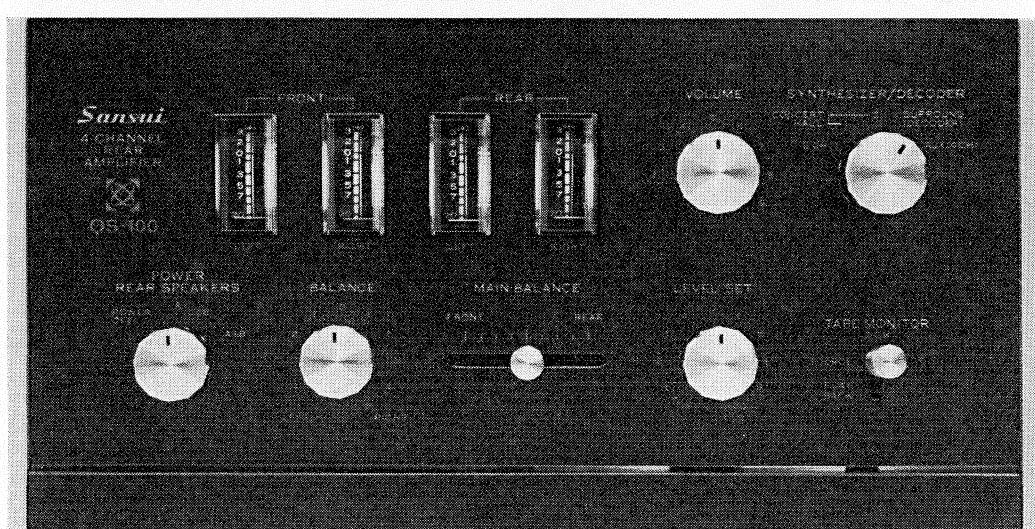




# OPERATING INSTRUCTIONS & SERVICE MANUAL

SANSUI 4-CHANNEL REAR AMPLIFIER

## QS-100



**Sansui**

SANSUI ELECTRIC COMPANY LIMITED

Congratulations on joining the thousands of proud, satisfied owners of quality stereo components from Sansui.

The QS-100 is a marvelous combination of Sansui's unique QS matrix and phase modulator circuit (patents pending) that produces a multi-dimensional sound field so enthusiastically received by many audio experts as purely 'revolutionary', and a quality 50 watt power amplifier for the rear channels. An instrument that literally heralds the new age of 4-channel stereo sound reproduction, the QS-100 not only converts your present collection of 2-channel stereo records and tapes, as well as FM multiplex stereo broadcasts, to immensely richer 4-channel stereo sound, but, working in the capacity of a decoder, restores any 2-channel material encoded from four channels by the Sansui 4-Channel Encoder (recording matrix) to its original full-fledged 4-channel status.

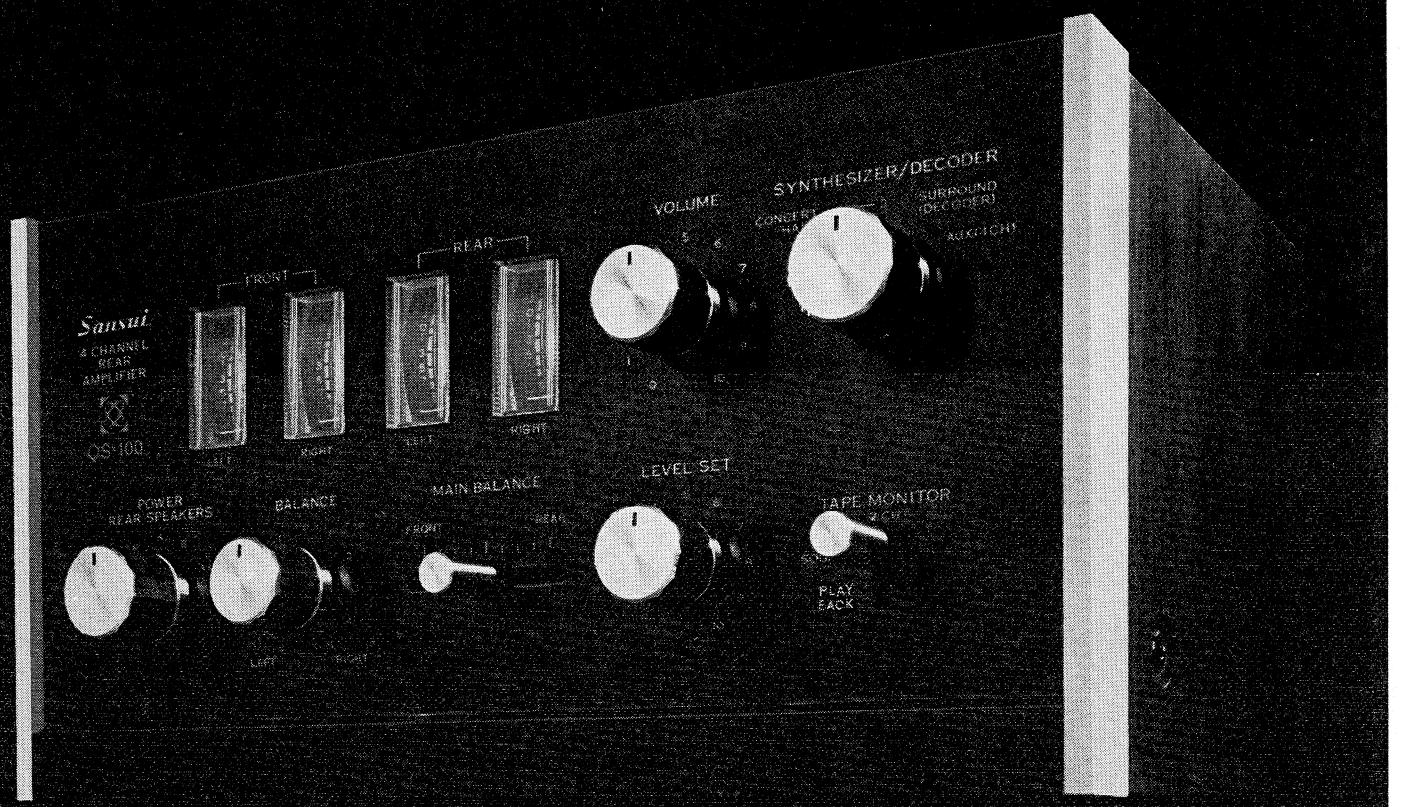
Simply add the QS-100 to your present 2-channel stereo along with a second pair of speaker systems, and you'll instantly have a 4-channel stereo system that gives you far greater pleasure both in sound effect and such technicalities as the choice of speaker positions.

