RGPH2
RGPH2ENR
Phono Preamplifiers

MM/MC Switching

General description of the MM / MC switches

On the underside of the unit there is a rubber plug. Beneath the rubber plug, 4 (Dual In-line Parallel (DIP) switches are visible. The "ON" position is marked on one side of the DIP switches; on the opposite side, the numbers “1, 2, 1, 2” can be seen.

Before changing the switches

The **Factory standard setting (MM)** is with all 4 DIP switches on the side away from the marked “ON” position. Thus, if the cartridge in use is a MM cartridge, there is **no need to change the switches** before initial listening tests.

Setting the switches

If the cartridge to be used is an MC type, the customer is able to adjust the DIP switches so they are set for that type of cartridge. Thus, to move from the MM to the MC setting, all 4 switches need to be operated together and slid over to the “ON” position.

N.B. The 4 DIP switches are not made for vigorous & many multiples of setting changes! However, they are structurally sound for the few changes required in a unit's lifetime. It is strongly suggested that for the action of moving the switch **the frame is to be supported by the tip of a pair of pliers**.

In terms of their internal connections, the four DIP switches are set to be moved in pairs in the formation of an inner pair for input/load impedance, and an outer pair for gain adjustment. They act as a pair, with one switch acting per channel, hence they need to be moved together, and gently (as per note above).

Choosing the "ON" position for all 4 DIP switches is the best starting point for a MC cartridge setting. If additional gain could be of benefit, gently moving just the inner pair of switches to the opposite position may give the sonic result sought. Gentle experimentation will cause no harm to the unit, the cartridge or the user!

Above all, the Ears do the best job of deciding of the optimum sound level and/or quality.

“Once heard on a REDGUM, such expectations cannot be unheard!”

RGPH2 Power Supply

The 'quietest' power supply will be a DC one. In other words, although an AC unit will work satisfactorily, the hum level will be slightly higher. The best suggestion would be a Regulated power supply of 9v. This will give absolute minimum hum, and allow the internal regulator in the RGPH2 to run at its coolest.

The RGPH2 is supplied to Australian customers with a 9VDC 300mA AC-DC Adaptor, a “plug pack”. International customers will need to source a suitable adaptor for their product. In fact, any adaptor providing 9volt at 300ma (minimum current) through to 12volt at 300ma will be suitable. (Current RGPH2 models are rated as 6v to 30v AC or DC, hence the commonly available standard 6v, 9v or 12v adaptors sit perfectly within the stated ratings.) To make life easy, polarity is irrelevant.

The reason that the actual voltage supplied is non-critical is that the power supply of the RGPH2 is double isolated from the moment it enters via the rear socket!!

The Adaptor / “plug pack” supplies an isolated (Floating) DC Power (like a battery). When this power comes into the RGPH2 it is treated as 'unknown' raw power and is rectified and filtered, then regulated and filtered again. Then it is 'sliced up' at ultrasonic speed and passed through an isolating transformer where it is totally isolated a second time from the mains supply.

When setting up from the range of connection plugs that the Adaptor pack offers, make very sure that the plug size chosen does make a full connection BOTH with the OUTER surround and the INNER pin. Without both connections made, an apparent product "death" will result.

Choice of Turntable

As to whether your current combination “might not be good enough?” ... what repeatedly impresses listeners so much when they connect a less expensive (not exotic) turntable to the RGPH2 Phono Preamp is how much of an improvement they hear in the sound quality!! Everyone expects an expensive turntable to sound good with a quality Phonostage. (Of course!!) But they do not expect such a great improvement from a more basic turntable. A very positive experience.

RGPH2 Sound Characteristics

The RGPH2’s design is unusual for such a product in that its frequency response follows the industry standard (RIAA) curve to within 1/4 dB from end to end. This demonstrable balance at any point of the frequency range results in a very even spread of sound throughout. As a consequence of this, you will hear something quite interesting! Normally, the typical surface noise "pops!" and crackles of vinyl form a distracting barrier between you and the music. A layer, all the more intrusive to our sensitive "spoiled-rotten-by-CD” ears!

In contrast, what the REDGUM Phono Preamp does is, somehow, distance the listener from that layer such that the noises remain anchored "around" the speakers but disappears as a focus. In other words, the noise on the disc surface just does not distract in the old way! What remains for your enjoyment is the full soundstage of just the music. Old vinyl records regain their magic! A return to really "clean" levels of vinyl reality.

Just like any REDGUM, the sound of the RGPH2 is crisp, clean & detailed, a special consequence of the very low levels of hiss in all REDGUM designs. Conventional designs carry both hum and hiss, but this is not usually remarked upon because the hum effectively cancels the hiss! Seems a neat solution, but sadly, all the while this cancellation is still effecting the sound quality by lessening the clarity.

When the RGPH2 is set up correctly, the hum level is way below the internal hiss, and both of these together are 20dB (or more) below the surface noise of the best vinyl discs tested. No wonder surface noise is no longer a distraction, and vinyl becomes a new-found treasure.

RGPH2 Review

In 2001, the independent U.S. Audio magazine “Bound for Sound” tested a number of phono preamps, and the REDGUM RGPH2 (then named the RGPH1 in the U.S. market) was one of only 2 units recommended.

Though a relatively brief review*, it was placed up against the Lehmann Black Cube, the Monolith PS-1 (+ HC-1 power supply), and the Margules Audio Magenta FZ47 dB.

The REDGUM PH2 was described as having a "quick, clear sound" and being "evenly matched" with the Magenta. Chosen over and above both the Black Cube and the Monolith, the Magenta and the REDGUM PH2 were described as "two inexpensive components that will deliver the analogue message".

In more depth: "The sound is competitive with the Magenta, although its strengths are distributed differently. Like the Redgum integrated amp you might choose to plug it into, the PH-1 produces a quick, clear sound. Like the Monolithic it has the solid state virtues without the lamentable liabilities so often present in inexpensive gear. While it lacks a touch of the Magenta's richness, it compensates with a bit more clarity. The Redgum probably produces a bit less depth, but that may be a product of the Magenta's darker character. Overall, the two units were evenly matched, and the choice between them should be dictated by your sonic priorities and the system into which you will be placing it." (***** Bound For Sound, #137, p8)

(* This is a copy of the complete text review and has been included for a more complete comparison.)