

# BUILD THE TUBEHEAD

THE OPTICAL PITS ON COMPACT discs that store sound digitally are a remarkable technical accomplishment as far removed from the spiral grooves in vinyl records as ICs are from vacuum tubes. However, many audiophiles believe that compact discs are just the pits—nothing more than over-sampled, error-corrected digital records.

Opinions run so deep on this subject that the arguments rekindle the on-going dispute between lovers of vacuum tube amplifier "warmth" and proponents of solid-state amplifier "transparency."

For whatever reason, tube equipment will not go away. Is this just part of a retro trend that glorifies the past as a simpler, richer time? It could be.

but the differences between solid-state and vacuum-tube amplifiers are more than myth—they are real. To see (hear actually) how tube technology might improve the sound of your CDs, read on and take a close look at the TubeHead, a preamplifier with a twist. This hybrid circuit uses both low-noise solid-state op-amps and tubes together, so you can dial in the precise amount of sonic coloring you like—a combination of crisp solid-state transparency and the exaggerated car-

icature of tube-amp warmth.

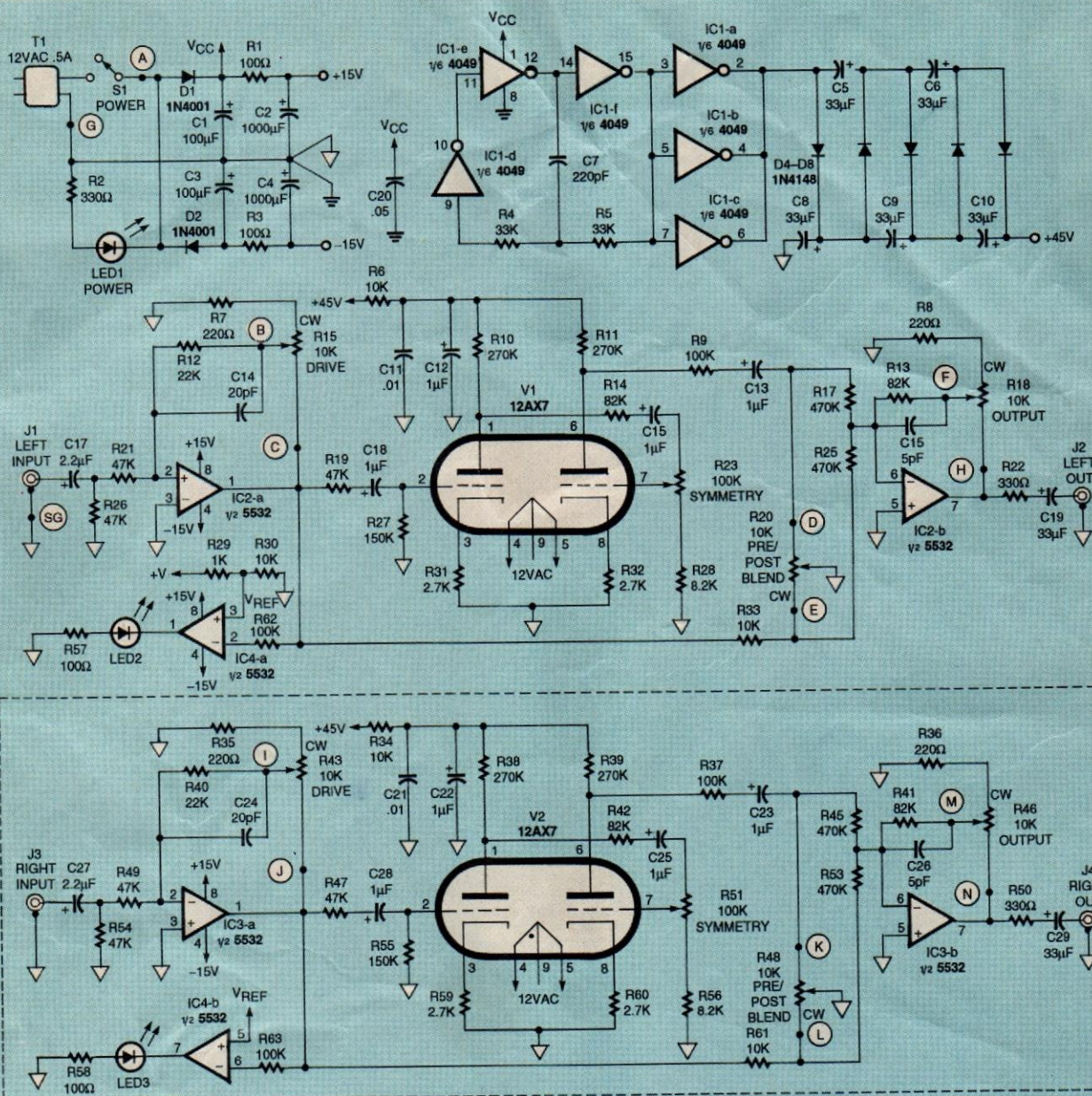
## Tube sound?

