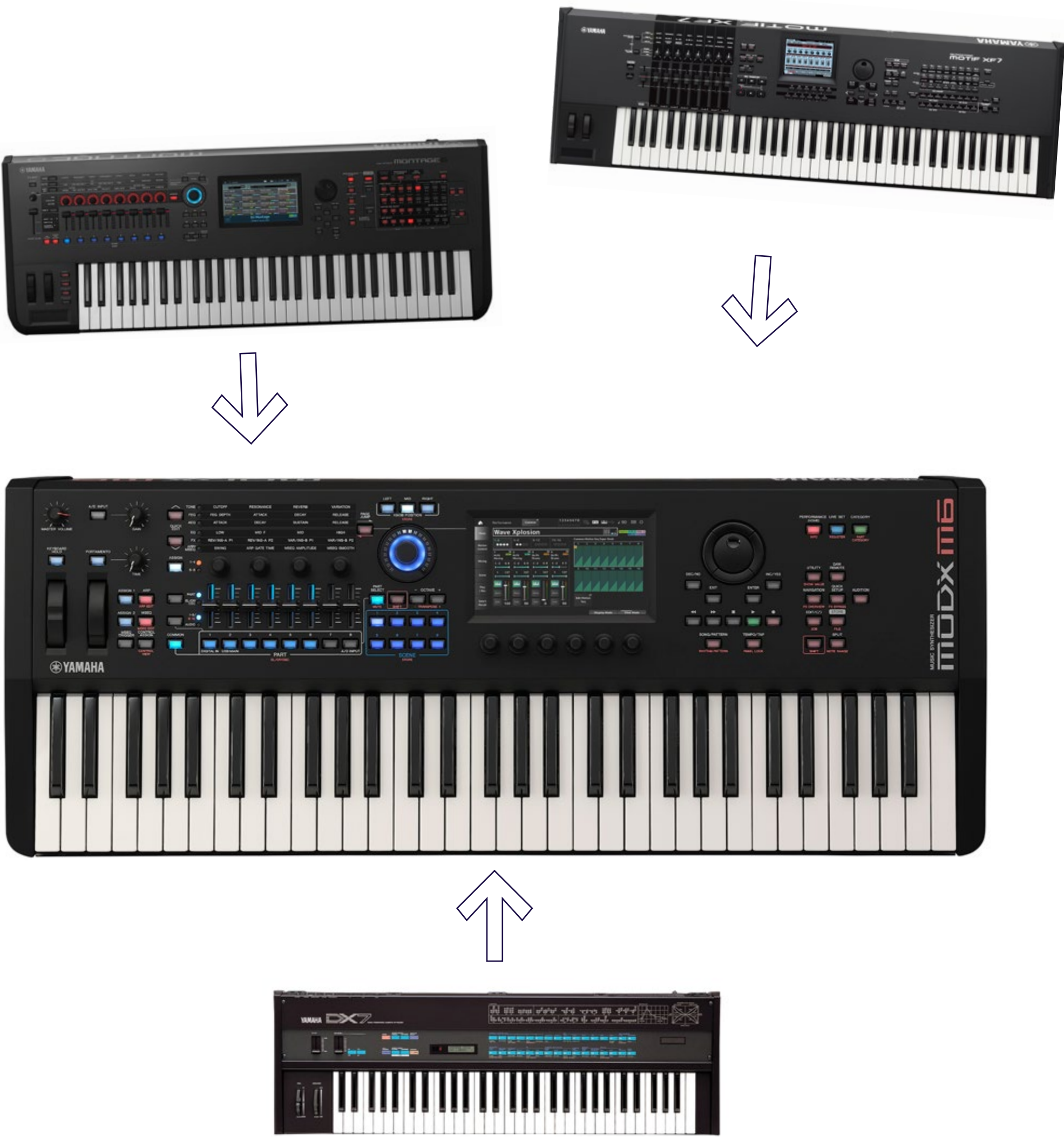
STREAMLINED WORKFLOW

How do you want to integrate your instrument with your system? How do you want to organise the onboard content? How do you want to interact with the instrument while you play? The MODX M answers these questions and more with a flexible, streamlined workflow, and an extensive number of Controllers and meaningful displays.

USB AUDIO/MIDI

Connect the MODX M to your computer with a single USB cable and capture every nuance of your creativity into your DAW. MODX M’s powerful USB driver can send 5 and receive 2 channels of stereo 24-bit/44.1kHz digital audio to/from your computer or iOS device (the MODX M is Class Compliant, no driver needed!), no other hardware required!

The USB connection also features full MIDI support of 16 channels.



DIRECT CONTROL ASSIGNMENT

MODX M

FIRST STEPS

Tip: The procedure for deactivating Categories is also important. Let's assume that your User Memory does not contain any Performance that corresponds to the Category you have just selected, or you simply want to scroll through your content "outside of Categories".

