

OB-8

PROGRAMMABLE POLYPHONIC SYNTHESIZER



Oberheim Electronics has been developing electronic musical instruments for over a decade. Each new product is the result of an evolutionary process which insures that the product is state of the art in all respects, i.e., features, reliability and value. It is from this philosophy of product development that the OB-8 was born. Achieving a balance of form and function, the OB-8 delivers unexcelled performance in the studio or on stage. Advanced microprocessor technology, coupled with the famous Oberheim sound, give the OB-8 unrivaled flexibility in programming.

The OB-8 is shipped from the factory with 104 great sounds in its 120 program memory, and off-line storage of your own banks of patches is made easy with the OB-8's cassette interface circuitry with selective load. Additionally, the OB-8 stores and recalls 12 split patch combinations, in which you determine the upper and lower patches and their transpositions, the keyboard split point, and the audio balance between the two patches. There are also 12 double combina-

tions stored in memory, giving you the capability of hearing two distinct sounds with one keyboard depression.

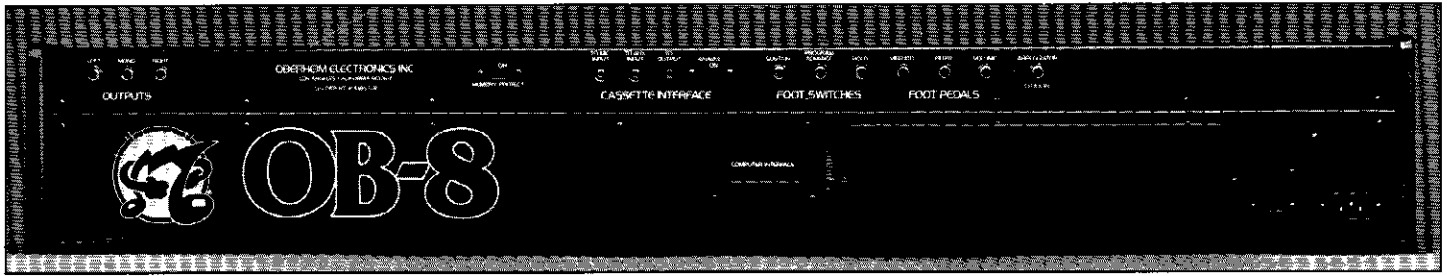
The easy to use front panel controls eight synthesizer voices, each comprised of two oscillators with sawtooth, pulse, and triangle waveforms, a selectable 2 pole/4 pole filter, two ADSR envelope generators, and a VCA for programmable volume. Each oscillator may be programmed with simultaneous sawtooth and pulse waveforms, and each oscillator's pulse width may be individually programmed as well. VCO 2 may be synced to VCO 1, or may be frequency modulated by the filter envelope, producing exciting timbral effects.

The OB-8's front panel low frequency oscillators provide a vast array of modulation capabilities. Outputs include triangle, square, sample-and-hold, positive sawtooth, and negative sawtooth waveforms, and each waveform may be retriggered from the keyboard. Destinations for the modulation are VCO 1 frequency, VCO 2 frequency, filter frequency, VCO 1 pulse width, VCO 2 pulse width, and

the VCA for tremolo effects. Any of all of these destinations may be selected simultaneously.

The OB-8's "Page Two" mode offers control of a number of new functions. Selection of "Page Two" is made by depressing the Chord/Page 2 button twice, and over half of the OB-8's front panel controls will shape new parameters within each patch, from the subtle to the dramatic. Add delay and attack to each of the LFO modulation busses independently, invert the delay, control the LFO rate with the keyboard or with the delay envelope. You can offset the phase of the LFO's to achieve new depth in ensemble patches, or produce lively stereo movement. "Page Two" also allows you to program the characteristics of the portamento. Choose from a smooth glide or quantized portamento that moves chromatically, and cause the gliding notes to move at the same rate or slightly different rates for that full polyphonic portamento sound. And with the OB-8's programmable portamento, you can glide up or down from a fixed interval,

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consistent between voices. "Page Two" also controls the length of the sustain footswitch release for each patch.

The OB-8's arpeggiator opens up a whole new panorama of musical possibilities. Play and hold any two notes on the keyboard (or three notes, or four...up to eight notes simultaneously) and the OB-8 will arpeggiate them either in the order they were played or in reverse order. Or first in order, then in reverse order. Or in random order with the emphasis on the lowest note held. There are five programmable transpositions on the arpeggiator, each available at the touch of a button. Either half of a split or double combination may be arpeggiated, and when used in conjunction with the OB-8's unique chord/hold

feature, the arpeggiator becomes the next best thing to an on-board sequencer. The arpeggiator can be triggered by a variety of external sources as well.

Sharing the controls with the arpeggiator is another modulation low frequency oscillator which may be routed to VCO 1, VCO 2, or both, and which may be routed to either half of a split or double. Available waveforms include triangle, square, sample-and-hold, positive sawtooth, negative sawtooth, and noise. This modulation may be brought into play with the return-to-center modulation lever, a depth knob, or with the vibrato pedal. Next to the modulation lever is the bend lever, which will bend notes up and down a whole step or a programmable interval of your own choosing.

Rear panel connections include stereo and mono outputs, memory protect switch, and cassette interface jacks; sustain, program advance and hold footswitch jacks; arpeggiator clock in, and the computer interface jack for connecting the OB-8 to the DSX Digital Polyphonic Sequencer. When connected to the DSX, the OB-8 becomes the nucleus of the unique Oberheim Performance System, which also includes the DMX Digital Programmable Drum Machine.

Add to these impressive credentials such features as external pan pots, lightweight yet strong metal construction, and the renowned reliability which is designed into every Oberheim product, and you have one amazing musical instrument.

Synthesizer Components: 8 Synthesizer Voices, 3 LFOs, Noise Source, Arpeggiator

Number of Programs: 120 Patch (sound) Programs, plus 12 Split and 12 Double Programs

Keyboard: 5 Octaves; keyboard modes: FULL, SPLIT (splits OB-8 into two independent synthesizers), and DOUBLE (plays both independent synthesizers simultaneously); programmable split point and transpositions anywhere on the keyboard (in split or double)

Outputs: Stereo and Mono

Foot Controls: Sustain, Hold, Program Advance footswitches
Volume, Filter, Vibrato pedals (voltage controllable)

Power: 95 - 240 Volts AC, 50/60 Hz, 45 Watts

Dimensions: 40" (101.6cm) wide, 20" (50.8cm) deep, 6" (15.24cm) high

Weight: 45 lbs. (20.41kg)

Specifications subject to change.



Some things are better than others.

OBERHEIM ELECTRONICS, INC.

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