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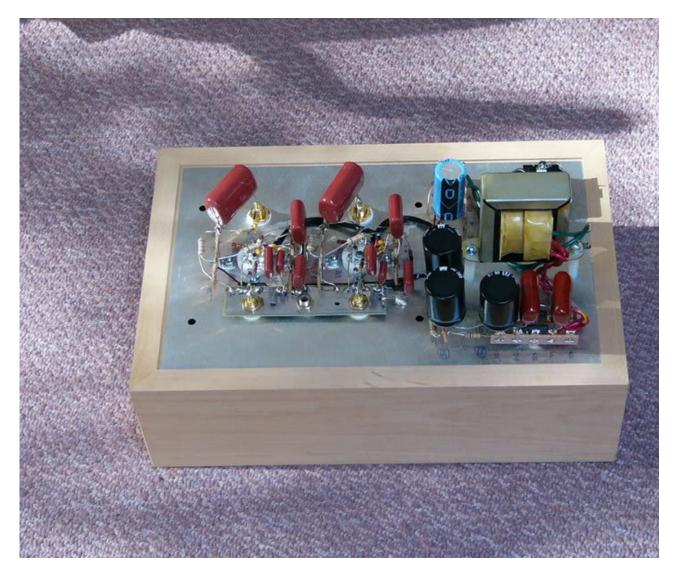
Vintage Asylum

... and, conversely, the Fisher phono section ain't "all that"

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[<u>Alert Moderator</u>]		
Posted by <u>mhardy6647</u> (<u>A</u>) on December 02, 2010 at $09:12:38$	Audiophile Phono Preamp www.phonopreamps.com Super quiet, 85dB S/N; only \$43.50 Available in	
In Reply to: <u>RE: The Bottlehead Seduction is very</u> <u>good.</u> posted by Mossback on December 02, 2010 at 05:26:44	silver or black finish <u>Microsoft® Windows Azure www.windowsazure.com</u> Build the Next Big Mobile App with Windows	
Sad but true, most of the vintage hardware that some of us love drops the ball pretty badly in the phono- preamp zone. One widely-quoted exception were the HH Scott integrates; I have yet to actually spend	Azure. Try It for Free! <u>Molex Products In Stock www.AlliedElec.com/Molex</u> Find the Molex Products You Need and Have Them Shipped Today!	
much time listening to the phono section of one, though - and I have never attempted to "tweak" one.	Best High-End Audio Site www.moon-audio.com Headphone & Audio Experts. Personalized & Detailed Service.	
I have been very happy with my Seduction (which is "BOTL", lacking even the C4S mods, although I did	AdChoices Þ	

retrofit the shielded power <u>transformer</u> a couple of years back -- not shown in the cheesecake photo below). My only quibble (which is pretty minor) is that I could use a little more gain than it has.



Jim Hagerman's soiled state Bugle and vacuum tubed Cornet2 phono preamps are also contendahs. www.hagtech.com

Finally, note this interesting little gizmo now being offered by "Boozhound Labs" (see link below).

all the best, mrh • <u>http://boozhoundlabs.com/ (Open in New Window)</u>

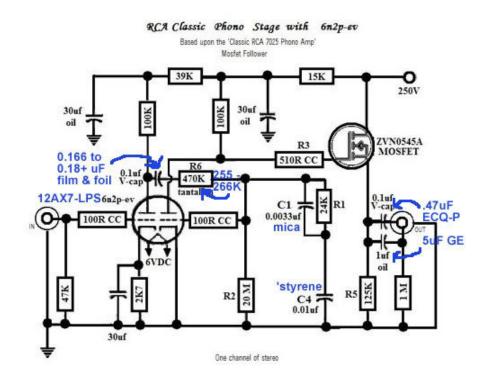
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Follow Ups:

• <u>RE: ... and, conversely, the Fisher phono section ain't "all that"</u> - Eli Duttman 18:54:04 12/02/10 (2)

In Reply to: <u>RE: ... and, conversely, the Fisher phono section ain't "all that"</u> posted by mhardy6647 on December 02, 2010 at 09:12:38



That Boozehound passive EQ JFET setup has the same 40 dB. gain issue found in "Seduction". I also question its load driving ability, given a common source stage feeding the O/P jack.

