

[Print this Page](#)[Close](#)

## OPEN THE NEXT CHAPTER

Introducing the revolutionary OASYS Open Architecture Synthesis Studio, the newest chapter in Korg's legacy of expertise and innovation.

**Vision, innovation and technology converge in one brilliant instrument that sits in a class all its own – the amazing new Korg OASYS Open Architecture Synthesis Studio.**

### [Tour the OASYS Virtual Interface](#)

Take a virtual tour of the OASYS using the online Flash graphic user interface by [clicking here](#). Requirements: Flash Player 7 and 1024x768 minimum screen resolution setting.

### [Check Out Streaming Videos](#)

To see videos from the Winter NAMM Show 2005, including artist performances [click here](#). Links to videos will appear in the window to the right.

### [Operating System Information](#)

Operating System Version 1.02 is now available for download - [click here](#).

Coming Soon - Operating System Version 1.10, which includes the first OASYS Expansion Instrument (EXi) update, the STR-1 Plucked String - [read about it here](#).

### [Keyboard Magazine Review of the OASYS](#)

Found out why Keyboard Magazine says "If you want to sound like you and no one else, I can think of no other instrument that makes it more possible than this one..." in their review of the OASYS [Click here to see the review](#).

### [A Position of Leadership](#)

Korg has always taken a position of leadership – from our early days making analog synthesizers, through our pioneering of the workstation concept, into our state-of-the-art modeling/DSP synthesis and effects developments, our innovations in digital recording, and our implementation of the ground-breaking KARMA® technology. OASYS brings together over 40 years of refined expertise in making the finest and most intuitive and musical instruments in the world.

Korg designed OASYS to provide a full set of audio production tools to the demanding musician, and to reflect the changing nature of today's music making process. OASYS brings together the world's most powerful synthesizer, studio quality effects processing, second-generation KARMA technology, advanced MIDI sequencing, 16-track audio HD recording with CD burning, plus a flexible MIDI control surface all into one elegant instrument.

OASYS is not only an entirely new instrument, but a completely new platform to support Korg innovation for years to come. Powered by an ultra fast computer processor, and running newly-developed proprietary software atop Linux underpinnings, OASYS offers all the benefits of a variable software system, backed by the hardware integrity that can only come from a fully-integrated instrument design.

New synthesis methods for creating sound (EXi Expansion Instruments), new effects (EXf Expansion Effects), and additional PCM libraries (EXs Expansion Sample Libraries) can be added, ensuring that OASYS will remain the centerpiece of your musical world well into the future.

For new technology to be beneficial, it must remain accessible. Highlighted by a 10.4" color TouchView display, the front panel features a vast array of assignable control elements – pads, sliders, joysticks, knobs, ribbon, etc... all designed to provide effortless fingertip control. And while OASYS is a world unto itself, it can still play nice with others. The back panel offers a wealth of analog and digital inputs and outputs, including USB 2.0.

## Three forms of synthesis, with more to come!

It all begins with sound. OASYS delivers a level of realism, fidelity and sound quality that is a new milestone for a professional musical instrument. With its initial release, OASYS contains three complete synthesis engine algorithms for your audio palette:

- HD-1 High Definition PCM synth



HD-1 Main Play Page

Plus two EXi Expansion Instruments,

- AL-1 Analog Modeling Synth



AL-1 Main Play Page

- CX-3 Modeled Tonewheel Organ

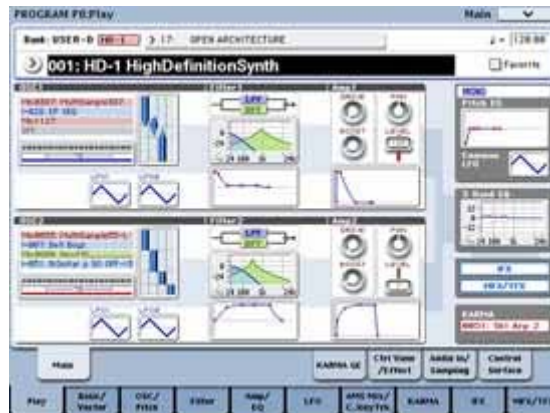


CX-3 Main Play Page

Each synthesis engine excels at its given method of making sound, and they can be freely blended in Combinations and used on each track of a Song for total sonic freedom. The open design of the OASYS allows for new EXi (expansion Instruments) to be

added in the future, and with Korg's long history in analog synthesis, digital synthesis, and physical modeling you can be assured that the future will hold some exciting developments. To explore each synth in depth, continue here...

## HD-1 High Definition Synth



HD-1 Main Play Page

It all begins with sound. OASYS delivers a level of realism, fidelity and sound quality that is a new milestone for a professional musical instrument. With its initial release, OASYS contains three complete synthesis engine algorithms for your audio palette:

- HD-1 High Definition PCM synth plus two EXi Expansion Instruments,
- AL-1 Analog Modeling Synth and,
- CX-3 Modeled Tonewheel Organ.

OASYS is built around our new flagship PCM-based engine, which we call the call the HD-1 High Definition Synthesizer.

