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Q G

FOR MAC USERS

1

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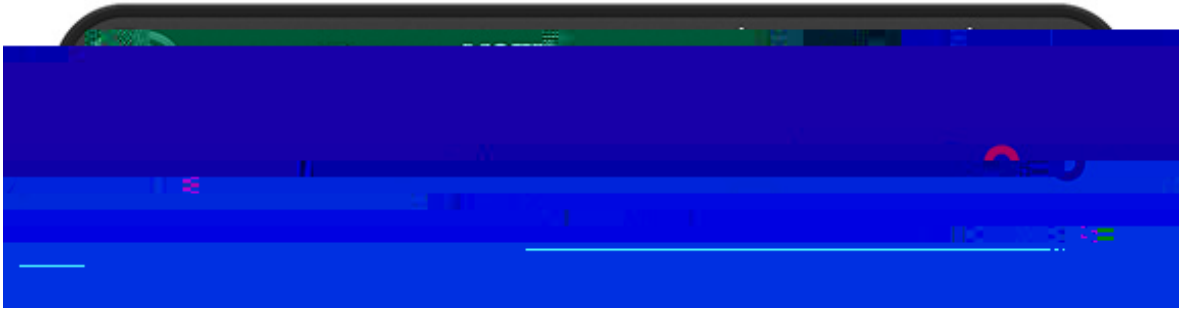
PLEASE REGISTER TODAY

[illegible] *motu.com/m2-start*, *motu.com/m4-start*



M4 Q

1. These two XLR/TRS combo jacks accept a mic cable or a quarter-inch cable, balanced or unbalanced, from a guitar or line level source.

2. Use GAIN knob to add up to 60 dB of boost to the input signal. Watch the input level meter in the LCD while adjusting gain. Try to adjust gain as high as possible without clipping, which is indicated by the red rectangle at the top of the meter.

3. INPUT MONITOR MIX: Controls the balance (relative volume) between computer output (over USB) and live inputs being monitored through the hardware using the MON (monitor) button (10). Turn it counterclockwise to hear more inputs; turn it clockwise to hear more computer audio.

4. The full-color, high-resolution LCD (160x120 pixels) shows full-length meters for all inputs and outputs. An overloaded signal is indicated by a red box at the top of the signal. If you see the red box, reduce the signal level. A blue box around the input channel number indicates that hardware (direct) monitoring (the MON button) is engaged for that channel.

5. Volume control for the MONITOR outputs on the back panel.

6. Volume control for headphone output.

7. Connect your headphones here. This signal matches the signal on the MONITOR outputs on the rear panel, but volume control (6) is independent.

8. Engages hardware (direct) monitoring for inputs 3-4 on the rear panel. See (10) below for more information.

9. Engage the 48V button to turn on phantom power for a condenser microphone connected to the input.

10. Engage the MON (monitor) button to enable hardware (direct) monitoring, which routes the channel's input signal directly to the outputs and pans the mono signal evenly across both outputs (1-2). A blue box appears around the input channel number in the LCD to indicate that hardware monitoring is engage. Press and hold the MON button to engage stereo monitoring for both inputs. In this mode, Input 1 is routed to Output 1 and Input 2 is routed to Output 2, allowing you to monitor in stereo while recording in stereo.

11. POWER SWITCH: You can switch off the M4 and turn it back on without restarting your computer.

12. Connect MIDI gear to these standard MIDI ports.

13. These unbalanced RCA analog outputs mirror the signal on their corresponding quarter-inch outputs (14). You can connect them to a second set of speakers or other destinations.