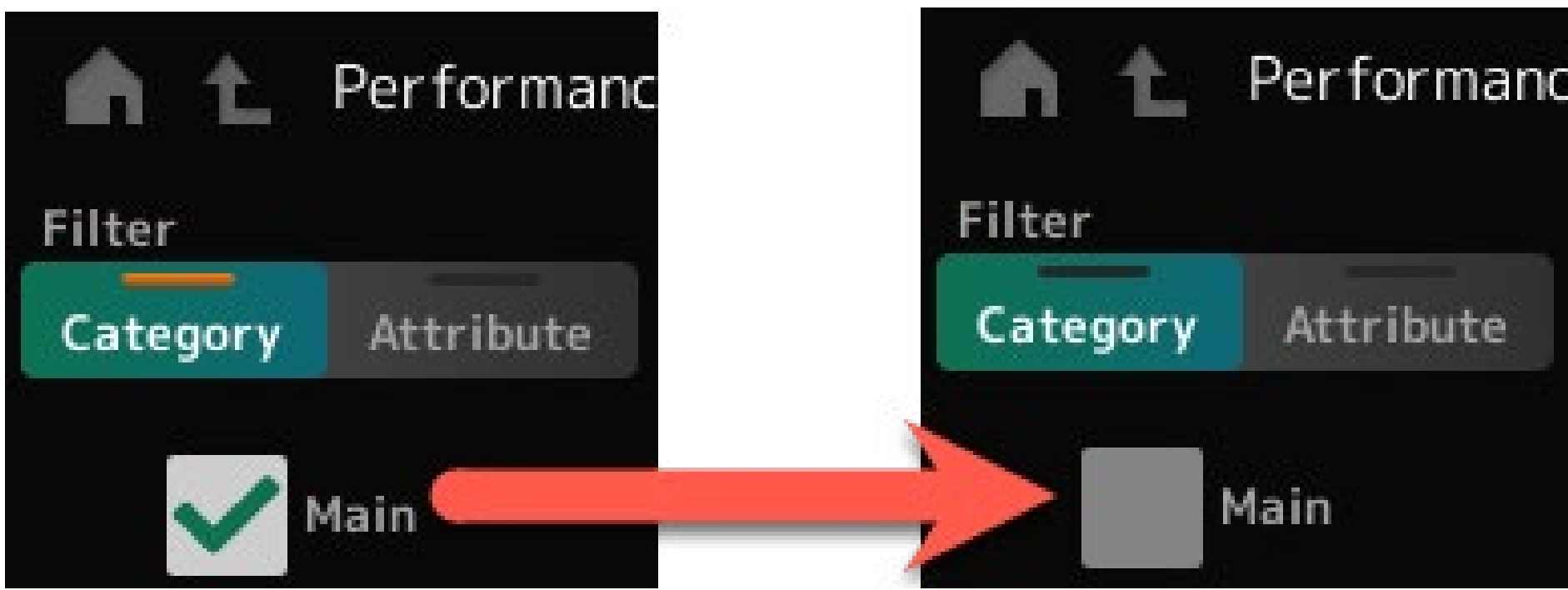
The Category is deactivated by removing the tick. **#05**

It is even possible to select several Categories at the same time. This works by holding down the [SHIFT] button simultaneously. **#06**

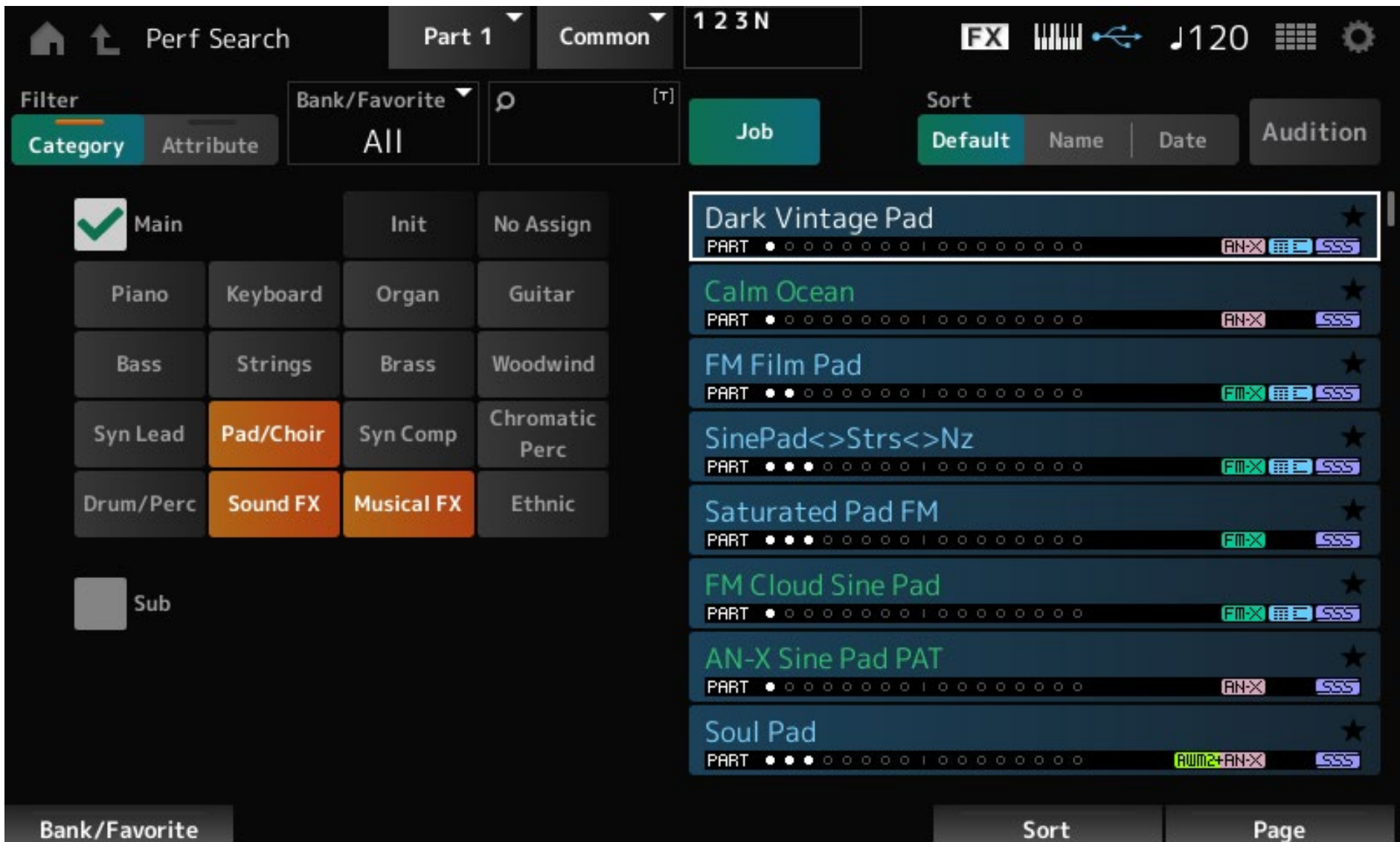
Last but not least, further Filter criteria can be set at the top left of the Display by changing the Filter from "Category" to "Attributes". Here, for example, the search result could be limited to Performances that are only based on the AN-X Engine or that are derived from the MOTIF XF Series. **#07**

If one or more Attributes have been set, this is shown with a kind of LED simulation (orange) in the control element. This makes it recognisable when searching in the "Category" area.