Many people believe that vacuum tube amplifiers sound "warmer," "fuller," or just plain louder than their solid-state cousins. There's wide, but not universal, agreement that those differences originate in the ways that solid-state and vacuum-tube amplifiers overload. Where solid-state circuitry tends to be linear over most of



*Mellow the harsh sound of compact discs with the TubeHead preamp.*





**FIG. 1—TUBEHEAD SCHEMATIC.** Output from transformer T1 is positive half-wave AC rectified by D1 and filtered by C1, C2, and R1 for a +15-volt supply. A -15-volt supply is available from D2, C3, C4, and R3. The plate supply for the 12AX7 tubes is produced by a voltage multiplier.

its operating range before it suddenly clips, tube amplifiers usually start "squashing" the signal well before they run out of headroom (see the "Clipping and Squashing" sidebar).

Both of those responses produce harmonic distortion, adding frequency components that were not in the original signal, but "squashing" generates much lower order harmonics. The result doesn't have the "buzzy fuzziness" that comes from the high-frequency components produced by clipping.

If the "squashing" is asymmetrical (more on the top than the bottom or vice-versa) the result can be strong second- and fourth-order overtones. These are musically benign in terms of producing dissonance, and more pleasing (though not necessarily more interesting) than the odd harmonics of clipping.

Consider this: All natural instruments generate an increasingly complex harmonic structure when they're played louder. They don't just produce higher sound pressure levels—

in a very real way they get "fuller." In fact, the increase in harmonic complexity gives the strongest indication to your ears (actually the brain attached to them) that one sound is louder than another. The squashing distortion of vacuum tubes extends this same principle to amplifiers. This might be the reason why tube amplifiers are so often subjectively judged to be "louder" than solid-state units.

Any preference for the warmer, fuller sound of tubes might be nothing more than habit. After all, even with vacuum tubes out of the picture, analog