Driven by an exacting, robust and detail-rich voice architecture, the sound of the HD-1 possesses an amazing clarity and presence; a high end that is crystal clear, but never harsh; a detailed and accurate sound that is smooth and rich across the entire audio spectrum.

Fueling this engine is a staggering 628 MB of uncompressed wave ROM (including the preloaded EXs-1 expansion) that goes beyond CD audio quality. This abundant PCM library allows us to capture much more of the natural detail and ornamentation that distinguishes an acoustic instrument as "real" sounding. We've also included many stereo waveforms to preserve the natural imaging and spaciousness of acoustic sounds - especially ensemble sounds and drum kits. Other enhancements include many extended length samples that preserve an instrument's natural decay, and sample sets that allow instruments to speak their full voice, using up to 4-way velocity switching to recreate their complete dynamic range.



4-Way Velocity Switched Stereo Samples

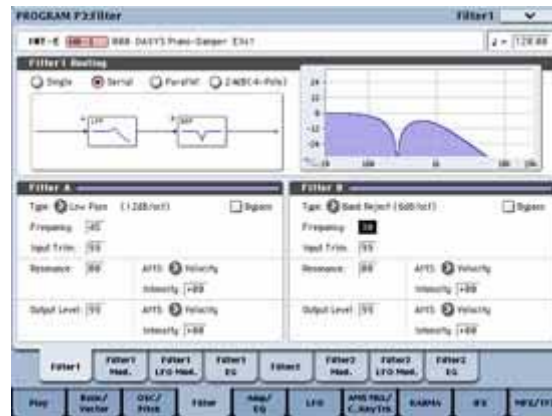
But that's just the beginning. Each OASYS comes with two additional EXs Expansion Sample Libraries ready for action.

The comprehensive EXs-1 Expansion ROM set is pre-loaded, providing spectacular stereo drums, and additional large acoustic and synthesizer multisamples capturing extra detail and character. The EXs-2 Concert Grand, on the other hand, serves up a singular, breathtaking piano experience. Based on individually sampled keys, true stereo imaging, four-way velocity switching and an additional damper layer, this piano evokes unparalleled realism.

The HD-1 is an all-new design that far surpasses Korg's previous PCM-based synth architectures. The new low-aliasing oscillators

can playback stereo samples, and offer 4-way velocity switching with cross-fading available. A single oscillator can even layer two samples together so you can play up to four stereo samples at the same time from within a Program.

Each voice can use either one or two of Korg's incredibly versatile multimode (Low Pass, Band Pass, Band Reject [notch], and High Pass) resonant filters. For maximum flexibility, the filters can be connected in series or parallel, to generate 12 dB or 24 dB per octave slopes.



HD-1 Filter

The five punchy Envelope Generators offer adjustable curvature per stage, as well as the ability to be re-triggered by any of the available modulation sources. The four per-voice LFOs and the new Common LFO all offer a generous 18 wave shapes, tempo-sync, super-fast rates and more. The Amp section sports a room-shaking Low Boost parameter as well as Drive, for adding aggressive character and side-band harmonics to your sounds. There's even a 3-band EQ built into the voice so you can sculpt your timbre without having to use an Insert effect.

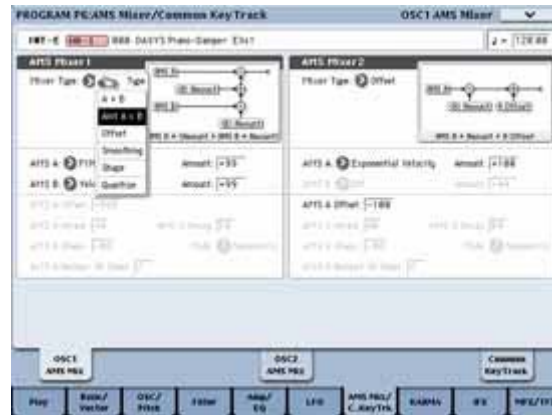


18 LFO Waveforms



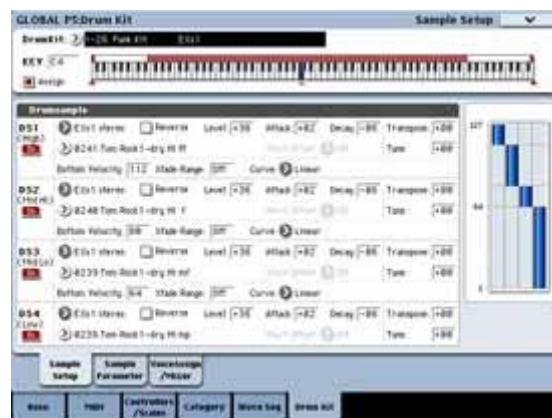
Per-Timbre 3 Band EQ

Another new feature in the HD-1 is the dual AMS Mod Mixers. This powerful function lets you process or combine one or two modulation sources before using them to affect a parameter in the voice. You can combine two sources by simply summing them together, or by modulating one with the other. You can also smooth a source's response time, with separate attack and release settings (like the classic lag processing found on some of the most beloved analog synths), quantize a controller (great for simulating the frets on a guitar, for example), alter its curvature (to create new LFO shapes or alter controller response), and more. With two Mod Mixers available, this greatly expands and enhances the sound shaping potential of the HD-1 synthesizer.



