



PRE-573 MKII

Vintage Style Preamp for the 500 Series rack format

INTRODUCTION

Congratulations on choosing the Golden Age Project PRE-573 MKII microphone preamplifier!

The PRE-573 MKII is a one-channel vintage style microphone, line and instrument preamplifier. The signal path uses only discrete components like resistors, capacitors and transistors. The microphone and line input and the line output are transformer balanced, using two different transformers, each one optimized for its purpose.

This is the way audio components were built before integrated circuits became available. The subjective sound quality delivered by vintage equipment is often preferred to the one delivered by modern units, a situation that is even more obvious now when music is recorded with clean sounding digital audio equipment.

The circuit used in the PRE-573 MKII is similar to the preamp section in the classical 1073 module with a corresponding sound character that is warm, punchy, sweet and musical. These classic characteristics have been heard on countless recordings through the years and it is a versatile sound that works very well on most sound sources and in most genres. The essence of this sound is now available at a surprisingly low cost, making it available to nearly everyone.

FEATURES

- Vintage Style electronics. No integrated circuits in the signal path.
- The output is transformer balanced and fully floating and can drive a 600 ohm load up to level of about 28 dBu.
- Maximum gain in MIC mode is 80 dB, enough to handle passive ribbon mics with quiet sound sources.
- The total gain range goes from -10 to +80 dB. The 20 to 70 dB range (in MIC mode) is handled by a turn switch and a toggle switch selects an additional 5 or 10 dB gain.
- Switchable impedance on the mic input, 1200 or 300 ohms, will change the tone of many mics.
- The input can be configured to accept line level signals by another switch, the level is then lowered by about 30 dB and the input impedance increased to about 10 kohm.
- Switchable phantom power with a LED indicator.
- A flexible front panel instrument input for electric guitar or bass that can be selected between a high impedance Active or a mid-Z Passive mode. These two DI-options makes it possible to get different tones from instruments. Mains connected sound modules or other signal sources should be connected to the MIC/LINE input of the 500-rack, unless they have a fully floating, transformer balanced output stage.
- The output level control makes it possible to make fine gain adjustments and also to overload the main gain stage(s) for more character and then lower the signal to a suitable level before the output stage.
- Insert jack for inserting Golden Age Project 500 Series effect units. The insert is activated by removing a jumper at the back of the module.
- A soft start circuit that ramps up the supply voltage slowly (about 10 sec.) to avoid a power-on current surge.
- Phase switch.
- Selectable AIR equalizer adds a boost of about 6 dB centered at 30 kHz.
- A simple but effective signal and overload indicator is offered by a single LED that starts glowing red at about +4 dBu and then increases its intensity up to the maximum output level.
- Tantalum capacitors in the signal path.
- Selectable 600 ohm Output Termination at the back of the module.
- Circuit board star grounding scheme.
- A solid build quality that will last many years of normal use.





CIRCUIT DESCRIPTION

The signal first enters an input transformer. The primary of the input transformer has two windings that are either connected in series or in parallel which results in an input impedance of either 1200 Ohm or 300 Ohm (in MIC mode).

The transformer are followed by two input gain stages. For gains up to 40 dB, only one of them is being used. For gains from 45 dB,

the second gain stage is inserted in the signal path. Both gain stages uses only three transistors each.

The signal then goes to the Insert connector with its bypass jumper, to the Output level potentiometer and from there on to the output stage. This stage again only uses three transistors, the last one in the chain is a hefty 2N3055 power transistor run in class-A mode, driving the output transformer.

So, all in all, the complete signal chain only contains a maximum of nine active elements. Compare that to the big number of transistors that are usually used in one single integrated circuit!

USING THE PRE-573 MKII

Using a preamplifier is not rocket science. Here are some points though to help you getting the maximum out of the PRE-573 MKII:

- As a start, you need to mount the module in a 500 series rack unit. There are several alternatives available from different manufacturers, the PRE-573 MKII should work fine in most of them. Make sure that the rack unit power supply is turned off when you mount or remove the PRE-573 MKII.

MIC / LINE INPUT

Connect your Mic or Line source to the input connector on the 500 rack unit corresponding to the slot where the PRE-573 MKII is placed.

For Microphone sources:

1. Set the MIC - LINE switch to the MIC position.
2. Set the MIC/LINE - ACTIVE DI switch to the MIC/LINE position.
3. Set the PASSIVE DI switch to the downward off position.
4. Engage the +48 V if the connected mic needs phantom power. It is good procedure to always disengage the phantom power and wait for about 10 seconds before unplugging a mic.