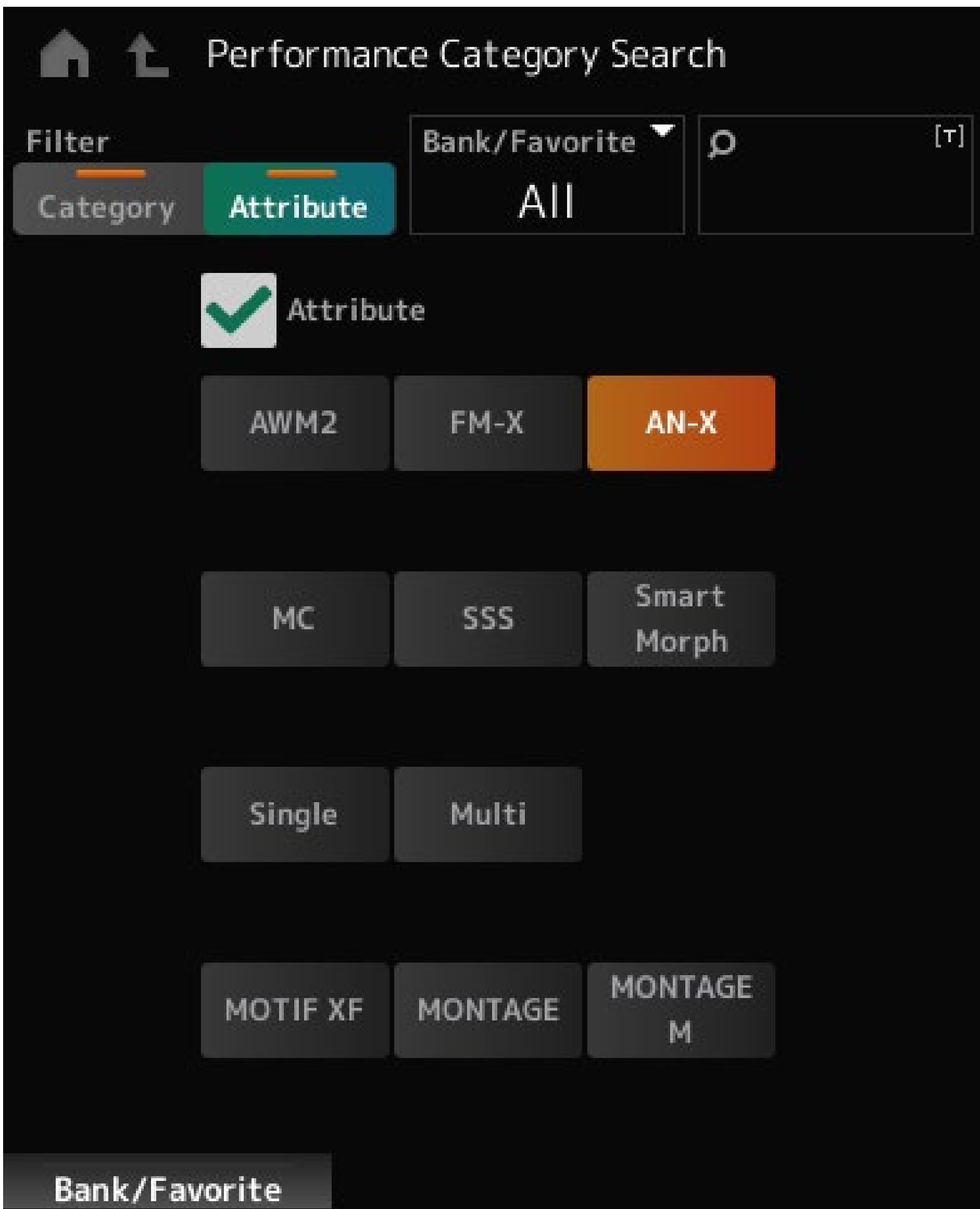
#05



#06



#07





For each Step a value can be

This switching also

The button next to the “PART” LED can be used

QUICK EDIT

The selections made

PERFORMANCE MER

“Org” mutes the “host” Performance, “Add” the Part of a Performance to be added. Regardless of whether it is a Single- or Multi-Part Performance. In this way, you can check how the components to be merged sound individually and in combination without leaving the “Performance Merge” dialogue.