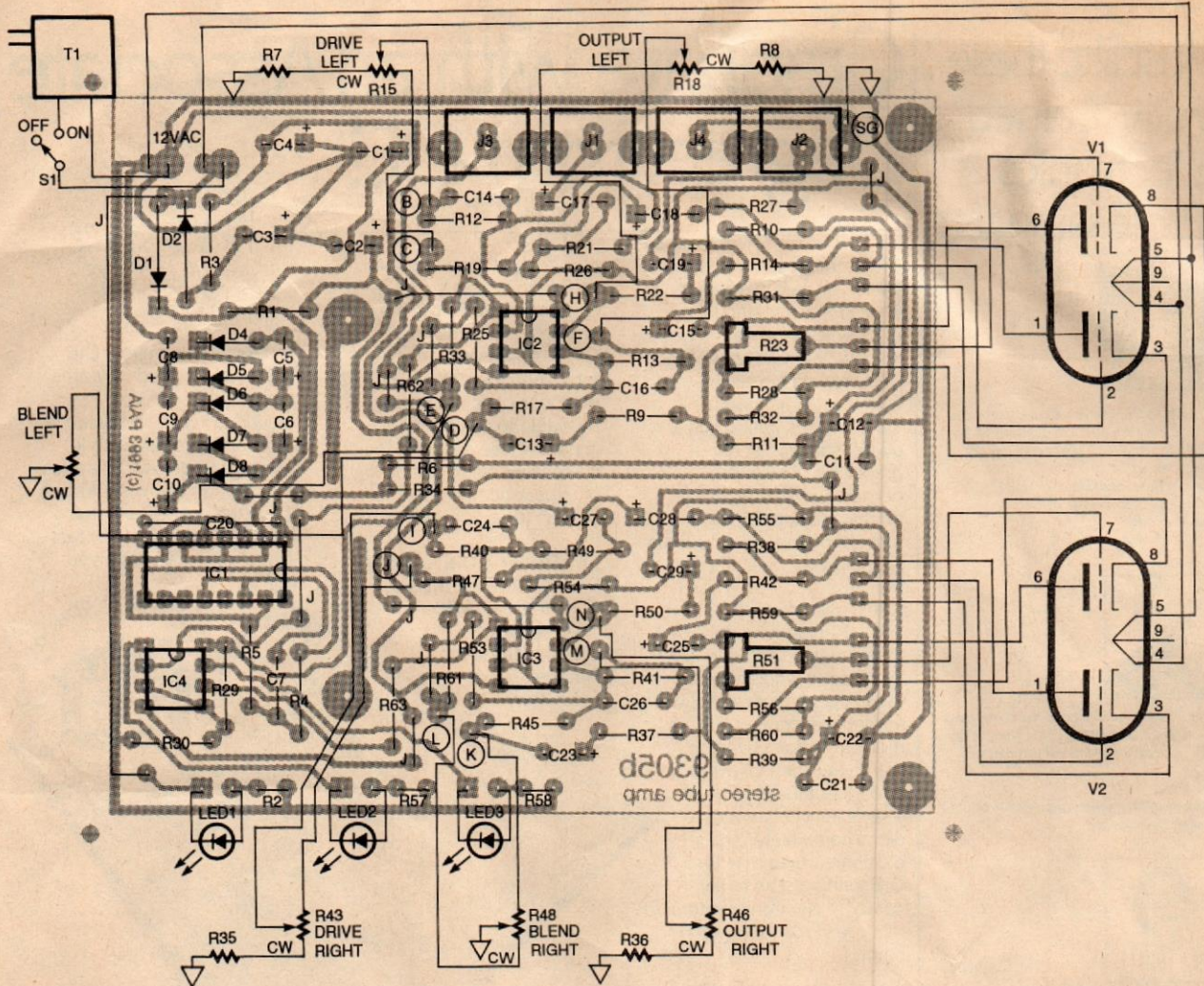


FIG. 2—PARTS-PLACEMENT DIAGRAM. Any accepted assembly technique can be used for the TubeHead, but a PC board is recommended.

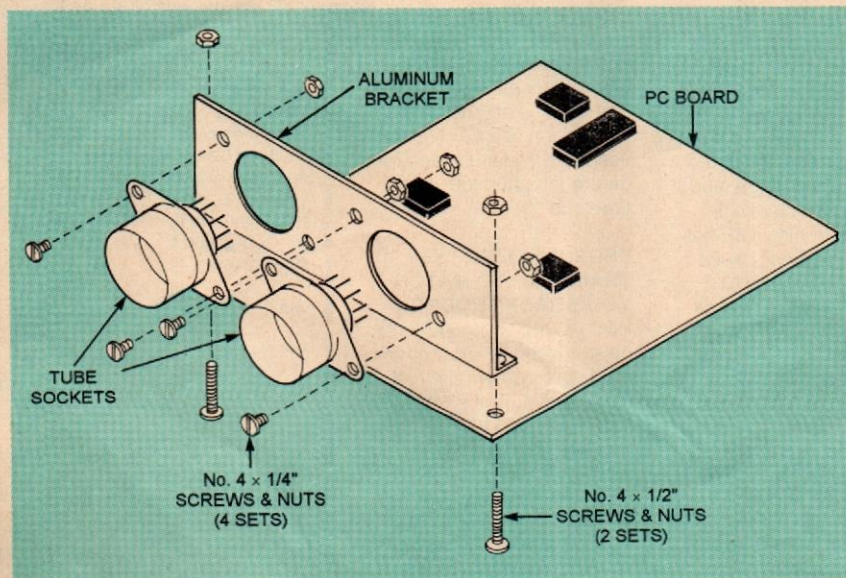


FIG. 3—THE TUBES ARE MOUNTED HORIZONTALLY to fit in a low-profile case. Four No. 4 × 1/4 inch machine screws and nuts fasten the tube sockets to their mounting bracket. The right-angled aluminum bracket is fastened to the circuit board with four No. 4 × 1/2-inch screws and nuts that also hold the assembly in the case.

tape and vinyl records still had the same compressing non-linearities. It's not unusual to find a listener expressing a preference for a taped copy of a CD over the CD itself. It was the general acceptance of CDs and digital sound recording that finally removed the last vestiges of natural "imperfection."