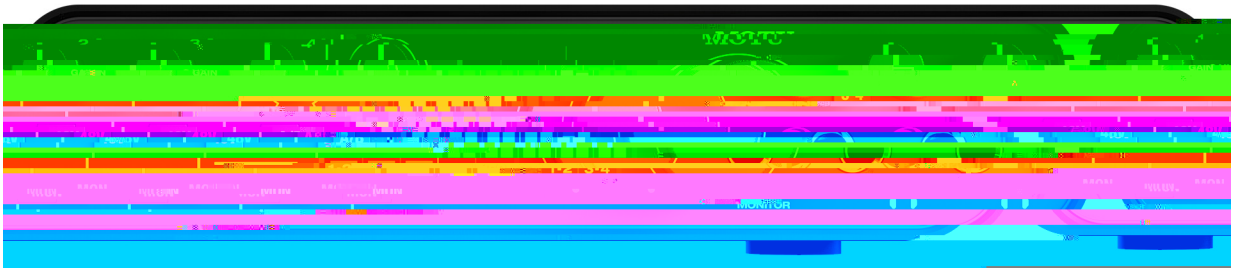
14. Connect these balanced, DC-coupled quarter-inch outputs to your studio speakers, PA or other desired audio destination. They can also accept an unbalanced plug. Each output pair is independent and can be found as separate output pairs in your host software.

    Note: the analog outputs are not cross-coupled. Therefore, when connecting them to an unbalanced input, use a TRS plug with the ring disconnected. Not floating the negative terminal will short it to the sleeve ground and cause distortion.

15. These LINE INPUTS accept either a balanced or unbalanced plug. Connect a keyboard or other similar line level audio source.

16. Connect the M4 to your host computer with the supplied USB-C to USB-A cable. If your computer has USB-C ports, use a USB-C to USB-C cable (rated for USB2) or a USB-A adapter (both sold separately). The M4 is powered by its USB connection to the host computer.

M6 Q



1. Use these GAIN knobs to add up to 60 dB of boost to the input signal for each mic input. Watch the input level meter in the LCD while adjusting gain. Try to adjust gain as high as possible without clipping, which is indicated by the red rectangle at the top of the meter.

CHAPTER 1 R L

PACKING LIST

- 2, 4 6
- (6)

SYSTEM REQUIREMENTS

- 3 ( ) 1 ( ).
- 2 ; 4
- 10.11 (10.13); 10 (64).
- 2.0 (3.0).
- (512).

PLEASE REGISTER TODAY!

- / 2-
- / 4-
- / 6-

!

FINDING YOUR SERIAL NUMBER

CHAPTER 2 [illegible]

OVERVIEW

M C A O

E *Use lowest latency safety offsets*
(2-3)

E *Sync Windows sample rate*.
(2-3).

MIDI I/O ON WINDOWS

3 [illegible]

Figure 2-5: Device settings.

4 [illegible]

5 [illegible]

WORKING WITH HOST AUDIO SOFTWARE

[illegible]

