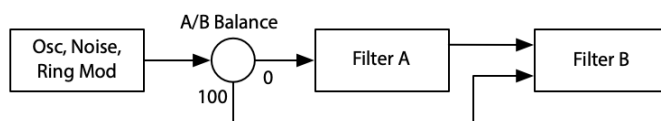


## KORG multipoly - Analog Modeling Synthesizer

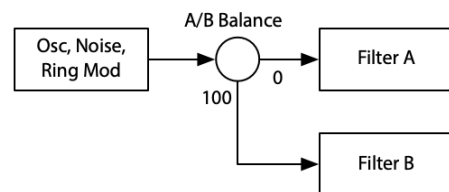
All filters support audio-rate modulation for ear-catching bright, fizzy, and bubbling effects. Use any of the oscillators or the ring modulator as the modulation source, and even blend in the noise generator for more chaotic timbres. In addition to the vintage filters' built-in saturation, a post-filter anti-aliased Drive circuit lets you add more weight and grit to taste, from subtle thickening to heavy distortion.

Finally, you can use any two of these filters simultaneously, in series or in parallel. Programs have two filter slots, A and B. Each source, including the four oscillators, noise, and ring Mod, has a balance control which crossfades between the two filters—enabling a wide array of creative options. For instance, send one group of oscillators through the M/Poly filter, and the other through the MS-20 lowpass. Create a classic highpass->lowpass serial chain, but route one or more oscillators around the highpass. Since this is a continuous crossfade, and not just a switch, you can modulate the A/B Balance for unique effects. The filters can also run in stereo, with separate panning for each of the sources.

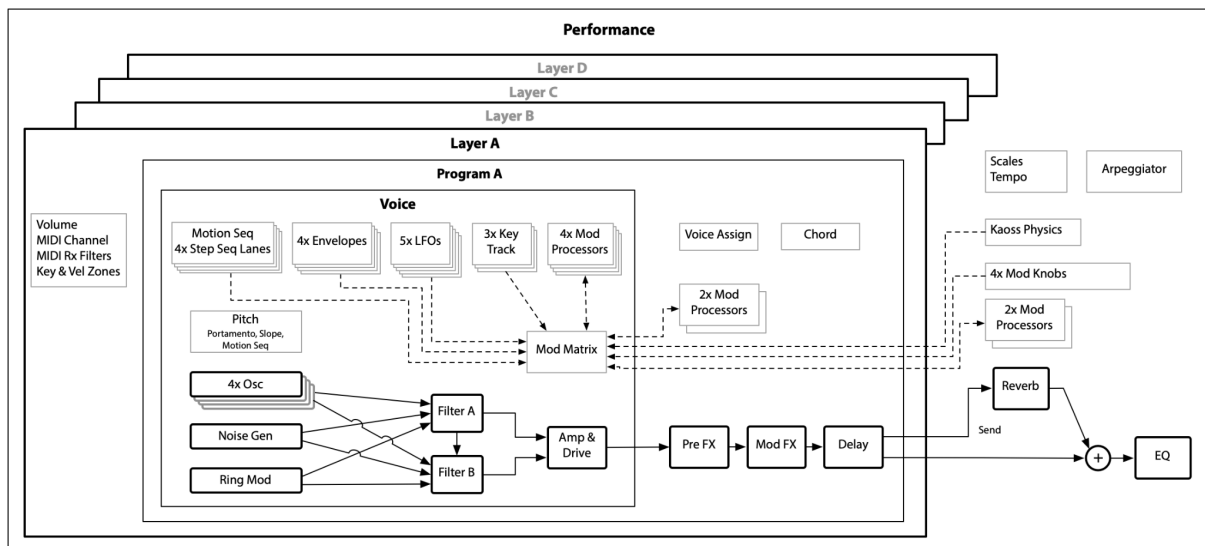
### Serial



### Parallel



### multi/poly structure



Each Program starts with four oscillators plus a noise generator, ring mod, sync, and x-mod. Process these through two independent filters, and modulate with four loopable DAHDSR envelopes, five LFOs, and six Mod Processors. Add complex per-voice motion with multi-lane Motion Sequencing 2.0, and polish with three studio-quality insert effects.

But, that is just a single Program. Layer up to four Programs in a Performance. Switch between them round-robin style using Layer Rotate, either played from the keyboard or driven from the arpeggiator. Use Kaoss Physics to create fluid, evolving modulation from simple gestures on the x/y pad. Grab the four Mod Knobs for intuitive, hands-on control of multiple low-level parameters. Put on the finishing touches with two more Mod Processors, Master Reverb, and EQ.

## Layer Rotate

The multi/poly has four Layers, each of which contains a Program. Naturally, these can create layered sounds, velocity splits, and keyboard splits. Inspired by the original Mono/Poly's paraphonic mode, which cycled through its four oscillators, Layer Rotate adds a new possibility: flexible round-robin for entire Programs.

Set up the four Layers with different Programs, and then cycle through them with each key-press. Play them in repeating or random order. Trigger one, two, or three Programs at every step of the cycle. Use Layer Rotate together with the arpeggiator for mind-bending patterns.