The RCA circuit, either original or tweaked, has the extra 5 dB. or so of gain that seems to be badly needed.

I suggest you contact "inmates" Neff and Jeff Yourison. They have successfully built tweaked RCA setups.

The RCA original is absolutely wretched in the load driving dept. and its bass extension is mediocre. The tweaks address those shortcomings.

Eli D.

• thanks for the amplification (pun intended) on the topic! - mhardy6647 11:11:04 12/03/10 (0)

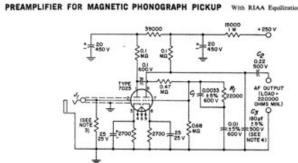
In Reply to: <u>RE: ... and, conversely, the Fisher phono section ain't "all that"</u> posted by Eli Duttman on December 02, 2010 at 18:54:04

The (other) trick with the 'as-is' RCA stage, as I recall, is getting it quiet.

Thanks for <u>sharing</u> the mods. all the best, mrh Original RCA Schematic - Eli Duttman 18:55:48 12/02/10 (0)

25-17

In Reply to: <u>RE: ... and, conversely, the Fisher phono section ain't "all that"</u> posted by Eli Duttman on December 02, 2010 at 18:54:04



of 0.55 Resistance in ohms and capacitance in microfi All resistors 0.5 walt, ±10% unless otherwise Value of input resistor depends on type of Pickup

mdie ded for use with high-fidelity e phonograph pickups. The tt unit, circuit 25-12. adio power amplifiers su and 30-watt units, circu uite and 25-11, which require higher signals, another low-level amt signals, an (e.g., the tone-contro ircuit 25-21) must be in neutronic 20-21) mount be insertee ren the preamplifier and the r amplifier to obtain the full output. The heater and di ting power required for the pre-fier can usually be obtained the power-supply circuit for the amplifier. full

The audio signal from ickup is applied through a length the control grid thr plifier. The ween the tw the pream ctions of an RIAA net equa This netwo and Ci). es for the Orthopho ng characteristic* introduced into a rd disc by the manufacturer. The ut from the preamplifier is t from the preamplifier ed from the plate of the sec output stage by output coupling capacitor C_a to the input of a tone-control amplifier (if used) or directly to the amplifier (if used) or directly to the input of the power amplifier. Because of its relatively high output imped-ance, the preamplifier is recom-mended for use in systems in which the preamplifier is mounted on the same chassis as the power amplifier and/or tone-control amplifier. The preamplifier may be used at distance up to 6 feet from the following am-plifier provided that the capacitance

of capacitor C, is reduced approxi-mately 30 picofarads for each foot of shielded cable used for the audio-frequency connection between the preamplifier and the following an fier.

" To achieve wide frequency and dy * To achieve wate and namic ranges, manufacturers of mercial recordings use equip non-uniform ufacturers of c which introduces a non-uniform r lationahip between amplitude an frequency. This relationship is know as a "recording characteristic." T assure proper reproduction of a high fidelity recording, therefore, som part of the reproduction gayatem mus have a frequency-response character-istic which is the inverse of the re-cording characteristic. Most manu-facturers of high-fidelity recording use the RCA "New Orthophonic" (RIAA) characteristic for discs and the NAATB characteristic for mag-netic tape. which introduces a non-u lationship between amp

Eli D.

• the Fisher phono section ain't "all that" what ? What is wrong with tried and true active feedback EQ ? -Interstage Tranny 18:01:44 12/02/10 (2)

In Reply to: RE: ... and, conversely, the Fisher phono section ain't "all that" posted by mhardy6647 on December 02, 2010 at 09:12:38

Tweak the feedback EQ parts and the Fisher will surprise you, all. Once again, may I please remind you all, that active feedback EQ was the standard for most RIAA discs from 1955 thru 1980. This fact cannot be ignored. If you listen to '60s-'70s discs, most likely they were cut with active feedback EQ. Doesn't it make sense to play them back with an inverse network that is similar in topology; thus retaining the proper time space relationship? A passive EQ network is not similar. It may sound "exciting" and even "refreshing" but you must realize the time space continuum is changed. Long live active feedback phono EQ....

