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Orange – Acoustic FX Pedal (Acoustic Preamp Pedal)

A product from Orange Amplifiers arrived fresh from London via my cooperation partner Trius Music from Ibbenbüren. Many thanks for that.

In my capacity as brand ambassador for Orange and other brand manufacturers, I often receive products that often have nothing to do with the blues harp itself, but which have aroused my interest, or even from the manufacturers directly, who would like feedback on their product from my profession as a harp player.

In this case, it's the Acoustic FX pedal from Orange and the pedal is a preamp with some really cool features. The pedal combines the technologies of the Acoustic



Pre TC preamp and the Crush Acoustic 30 amplifier and implements them in its functionality and sound.

The pedal is designed in the usual cool, lovingly styled orange hippie-style outfit with lots of visually interlocking graphic ornaments. As beautiful as the ornamental look is, here comes the first small drawback: the lettering under the individual controls is very difficult to read. Similarly, the controls could be highlighted more clearly when it comes to the setting labels, which unfortunately also quickly disappear in a pale light.

In terms of features, the pedal comes with a 3-band EQ consisting of adjustable bass / treble / and mids, as well as a built-in adjustable notch filter and Q-factor (which I will discuss later) and a volume control. Not to forget, there is also a switch in the middle of the upper third to reverse the phase of the XLR output.

At the front of the pedal is the connection socket for the 18V power supply, which is supplied with 3 very practical travel plug adapters. There is also an XLR socket which, thanks to the built-in DI box, can be used either directly into a PA or for recording without an amp. The instrument input is located on the right-hand side and an FX effect path (send/return) and the output, which can be routed either directly into the amp or into the effects chain, are located on the left-hand side.

Since the Acoustic FX Pedal (Preamp) was primarily designed for (electro)acoustic guitars, you might rightly ask yourself, what good is it for the blues harp?



First of all, both instruments are "acoustic" and both parties (guitarists / harp players) use their respective pickups in their own way to amplify the sound, in our case it is the harp mic. It is important to know in advance that the pedal transmits an undistorted, absolutely clean signal. Here, the sound is not "boosted/distorted" in the classic sense, but rather the approximate final saturation of the respective harp mic used can be exhausted thanks to the volume control on the pedal to the volume control on the respective harp mike used and brought into the pure mic range. This means that you can play with the pure mic sound unadulterated and thus tease out the individual sound of the mic. Logically, this sound varies from mic to mic, so you have to find out for yourself which mic sound is best for you.

On the other hand, this makes the very compact design interesting for those who like the "natural / puristic ambient equipment sound" but don't always want to bother with heavy amps.

Another very interesting detail from my point of view is the operation e.g. on a 1-channel amp without tone control. The pedal's built-in EQ is of course very helpful here. But that's not all, now we come to the notch filter and Q-factor controls just mentioned. The Notch and Q-Factor controls are used to precisely eliminate feedback.

Anyone who likes to play bullet mics knows how quickly these microphones can cause unpleasant feedback in combination with the amp setting. In my case, I tested the whole thing with the Husky Harp Mics "Custom Mini-Bullet" in such a way that I used the volume control and the volume control of the acoustic pedal to determine the so-called "sweet spot" and sometimes even got audible microphone feedback up to approx. 20 cm in front of the amp. The volume control of the microphone was turned up to a good 50 % and that of the pedal to 40 %. The amp volume was at approx. 20 %. In combination with the notch filter and Q-Factor, I was able to reduce a considerable amount of feedback without ultimately distorting the sound. In comparison without a pedal: with a Shure Green Bullet and other Bullets, I would hardly get the first feedback very quickly when turning up the microphone.

My conclusion about a pedal that was built for NON-HARMONICA PLAYERS:

1. I was more than pleasantly surprised by the large headroom promised by the manufacturer of the pedal, which can be adjusted very nicely thanks to its sound control options.
2. I was also pleasantly surprised by the possibilities of the built-in notch filter and Q-factor to reduce the microphone feedback and still be able to retain the full and clean sound of the respective microphone used with joy of playing.
3. I also love the fact that you can use the pedal directly on a PA or as a recording pedal
4. the built-in FX loop and the phase reverse switch of the XLR output round off the function of this cool padal. Of course, everything in life is often a question of taste, especially when it comes to sound and personal preferences.

But nevertheless, I can highly recommend the Orange - Acoustic FX pedal to every harp player because of its multifunctionality, and I emphasize "from my point of view".

PRODUCT REVIEW



You can tell that the guys at Orange have really put a lot of thought into it. A very successful product and by no means just for guitarists!

My motto is to simply break through the "rigid norms" and be open to new things.

Just give it a try and see for yourself.

Cheers

Blind Dog Mayer

Product-Link: <https://orangeamps.com/acoustic-pedal/>