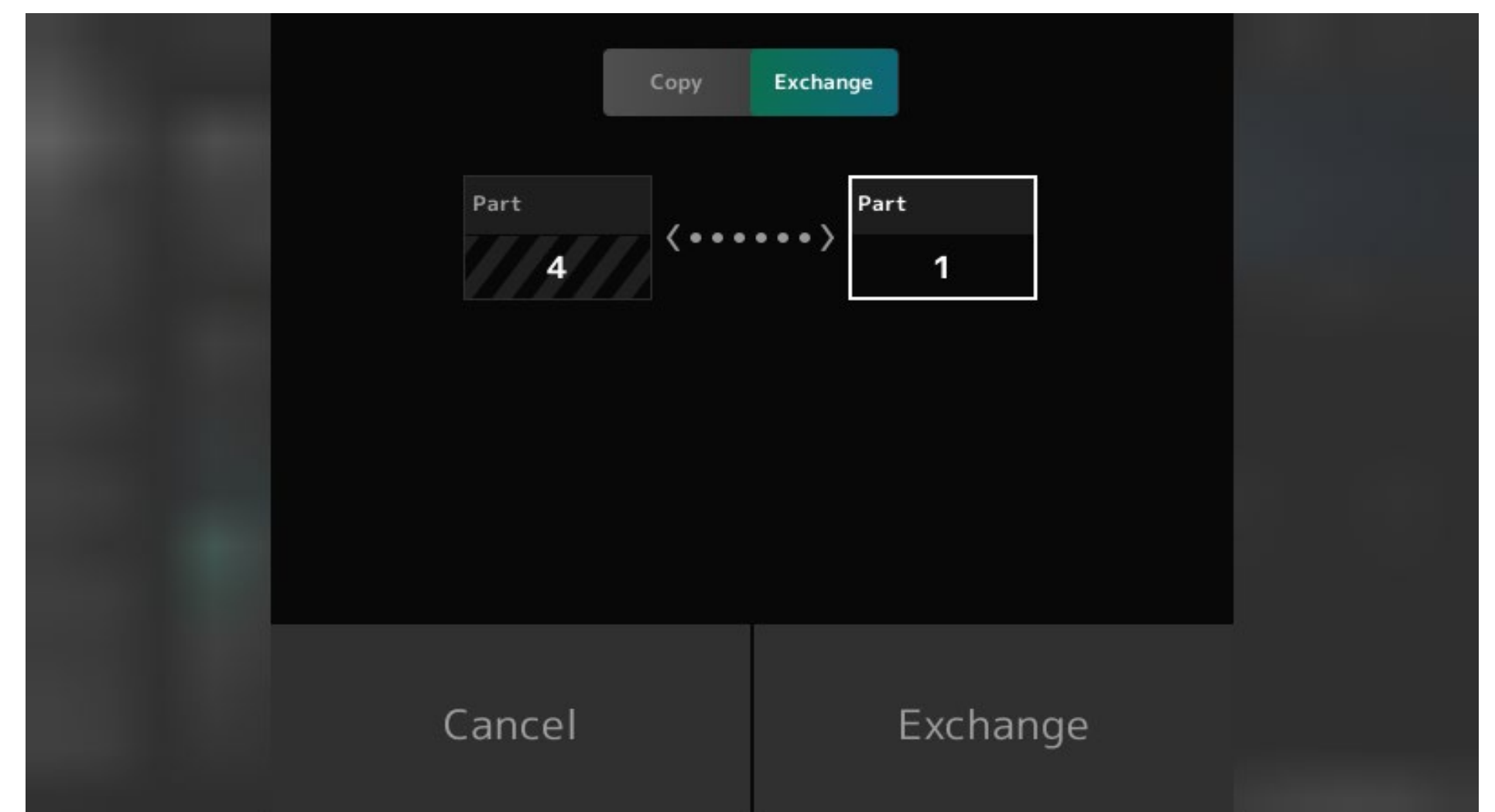
Parts can be copied within a Performance or rearranged in order. If the Part to be edited is selected, this works via the following shortcut:

- [SHIFT] & [EDIT]

If the target Part is not empty during a copy operation, a corresponding error message appears.

„Exchange“ swaps the Parts with each other, which makes it possible to re-sort them in a way that can contribute to order or clarity within the Performance. **#49**

All of the adjustments and edits described up to this point are possible without switching to an Edit Mode. The following sections will take you to somewhat deeper levels of Performances.



#49

SPLIT

Pressing the [SPLIT] button (below [STORE]) calls up a Quick Edit mode especially for fast and convenient editing of Split Performances. **#50**

As a rule, you will probably use this function on a Performance that already contains several Parts. However, it is also possible to compose the Parts directly from this Page. To do this, simply tap on an empty plus sign next to the Part numbers 1-8, which leads directly to the Part Category Search with the Mode “PartX - Performance Merge”.

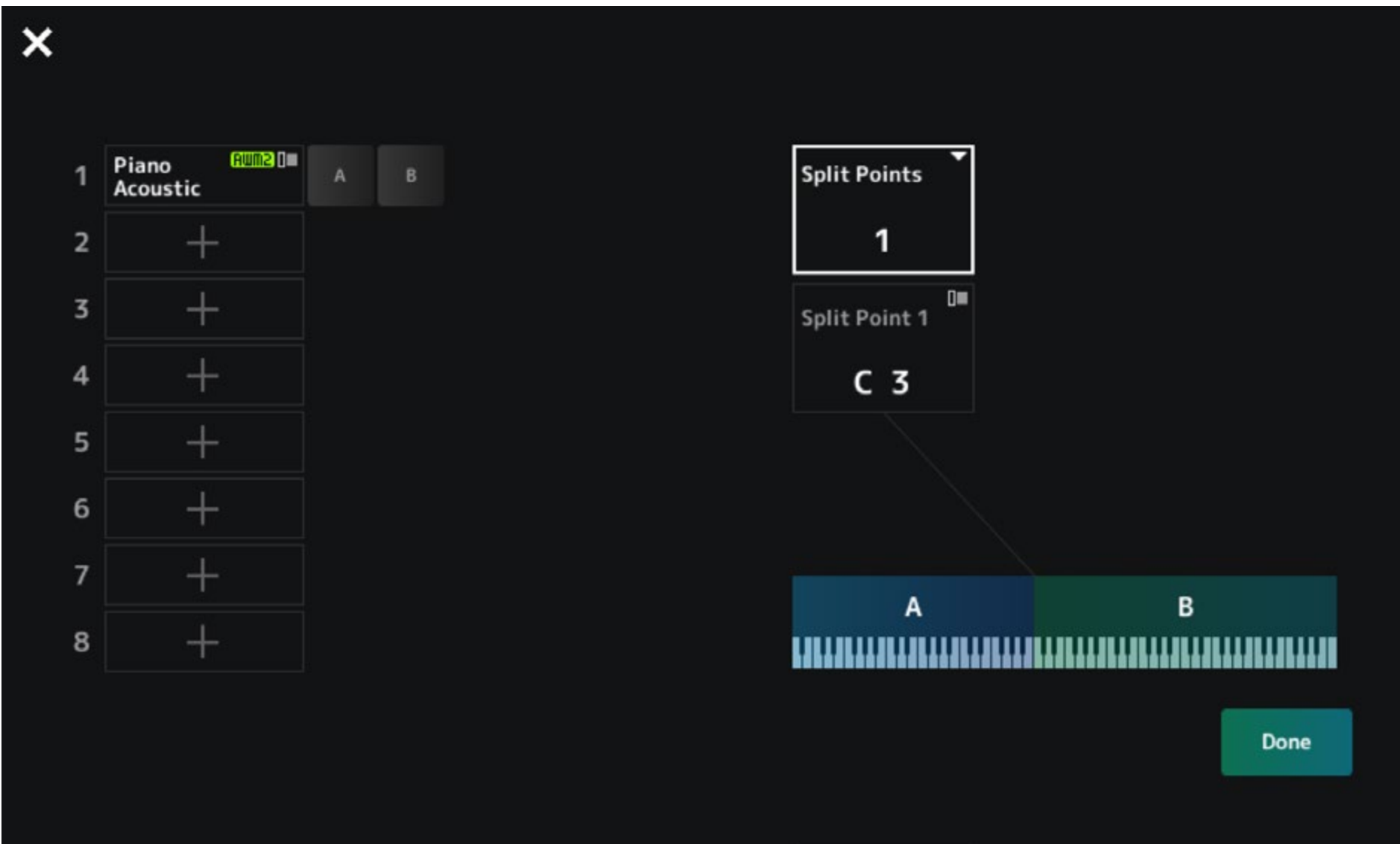
If the Performance contains several Parts, Zones and Split Points can be assigned here. The range of the “Split Points” parameter is from “Off” to “3”, which creates up to four Zones (A to D). Dynamically and depending on the number of Split Points, corresponding parameters are displayed for setting.