Before you rush to audition how your new possession actually fills your room with the vibrant atmosphere of live performances, may we suggest that you read through this booklet once and acquire basic knowledge about its operation. Then you'll be better prepared to enjoy exciting 4-channel stereo at its best for years to come.

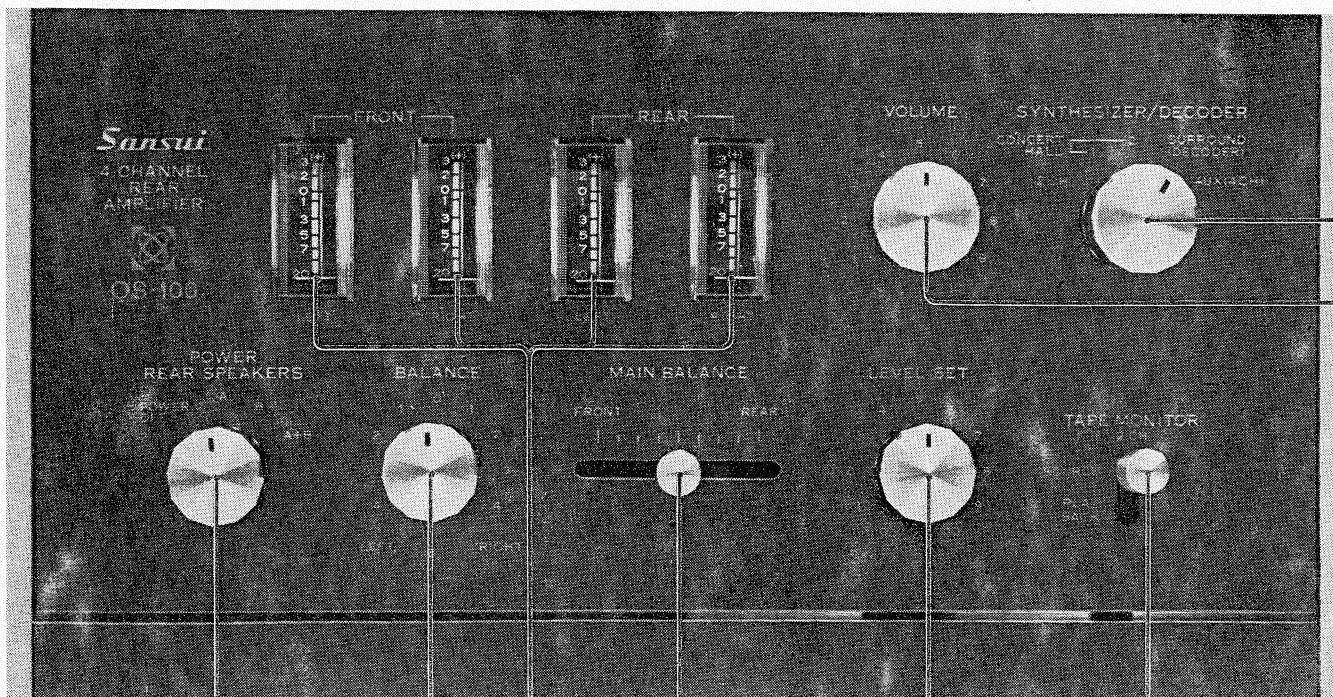
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# SWITCHES AND CONTROLS



## Power/Rear Speakers Switch

A double-function switch to control the power supply and the selection of rear-channel speaker systems.

