

Moog Little Phatty Stage II | £899

The Little Phatty is back with a new OS and new features. *Marc '01'* gets down to some serious chubby chasing



WHAT IS IT?

A real analogue mono-synth with MIDI control

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HIGHLIGHTS

- 1 Overload the filter and make it scream
- 2 Sync the LFO and Arp to MIDI clock
- 3 Quick and easy to use

The name might make you laugh, but once its voice is heard, there's no denying that this little mono synth really

nails the fat analogue sound. This is the third revision of the Little Phatty, and it is both a hardware upgrade by way of the new USB port and also software with a new OS. The USB port brings MIDI functionality direct to your computer with no need for drivers, while the new OS adds an Arpeggiator, Tap Tempo and LFO synchronisation to incoming MIDI clocks.

Upstaged

It all starts here – with two of the juiciest analogue oscillators money can buy. Real analogue oscillators can suffer from tuning instabilities caused by temperature changes and the like. Moog have made a real conscious effort to ensure that the LP stays in tune on

stage and in the studio by upgrading the auto and manual tuning calibrations on the Stage edition.

Trans-Phatty

Most synth aficionados know all about the notoriously creamy 'Ladder' filter found in classic Moog designs. This 24dB/octave low-pass filter can be modified in Master section by way of four 'Pole' settings. Choosing between

one and four poles alters the steepness of the cutoff point, giving tweekers a chance to indulge the full personality of the Ladder. The difference is pretty obvious even to untrained ears. At low resonance settings, four poles will kill the sound sharply for precise, warm bass tones. Using the same settings on 'one pole' and you get fuzzy, raspy sounds. At the other end of the scale, crank the resonance up full and the four pole will remain supremely smooth, while the one pole will scream and ring out like a mad man. Don't miss out on this trick as it's a real winner for maximising on the Phatty's potential.

The 'Overload' dial adds to the LP's reputation as the wild and dirty monosynth. Some hard-nose purists have griped about the Voyagers lack of 'bite' when compared to a vintage Mini. But there have been no such criticisms of the LP since you can dial in as much balls as you like. The Overload cranks up the gain both pre- and post-filter, from gentle saturation to out and out distortion. It can pound a triangle wave into a harmonically rich squared-off waveform and adds several dB's of gain

Clock Shop

The LFO can now sync to MIDI clock for rock solid BPM wobbles, gating and more. This does warrant some elaboration since it does follow its own modus operandi. There are 15 different values ranging from 1/32 to two whole notes and once set to MIDI, the LFO Rate is no longer controlled by the dial. Instead it is set using the value dial when you are in the LFO rate page of the Master menu. This means that you can't change the LFO rate using MIDI CC's, this can only be done under Internal sync. Also, the LFO resets only when a MIDI Clock start is received and not with KB trigger etc.



