



Ocean Machine

If you like sounds that are awash with delay and reverb, Devin Townsend's new machine might just float your boat...

Words Trevor Curwen **Photography** Olly Curtis

Reverb and delay pedals are often used together to create atmospheric spacial effects and are usually side by side in a signal chain. Perfect sense, then, to have both together in a single pedal? That's a thought that must have occurred to Devin Townsend when he asked Mooger to come up with a pedal to suit his own personal needs. The result is the Ocean Machine, which packs two independent delays and a reverb into a single, triple-footswitch housing, complete with 24 preset slots, allowing you to configure combinations of effects arranged in any order. What's more, it has a looper with 32 MB of memory providing up to 44 seconds of recording time.

Capable of both mono and stereo use, the Ocean Machine takes up the space

of three Boss compact pedals, making it a practical pedalboard option, offering three independent effects without cabling between, and with just one power input. It has two modes of operation: it defaults to a standard Play mode to work just like three traditional effects pedals with WYSIWYG operation of the knobs; but a press of the Preset button puts it into Patch mode where you can recall any saved patches and their parameters, stepping through them with the Delay footswitches.

The soft-touch footswitches actually take care of a few functions, delivering plenty of versatility like a master tap tempo or separate tempos for the two delays if you can handle a bit of tap dancing.

In Patch mode, once you have recalled a patch, you can hit two footswitches

together to call up Play mode-style operation for the three footswitches so you can individually switch the effects in the patch. Another nice touch is a freeze function where you can hold a switch down to get endless repeats on its related delay or an infinite reverb, adding some frisson to live performance. If you need further control, an external expression pedal can be assigned to control parameters. External switching is also possible either via MIDI or Mooger's wirelessly-connected Air Switches.

SOUNDS

The two delays each have up to two seconds of delay time and have nine delay types each. Both offer clean digital delay,

Tech Spec

01. 12 KNOBS AT THE TOP

While this many knobs might look daunting, it's arranged sensibly and makes for swift and easy tweaking

02. SHIMMER KNOB

Being able to directly add shimmer to any reverb type is a nice innovation that adds instant versatility

03. DISPLAY

It might be small but it's crystal clear and gives you all the information you'll need

04. FOOT SWITCHES

LED rings surrounding the footswitches let you identify what you're doing on a dark stage and also flash for tempo



ORIGIN: China

TYPE: Dual delay, reverb and looper pedal

FEATURES: 24 presets, True or buffered (Trails mode) bypass, 44s looper (half speed and reverse), 15 delays (Digital, Analog, Tape, Real, Dyna, Galaxy, Mod, Tri mod, Mod-Inv, Echo, Liquid, Rainbow, Crystal, Low-Bit, Fuzzy), nine reverb types (Room, Hall, Plate, Dist Verb, FL-Verb, Filter, Reverse, Spring, Mod), tap tempo, global EQ adjustment

CONTROLS: Shimmer, Decay, Tone, Reverb Mix, Feedback A, Time A, Tone A, Delay Mix A, Feedback B, Time B, Tone B, Delay Mix B, Menu/Mix, Reverb Type, Delay A Type, Delay B Type, Back, Setting, Store, Preset, Delay A and B footswitches, Reverb Footswitch

CONNECTIONS:

Standard inputs (L/Mono, Right), standard outputs (L/Mono, R), Exp, MIDI In, MIDI Thru

POWER: 9V adapter (500mA) not supplied

DIMENSIONS: 215 (w) x 127 (d) x 56mm (h)

8/10

plus emulations of a BBD analogue delay and a tape delay. Each then also has a different set of six delay types, making a total of 15 types in all, including several that feature modulation or pitch shifting and some lo-fi distorted options.

The reverb offers nine different types and an independent shimmer effect with a dedicated front panel knob. Those knobs provide the essential parameters, but there are also others accessed via the menu including modulation settings and an optional delay ping-pong effect. The menu is also essential for setting up the effects chain for a preset and it's easy to move the order of blocks around, including running two delays or a delay and reverb in parallel.

Individually the delays work really well, covering plenty of quirky options

including repeats with fuzz and the 'Rainbow' delay with bonkers pitch-shifting. Likewise, the reverb offers a comprehensive range, although at this price point you don't get the DSP power and detail of some of the high end units. Hence the spring emulation leaves something to be desired and you probably wouldn't want to turn up the shimmer too high as the tuning can get a little wayward.

Nevertheless, what you get is a unique pedal with a collection of effects that will do the job just fine for plenty of players. Here it's all about the context in which it is used: on the one hand it's an extremely practical way to add two delays and a reverb to your board at a decent price, not least because you can save exact settings

for each song in your set. Perhaps more importantly for some players, it also has the quality of being a blank canvas for creativity, its strength lying in being able to combine effects and program composite ambiences to come back to time and again: spacious, evolving or downright bizarre. In short there's loads to explore.

VERDICT

Loads of capability for a sub-£200 street price in a pedal that's compact enough that it won't dominate your pedalboard. **G**

PROS Three independent effects, programmable patch memory, easy hands-on tweaking, looper, sensibly priced

CONS Some pitch-shifted effects can get glitchy; needs 500mA of power