**POWER OFF:** Cuts off the power supply for the entire unit.

**A:** Turns on the power supply and energizes the speaker systems connected to the SYSTEM A terminals on the unit's rear panel.

**B:** Turns on the power supply and energizes the speaker systems connected to the SYSTEM B terminals.

**A+B:** Turns on the power supply and energizes both pairs of speaker systems.

## Level Meters

Indicate the signal strength in each channel. From left to right, they represent the front left, front right, rear left and rear right channels.

## Balance Control

Adjusts the balance between the left and right channels, both front and rear simultaneously. Turn it clockwise to increase the sound volume in the front and rear right channels, counterclockwise to increase that in the front and rear left channels.

## → Volume Control

Use to control the overall sound volume. Turn it clockwise to raise it, counterclockwise to lower it.

**Note:** When you turn off the tape monitor switch of your front-channel amplifier, or set it to SOURCE, fully turn down its volume control beforehand.

## → 2-Channel Tape Monitor Switch

Set to PLAYBACK to hear a 2-channel stereo tape being played back by a 2-channel tape deck connected to the unit's rear panel. If the tape deck is a 3-head type, set the switch before you begin to record into it, and you'll be able to hear the recording immediately reproduced for monitoring. Keep it at SOURCE if neither of the above situations applies.

## → Level Set Control

Use to adjust the level of input signals. Set it where the front channel level meters swing to the red 1 or 2 mark at the loudest passages of the selection to be played.

## → Main Balance Control

Adjusts the balance between the front and rear channels. Slide it to the left to increase the sound volume in the front channels, to the right to increase that in the rear channels.

## Function Selector

A 5-position control to permit selecting the sound effect best suited to the type of program being heard.

**2-CH:** For regular 2-channel stereo sound from the front left and right speaker systems only.

**CONCERT HALL-1:** For orchestras, big band jazz, etc.

Suitable for most purposes. The 'Front 2-2 System' of speaker position (see page 8) is more effective.

**CONCERT HALL-2:** For solo performances, vocal numbers and other small band selections. The 'Front 2-2 System' of speaker position is also more effective.

**SURROUND (DECODER):** Suitable for programs which sound most effective with the musical instruments scattered throughout the room, such as popular music, mood music, Moog sound, rock 'n' roll, rhythm and blues, etc. Set to this position also when hearing a two-channel record, tape or FM broadcast encoded from four channels by the Sansui 4-Channel Encoder (recording matrix). Distinct sound images of the musical instruments and singers will be formed in the room giving you a 4-channel stereo effect equal to or even better than that obtainable from a discrete 4-channel stereo system. For this sound effect, the '2-2 System' of speaker position (see page 8) is more effective.

**AUX (4-CH):** To hear a 4-channel stereo tape being played back by a 4-channel tape deck connected to the AUX (4-CH) terminals on the unit's rear panel. Also good for hearing any other 4-channel program sources that may be connected to the same terminals.

# CONNECTIONS

Your QS-100 permits you to continue to use your present 2-channel stereo receiver, amplifier or music system and speaker systems for the front channels in a 4-channel stereo system. Instructions will be given below on making the necessary connections, but before you set out to make such connections, examine the connections among the various pieces of equipment in your present stereo set-up once more. If a tape deck is connected, disconnect it once. (Refer to the instructions on the connections of a 2-channel tape deck on page 6.)

However, if you have bought the amplifier and speaker systems for the front channels for the first time, connect them for regular 2-channel stereo, as instructed by their manufacturers.

When the above preparations are finished, proceed to make the connections, referring to both the instructions below and the diagram on page 7.

Be sure to make them firm and secure.

## Connecting the QS-100 to the Front-Channel Amplifier

Take out the four shielded cords from the accessory kit supplied with your QS-100. Then:

1. Connect a pair of them between the terminal marked "FROM REC OUT" on the unit's rear panel and the tape recording terminal of the front-channel amplifier.
2. Connect another pair between the terminal marked "TO TAPE PLAY" and the amplifier's tape playback or monitor terminal.

Be sure that the left and right channels are kept in the same order at both terminals. The accessory shielded cords are colored in blue and yellow to make this easy.

**Note:** Once you have made the above connections, turn on the tape monitor switch of the front-channel amplifier (or set it to PLAY-BACK).

## Connecting the Rear-Channel Speaker Systems

Up to two pairs of speaker systems can be connected to the QS-100 to reproduce rear-channel sound, and can be driven either independently or simultaneously as selected by the unit's Power/Rear Speakers Switch.

If you are connecting only one pair, connect it to either SYSTEM A or SYSTEM B terminal. Keep the left and right channels, plus and minus polarities in the correct order, referring to the diagram on page 7. Should you want to add another pair at a later date, connect it to the other terminal.

