



SOURCE AUDIO ORBITAL MODULATOR

This was one of the first rack-in-a-box modulators I had the privilege of tweaking. Like the previous entry, it has a ton of effects crammed into one tiny enclosure.

The Chorus's Dual and Quad modes are lush and pristine—more like a rack unit than a BBD pedal in voicing, but extra cool when the Lo-Retain is increased. This essentially applies the chorusing to the high frequencies only, thus creating a more subtle shimmer with all the low-end beef intact. This feature alone makes the Orbital a top choice for bassists and extended range guitarists. The Flanger's Classic, Thru Zero, and Shadow settings are equally digital rack sounding in nature and take some dialing to get right. Resonator is a super cool static flange-like effect. It works much like the Matrix setting of an old Electric Mistress, although there are many more peripheral parameters to tweak—future-funkers will love the frozen frequencies here. Last but certainly not least comes the Phaser settings; in my opinion, the Orbital's strong suit. The Vibe setting is still one of the best Uni-Vibe algorithms I have heard; it is particularly cool when using Source Audio's Expression Controller set to vary the Speed. Unlike the Chorus, Flanger and Resonator effects, the 4–12 Stage Phasers onboard the Orbital are as chewy, thick and syrupy as vintage units—perhaps this is why Source Audio chose orange as the Orbital's color. For Vibe and Phaser freaks who use other modulation effects sparingly, this is the one to grab.