## Modulation and control

Bursting with knobs and controllers, the multi/poly invites you to explore. Oscillators, filters, envelopes, LFOs, and effects are all at your fingertips with dedicated front-panel controls. Four programmable Mod Knobs are customized to bring out the most in every sound. Use the knobs in realtime performance, and also save the results as new sounds. The Hold button lets you sustain notes or chords indefinitely, while you explore the front-panel controls or play other gear.

Add in Kaoss Physics and the Pitch Bend and Modulation Wheels, and you'll always have multiple dimensions of realtime expression.

Want to dig deeper? Almost all front-panel knobs, and most on-screen parameters, can be modulated, for an astonishing total of over 5,500 modulation destinations. You can even modulate individual Motion Sequence Steps! Eight Mod Processors let you transform modulation signals using quantization, smoothing, curvature, and more.

## Motion Sequencing 2.0

Motion Sequencing 2.0 evolved from the wavestate's Wave Sequencing 2.0. Timing, Pitch, Shape, and four sets of Step Sequence values are separated into "Lanes," each with their own loop start and loop end, adding a deeper, more customizable level of phrase and modulation recording.

Every time the sequence moves forward, the individual Lanes are combined to create the output. For instance, a step sequence value may be matched with a different duration, pitch, and shape every time that it plays. You can modulate each Lane's loop points separately for every note, using velocity, LFOs, envelopes, Mod Knobs, or other controllers. Each note in a chord can be playing something different!

Lanes can also randomize the step order every time they play. Individual steps can be randomly skipped, with a modulatable probability from 0 to 100%. The result is organic, ever-changing sounds that respond to your control.

## Kaoss Physics

Kaoss Physics models a ball rolling on a surface and bouncing off of walls. The surface can tilt in any direction. A bump with variable height/depth and location attracts or repels the ball. Adjustable friction slows the ball's travel, and adjustable time controls the speed of the entire model. All of these characteristics are modulatable, so you can change them in real-time.

Start the ball by flicking a finger on the x/y pad, or launch the ball automatically using another modulation source. You can also directly control the ball by holding your finger on the pad. The position of the ball produces eight modulation signals, which can be used to

control any modulation destination: the X and Y locations, the distance from the center, the angle relative to the X axis, and finally separate signals for +/- X and +/- Y.

Walls can slow down the ball, as if they were padded, or accelerate the ball, like bumpers in a pinball machine. The walls can also be removed entirely, so that the surface wraps around to the opposite edges like a vintage arcade game.

The modeled environment can create specific modulation effects. For instance, use a centered bump with negative height so that the modulation values always eventually return to 0. Or, position a bump with positive height on a side or a corner, to push modulation values away from that zone.

The result is an interactive controller that amplifies your physical gestures, transforming them into complex musical results. It's fun, too!

### Production-Ready Effects

The multi/poly's superb effects deliver production-ready sounds. Each Layer has three dedicated effects, plus a send to the Performance's master reverb, followed by a master parametric EQ. Along with standard effects such as compressors, EQs, choruses, flangers, phasers, and stereo delays, you'll find distinctive processors such as the Wave Shaper, Talking Modulator, Reverse Delay, Multiband Mod Delay, and Overb (from the OASYS and Kronos), plus modeled effects including VOX guitar amps, VOX wah, Vintage Distortion, CX-3 Rotary Speaker and Vibrato/Chorus, multi-head tape echo, and a collection of classic guitar pedals.

### Randomization that inspires

Looking for even more inspiration? A dedicated front-panel button, marked by a "dice" icon, generates new sounds via intelligent randomization. Randomize the entire sound or just a part of it, such as the oscillators, filter, or effects. Use the results directly, or as a jumping-off point for your own creations.

### Editor/Librarian software

The multi/poly Editor/Librarian lets you edit and organize sounds via your macOS or Windows computer. Using USB networking for high-speed communication, it works like a second front panel for the instrument, so there's no need to synchronize or transfer data. Animations show the effects of modulation in real-time - a great help when programming.

### Set Lists and Smooth Sound Transitions

Set Lists offer effortless organization of your multi/poly Performances, and deliver instant access at the gig or in rehearsal. Smooth Sound Transitions allow previously-played voices and effects to continue to ring out naturally, even once a new sound has been selected.

### Built to play - and to last

An instrument that sounds this great deserves to look and feel fantastic, too. The new semi-weighted keybed is smooth and expressive, and knobs with just the right amount of resistance are perfect for dialing in your sounds. The solid aluminum front panel is built for the road, and the wooden side-panels and blue-on-black color scheme shout out to the original Mono/Poly design.

## Connections

Balanced stereo outputs connect to any recording or monitoring system, and a stereo headphone output is great for private playing or onstage cueing. Din-style MIDI jacks ensure connection to other MIDI-equipped instruments and audio gear, and USB supports class-compliant MIDI with Windows and macOS computers.

## Soft case included

The multi/poly comes with a made-to-fit soft case for taking the instrument with you wherever you go.

\* Specifications and appearance are subject to change without notice.