If you have two pairs of speaker systems connected to the QS-100, it is suggested that you place one pair to form the '2-2 System' and the other to form the 'Front 2-2 System' of speaker position (see page 8).

## About the Speaker Polarities

Whether or not the four speaker systems in a 4-channel stereo system are in phase with one another is an important factor to the maximum enjoyment of 4-channel stereo sound.

The phase relationship must be correct not only between the front left and right speakers, and the rear left and right speaker systems, but also between the front channels and the rear channels.

Even if you have connected the four speaker systems to the two amplifiers with correct polarities between each pair, the speakers may not be in phase with one another if the amplifiers essentially differ in circuit design.

They may also fail to achieve a correct phase relationship because of certain acoustic conditions of your room.

If such seems to have taken place, change the rear speaker connections and change their polarities while actually listening to them until you feel certain you've obtained a most natural 4-channel stereo effect.

**Note:**

1. The speaker systems connected to your QS-100 must possess an impedance of 4 to 16 ohms. If you want to connect two pairs and drive them simultaneously (by turning the unit's Power/Rear Speakers Switch to the "A+B" position), they should all have an impedance of 8 ohms or more.

2. As your QS-100 connects up to two pairs of speaker systems for the rear channels and allows selecting either or both pairs, you could install a 4-channel stereo system in two rooms and operate them simultaneously or independently, provided that your front-channel amplifier is equipped with a speaker selector switch similar to the QS-100's Power/Rear Speakers Switch.

## Connecting Tape Decks

## 2-Channel Tape Deck

Since you connect your QS-100 to the tape recording and monitor terminals of your front-channel amplifier, you cannot connect a 2-channel tape deck to that amplifier. This is why your QS-100 is equipped with recording and monitor terminals for such a tape deck. There are both pin jack type terminals and a DIN connector socket, and either may be used.

If you want to use pin jack terminals:

1. Connect one pair of shielded cords between the "TAPE REC" terminal of the QS-100 and the recording input terminal of the tape deck.
2. Connect another pair of such cords between the unit's "TAPE PLAY" terminal and the tape deck's playback output terminal. Be sure to keep the left and right channels in the same order at both terminals in each case.

If your tape deck is equipped only with a DIN connector socket, however, plug the DIN connector cord extending from it into the 5-pin DIN connector socket on the QS-100's rear panel.

#### 4-Channel Tape Deck

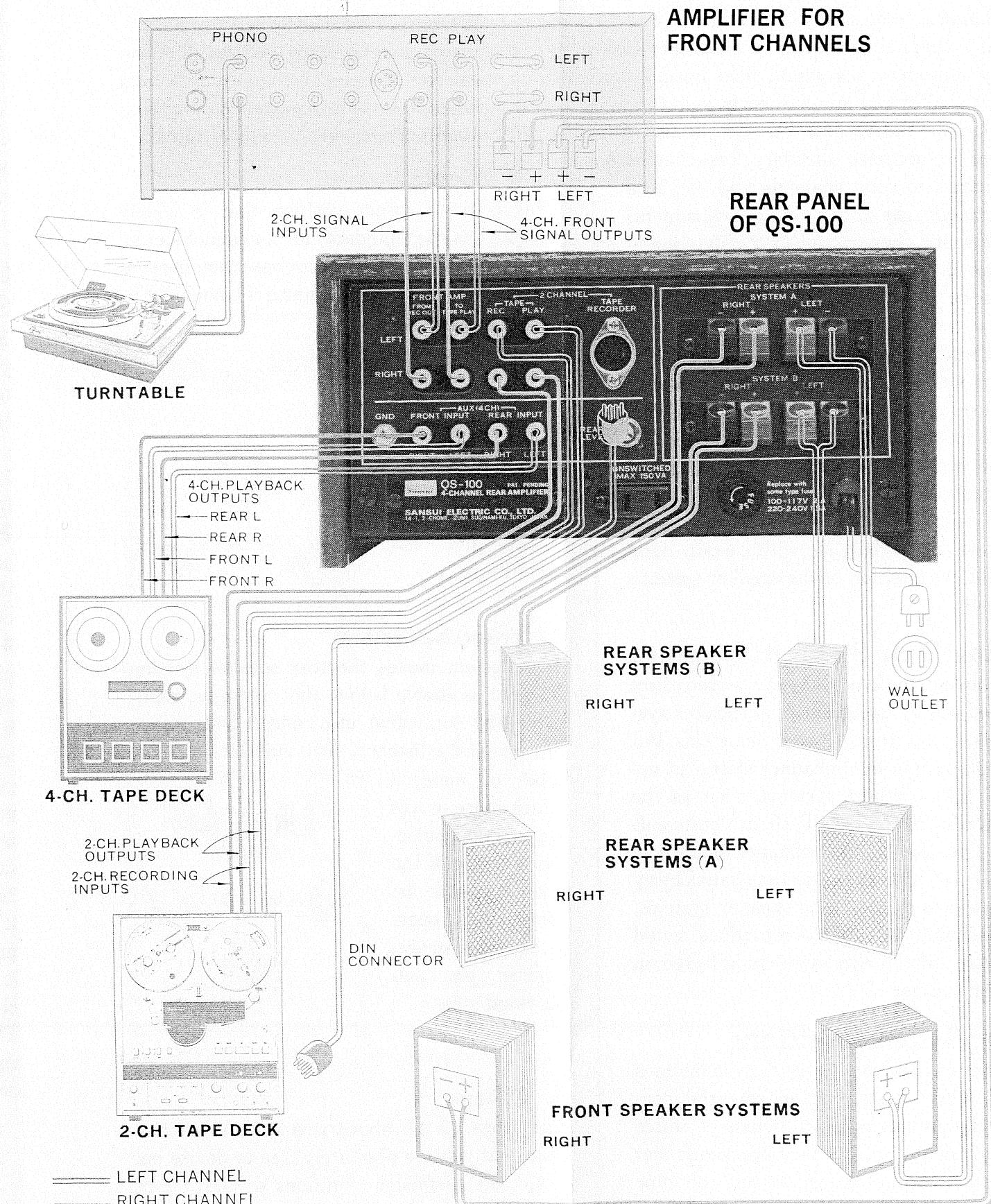
The QS-100 is also equipped with playback terminals for a 4-channel tape deck.