AMS Mixer Types

A drumkit can have a different sound on every key, each comprised of up to four velocity-switched, cross-faded, or layered samples. For the first time in a Korg product the samples can be stereo, which adds a lot to the realistic imaging of the sounds. Drumkits are set up in Global Mode, and then in Program Mode can benefit from the rest of the features of the HD-1 voice and effects.

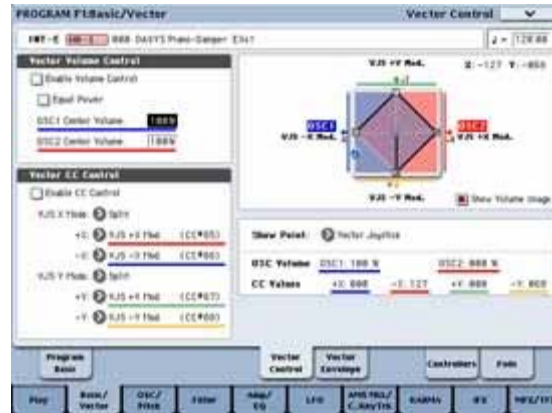


DrumKit 4-Way Velocity Switched Stereo Samples

Each sample offers filter cutoff, resonance, drive and low-boost offsets, as well as individual 3-band EQ. With this type of per-sample control you can create incredibly expressive, perfectly-shaped drumkits. Essential features like exclusive note groups, where one key can cut off another (like a closed hi-hat shutting off the open one) are included, along with per key-assignment routing to the effects.

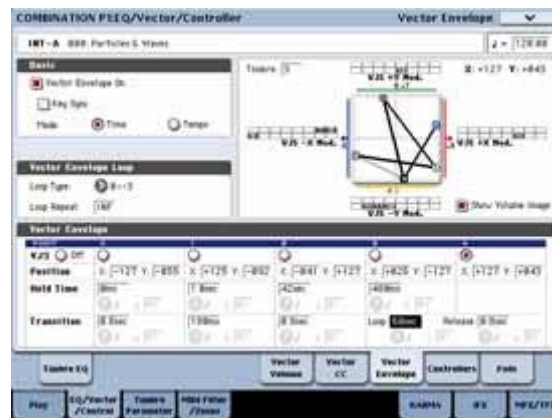
## Vector Synthesis and Wave Sequencing

Longtime Korg fans still fondly remember our revolutionary Vector Synthesis and Wave Sequencing technologies. Well, they're back and better than ever. The Vector Joystick - along with a Vector Envelope and Vector Modulation - allows for smooth blending between the two oscillators in Program mode.

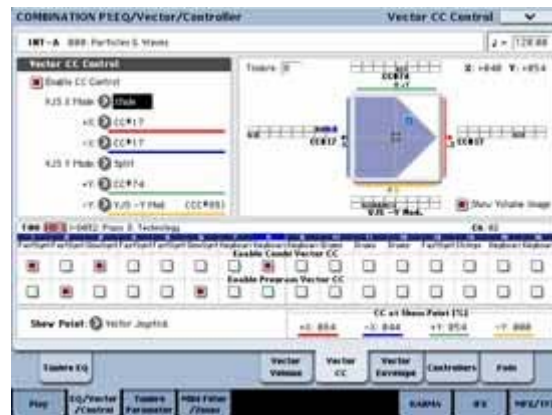


Vector Control Page Page

But the Combination mode is where the Advanced Vector Synthesis features really come alive, as you freely blend between four different mixtures of sounds from the 16 timbres to create evocative, moving textures. Up to five Vector "positions" can be defined, with either rhythmic value (from an internal or external clock) or absolute time used to specify the timing between positions. This complex Vector Envelope can be continually looped for sounds that are constantly in motion. Vector control also offers cool, user-definable modulation of many of the HD-1's parameters.



Vector Envelope Page



Vector CC Page in Combi Mode

Wave Sequences play back a series of selected waveforms over time, creating either distinctive rhythmic timbres or smooth, complex and continually evolving sounds. You can even specify the playback pitch for each step.



Wave Sequencing Step Parameters

New additions to this classic technology include support for stereo and RAM samples, greatly enhanced tempo synchronization, adjustable fade-in and fade-out shapes per step, swing, trigger quantization and key sync, and real-time duration modulation.



Wave Sequencing Sequence Parameters

Additionally, dual integrated step-sequencer modulation outputs allow Wave Sequences to control virtually any Program parameter such as filter cutoff, pan, Drive, LFO speed and more. Conversely, the many OASYS Alternate Modulation Sources (AMS) can be used to provide an extra level of realtime or automated control over Wave Sequence parameters.

## AL-1 Analog Synth

The first OASYS EXi Expansion Instrument is a state-of-the-art virtual analog synth engine: the AL-1.