#51

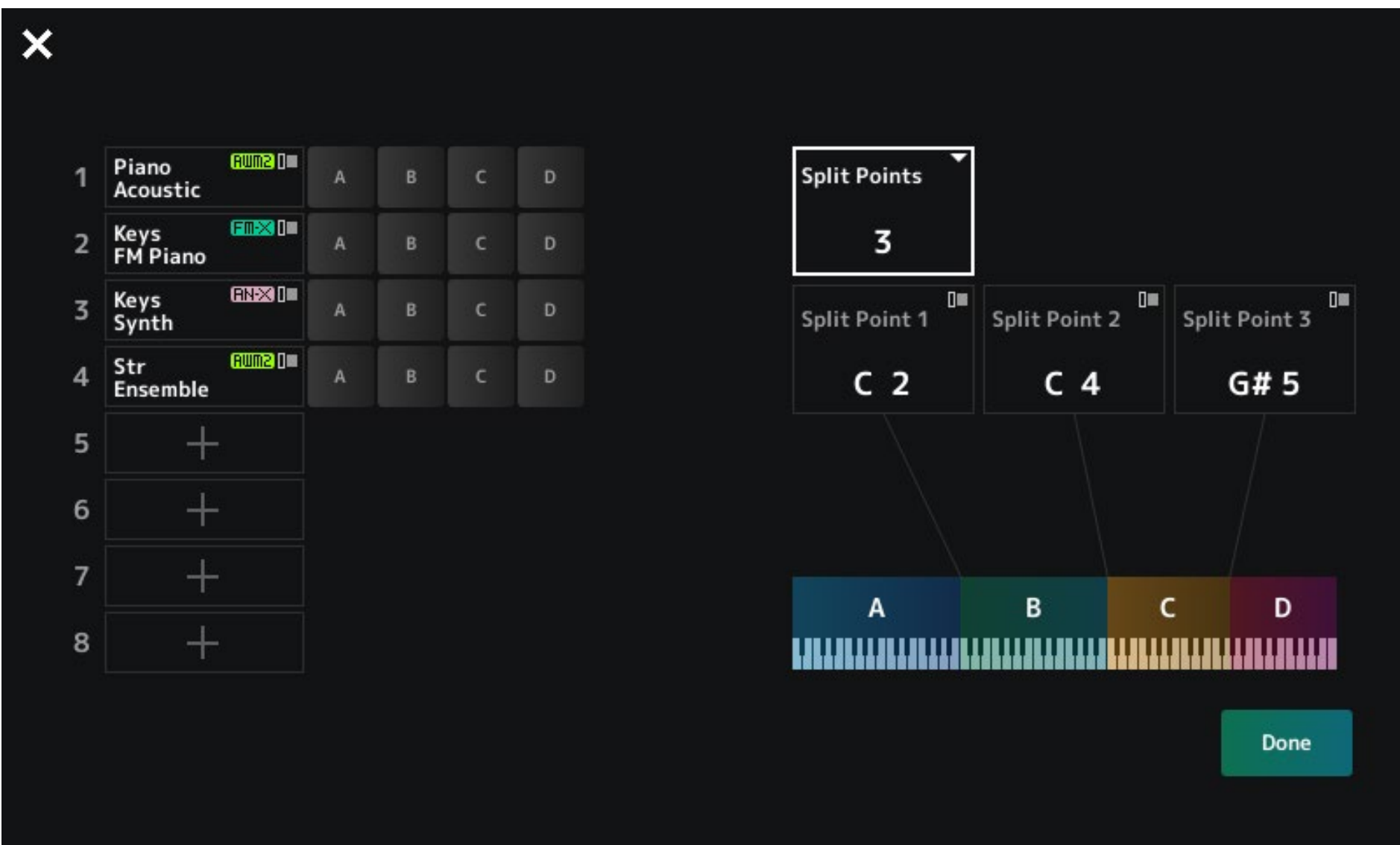
Once the Split Points have been set as desired, the Zones can be arranged with a simple tap on the buttons A-D next to the Parts. The unambiguous colouring allows the structure of the Performance created in this way to be visually grasped quickly. By pressing the [SHIFT] button while selecting a Zone, you can set multiple Zones for a single Part. **#52**

A tap on “Done” is sufficient to apply the settings. Any necessary changes can also be made much more quickly on this Page than by changing the Ranges in the Performance Home screen. If the order of the Parts is to be adapted to the Split Zones, the button combination [SHIFT] & [EDIT] (JOB) is sufficient to do this via “Exchange”.