If tube preference is only habit, it is deeply ingrained. Even with the overwhelming editing and duplicating advantages of digital audio tape, many artists and engineers prefer to record on analog tape before transferring the sound to digital audio tape. Also, some of the most expensive condenser microphones used in professional recording have a vacuum-tube preamplifier built into the microphone. And if you don't know that tube amplifiers are *de-rigueur* in rock 'n' roll, it can only be because you don't care.



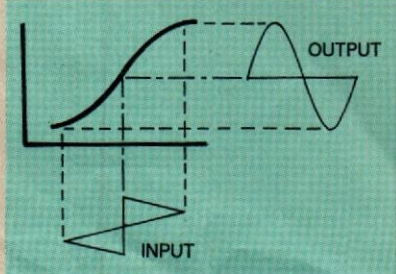
## CLIPPING AND SQUASHING

All amplifiers become non-linear when they're driven hard enough, but tubes and transistors distort in distinctly different ways. An easy way to see these differences is with transfer curves such as those shown here. The input at the bottom responds to the curves to produce the outputs shown at right.

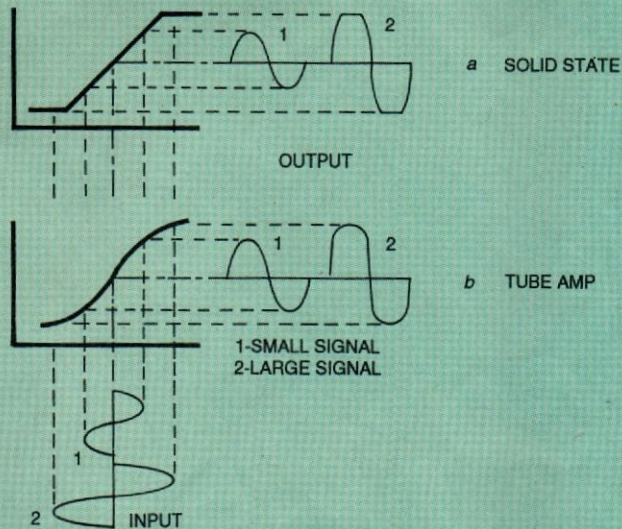
The transfer curve shown in Fig. 1-a is typical of a solid-state amplifier. Response is linear and wonderful until you

run out of headroom, and then the signal is suddenly clipped. The curve in Fig. 1-b shows what happens in the typical vacuum-tube amplifier. Because the ends of the curve roll over gradually rather than suddenly reaching a plateau, an increasing output is gracefully "squashed" rather than suddenly "clipped."

When you refer to the work of Fourier related to this clipping and squashing business, he tells us that a "discontinuity," such as the point where the output of the solid-state amplifier suddenly



**FIG. 2—A "SQUASHING" transfer function can decrease total harmonic content of a signal, such as the triangular wave shown here.**



**FIG. 1—TRANSFER CURVES show how an input is transformed into an output. The solid-state amplifier (a) is linear over most of its useful range before it suddenly plateaus. A tube amplifier (b) is never completely linear and goes into saturation gradually.**

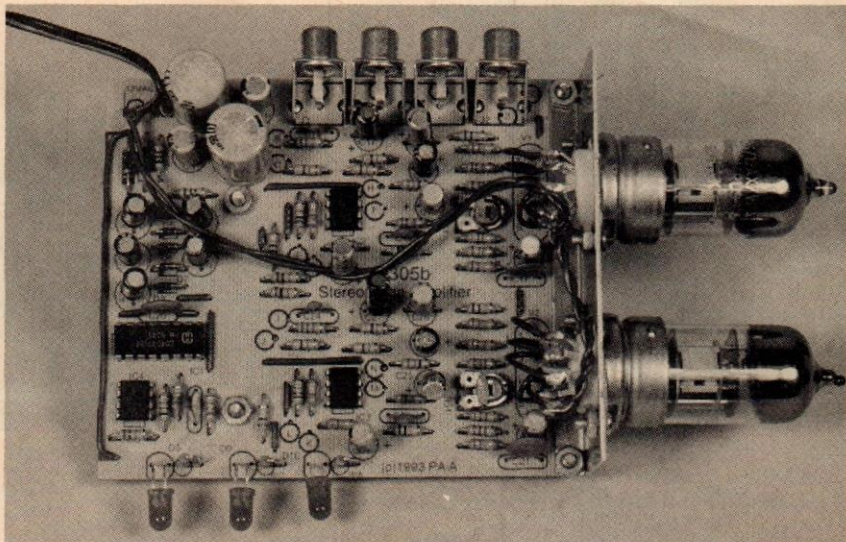
stops changing, splatters a spectrum of harmonics. These frequency overtones in the original waveform, both odd and even, easily extend into and beyond audible range. Even a guitarist's "fuzz box" doesn't generally produce harmonic structures like this because, in a musical context, the strong odd-order harmonics can lead to unplanned, unpleasant dissonances.

