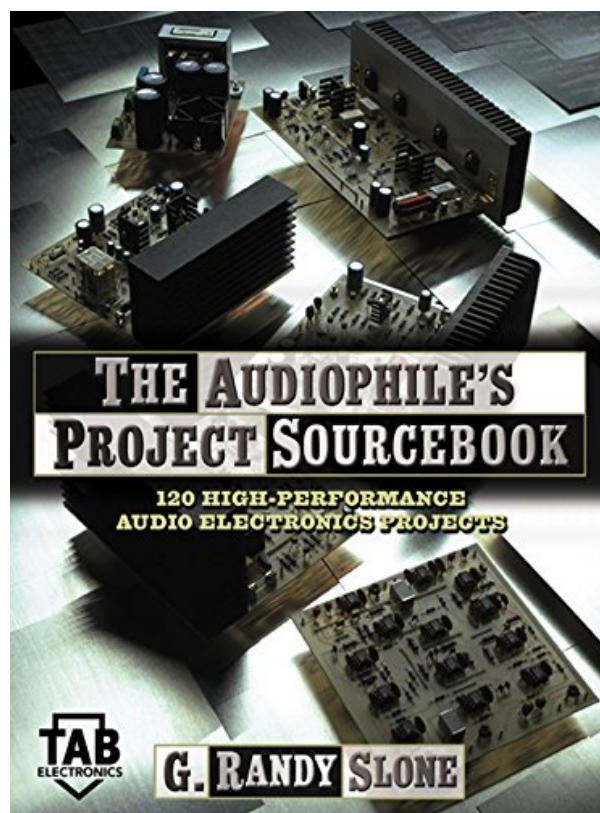
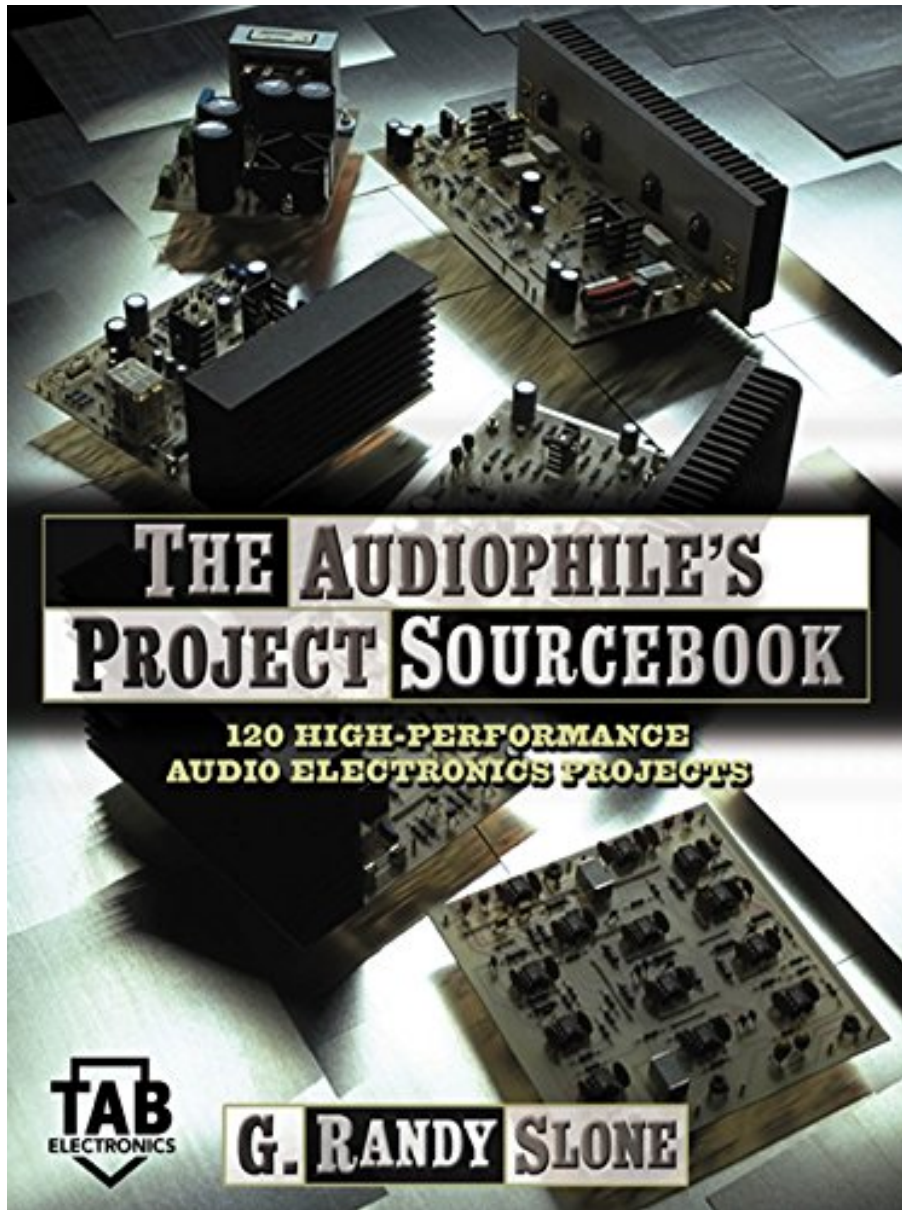