AL-1 Main Play Page

Not content with a mere handful of modeled voices, the AL-1 delivers an unparalleled 84 notes of polyphony, capable of sounding an incredible 504 oscillators (including dual sawtooths and noise generators).

This responsive synth features our distinctive ultra low-aliasing oscillators that recreate all the power and glory of true analog synthesis – without the artifacts that can often plague lesser modeled oscillators. The two main oscillators offer eight flexible waveforms each, for a wide palette of modulatable shapes.



AL-1 Waveform Choices

Other progressive features include wave-shape morphing, a floor-thumping sub-oscillator plus a variable-color noise generator capable of white, pink, red flavors - and beyond.

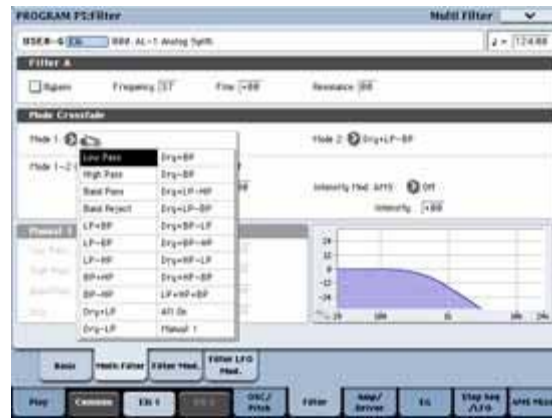
An adjustable drive parameter provides a distinctive character to the vintage oscillator modeling; while sync, FM, low-boost and several varieties of ring modulation offer plenty of tone-mangling power. External live audio can even be accessed as an additional signal source.

Each voice can use either one or two of Korg's incredibly versatile multimode (Low Pass, Band Pass, Band Reject [notch], and High Pass) resonant filters. For maximum flexibility, the filters can be connected in series or parallel, to generate 12 dB or 24 dB per octave slopes. The unique "Reso Bass" parameter lets you select between the distinctive resonance characteristics of two classic analog synths — now available within the AL-1's much more versatile filter structure.



AL-1 Filter Page

The AL-1 also offers a unique, new MultiFilter, which lets you crossfade in real-time between any two of 21 different filter types – including your own custom mixes of LP, HP, BP and dry input.



AL-1 Filter Page

Modulation is essential to any analog synth, and the AL-1 offers a wealth of riches.

Five punchy and re-triggerable envelope generators can dish out ultra-fast attacks, and a different curvature can be set for each envelope stage. A generous 18 wave shapes are available to drive the four per-voice LFOs. In addition to their tempo-sync and high speed abilities, each LFO allows you to specify the phase, center value, and curve for complete control. And to keep all the voices moving together, there's an additional per-timbre Common LFO.

Additional modulation capabilities are provided by 52 Alternate Modulation Sources (AMS); dual AMS Mod Mixers; dual key-tracking generators; and a per-voice 32-step Step Sequencer.



AMS Mixer Types



AL-1 Step Sequencer

The per-voice Step Sequencer can modulate virtually any Program parameter – including pitch. Each of the 32 steps has a separate note-length for creating complex rhythmic figures, and can generate either a fixed value or gate an AMS input source. A

"smoothing" parameter allows fluid motion between sequencer steps. The standard EXi Program structure adds even more modulation power, including a Common Step Sequencer, two more key tracking generators, and the Vector Envelope.

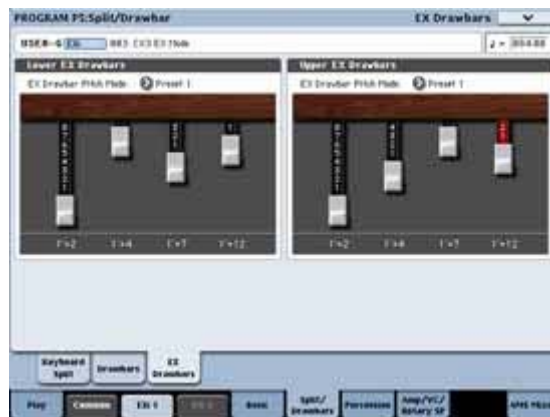
### CX-3 Modeled Tonewheel Organ

The CX-3 tonewheel organ, one of the most accurate models of that classic organ sound ever developed, provides the third OASYS sound engine.



CX-3 Main Play Page

Based on the current Korg CX-3 hardware instrument, this EXi design features dual drawbars, control over every nuance of the sound including leakage, key click, adjustable percussion, chorus/vibrato and a complete rotary speaker simulation. Never content to rest on our laurels, we've continued to improve on the award-winning CX-3 design. For instance, we've added an enhanced version of Korg's unique EX Mode, which adds additional harmonics and percussion tunings, opening up a new world of "organic" timbres. There's also a custom-programmable chorus/vibrato mode, flexible percussion assignment, and other refinements.