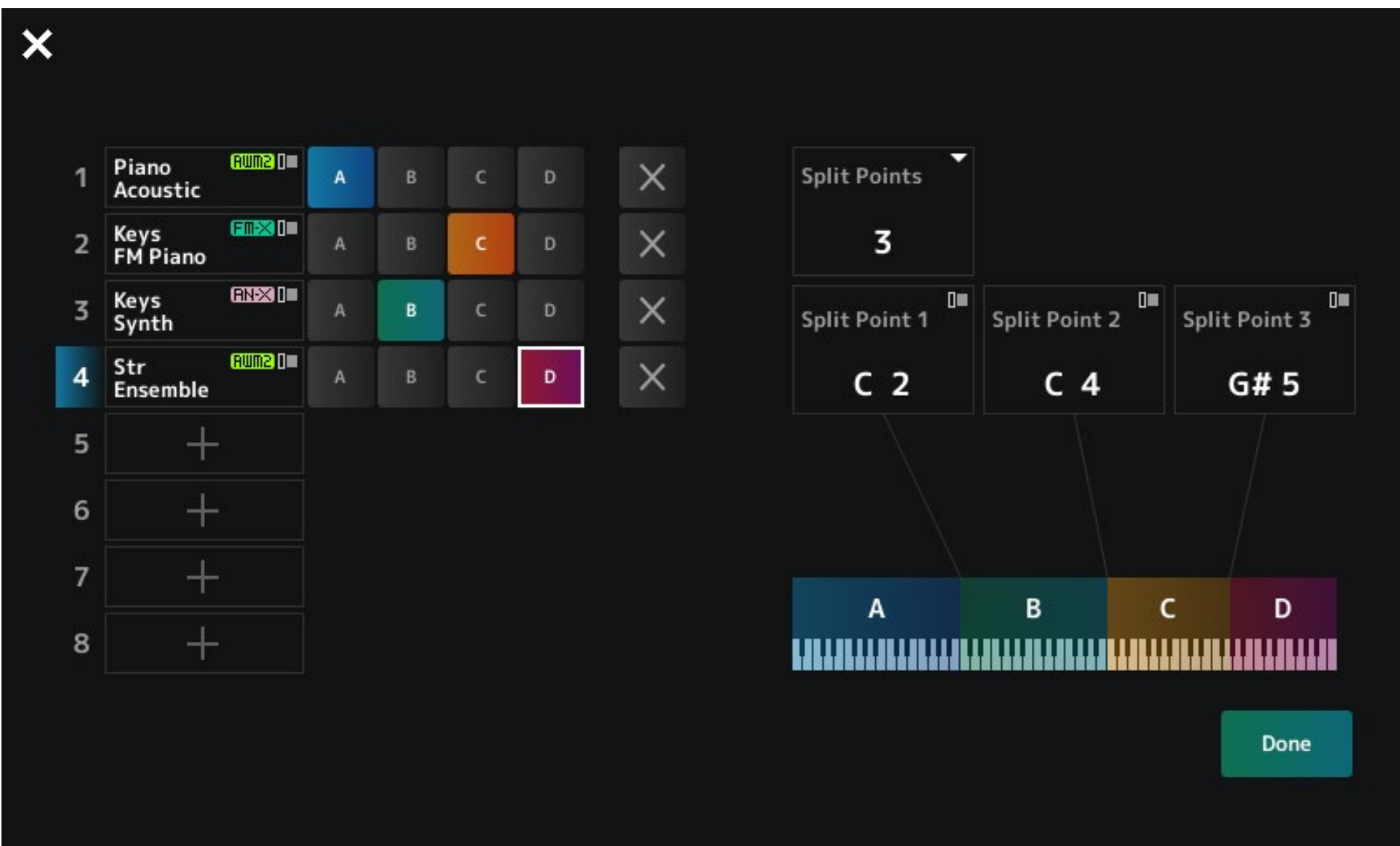
If additional Zones were needed, they would have to be created via the “regular” and already described way from the Performance Home screen or in the Part Edit Mode. Theoretically, a Zone could be assigned to each Part, so that up to eight Zones could be provided for Parts 1-8 under Keyboard Control.