A TYPICAL M4 SETUP

A TYPICAL M6 SETUP

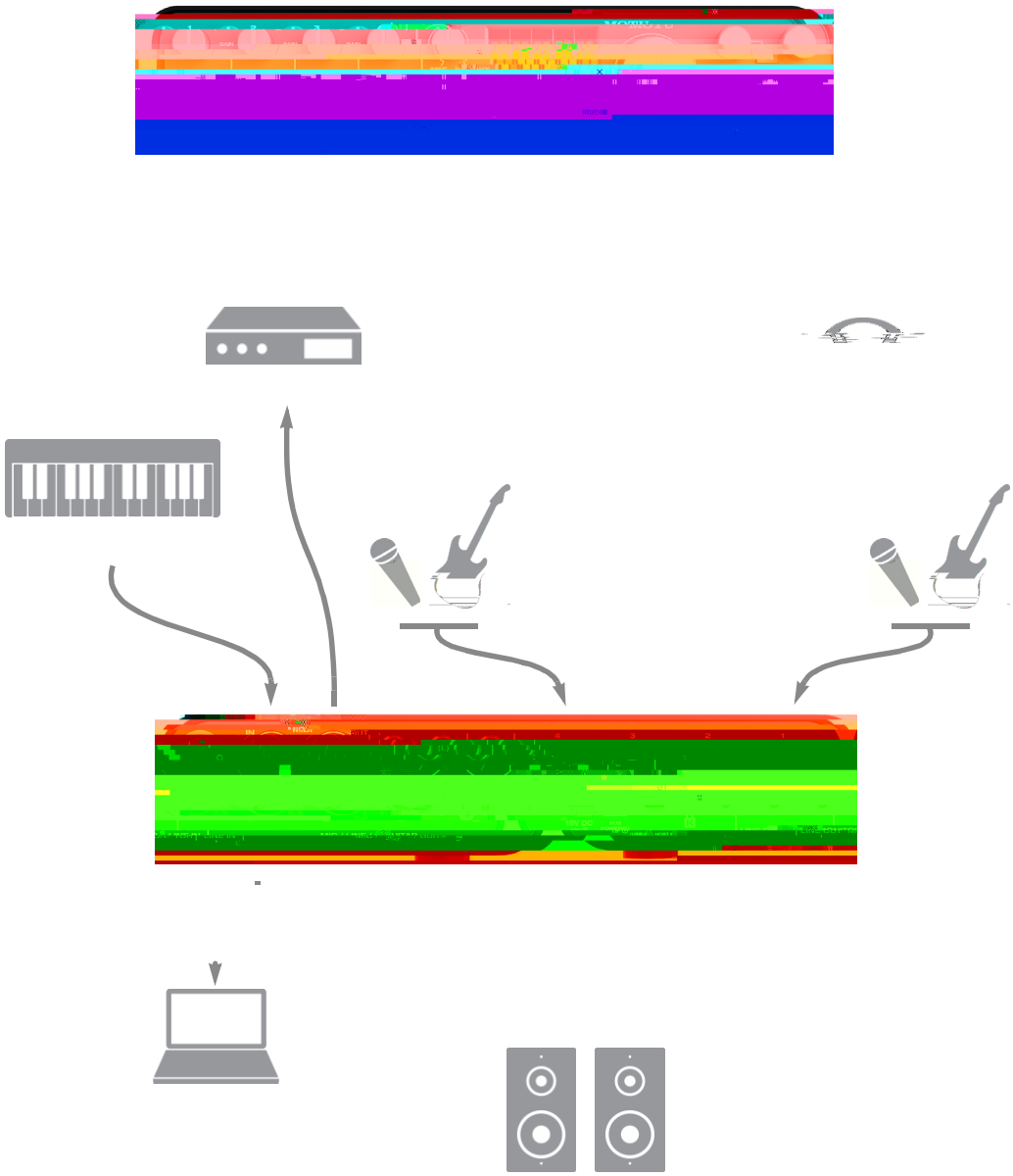


Figure 3-3: A typical M6 studio setup.

CONNECTING TO A MAC OR PC

[illegible] 2) [illegible] ([illegible]).

POWER

[illegible] 2 [illegible] 4 [illegible] 6 [illegible]:

Figure 3-4: The Apple Lightning to USB3 Camera Adapter.

[illegible] 3-4.

AUDIO CONNECTIONS

[illegible]

CONNECTING TO AN iOS DEVICE

[illegible] ([illegible]).

[illegible] ([illegible]):

- [illegible]
- [illegible] 3 [illegible]

MIDI CONNECTIONS

[illegible]

Figure 3-5: Connecting a MIDI device to an M Series interface.

O[illegible] MIDI [illegible]

CHAPTER

[illegible]

[illegible]

REDUCING MONITORING LATENCY

Monitoring latency

APPENDIX A [illegible]

Problem	Solution	Applies to

[illegible] & [illegible] 30 [illegible]

[illegible] ? [illegible] 22.

[illegible] ? [illegible] 22.

C [illegible] ...

CUSTOMER SUPPORT

[illegible]

TECHNICAL SUPPORT

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[illegible] ’ *A* *D* [illegible] (10.13) [illegible]

■ [illegible]

10 [illegible] 5 E [illegible]

■ [illegible]

[illegible] 1 - 5 E [illegible]

■ [illegible] ( ) [illegible], 24 [illegible], 7 [illegible] 1-2 [illegible]

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[illegible] ., 1280 [illegible] 02138, [illegible]

APPENDIX

Line Out

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[illegible]	120 [illegible]	-/ [illegible]
+	-110 [illegible] < 0.00032%	-1 [illegible]
[illegible]	+0, -0.1 [illegible] , 20 [illegible] /20 [illegible]	[illegible] 1 [illegible]
[illegible]	+16 [illegible]	
[illegible]	3.6& [illegible]	

RCA Out (M2 and M4 only)

+4 . . 19
-10 . . 19
8 . -
. 27

A

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C

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