CX-3 EX Drawbars

The keyboard can be split to provide upper and lower manuals, each with their own drawbars. The CX-3 not only simulates the tonewheel organ itself, but the various speaker options associated with it. Our legendary amp modeling provides a variety of options. In recreating the sound space of the famous rotary organ speaker, the CX-3 provides individual control over numerous elements such as mic spread, rotor speed and transition time.

The control surface of OASYS provides direct access to your nine drawbars via the sliders (with on-screen visual indication of their current values); switches to access the vibrato/chorus, percussion and all traditional tonewheel organ controls are laid out in a logical and familiar manner.



CX-3 Tone Adjust Page



CX-3 Dual Drawbars

These three engines can be used together in a variety of ways. OASYS features dynamic allocation between synth voices (including different synth types), and flexible allocation of power between synths and effects. An EXi Program can actually host two synth engines, so you can use two AL-1's to create super-powerful synth sounds,



AL-1 Dual Structure

or two CX-3's to create new hybrid organ timbres.



CX-3 Dual Structure

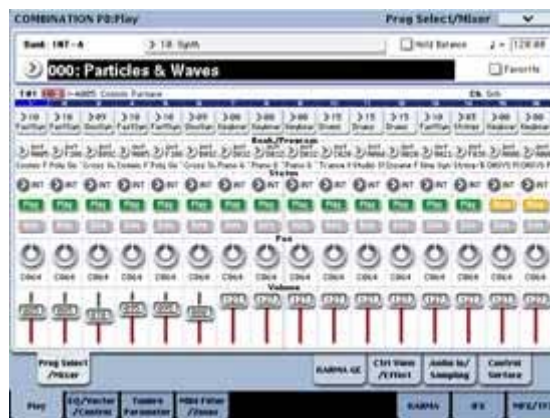
For the adventurous sound designer you can blend a CX-3 and AL-1 to create new imaginative timbres. And, of course, there are more EXi synthesizers to come in the future!



AL-1/CX-3 Dual Structure

## Combination Mode

Korg's famous Combination structure – introduced nearly 20 years ago in the M-1 – has been expanded, now allowing up to 16 Programs to be split and layered across the keyboard and across multiple MIDI channels.



Combination Mode Main Page

In addition to providing more sound elements, this means that Combis can be set up and saved as complete 16-part MIDI sequencing templates for use with an external sequencer and computer DAWs - a much-requested feature from our users! You can freely combine Programs from the HD-1, AL-1 and CX-3 engines to create amazing new textures by zoning, layering and velocity-switching multiple sounds in a single keyboard set-up.

Sounds can be delayed either by time or by tempo, even when you release a key, allowing you to create sophisticated rhythmic soundscapes and performance effects. Monophonic sounds can be forced to be polyphonic, or vice-versa, and you can select only one of the oscillators if desired. For the more adventurous musician, each timbre can even use a different scale or tuning!

The enhanced OASYS Combi mode now offers a powerful Tone Adjust feature,



Combi Mode Tone Adjust Page

providing real-time control over 33 parameters of each timbre, so you can edit each of the 16 sounds in context without affecting the original Programs.

And with up to 172 voices to work with, OASYS has more than enough horsepower to cover all the bases.

## Top Quality Voicing

As good as the synths are, it is Korg's legendary voicing quality that's sure to impress.

Our international OASYS sound design team has been working for years to create over a thousand stunning new Programs, from realistic acoustic instruments with captured performance noises, to the fat, imaginative synth sounds that Korg is known for, from signature organ sounds designed for the CX-3 by top players to cutting-edge synth sounds exploiting the incredible power of the AL-1.

OASYS comes loaded with 1,152 Programs, and room for a total of 1,664 user sounds (13 Banks plus GM). All sound locations are fully editable (except GM banks), so you are always free to tweak a sound if needed. There are 40 drumkits provided, and room for a total of 152. As for the 16-part Combinations, 384 come preloaded, with room for a total of 1,792 (14 Banks).

All sounds (Programs and Combinations) are organized by Categories for easy searching and selection. With both overall categories and sub-categories it's easy to organize your sounds – you can even mark sounds as Favorites for quick access during performance.

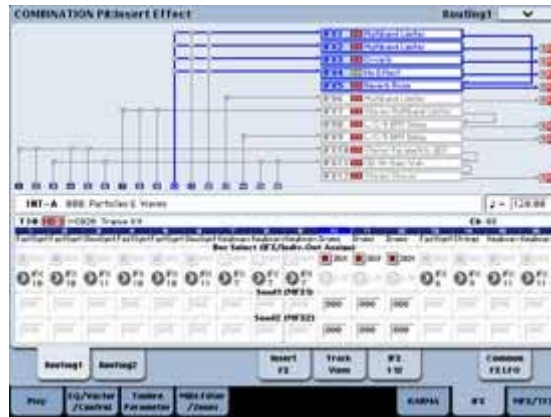


Program Select By Category Screen

## Effects

OASYS extends the quantity and quality of on-board effects to a new level, offering an astounding 12 Insert, 2 Master and 2 Total

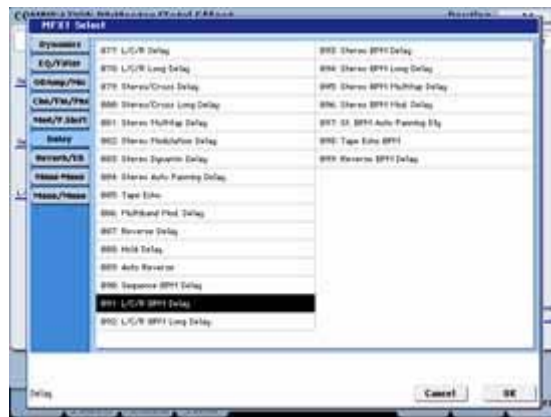
effects, delivering six times the processing power of the TRITON series workstations! You can even use OASYS as a 6 input/10 output real time effects processor for your other gear.