To reproduce a 4-channel stereo tape on such a tape deck, connect them with the output terminals of the deck, using shielded cords. Be sure not to confuse the the front and rear, left and right channels.

### Note:

On many tape decks, each of the four channels is designated as follows:

FRONT LEFT ..... CHANNEL 1 or TRACK 1  
FRONT RIGHT ..... CHANNEL 3 or TRACK 3  
REAR LEFT ..... CHANNEL 2 or TRACK 2  
REAR RIGHT ..... CHANNEL 4 or TRACK 4



# TO ENJOY 4-CHANNEL STEREO AT ITS BEST

The 4-channel stereo system far excels the conventional 2-channel system in its capability to faithfully reproduce the sound field normally present at the time of any live performance. Your QS-100 incorporates a QS decoding matrix to re-organize ordinary two-channel stereo signals to four channels and establish clear sound images of the musical instruments and singers, and then Sansui's exclusive phase-modulator circuit to lend the sound field the liveliness or presence of the original sound field.

The end effect is so exciting and enthralling that many audio experts the world over have termed it purely revolutionary. It is particularly outstanding when the instrument is used to reproduce two-channel programs encoded from four channels by the Sansui 4-Channel Encoder. To enjoy such 4-channel stereo sound at its best, you should be familiar with certain basic facts about the position of the speaker systems and so forth.

## Selecting Rear Speaker Systems

Needless to say, the best 4-channel stereo effect will be realized by using identical speaker systems for both the front and rear channels. But Sansui's QS system of 4-channel stereo is designed so that compact systems, such as the Sansui SP-50, SP-30 and SP-10, are quite sufficient for use for the rear channels and allow your QS-100 to produce more than satisfactory 4-channel stereo sound. The speaker systems, however, should be able to reproduce sound with natural tonal quality and not affected in one way or another.

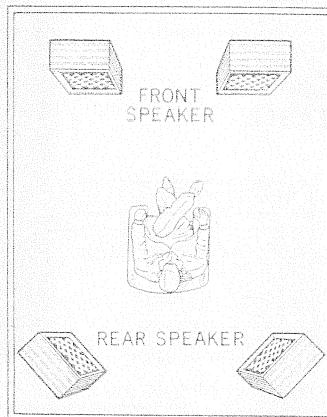
## Speaker System Positions

The positions of the four speaker systems in a 4-channel stereo system is an essential consideration if you are to enjoy 4-channel stereo sound at its best, and it is very important that you place them appropriately to suit the type

of program source you wish to hear. Two basic positions will be discussed below, but you are free to adapt them to the particular conditions—both acoustic and physical—of your room for optimum 4-channel stereo effects.

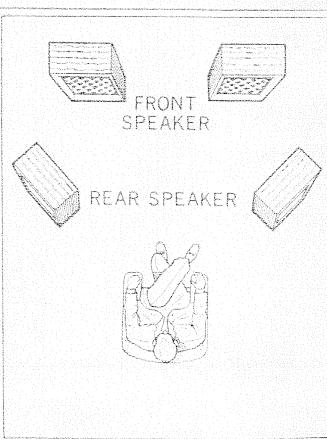
### 1. 2-2 System

This is the 4-corner position that is widely accepted as the 'standard' for 4-channel stereo. While it is particularly fit for use when hearing material encoded by the Sansui 4-Channel Encoder, it is also effective for these types of material: mood music, popular music, contemporary music, Moog sound, rhythm and blues, musicals, and live recordings.



### 2. Front 2-2 System

This system moves the rear speaker systems up front as shown below and creates a sound field—the equivalent of a concert hall stage—in front of the listener. It is suitable for those types of material which more or less require an objective attitude of the audience, such as: symphonies, operas, chamber music, modern jazz and big band jazz.



