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Polyphony, Poly,

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POLYPHONY vs. ARTICULATION

COMPARING NOTE COUNT AND ARTICULATION IN VARIOUS ANALOG SYNTHESIZERS

	MONOPHONIC <small>one note plays at a time</small>	DUOPHONIC <small>two notes play at a time</small>	POLYPHONIC <small>more than two notes play at a time</small>	FULLY POLYPHONIC <small>all available notes can play at once</small>
SINGLE ARTICULATION <small>one articulative structure shared by all notes</small>	MINIMOOG ARP 2600 (with 3604) ROLAND SH-101	ARP ODYSSEY ARP 2600 (with 3620) MOOG SONIC SIX MOOG SUB 37	KORG MONO/POLY *	(PARAPHONIC) ARP OMNI KORG DELTA REALISTIC MG-1*
PARTIAL ARTICULATION <small>situations where some parts of an articulative structure are per-note, and some are shared by all notes</small>			ARTURIA MATRIXBRUTE DAVE SMITH PRO 2 (HYBRID)	KORG LAMBDA**
FULL ARTICULATION <small>one articulative structure per playable note</small>	ALL	MAXIKORG	(MULTIPHONIC) YAMAHA CS-80 SEQUENTIAL PROPHET 5 ROLAND JUPITER 8 MEMORYMOOG OBERHEIM OBXA	KORG PS SERIES POLYMOOG***

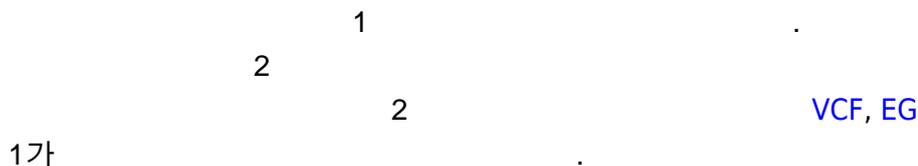
Filters, amps, and envelopes give synthesizers changes over time that are triggered when notes or chords are played. An "articulative structure" is made up of an amp, a filter, and an envelope (sometimes two filters or two envelopes), and either controls how ALL notes play (single articulation) because all notes go through just one, or how individual notes play (full articulation) because each single note has its own.

FOR MORE INFORMATION ABOUT THE HISTORY OF SYNTHESIZER POLYPHONY, VISIT AUTOMATIC GAINSAY ON YOUTUBE

* Both of these synths could be monophonic as well, and the Mono/Poly could be duophonic.
 ** The Lambda had an amp per note, allowing full amplitude articulation, but only had a single filter.
 *** Yes, the Polymoog was fully articulated, with a filter, amp, and envelope per note. Unfortunately, it only had one ladder filter.

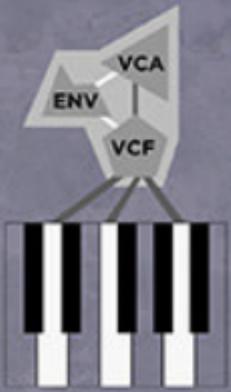
• **Monophonic :**

• **Duophonic :**



Model A
 , 1930
 Laurens Hammond
 Hammond
 Hammond
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 Korg PS-3100
 Polymoog
 Polymoog
) 1970
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 Curtis Electromusic (CEM)
 SSM
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 SSM
 (Alesis Andromeda
 IC
 Dave Smith
) 1990
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 DSP
 DSP
 VCF, EG
 1가

When this chord is played on a paraphonic synthesizer, all of the notes go through a single articulative structure made up of a filter, an amp, and at least one envelope.



PROS:
Typically fully polyphonic
Less expensive
Sounds great playing chords

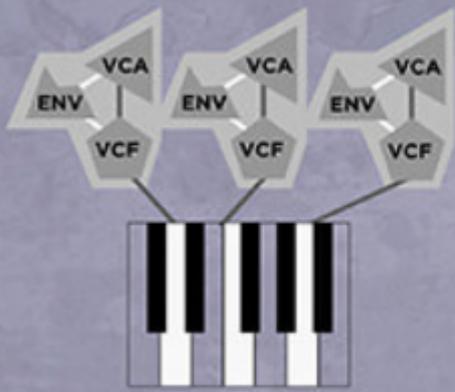
CONS:
Individual notes don't get independent articulation if any notes are held.

PARAPHONIC



VCF, EG

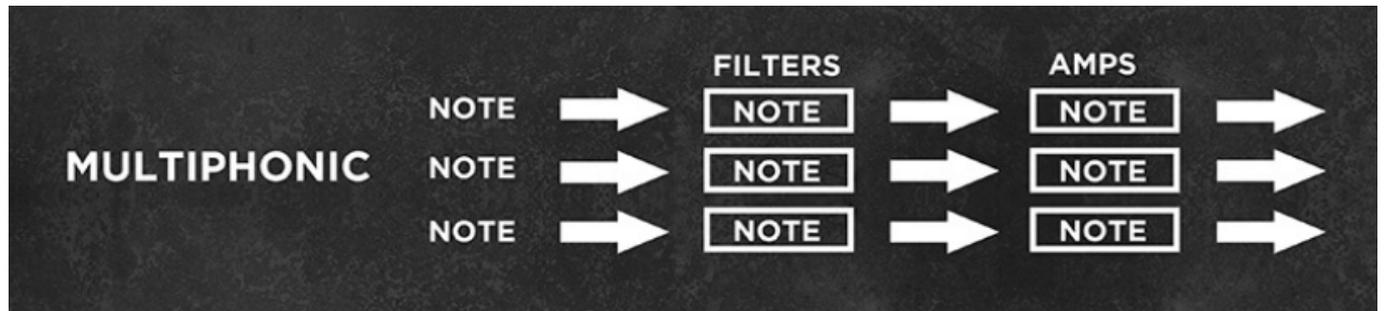
When this chord is played on a multiphonic synthesizer, each note has its own independent articulative structure.



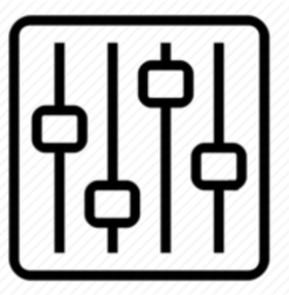
PROS:
Each note's changes in timbre and volume are independent from each other, allowing notes to be held while other notes change.

CONS:
Too complex and expensive for full polyphony, so polyphony is limited. Can't play successive sustained chords because limited polyphony cuts off releases.

MULTIPHONIC



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Last update: **2024/03/29**

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