Insert Effect Routing Page(Combi and Seq. Modes)

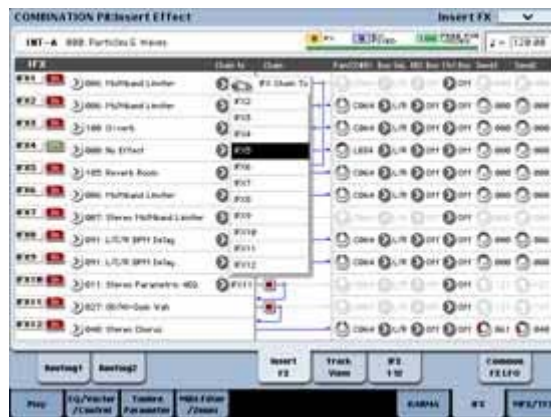
With 185 algorithms, the possibilities are vast. We've included some in-demand gems including the ToneWorks (REMS) mic, amp and speaker models; the amazing O-Verb from the OASYS-PCI card; the Chorus/Vibrato circuit from the CX-3; the silky smooth Ensemble from the Polysix plus a wealth of new effects as well as more classic Korg favorites. To view a number of the effects algorithms click here:

Insert, Master and Total effects offer stereo in/out configuration. You can view effects type by categories, and save your favorites effects settings for easy recall.



Effect Select By Category Screen

Insert Effects offer the ability to chain the effects in many flexible configurations.



Insert Effect Chaining

When routing effects in various configurations you have the ability to view the effects that are being used for a specific track, and to insert new "modules", delete them, and even clean up complex routing chains.



Insert Effect Track View Page

Twelve Insert effects means that more of your sounds can retain their sonic character when being used in Sequencer Mode, which is the goal of all musicians who use workstations. But it's even better than that. OASYS has 32 3-band EQs, each with sweepable midrange – one for each synthesizer timbre (in Program, Combi and Sequencer Modes), and one for each audio playback track. This allows you to create distinctive tonal changes and shadings without dipping into your effects resources.



Per Timbre 3-Band EQ

## Second-generation KARMA

KARMA is our revolutionary algorithmic performance technology that generates amazing phrases, grooves, and other musical effects that can be altered and randomized in real time. KARMA continues to set the standard by which all other arpeggiators, phrase players, and musical effect generators are judged.

KARMA gives you the power to play impossible interweaving cascades of notes, techno arpeggios and effects, dense rhythmic and melodic textures, natural-sounding glissandos, intricate finger-picking and guitar-strumming, swooping portamento and pitch bend moves, to name but a few. But what KARMA really offers is inspiration. Playing with it allows OASYS to improvise with you, stretching and expanding your own creative ideas.

In Program Mode, one KARMA Generated Effect (GE) can be assigned to a single drum groove, melodic phrase, comping gated part or other musical effect. Eight sliders, eight switches, and eight scene buttons on the expansive OASYS Control Surface provide dedicated real-time control and the ability to store complete snapshots of your settings.



Program Mode KARMA Real-Time Control Page

In Combi and Sequencer modes, KARMA's power increases exponentially, with Four KARMA Modules available simultaneously. The Control Surface can access and manipulate each module individually on its own "Module Layer", selected using the Module Control button.



KARMA 4 Module Set-up Page (Combi and Seq. Mode)



Sequencer Mode KARMA Real-Time Control Page

In addition to the four individual Module Layers, there is a Master Layer that can be mapped to parameters from any of the modules, even grouping them together – so one slider can control the swing feel of all four modules at the same time, or the rhythmic activity of two or three modules at once, to name a few. Each Module Layer has 8 Scenes that store the settings of the 16 sliders and switches in 8 different snapshots, instantly recalling completely different settings for that layer. The Master Layer's 8 Scenes, in addition to storing the settings of the 16 sliders and switches for its parameters, also control which scene is selected for each module. With 8 Scenes in each Module, and 8 Master Scenes storing which of those scenes are selected at which time, the possibilities are endless.