### 3. Others

Variations of the above two systems are possible, and you are absolutely free to devise one to suit the particular conditions of your room.

# ADJUSTMENTS

Having read the foregoing instructions on the functions and connections of your newly acquired QS-100 and proper speaker positions, you are most ready to step into the immensely richer world of 4-channel stereo. Before you step out, however, make the following adjustments and you'll save yourself a lot of trouble in the future.

## Setting for Optimum Input Signal Levels

1. Turn down slightly the volume controls of your QS-100 and front-channel amplifier, and turn the Level Set Control of your QS-100 fully counterclockwise. Then turn on their power switches.
2. Turn on the tape monitor switch of your front-channel amplifier.
3. Turn the Function Selector to an appropriate position other than "AUX (4-CH)", then set the unit's two balance controls to their respective center positions.
4. Operate your front-channel amplifier and play a record just as you would do in 2-channel sound reproduction.
5. Turn the Level Set Control clockwise gradually, and you'll notice the four level meter pointers begin to swing. Leave the control where the front-channel level meters swing as far as the red 1 or 2 mark at the loudest passages of the music.

**Note:**  
If your radio tuner and tape decks also have provisions for adjusting their output signal levels, match them to the output level of the phonograph (or turntable or record changer). This will save you the trouble of readjusting the Level Set Control (or Volume Control) every time you change the program source.

## Adjusting Volume Balance between the Front/Rear Channels

1. Set your QS-100's two balance controls at their respective center positions.
2. Turn the unit's Volume Control all the way up to the maximum, turning down the front-channel amplifier's volume control simultaneously so as to obtain the loudest volume you can tolerate in daily listening.
3. Now turn down your QS-100's Volume Control to the usual listening level, and then adjust the "REAR LEVEL" control on the unit's rear panel to achieve optimum balance between the front and rear channels.
4. Once the above adjustments are finished, use the QS-100's Volume Control to make any temporary volume adjustments in the course of daily listening.



## Adjusting Volume Balance between the Left/Right Channels

The Balance Control of your QS-100 adjusts simultaneously the volume balance between the front left and right channels, and that between the rear left and right channels. To achieve precise balance with greater ease, however, first adjust it for optimum balance between the rear left and right channels. Then if you feel the front left and right channels are not well balanced, correct it by manipulating the balance control of your front-channel amplifier.

# OPERATIONS

## Reception of FM Stereo Broadcasts/Playing Records

Operating your QS-100 to receive FM stereo broadcasts or to play records is very simple. Just turn on the tape monitor switch of your front-channel amplifier (or set it to "PLAYBACK"), and the rest is the same as 2-channel reproduction. Make any volume and/or balance adjustments with the appropriate controls on the QS-100. Use other controls on the unit for the best 4-channel stereo effect, following instructions on pages 8.

## Recording/Playing a 2-Channel Stereo Tape

Two-channel stereo tape recordings can be made and reproduced by the use of a 2-channel stereo tape deck connected to the QS-100. If the tape deck is a 3-head type (with separate record and playback heads), it is possible to record a tape and reproduce it simultaneously for the purpose of monitoring.

### Recording

1. Set the function selector control of the front-channel amplifier to the program source to be recorded—such as phono, FM, microphone, auxiliary input, etc.
2. Start the tape deck in the recording mode.

#### Note:

Set the Tape Monitor Switch of the QS-100 to "PLAYBACK" if you want to monitor the recording as you make it.

## Playback

1. Set the Tape Monitor Switch of the QS-100 to "PLAYBACK."
2. Start the tape deck in the playback mode.
3. Adjust the playback volume control of the tape deck so that the front-channel level meter pointers of the QS-100 will swing to the red 1 or 2 mark at the loudest passages of the music being reproduced.
4. Use the various controls on both the QS-100 and front-channel amplifier to obtain the best 4-channel stereo effect for the type of music being reproduced.

## Playing a 4-Channel Stereo Tape

1. Set the Function Selector of the QS-100 to "AUX (4-CH)."
2. Start the 4-channel tape deck in the playback mode.
3. Adjust the playback volume control of the tape deck so that the level meter pointers on the QS-100 will swing to the red 1 or 2 mark at the loudest passages of the music being reproduced.
4. Use the various controls on both the QS-100 and your front-channel amplifier to obtain the best 4-channel stereo effect for the type of music being reproduced.

# SIMPLE MAINTENANCE HINTS

## If the Rear-Channel Sound is Shaky

You may sometimes notice the sound from the rear speaker systems is shaky when that from the front speaker systems is not. Probable causes of this condition include the following:

1. The record is damaged or worn out.
2. The cartridge stylus is damaged or has dust on it.
3. The stylus pressure of the cartridge is either too light or heavy.
4. The cartridge itself is faulty.
5. The level of the input signals fed to the QS-100 is too high.
6. The sound in the record or tape is distorted to begin with.
7. The stereo separation of the FM tuner is poor, or the FM antenna input is insufficient and the broadcast signal contains considerable noise.