#50



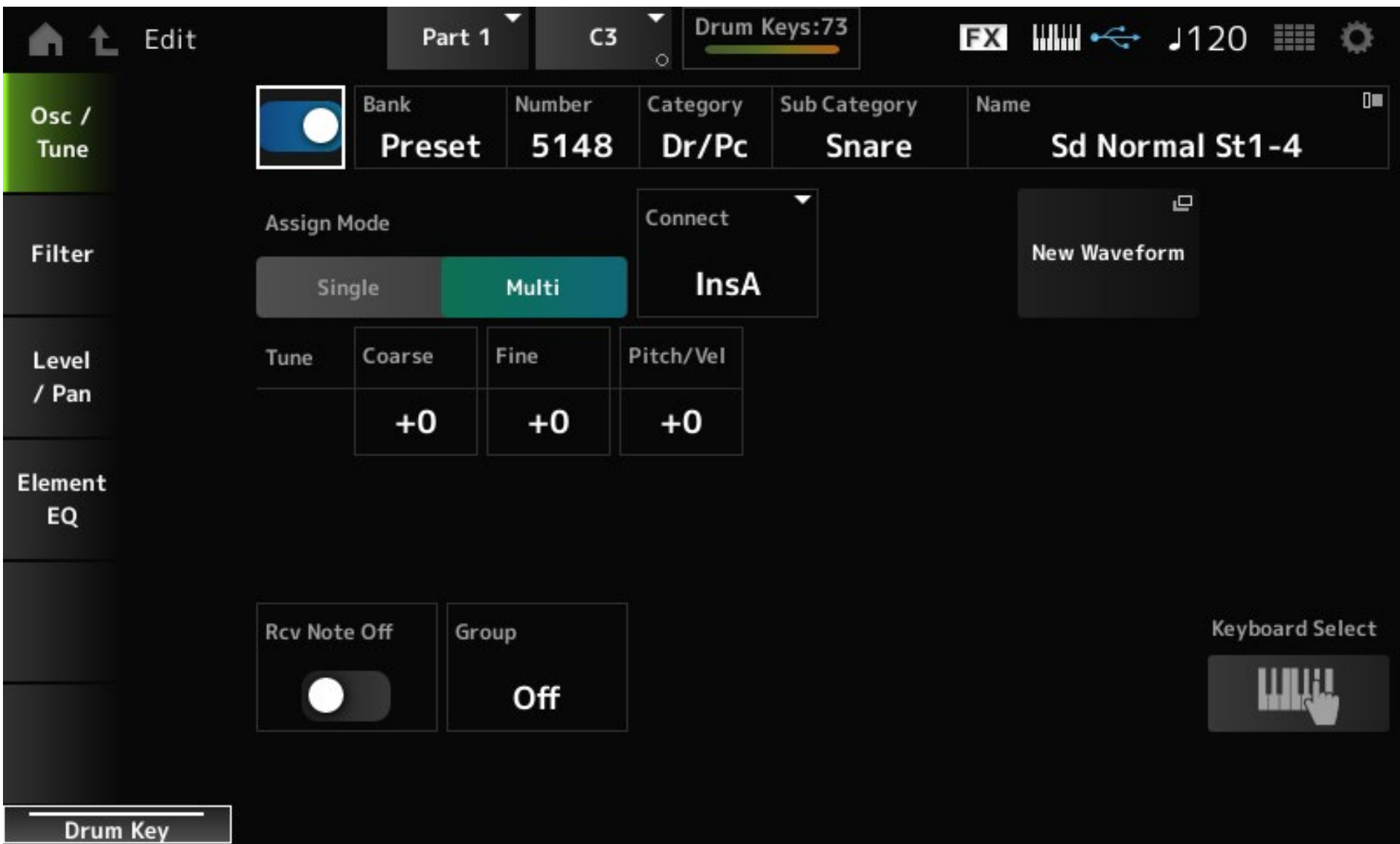
#51



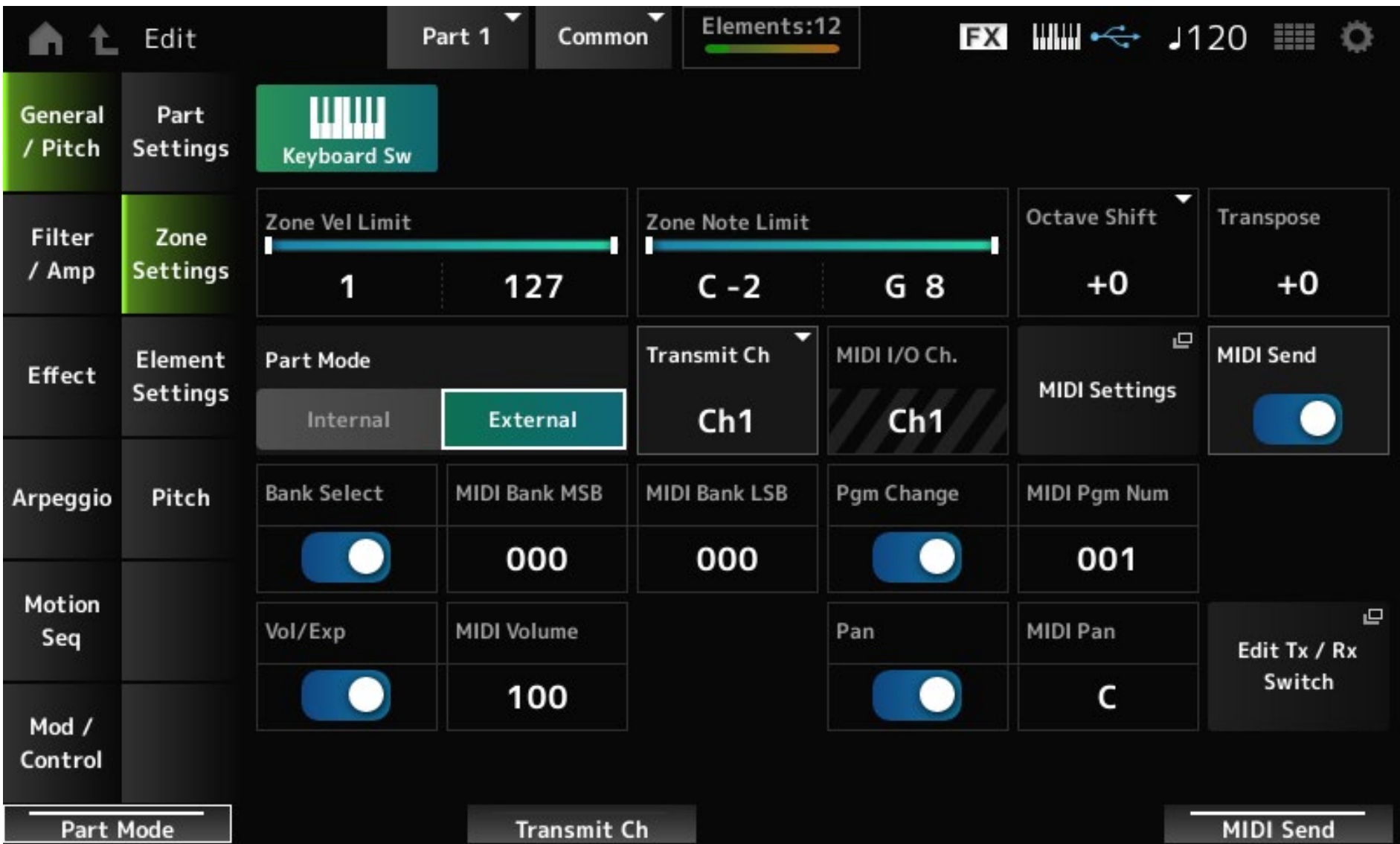
#52

PERFORMANCE EDIT - COMMON

PART EDIT - COMMON



#59



#60

PART EDIT - AWM2 DRUM

A Drum Part is based on 73 AWM2 Elements. The whole Part structure is tailored to Drum Kits and contains some parameters that differ from regular AWM2 Parts. **#59**

