

## Which DSI Synth Should I Buy?

It all depends on what you're looking for in terms of features. The chart below shows how each synth differs.

FEATURE	PROPHET REV2	OB-6	PROPHET-6	PRO 2	PROPHET 12	MOPHO x4
Voices	8-16	6	6	mono/4-voice paraphonic	12	4
Split/Stack	2-way split/bi-timbral				2-way split/bi-timbral	
Oscillators per voice	2 (plus sub osc, plus noise)	2 (plus sub osc, plus noise)	2 (plus sub osc, plus noise)	4 (plus sub osc)	4 (plus sub osc)	2 (plus 2 sub osc per voice)
Oscillator Type	analog DCO with waveshaping	analog VCO	analog VCO	digital	digital	analog DCO
Superwaves				Yes		
Linear FM Synthesis (DX-style)					Yes	
Analog Filters	1 low-pass (Curtis) 2/4-pole operation	state-variable (custom discrete) low-pass, band-pass, high-pass, notch	1 low-pass (custom discrete) 1 high-pass (custom discrete)	1 low-pass (custom discrete) 1 state-variable (custom discrete)	1 low-pass (Curtis) 1 high-pass (custom discrete)	1 low-pass (Curtis) 2/4-pole operation
Effects	1 digital effect per layer (Chorus, Flanger, Phaser, Ring Mod, Mono Delay, Stereo Delay, Bucket-Bri- gade Delay, Reverb, Distortion, High-Pass Filter)	Dual digital effects processor (Chorus, Flanger, Phaser, Ring Mod, Delay, Bucket-Brigade Delay, Reverb - Hall, Room, Plate, Spring) Stereo Analog Distortion	Dual digital effects processor (Chorus, Flanger, Phaser, Ring Mod, Delay, Buck- et-Brigade Delay, Reverb - Hall, Room, Plate, Spring) Stereo Analog Distortion	3 Digital Delays 1 BBD emulation 5 Character FX (Girth, Air, Hack, Decimate, Drive) Feedback Stereo Analog Distortion	4 Digital Delays 5 Character FX (Girth, Air, Hack, Decimate, Drive) Feedback Stereo Analog Distortion	Distortion
Mod Matrix	8 x 2 22 sources 52 destinations	"X-Mod" 2 sources (Filter Env, VCO 2) 5 destinations (Freq 1, Shape 1, PW 1, LPF, HPF)	"Poly Mod" 2 sources (Filter Env, Osc 2) 5 destinations (Freq 1, Shape 1, PW 1, LPF, HPF)	16 x 2 50 sources 140 destinations	16 x 2 26 sources 100 destinations	4 x 2 20 sources 43 destinations
LFOs	4 per voice	1 global	1 global	4 per voice	4 per voice	4 per voice
Envelopes	3 (1 filter, 1 amplifier, 1 auxiliary)	2 (1 filter, 1 amplifier)	2 (1 filter, 1 amplifier)	5 (1 filter, 1 amplifier, 3 auxiliary)	4 (1 filter, 1 amplifier, 2 auxiliary)	3 (1 filter, 1 amplifier, 1 auxiliary)
Sequencer	64-step, polyphonic sequencer 16 step x 4 track gated step seq	64-step, polyphonic seq	64-step, polyphonic seq	16 steps x 16 tracks or 32 steps x 8 tracks monophonic/paraphonic		16 step x 4 track gated step seq
Arpeggiator	Yes	Yes	Yes	Yes	Yes, programmable	Yes
CV In/Out				Yes, 4 x 4		
Ext Audio Input				Yes		
Performance Touch Sliders				2	2	
Desktop version available?		Yes	Yes		Yes	
Polychain		Yes, 12 voices max	Yes, 12 voices max			Yes, 16 voices max
Keyboard Length	5 octaves, 61 keys	4 octaves, 49 keys	4 octaves, 49 keys	3.5 octaves, 44 keys	5 octaves, 61 keys	3.5 octaves, 44 keys
USB	Yes	Yes	Yes	Yes	Yes	Yes
MIDI	In, Out, Thru	In, Out, Thru	In, Out, Thru	In, Out, Out 2/Thru	In, Out, Thru	In, Out/Thru, Poly Chain
Pedal Inputs	1 sustain, 1 expression, 1 sequencer	1 sustain, 1 volume, 1 LP filter cutoff, 1 seq start/stop	1 sustain, 1 volume, 1 LP filter cutoff, 1 seq start/stop	1 sustain, 1 expression	1 sustain, 2 expression	1 sustain, 1 expression
Recommended For:	Thick, warm, analog sound. Massive 16-voice polyphony. Great for both vintage synth tones and complex sound design through its deep modulation matrix. Two-part sound stacking and splitting provides flexibility and timbral complexity. Two powerful sequencers add vast possibilities for music composition and sound design. Amazingly versatile and a true analog powerhouse.	Classic big, punchy, Oberheim analog sound. Excels at everything a vintage poly synth does, but with a broader tonal palette and greater reliability. Fat tone, ease of use, built-in effects, and portability make it a natural for on stage. Equally well suited to studio work due to its superb sound and ability to sit well in a mix. Along with the Prophet-6, sets the standard for modern analog poly synths.	Classic big, punchy, Prophet analog sound. Excels at everything a vintage poly synth does, but with a broader tonal palette and greater reliability. Fat tone, ease of use, built-in effects, and portability make it a natural for on stage. Equally well suited to studio work due to its superb sound and ability to sit well in a mix. Along with the OB-6, sets the standard for modern analog poly synths.	Like the Prophet 12, a sound designer's dream that performs as either a mono synth or a 4-voice paraphonic synth. It has the depth of a modular and the CV connectivity to interface with one. Sophisticated multitrack sequencer ties into mod matrix and adds vast possibilities. Massive sound is well-suited to leads, basses, effects, complex evolving textures, and more. Nearly endless sonic possibilities.	A sound designer and performer's polyphonic dream synth. Super versatile, it has the depth of a modular but is faster and easier to use. Crystal-clear tone is great for complex pads, effects, and evolving textures, but handles classic synth sounds equally well. Nearly endless sonic possibilities.	All-analog, 4-voice poly synth. Same sound engine as Mopho and Mopho SE. Classic fat analog sound. Great for vintage tones and more. Flexible modulation matrix. A compact and versatile performer in the studio or on stage.