## If the Separation of the Front/Rear, Left/Right Channels is Poor

While your QS-100 is designed so that the sounds from the four speaker systems blend with one another to form an integrated sound field, the separation of the front and rear channels, and the left and right channels, may be disturbingly poor sometimes, for one of the following reasons:

1. The program source itself is poor in stereo separation.
2. The left and right channels of the program source are not in phase.
3. The left and right channels of the program source differ in output voltage.

## To Connect the Front-Channel Amplifier, etc.

Use the pin plug-equipped shielded cords supplied with your QS-100 to connect the front-

channel amplifier. If you should choose to use other cords for some reason, they should be relatively thick and have a minimum of distributed capacity. And try to keep them as short as possible. Observe the same cautions when connecting tape decks.

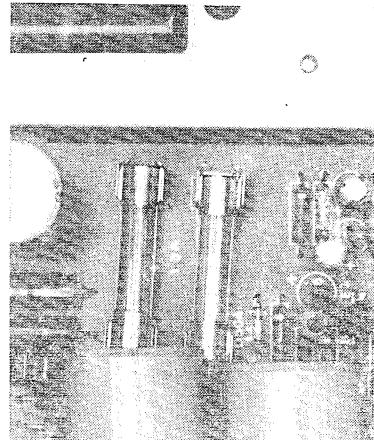
## About the Place of Installation

The bonnet of the QS-100 is designed so that any heat radiated inside will escape through it. Sufficient care should be taken of the dissipation of such heat if you wish to place something on top of the QS-100 or put the unit inside a closed cabinet, etc. Above all, avoid placing it where it may be exposed to the direct sunlight.

## About the Quick-Acting Fuses

If the level meters of the QS-100 illuminate but no sound is heard from both or either of the rear speaker systems, examine their connections and operation once. If nothing is wrong with them, it is possible that both or either of the quick-acting fuses protecting the power transistors has blown.

If this happens, disconnect the power cord from the AC outlet, remove the bonnet of the QS-100, and check the two quick-acting fuses mounted on the printed circuit board designated F-1361. If you find both or either of them blown, discover and eliminate the cause of the blowout, and replace it with a new 1.5-ampere quick-acting fuse supplied. Probable causes of the blow-out include excessively large input signals and a short-circuit at the speaker terminals.

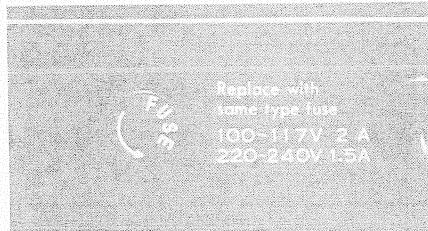


## Should the Power Fuse Blow

If the level meters fail to glow and the QS-100 remains dead when you turn on the Power/Rear Speakers Switch, it is possible that its power fuse has blown.

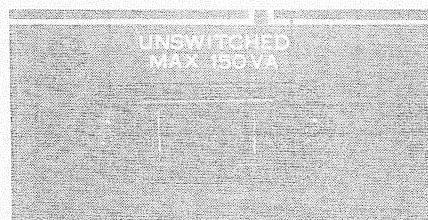
If this happens, disconnect the power cord from the AC outlet and examine the power fuse on the unit's rear panel. If you find it blown, find out the cause of the blowout and eliminate it, then replace the blown fuse with a new glass-tubed fuse of the rated capacity (2-ampere for 100 and 117 volts, 1.5-ampere for 220 and 240 volts).

Never use a fuse of a different capacity or a piece of wire, even as a stop-gap measure, or serious danger could result.



## AC Outlet

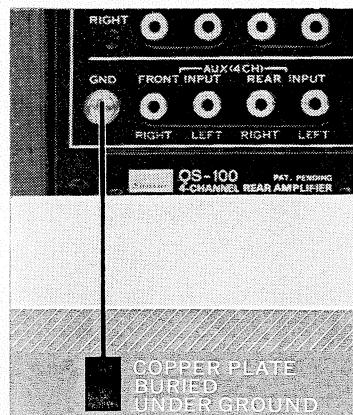
Power supply for the front-channel amplifier or a tape deck may be derived from the AC outlet on the QS-100's rear panel, but the total power requirement of the equipment so connected should never exceed 150VA (maximum capacity).



## Grounding

Any noise picked up by the connecting cords may be effectively grounded by connecting a piece of PVC (poly-vinyl chloride) or enameled wire to the grounding terminal on the QS-100's rear panel, attaching a small copper plate or carbon rod to the other end and burying it deep underground. The grounding leads of other equipment in the system may be connected to

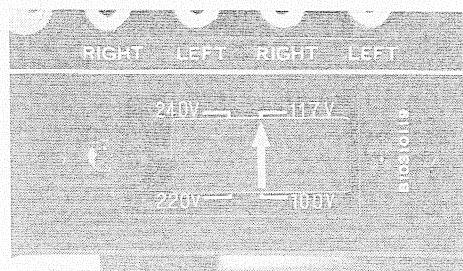
the same terminal to ground the entire system at once.