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AUDIO ELECTRONICS PROJECTS (TAB
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Review

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Most helpful customer reviews

122 of 123 people found the following review helpful.

Lovely coverage of top-end DIY analog audio

By tcpip

First, my background as a reviewer. I love listening to music, and I like dabbling with electronics kits and a soldering iron. I have an engineering education, but I understand the bare minimum basic electronics. And the only test equipment I own is a digital multimeter. My review of this book should be seen in the context of my background. This book is not "right for everyone;" you need to know at least as much basic electronics as I do. Another contextual factor is that this book is only one part of "what you get." What you also get is the author's constant email-based guidance, and his Website from where you can buy PCBs and components. The author assumes you know what a transistor or an opamp is, for instance. The book also expects you to have built some circuits before. The book discusses many opamp-based circuits, all the time expecting that you can recognize an opamp-based unity-gain inverting buffer when you see one. It never gives you IC pinouts of the ICs it uses in its circuits.

The author has strong opinions, something I really value. I've always learnt the most from people with strong opinions, provided they show me how they have arrived at those opinions. Randy Slone's opinions about potentiometers and tone controls in preamplifiers (pages 77 to 80), or on "valve sound" on page 126, are worth passing around to all brand-conscious audiophiles with more money than good sense (plenty of them around).

The book's standards of good performance are superlative, i.e. the "good" designs here are probably comparable to the best designs commercially available, in terms of raw audio quality.

The author comes from the Scientific School of Audio System Performance Analysis (SSoASPA). He believes that if two amps with similar specs sound different, it doesn't indicate the presence of subjective, unmeasurable attributes --- it merely means that we are not performing the right tests for the right parameters.

The author's writing style is conversational, laced with humour, and easy to read. From page 49: "Some audiopiles ... believe the least number of components (and the greatest percentage of gold plating) in the signal path will ultimately provide the highest quality of undiluted sonics."

I'll touch upon a few specific chapters --- the reader can always get the actual Table of Contents from Amazon's Webpage. Chapter 2, "Beginning at the beginning", focuses on balanced to unbalanced signal connections, and then discusses stepped attenuators. Both these are

among the latest "purist" fads, with questionable benefits in most cases. The chapter concludes with an ultra-brief discussion on digitally controlled potentiometers. Chapter 5 is a short chapter dedicated to headphone amplifiers, both opamp-based and fully discrete. Chapter 6 is a long chapter on power amplifiers, with some very high-performance ready-to-build designs. Chapter 10, "General construction information," is an excellent coverage of hum, grounding, and such other obscure issues which often ruin the performance of actual amps built from flawless circuit designs. The other sections of the chapter covers PCB fabrication and heatsinks.

Where the book ends, the author's personal interaction begins. Over the last few months, I've asked the author dozens of questions, and have been rewarded with insightful, courteous, and friendly replies each time. This follow-up "service" from someone so knowledgeable adds enormously to the value of the book.

Could I have asked for anything more from a book which wants to cover all aspects of the audio home-building scene?

1. The book does not touch even the "D" of digital audio. The issue of a super-stable clock alone is worthy of a few circuits and a fair amount of experimentation; Randy Slone's no-nonsense fad-busting exploratory style would have suited it well.

The amateur constructor might need DACs, ADCs, sampling rate converters, digital audio level meters, an input selection circuit for switching among digital inputs, or an SCMS copy-bit modifier.

