

MARIGOLD ORANGE OVERDRIVE

BJF Series | OverDrive Pedal



Specifications

Input impedance: 260K
Output impedance: 25K
Drive voltage: 9 V center minus
Current Consumption: 3.5mA
Size: 39(W)x100(D)x31(H)mm
Weight: 160g
S/N : 90dB

Features

When selecting among the various few thousand permutations of classic overdrive pedals, it can be overwhelming to select the correct one to suit your needs.

For those who are seeking something with a bit more classic 70s rock flavor, our new MARIGOLD ORANGE OVERDRIVE might just be what the doctor ordered. Inspired by the tones that rang out from classic boxes of that era, the Marigold brings a newer taste to the overcrowded overdrive table.

For those who are not trying to recreate the classic "Strat and a TS style overdrive" type sounds, and perhaps use higher output pickups and want less of a midrange haziness, it might be time to get in the MOODn (MARIGOLD ORANGE OVERDRIVE)

A full frequency response with no bass cut. This is the kind of overdrive that enables one to provide a more streamlined distortion to feed an already distorting amp and help focus and tune it effectively to cut through the mix. Less honk, less complicated overtones that rob your sound of power, and the ability to alter the midrange content with a simple "Flat/Mids" switch.

Think classic rock tones with the swagger and the slice to bring your licks out front.

Bjorn's take:

With the Marigold Orange, perhaps my focus was on the overdrives of the late 70' s. Back in the days of the late 70' s, I bought an overdrive that was really "boss" (lol) because my local guitar hero used one.

I had it for years and it worked fine with the higher output pickups such as the P-90' s I was using - this was really through the asymmetric clipping because it made sure to clip the transients.

Not like a TS style overdrive where transients above 600mV just pass clean and dry. Later I modified my overdrive pedal so it had an extra stage with some eq that when used made the pedal sound more like a distortion unit - then the quite heavy bass cut of that pedal mattered less.

The story of Marigold starts here. I' d look at the best qualities in an overdrive of classic late 70' s style I' d like to have, such as soft clipping that would allow the transients of humbuckers and seemingly full frequency response with no audible bass cut - this is done with staircase filter that allows seemingly see-through bass.

Back in the late 70' s, overdrives were made to allow overdriving already distorted amplifiers into more streamlined distortion and these overdrives were more effective than boosters because they were increasing distortion mainly in the midrange as opposed to all frequencies. This got rid of mushy bass and sticking highs and a whole lot of complicating overtones in the midrange caused by the bass distorting. This is why overdrives swiftly caught on.

The MARIGOLD ORANGE OVERDRIVE carries on this tradition albeit with a less honky response; and that is also what makes Marigold useful on clean sounds for more of an edge and a tone that doesn' t appear to get smaller as you engage it.