"Squashing," on the other hand, has no discontinuities and, because of this, the harmonics cluster within a few octaves of the fundamental. A particularly interesting observation is that while linear response leaves harmonics unchanged and clipping can only add harmonics, this squashing distortion can actually decrease total harmonic content. In Fig. 2, a triangular waveform is passed through a squashing function to produce a nearly sinusoidal output; the odd-order harmonics that made the input a triangle have been suppressed. Unlike a filter, this harmonic suppression is not frequency sensitive.  $\Omega$

The TubeHead circuitry exaggerates the natural non-linearities of the tubes by operating them at fairly low voltages and plate currents (see the Vacuum Tube Fundamentals sidebar). In addition to controlling how hard the tubes are driven, and consequently how much the signal is squashed initially, the circuit also features a blend control that sets the relative amounts of pre-tube or post-tube signal in the output.

### How it works

The TubeHead schematic is shown in Fig. 1. The output from 12-volt AC transformer T1 is positive half-wave AC rectified by D1 and filtered by C1, C2, and R1 for a +15-volt supply. A -15-volt supply is obtained from D2, C3, C4, and R3.



**FIG. 4—COMPLETED PC BOARD and tube assembly.**

Most tube circuits operate at high plate voltages, often hun-

dreds of volts, and components needed to obtain those voltages



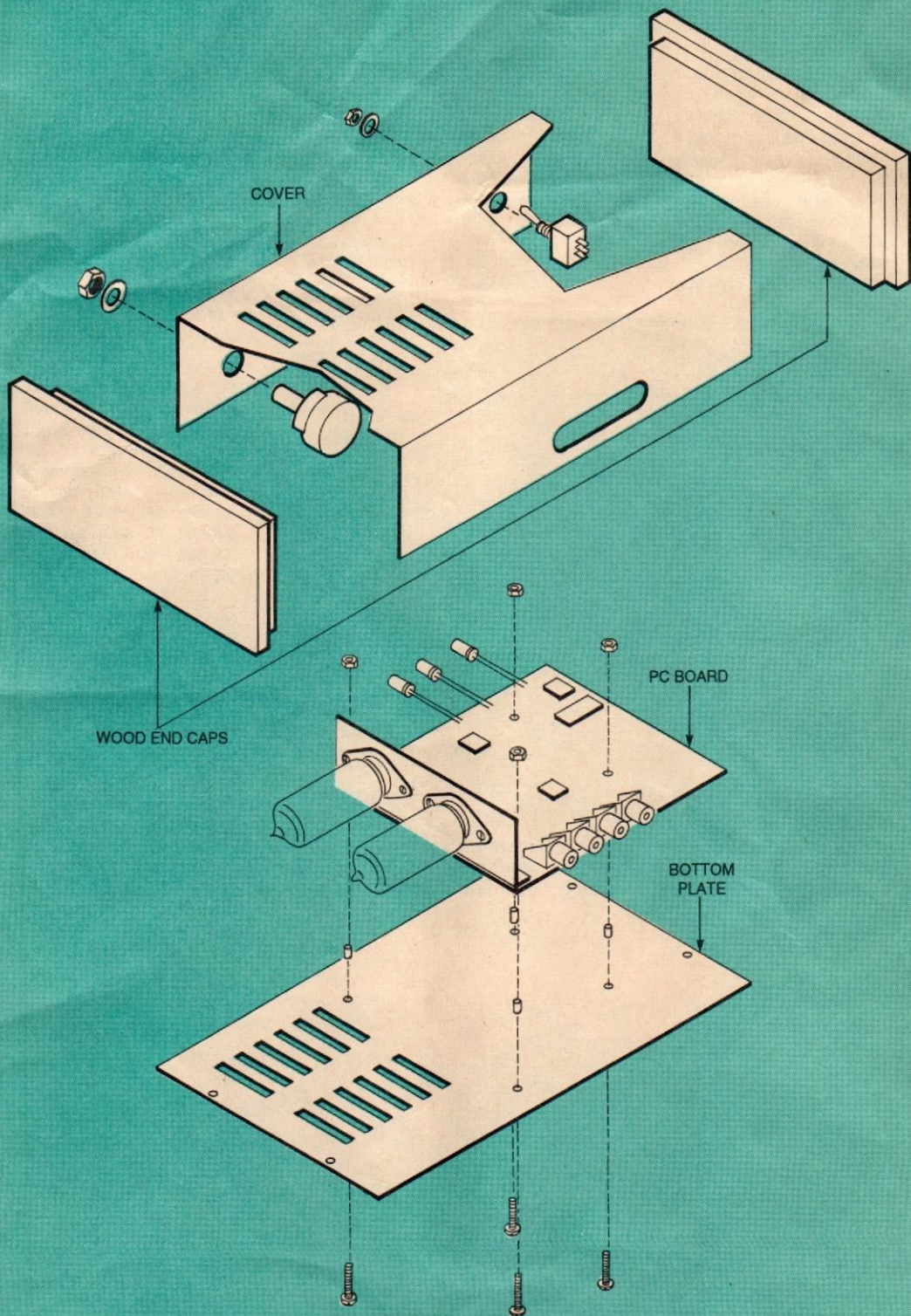


FIG. 5—THE CASE IS FORMED from 0.040-inch sheet aluminum with the top and bottom held together by screws driven into the wooden end caps. You can purchase this case from the source given in the Parts List.

can be expensive and difficult to find as well.

However, the method used to make a tube *really* sound like a

tube is to "starve" it with low plate voltage.

The 45 volts required for the TubeHead is higher than would

typically be found in solid-state circuitry. In place of an exotic multiwinding power transformer, the tube's plate supply is produced by a voltage multiplier. Capacitor C7 and resistors R4 and R5, together



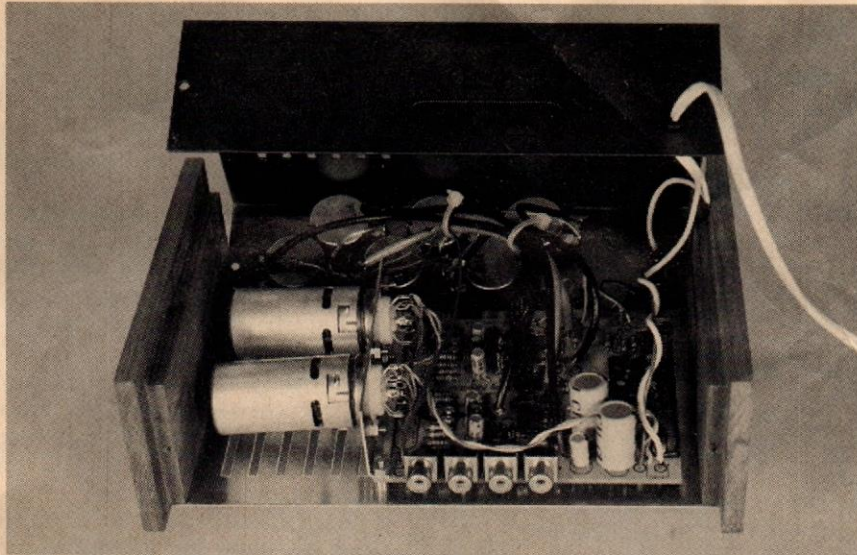
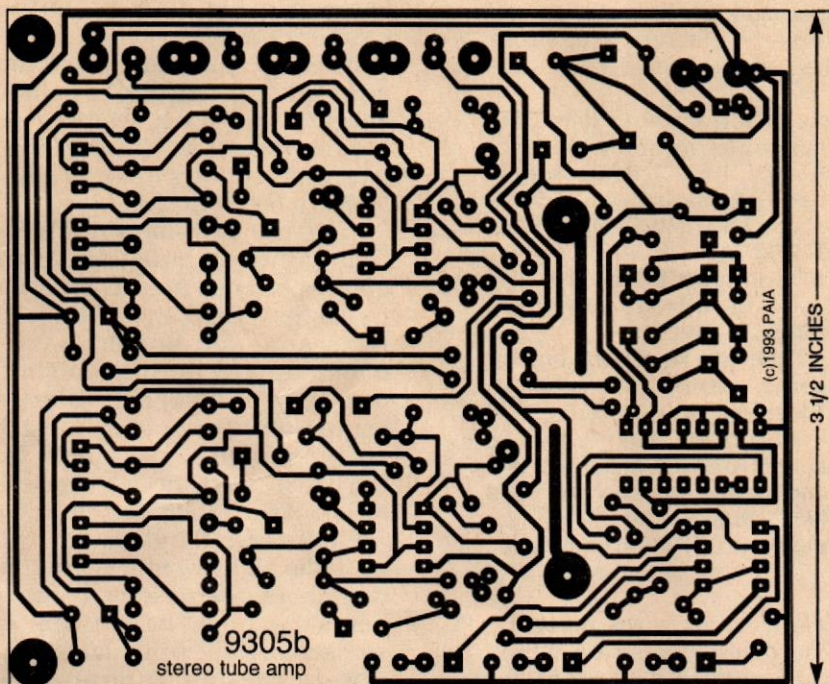