- The 300 - 1200 switch will select the input impedance. 1200 ohm is the normal position for most mics. Lowering the mic input impedance to 300 ohm will change the tone of many microphones and will give you one more soundshaping option.

For Line level sources:

1. Set the MIC - LINE switch to the LINE position.
2. Set the MIC/LINE - ACTIVE DI switch to the MIC/LINE position.
3. Set the PASSIVE DI switch to the downward off position.

The LINE input mode will attenuate the input signal with about 30 dB and also increase the input impedance to about 10 kohm.

- If you want the smallest amount of coloration, always set the OUTPUT level potentiometer at or close to maximum, and adjust the output level with the stepped GAIN switch.

The +10 - 0 - +5 dB switch should normally be in the 0 position but you can set it to +5 or +10 dB anytime you want to add gain.

The +5 and +10 dB positions of this switch corresponds to the -75 and -80 dB positions (with the PRE-573 MKII GAIN switch set to 70 dB) and the -45 and -50 dB positions (with the PRE-573 MKII GAIN switch set to 40 dB) in the classical 1073 unit.

- If you want more character, turn the OUTPUT level potentiometer counter-clockwise and increase the gain with the GAIN switch. This will drive the input gain stage(s) harder and provoke more character from them.

DI INSTRUMENT INPUT

Instruments that are not connected to the mains AC power line can be connected to the DI instrument TRS input on the front panel.

The DI input has two selectable modes, Passive and Active. The Active mode uses a FET-buffer and has an input impedance of about 1,5 Mohm. The signal is fed through the input transformer and then onwards to the gain stage(s).

The Passive mode feeds the signal from the TRS jack directly to the gain

stage(s). It has an input impedance of about 100 kohm.

To use the Active mode:

1. Set the MIC/LINE - ACTIVE DI switch to the ACTIVE DI position.
2. Set the PASSIVE DI switch to the off position, ie, the downward position.

To use the Passive mode:

Set the PASSIVE DI switch to the On position, ie, the upward position.

Please note:

- DO NOT use a higher GAIN than 70 dB in Passive mode and 50 dB in the Active mode (you can try it if needed but self oscillation might occur).
- The DI input in Active mode has a much higher sensitivity than the Passive mode so GAIN must be set lower than in the Passive mode for the same output level. The input impedance is also much higher so the DI input will load the connected instrument less compared to the Passive mode.
- The tone of most instrument will differ in the two modes giving you several sound options.
- Some instruments will sound and work better in one of these modes, the best way of finding out is to experiment.
- Signal sources connected to the 500 rack input can remain connected when you use the DI input.
- DO NOT connect mains connected equipment to the DI input (unless they have a fully floating, transformer balanced output), then use normal MIC/LINE input on the 500-rack.

OTHER FUNCTIONS

The 3 position AIR - OFF - PHASE switch works like this:

1. The Phase position simply reverses the phase by reversing the wires from the secondary winding of the output transformer. Reversing the phase of the signal is useful on a number of occasions, one example is phase reversing the the lower mic on a snare drum to make it sum in phase with the upper mic.
2. In the middle position of the switch, the phase is not reversed.
3. Putting the switch in the upper AIR position adds a boost of about 6 dB centered at about 30 KHz. It will affect the range from about 5 kHz and up.

There is an unbalanced Insert connector located at the back of the unit where you can insert Golden Age Project 500 Series effect modules. The operating level is about -18 dBu. To activate the insert, the jumper located close to the connector must be removed.

The output transformer used in the PRE-573 MKII is designed for having an ideal load of about 600 ohm. The input impedance of most modern units is 10 kohm or more. The PRE-573 MKII has a jumper selectable 600 ohm output termination resistor. The jumper, which is located at the back of the unit, is connected from factory to set the load to the ideal 600 ohm when modern units are connected after the PRE-573 MKII. This will lower the high end frequency response slightly which can sometimes be a good thing.

Disengaging the termination resistor by removing the TERM jumper will result in a slightly higher level in the upper frequency range (mainly above 20 kHz) when modern units are connected after the PRE-573 MKII.

The termination jumper option, together with the AIR option, makes it possible to achieve different high frequency response curves.

WARRANTY

The PRE-573 MKII is built to last. But as in any electronic device, components can break down. If the unit has a problem and will need repair, you should contact the reseller where you bought the unit.

The warranty period is decided by the Distributor for your country. The Distributor will support Golden Age Project resellers and end users with repairs and spare parts.

REGISTRATION

You are welcome to register your unit at: www.goldenageproject.com

I would like to thank you for choosing the PRE-573 MKII!
I hope it will serve you well and that it will help you in making
many great sounding recordings.

Yours, Bo Medin

**Vintage character
for modern ideas!**