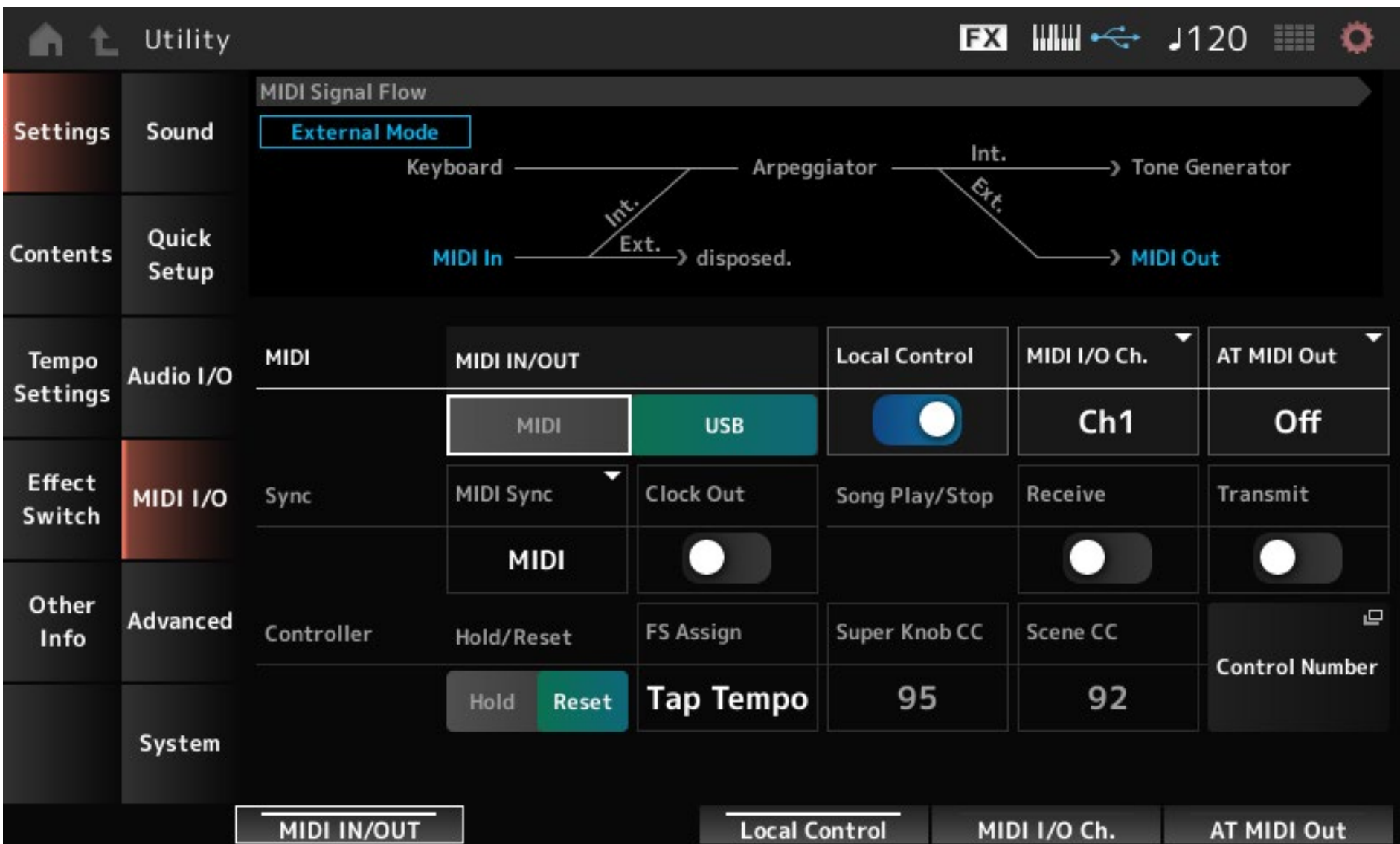
PART EDIT - EXTERNAL

Parts can be switched to External directly from the Performance Home screen or from the Part Edit Common “Zone Settings”. Tip: You can also use a “double tap” on a [PART SELECT] button to toggle the Part Mode between Internal and External. **#60**

This is a kind of “Sub-Mode” that switches from the internal sound generation to the control of an external sound generator (hardware or software) within a regular Part (AN-X, FM-X, AWM2, or Drum). This Mode can be regarded as a “Local Off” circuit limited to the Part. With this circuit, further parameters are added to the “Zone Settings” in order to be able to control external sound generators to a large extent. All other parameters of the “regular” Part remain unaffected by the circuit. Thus, it would be possible to use the circuit even in a live Performance, for example, to control an external sound generator only temporarily.

When using

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#67

The diagram shows that the MIDI data of the Arpeggiator is also sent to the external sound generator. **#67**

Several external sound generators, which receive on different MIDI Channels, can be controlled by Parts in “External” Mode. As with Parts in “Internal” Mode, data is sent when the Part is under “Keyboard Control” or is selected. Also in the combination of several Parts with different Modes, the activation of “Keyboard Control” combines the Parts. In this way, Split and Layer combinations of the internal and external sound generators could be set up. In such a case, MODX M transmits simultaneously on all Channels of the Parts in “External” Mode. The internal “Master Channel” under “MIDI I/O CH” is deactivated as soon as one Part is in “External” Mode.

Since “Keyboard Control” can be stored with the Scenes, up to eight different Scenes could be preprogrammed within a Performance, which could play either only the internal, one or more external sounds or any combination of internal and external sounds from the keyboard.

An “external” Part with deactivated (or non-existent) “Keyboard Control” only sends MIDI data - like an “internal” Part - when it is selected.

Even if “External” is the active Part Mode, the internal Part retains its connection to the sound generation and all settings. If you needed a little more flexibility within the Performance, you could quickly change the Mode using the “double tap” on the [PART SELECT] button (as mentioned above) and thus control either the internal or an external sound generation.

MIDI MASTER MODE PER

MEMORY STRUCT