FIG. 6—IT'S A SNUG FIT in the prototype case.



TUBEHEAD FOIL PATTERN.

with three of the six inverters in IC1 form a 60-kHz, 15-volt, peak-to-peak, square-wave oscillator. The remaining three buffers in IC1 are wired in parallel to provide the greater output current necessary for driving a network of diodes (D4 to D8) and capacitors (C5, C6, C8 to C10) that multiply the 15-volt square wave to a DC voltage as high as 45-volts.

The stereo TubeHead consists of two identical preamplifier/tube/final amplifier sections. The left channel is built around a 12AX7 tube (V1) and a 5532

op-amp (IC2). The right channel is identical to this section.

The signal path begins with an adjustable gain stage built around op-amp IC2-a. Input signals are coupled by C17 and appear across R26. When the DRIVE control R15 is fully counter-clockwise, the voltage gain is set to a minimum of  $\frac{1}{2}$ . At the clockwise end, the voltage gain is set to a maximum of 25. Capacitor C14 rolls off the high frequency response at a corner frequency of about 30 kHz. An op-amp wired as a comparator (IC4-a) turns on LED2 when the

output of the gain stage starts to clip.

Two tube stages provide maximum control of the output waveform's asymmetry. Both tube stages are within the envelope of V1, a 12AX7 dual triode. The output of IC2-a is coupled by R19 and C18 to R27, the grid resistor of the first tube stage. The output of the first tube stage appears across plate-load resistor R10, and is coupled by R14 and C15 to SYMMETRY trimmer R23. Trimmer output sets the amount of signal applied to the grid of the second stage. The output of the second stage appears across plate-load resistor R11.

A final output buffer stage built around op-amp IC2-b converts the relatively high impedance output of the tubes to a lower impedance consistent with contemporary audio equipment. Its operation is very similar to that of the circuitry around IC2-a.

Op-amp IC2-b also mixes the dry signal (pre-tube) with the post-tube processed signal using the BLEND potentiometer R20. At the clockwise end of R20's rotation, the final amplifier is fed exclusively with the output of the tube. At the counter-clockwise end, it's fed by the buffered input signal from the first gain stage. At intermediate settings of R20, a mix of the dry signal and the tube output drive the final buffer. The relative values of R37 and R61 compensate for the additional gain of the tubes so that the overall level is fairly constant as BLEND is varied from "pre" to "post."

### Building the TubeHead

Any accepted conventional technique can be used for the assembly of the TubeHead electronics. The foil pattern for the PC board in the TubeHead is provided in this article if you want to make your own. However, ready-to-use PC boards and other components are available from the source given in the Parts List. Figure 2 is the parts-placement diagram for the PC board.

If you build the TubeHead from scratch, there are some



## PARTS LIST

**All resistors are ¼-watt, 5%, unless otherwise noted.**

R1, R3, R57, R58—100 ohms  
 R2, R22, R50—330 ohms  
 R4, R5—33,000 ohms  
 R6, R30, R33, R34, R61—10,000 ohms  
 R7, R8, R35, R36—220 ohms  
 R9, R37, R62, R63—100,000 ohms  
 R10, R11, R38, R39—270,000 ohms  
 R12, R40—22,000 ohms  
 R13, R14, R41, R42—82,000 ohms  
 R15, R18, R20, R43, R46, R48—10,000 ohms, panel-mount potentiometer  
 R17, R25, R45, R53—470,000 ohms  
 R19, R21, R26, R47, R49, R54—47,000 ohms  
 R23, R51—100,000 ohms, horizontal-mount trimmer potentiometer  
 R27, R55—150,000 ohms  
 R28, R56—8200 ohms  
 R29—1000 ohms  
 R31, R32, R59, R60—2700 ohms