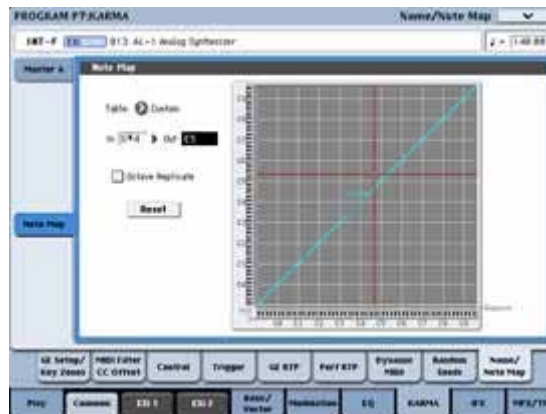
KARMA Scene Matrix Control

Many new features keep this second generation of KARMA technology on the extreme cutting edge. KARMA-based Wave Sequencing manipulates the playback of the actual samples that create each sound, allowing each note to access a different waveform as it is generated. Having Wave Sequencing available at the KARMA level means that you can add this great effect to a timbre quickly and easily, without having to edit any Programs!



KARMA GE Select By Category Screen

Note Remapping provides a powerful way to transform drum grooves into different variations, by instantly substituting one of the thousands of available drum sounds for any other one. It can also be used to melodically transform KARMA generated notes, such as changing all major sixths to major ninths.



KARMA Note Map Display



KARMA Note Map Tables

Best of all, by incorporating feedback from users, we've made KARMA significantly easier to use – while making it even more flexible! All of the onboard 2000+ KARMA Generated Effects (GEs) have been standardized to one of 13 different “Real-Time Control Models” (RTC Models). An RTC Model specifies which parameters of a KARMA GE are available for real time control, and how the Control Surface is assigned to them. With multiple GEs sharing the same exact setup, what you learn while controlling one GE is consistent and applicable to other GEs as well.

## 16-track MIDI Sequencing



Sequencer MIDI Track Main Display

Korg's acclaimed 16-track MIDI sequencer records up to 200 Songs (400,000 MIDI notes), and all the features that have made our sequencer the easiest to use are all here. One-touch setup takes you from playing a Program or Combination to “ready-to-record” status in one easy step, automatically arming tracks and routing voices behind the scenes. The sequencer also allows KARMA generated grooves and phrases to be recorded as MIDI data or as a finished audio track.

Song Templates contain pre-assigned effect routings and program assignments, providing one more shortcut to help you capture your creative outbursts. OASYS comes with 16 of these Song Templates, plus another 16 you can custom-tailor to your own needs. Each Template Song also provides a number of rhythm patterns – including intro, fills and endings – that you can use to instantly create a rhythm track.



Sequencer Load Template Song Dialog

Realtime Pattern Play and Record (RPPR) can be used to assign sequenced Patterns to individual keys on the keyboard for an interactive performance, or to quickly build up tracks. Individual track looping lets you create smaller looped parts (such as drum grooves) within a Song. In-Track sampling allows you to add sampled audio directly into a MIDI track; resampling allows you to create new loops/grooves from your tracks.

A wealth of editing options is available to help you shape your captured performances with precision detail. Shift/Erase Note, Copy and Bounce options are all provided to help you arrange your parts. A variety of quantization options including swing and percentage control can adjust the feel of your performance.



Sequencer Track Edit Commands

More finite control is afforded by the advanced Event Edit screen, where you can adjust each note and controller event with pinpoint accuracy.



Sequencer Event Edit Display

## Audio Recording

In a bold first for any keyboard-based product, OASYS also offers an unprecedented 16 track audio recording studio, perfectly integrated with the sequencer's MIDI tracks. Up to four tracks of 16-bit, 48 kHz pristine and uncompressed audio can be recorded simultaneously to the 40GB internal hard drive. You can record from your choice of balanced mic/line inputs (with individual phantom power), unbalanced +4dBu line inputs, or S/PDIF digital inputs.

The OASYS also has a sophisticated recording bus structure to allow you to route multiple audio sources to be recorded at the same time. This Rec Bus even allows you to record the output of selected MIDI tracks, or combinations of MIDI and Audio tracks without having to make any special hardware connections. This means you can bounce any configuration of MIDI and Audio Tracks together to free up more tracks to expand your recording palette!

All of the on-board effects are available in the recorder, allowing you to call up any of our studio quality mic and amp models, dynamic treatments or spatial effects – a virtual cavalcade of audio gear - when recording from an outside source.



Audio Input Set-up

The Audio Recorder sports a full mixing control surface with a channel strip and automation, along with track and song editing capabilities. Once again, the huge color TouchView display provides a distinct advantage for editing and mixing your tracks quickly and intuitively. Audio tracks can be imported and exported in industry-standard WAV files for maximum compatibility and portability. From simple songwriting to full-fledged productions, OASYS provides the tools you need in any audio situation.



Sequencer Control Surface Audio Track Mixing

## Open Sampling

OASYS features Korg's powerful Open Sampling System, first introduced on the TRITON Studio. You can sample and resample in any mode of operation, resample KARMA enhanced performances, sample through effects, and much more. Cutting-edge editing tools include Time Slice, Time Stretch, Crossfade Looping, Rate Change and Normalize.



Sampling-Time Slice Display

An easy-to-use Auto-Setup function makes all the right sampling settings for you, with the press of a button.