The absence of digital audio is the biggest gap in the book.

2. There are no super-quiet high-gain signal amplifier circuits of the kind needed for MC turntable cartridges. A good pre-preamp amplifying sub-milliVolt signals would have plugged a gap for vinyl lovers on a budget.

3. Cabinet construction, front panel design and building, fitting of jacks and connectors, selection of passive components like reed relays and rotary switches, etc, all have subtle issues. A better coverage of these issues would have been very useful.

4. Some circuits for testing audio equipment, e.g. a sine wave generator, a high-Q notch filter for harmonic distortion analysis, a capacitor meter, etc., would have been useful.

5. I would have liked an entire chapter devoted to control circuits for controlling the controls of a preamp, e.g. the input selection, volume, balance controls, etc. Designing very low-noise, low-distortion solid-state signal switches and super-clean electronic potentiometers is tricky.

All said and done, would I buy this book again, knowing all these gaps?

Answer: YES! In fact, I'm buying a couple of copies to gift to friends.

All in all, an excellent book, and a must for any amateur or professional designing or building audio systems. And if Randy Slone chooses to write the "Audiophile's Digital Audio and Controls Projects Sourcebook" someday, I'll be waiting, cheque in hand!

50 of 53 people found the following review helpful.

Response to Bill Fiorucci (Hazelwood, MO (St. Louis County))

By AudioLover

I have to comment here on Bill Fiorucci (Hazelwood, MO (St. Louis County)) review shown below. It is so unfortunate that people like Mr. Fiorucci can condemn Mr. Slone's amplifier designs without ever once listening to one. I have known Mr. Slone for over 4 years and I can attest to the fact that the designs he presents in his books are his own original topologies (unless stated otherwise). I have heard numerous types of Mr. Slone's amplifiers and I can tell you straight up that these amplifiers have astonishing sonic excellence and I would put them up against any amplifier class; solid-state or vacuum tube. I am no stranger to high-end audio and neither are several of my friends and associates. In "every" case once a person has the privilege of auditioning the amplifiers they immediately find they have a new reference amplifier. I have also auditioned Mr. Slone's fully discrete Class A preamplifier and I can tell you I was not prepared for the sonic experience I got. In a word: spectacular. Furthermore, I have shown the amplifier to two high-end speaker manufacturers as I was curious as to how the amplifiers would sound to "expert speaker builders". In both cases the fellows said "I have heard detail and resolution coming out of my speakers I have never heard before." One of the fellows had a McIntosh amp that he used as his reference, and he later e-mailed me telling me the Slone amplifier "blew the Mac away". I am 100% serious here. The detail, resolution, transparency, realism and sheer power of these amps can only be experienced. If someone resorts to writing unsubstantiated, rude and hateful reviews (like Mr. Fiorucci did) without even having the decency to build up one of the amplifiers and actually listen to it, then he does a great injustice to Mr. Slone's hard-earned and well deserved reputation. I understand there are over 2,000 of Mr. Slone's amplifiers in circulation in one form or another "out there" and in every review I have ever read on the internet from people who have actually LISTENED to the amplifiers, the reviews are all positive and many times overwhelming so. My advice is to do your own homework by going a search in the Audio Forums and read for yourself. Better yet, go listen to or build-up one of these amazing amplifiers for yourself. You will be utterly convinced, and will hear what a truly high-end amplifier can deliver. Pure science, pure audio.

24 of 24 people found the following review helpful.

I built my own amplifiers using this book and...

By FWH

I found the entire experience to be fantastic. Using Randy's books I built two OPTI-Mos designs from the ground up using only the books and a little email advice from Randy. I consider myself to be an audiophile and the two 200W mono block amplifiers I built based on Randy's topology sound as good as any B-class amplifier I've ever listened to. And that includes amplifiers costing up to as much as [a lot of money]. I honestly did not expect that to be the case.

Randy, was great help both on the phone and via e-mail when I experienced difficulties. You can also buy kits through his website if you are not confident with designing your own amplifiers from the ground up. I highly recommend this book to any one who wants to experience premier audio quality on a fixed budget.

Note that the book concentrates primarily on signal processing equipment between the source and the speakers. There are many designs for Amplifiers, Preamplifiers, Tone Controls, Equalizers, etc... But there isn't really anything on how to build CD players or other source equipment. If Mr. Sloane ever publishes such a book. I will most certainly absolutely buy it.

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