### Capacitors

C1, C3—100 µF, 25 volts, electrolytic  
 C2, C4—1000 µF, 16 volts, electrolytic  
 C5, C6, C8—C10, C19, C29—33 µF, 25 volts, electrolytic  
 C7—220 pF, ceramic disk  
 C11, C21—0.01 µF, ceramic disk  
 C12, C13, C15, C18, C22, C23, C25, C28—1 µF, 50 volts, electrolytic  
 C14, C24—20 pF, ceramic disk  
 C16, C26—5 pF, ceramic disk  
 C17, C27—2.2 µF, 25 volts, electrolytic

C20—0.05 µF, ceramic disk  
**Semiconductors**  
 D1, D2—1N4001 diode  
 D3—not used  
 D4—D8—1N4148 diode  
 LED1—LED3—Red light-emitting diode  
 IC1—CD4049 CMOS hex inverting buffer, Harris or equivalent  
 IC2—IC4—NE5532 dual low-noise op-amp, Signetics or equivalent  
**Other components**  
 J1—J4—RCA phono jack (PC mount)  
 S1—SPST switch  
 T1—12.5-volt AC, 500 milliamperes wall-mount transformer  
 V1, V2—12AX7 dual triode tube

**Miscellaneous:** tube sockets and mounting brackets, wire, solder, hardware, PC board, case, etc.

**Note: The following items are available from PAIA Electronics, Inc., 3200 Teakwood Lane, Edmond, OK 73013, phone (405) 340-6300, fax (405) 340-6378:**

- TubeHead PC board with tube-mounting bracket (9305pc)—\$22.50
- Complete kit of parts and PC board, less case, for 2-channel TubeHead (9305k)—\$78.25
- Punched, formed, and anodized case with 2-color leg-encoding and wooden end caps (9305cen)—\$19.50

**Please add \$5 P&H to each order.**

precautions to observe: Every ground in the system should return to a single point, but this is not always practical. Nevertheless, it is *very important* that there be separate wires for the ground of the audio circuitry and the power ground to IC1. The frequency of the 60-kHz square wave that drives the voltage multiplier is above the audio range, but if it leaks into the audio path it can cause unpleasant distortion. It is also recommended that you separate the voltage multiplier from the audio components (particularly the tubes and related components) by placing them at opposite ends of the board.

Connect the tube filaments directly to the points where the

transformer wires meet the PC board with separate wires. Be sure that no filament power passes through any part of the signal ground. Twist the filament wires together and route them away from all of the audio components.

When installing components, observe the polarity of electrolytic capacitors and diodes. Note that a single-channel version of the TubeHead can be built by eliminating all of the components drawn within the dashed lines on the schematic.

The TubeHead circuitry will fit into a low-profile case if the tubes are mounted horizontally. A right-angle aluminum bracket holds the tube sockets to the component board as shown in

Fig. 3, and individual wires connect the socket's solder lugs to the rest of the circuitry. Figure 4 shows the completed PC board and tube assembly.

The prototype case was formed from 0.040-inch sheet aluminum with the top and bottom held together by screws driven into the wooden end caps (see Fig. 5). However, any case with interior dimensions greater than 7 × 5 × 2 inches will work well. If you make your own case, don't forget that tubes radiate a lot of heat. In the prototype, twelve 1 × ⅛-inch ventilation slots were cut in the metal above and below each tube to allow for adequate air flow. Figure 6 shows how all the components fit in the prototype case.

When you have completed the assembly and thoroughly checked your work, it's time for the all important "smoke" test. If any fault shows up, it is most likely to occur at this time.

Plug the wall-mount transformer into an outlet and turn on the power switch. The POWER indicator (LED1) should light; if it doesn't, you should immediately unplug the unit and find out why. Improperly placed components or solder bridges on the circuit board might be the cause. Also check the orientation of the integrated circuits.

When LED1 lights, let the unit idle for a few minutes while you check for passive components that might be getting hot, smoke, or any unusual smell. Observe the tube filaments to be sure they're glowing—if not, check the soldered connections on the tube sockets and the twisted pair that connects the filament circuit to the power supply.

If everything works well after a few minutes of operation, connect a low-impedance, line-level source to the left input (J1), and connect the corresponding output (J2) to an amplifier. Set the left channel DRIVE, BLEND, and OUTPUT controls to midrange and confirm that the signals flow correctly through the unit. Change the settings of the controls and observe that each one affects the sound. Notice that at