Open Sampling System Auto-Setup Display

Stock sampling memory is over 200 MB, and can be increased to approx. 500 MB without requiring any additional RAM (by choosing to not load the EXs-1 Expansion ROM data). Samples in Korg native format, AIFF, WAV and AKAI (S-1000/3000 with advanced Program parameter conversion) formats can be used, and internal samples can be exported as WAV or AIFF if needed.

## Controllers and Interface

Once again, Korg has produced an interface that is musically intuitive, elegant, and totally comprehensive. A ground-breaking 10.4" color TouchView display gives OASYS our most impressive interface ever. This adjustable-angle display is graphically rich and provides an intuitive way of working with all the possibilities OASYS offers.



A wealth of real-time controllers is available to support your expression and music-making. The traditional Korg joystick, dual switch and ribbon controllers are joined by an assignable Vector Joystick, eight real-time knobs, 16 switches, 9 sliders, plus three pedal inputs. The eight knobs and nine sliders are augmented by LED status indicators showing their current values. The nine sliders enjoy double-duty as real-time drawbars.



OASYS also features eight great feeling, soft-touch and velocity-sensitive drum pads which can be used to trigger notes, controllers, or chord voicings to use with KARMA or your own performance needs.



The control surface of OASYS has multiple modes of operation – it can be a mixer for the 16 MIDI tracks, as well as a mixing surface for the 16 audio tracks. In these modes you have control over level, panning, track select, solo, channel EQ, FX sends and more.



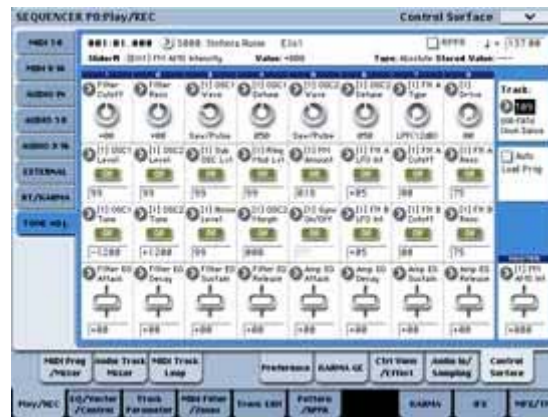
### Control Surface Audio Track Mixing

It is also a complete real-time controller interface for sounds and KARMA parameters.



Control Surface Real-Time Knobs and KARMA Control

Using Tone Adjust, it provides a physical interface to control internal Program parameters. In Combination and Sequence modes, Tone Adjust lets you control up to 33 different parameters for each timbre or track, for quick in-context tweaking without affecting the original Program.



Control Surface Tone Adjust Control

Finally, in External Mode the control surface can be mapped to various MIDI Controller messages to control external gear such as soft synths, computer DAWs and other MIDI hardware. The controllers offer a choice of "jump" or "catch" behavior to match your personal preference.

## Connections

The OASYS Open Architecture Synthesis Studio offers plenty of connectivity to your professional studio, be it digital or analog. In addition to the stereo Main outputs, OASYS offers eight individual outputs which can be used to isolate timbres or tracks for individual recording or processing. All analog outputs feature 24-bit digital-to-analog conversion, and sounds can be processed through the Insert effects before being routed to these outputs.

Four 24-bit inputs (two combination XLR/quarter-inch jacks with mic preamps and switchable phantom power, plus two 1/4" jacks) are provided for use when sampling or audio recording, along with 24-bit optical S/P DIF connections supporting 48 and 96 kHz operation. You can also add the EXB-DI option for eight channels of 24-bit ADAT-compatible output for your multi-channel digital needs. Four high-speed USB 2.0 ports support external hard drives, flash memory, and other USB Mass Storage devices. The internal CD-R/RW drive lets you burn audio CDs; back up sound, sequence, and HDR data; and "rip" samples directly from audio CDs.

Three pedal inputs are provided, including damper jack support for half-damper sensing. The footswitch and footpedal jacks can be assigned to wide choice of functions including modulation, sostenuto, Program advance, punch-in recording and much more.

For a closer look at the connections and the rear panel, [click here](#) to open up the Zoom Tool and then click to toggle the view to show the rear panel.

### **Expansion Possibilities**

OASYS promises an open-ended future, and that future has already begun! We've included the first two EXs releases for free with your OASYS; the EXs-1 is a comprehensive ROM Expansion set including many stereo drumkits, and the EXs-2 is a 503 MB Concert Grand piano featuring accurately mapped and 4-way velocity switched stereo samples, plus a natural damper sustain layer, all combining to offer unparalleled realism. More options will be released in the near future, including new forms of synthesis (EXi), new effects (EXf) and additional PCM expansion libraries (EXs). These software-only options will load in via CD, and in the case of synthesis and effects, will always be available for your use as part of the overall system.

### **Two models to choose from**

OASYS comes in two configurations, a 76-note synth action keyboard and an 88-note weighted action keyboard which features our best graded action (RH2) so the low notes are heavier than the upper, just like a real piano. Of course both actions support after-touch sensitivity.