

Polymoog - it doesn't get any more VINTAGE than this

A short detour to the Polymoog. After its release in 1975, it was every keyboardist's dream. Maximum polyphony at 71 voices (!), a well-weighted and velocity-sensitive keyboard ... the instrument was a must-have synthesizer - at least for those who could afford it.



GREATSYNTHESIZERS.com

Quite often, the dream-machine turned into a nightmare, as the technical unreliability of the Polymoog was (and still is) an integral part of the instrument. But beyond that ... what can you say? The sound is pure VINTAGE: the buzzing of the electronics, the whirring of the modulations, the sirening of the filter resonance, the overall liveliness ... pure magic!

Polymoog - it doesn't get any more VINTAGE than this



 GREATSYNTHESIZERS.com

It is obvious that the Polymoog - *nomen est omen* - is particularly suitable for orchestral textures. The multi-layered and complex sound is supported by 5 (!) separate audio outputs, which allow the individual groups (Mix, Direct, VCF, RES, Mod) to be positioned in the stereo image (or in the entire room in case of 4-channel recording technology). Luxury, at full length!

Polymoog Synthesizer



 GREATSYNTHESIZERS.com

Polymoog - it doesn't get any more VINTAGE than this

Two sound examples provide a brief insight into the world of the Polymoog. The following instruments are used:

- **Session 1: Moog Polymoog** (pads with phaser), **Arturia MatrixBrute** (sequence), 2x Sequential Pro-One (stereo effects), Korg Monotribe (drums)
- **Session 2: Moog Polymoog** (pads with phaser + single notes), Roland Juno-60 (solo voice), 2x Sequential Pro-One (stereo effects), Korg Monotribe (drums)

1. [PolyMoog-Session1](#)
 2. [PolyMoog-Session2](#)
-

See the full [Polymoog Test Report](#) (with 50+ minutes of audio material).