• RE: the Fisher phono section ain't "all that" what ? What is wrong with tried and true active feedback EQ ? - Eli Duttman 18:28:33 12/02/10 (1)

In Reply to: <u>RE</u>: the Fisher phono section ain't "all that" what ? What is wrong with tried and true active feedback EQ ? posted by Interstage Tranny on December 02, 2010 at 18:01:44

What's wrong with active EQ? In the case of 100% tubed circuitry, mediocre overload handling capability, along with questionable ability to drive the NFB loop and the downstream load simultaneously. FWIW, the AVA FET-Valve phono section I've been known to use is active EQ and it's FINE. However, big honking power MOSFETs do the load and loop driving, leaving the triodes to just voltage gain duty.

I've had a hankering to try a phono section that uses passive EQ for the HF roll off and active EQ for the other 2 poles. That would address the overload issue and retain the benefits loop NFB can provide.

Eli D.

 What overload or driving capability is needed ? Maybe, I can help you understand better.... -Interstage Tranny 13:17:15 12/06/10 (0)

In Reply to: <u>RE</u>: the Fisher phono section ain't "all that" what ? What is wrong with tried and true active feedback EQ ? posted by Eli Duttman on December 02, 2010 at 18:28:33

What "overload capability" is needed, at all ? Which high output magnetic cartridge will be overloading ANY tube phono preamp stage ? My high output mono or stereo carts, like GE VR or Stanton 380 or Ortofon SPU-GT(with it's SUT step-up trannies mounted in tandem in the headshell) cannot overload any tube preamp I have ever used, going on more than few decades, now. The <u>dynamic</u> overload capability of a tube phono stage is in fact very understated. With a bias voltage of -1 to -2 on a typical 12AX7 grid, it cannot be overloaded with any magnetic cart you wish to try, with whatever test disc you can produce. You must know that, right ? Which cart will yield over 1 volt, with any test disc, in order to induce any possible overload ?

What "questionable ability to drive the NFB loop" are you talking about ? Active phono stages with feedback loops were clearly the standard for most of the stereo LP era. This is fact, my friend; unarguable. Now, if you want to tell us how you hear something better with passive EQ preamps, we can discuss these sonic matters. Plus, since the hobby/obsession/profession requires subjectivity, we are all entitled to our sole opinions. Nobody can take away anybody else's listening enjoyment, right ? Somewhere, within your constant recommendation of this RCA passive EQ updated circuit, I sense you are trying to help some of us enjoy our systems even more, right ? Please explain how this passive unit betters active units, from a listening concern ? Passive preamp stages change the time constants recorded in most stereo era discs, because most stereo discs were encoded/recorded with feedback EQ. You may enjoy that changed sound; that's cool. Passive EQ tubed preamp units tend to be noisier and tougher to achieve high gain, compared with their active feedback competitive preamps. I have tried many types and still prefer active feedback EQ. When you can prove to me that passive sounds better, I'll change my tune. Different, yes; better, no...

Downstream drive ability ? What "downstream drive ability" is your concern ? We are talking about a phono stage, inherently requiring more gain downstream to interface to a power amp stage. Nobody connects any phono stage directly to a power amp. At the very least, there is padding with a volume control and/or balance pot or resistors. Most of us presume the use of a "line level" preamp gain stage after the phono stage. We are not afraid of another simple gain stage. are we ? Your

tweaked RCA phono stage even uses another gain/buffer MosFet stage ? Why go solid state ? Does it sound better ? Can you describe it's sound ? Can you describe the sound of the RCA passive phono stage with or without the MosFet ? Have you built this recommended phono stage which you tout highly ? You seem to spend alot of your time and energy researching via a sampling program ? Does your sampling program have ears ? Can your program tell you how something will sound ? Or, is it a crutch for seemingly technical mastery ? Do you bring this program with you to listen at friend's systems ? or to audio stores(if you can find any anymore...)? I am not trying to attack you. I do realize your good intentions. So, please describe the sonic benefits of this RCA passive EQ phono stage, or any passive EQ tube phono preamp stage, compared to known acceptable active feedback EQ phono stages ? Different sound ? Yes. Inherently better sound ? You know better...



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