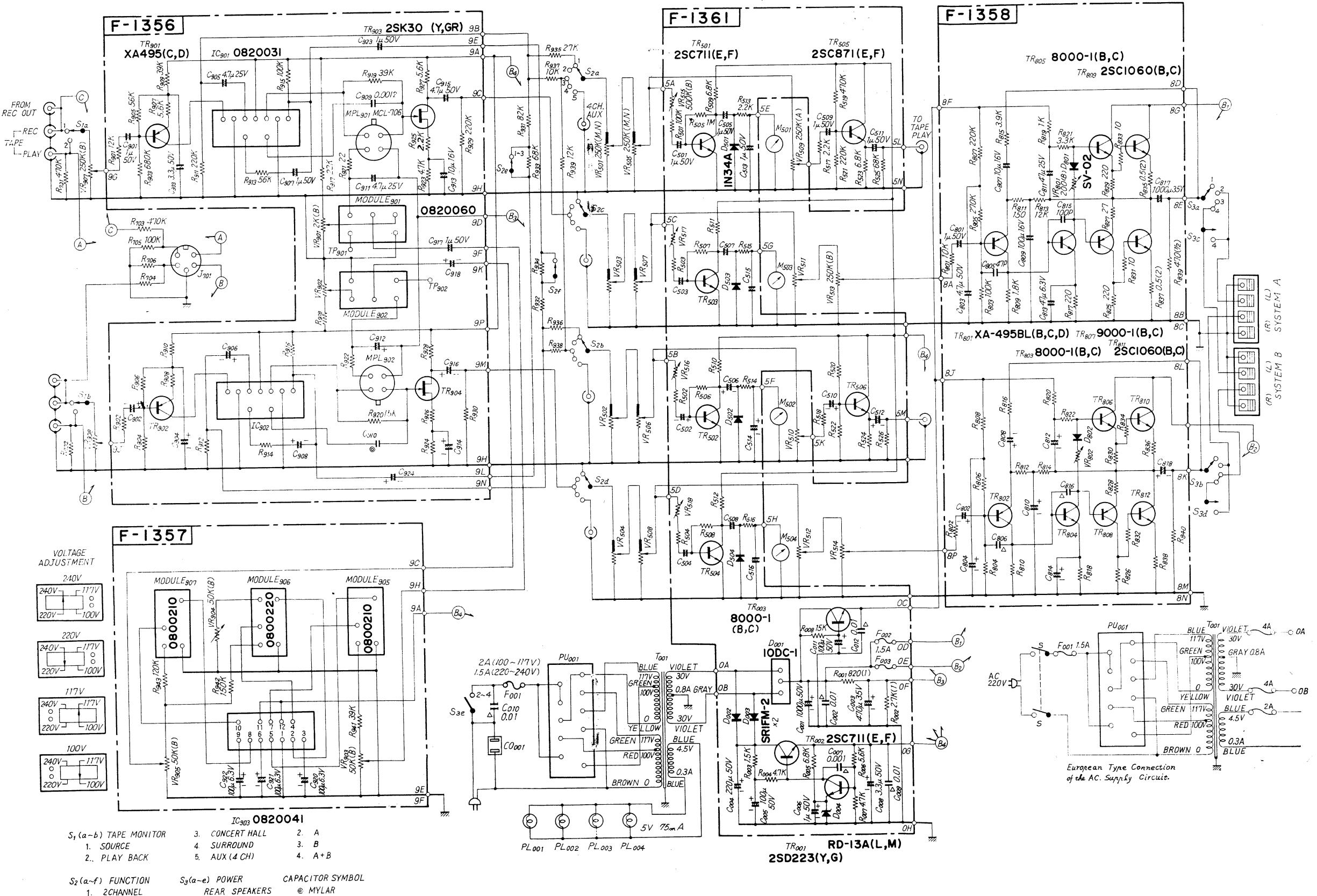
## Voltage Adjustment

In order to permit the use of your QS-100 in any part of the world, your QS-100 is equipped with a Voltage Selector. It is set to the correct power supply voltage of your area prior to shipment, so there is no need to touch it. However, should you move after purchasing the unit and find the power supply voltage is different, simply reset the selector as follows:

1. Remove the two screws securing the name plate on the unit's rear panel, then remove the name plate.
2. Unplug the Voltage Selector once, and reset it so that the arrow mark on it faces the correct voltage indication.
3. Change the power fuse also whenever the power supply voltage has changed. For 100-117 volt operation, use a 2-ampere glass-tubed fuse. For 220-240 volt operation, use a 1.5-ampere version of such fuse.
4. Where the power supply voltage considerably fluctuates, the Voltage Selector may be reset to avoid unpleasant side effects of such fluctuation. Reset it to the voltage immediately higher than the peak of the fluctuation.

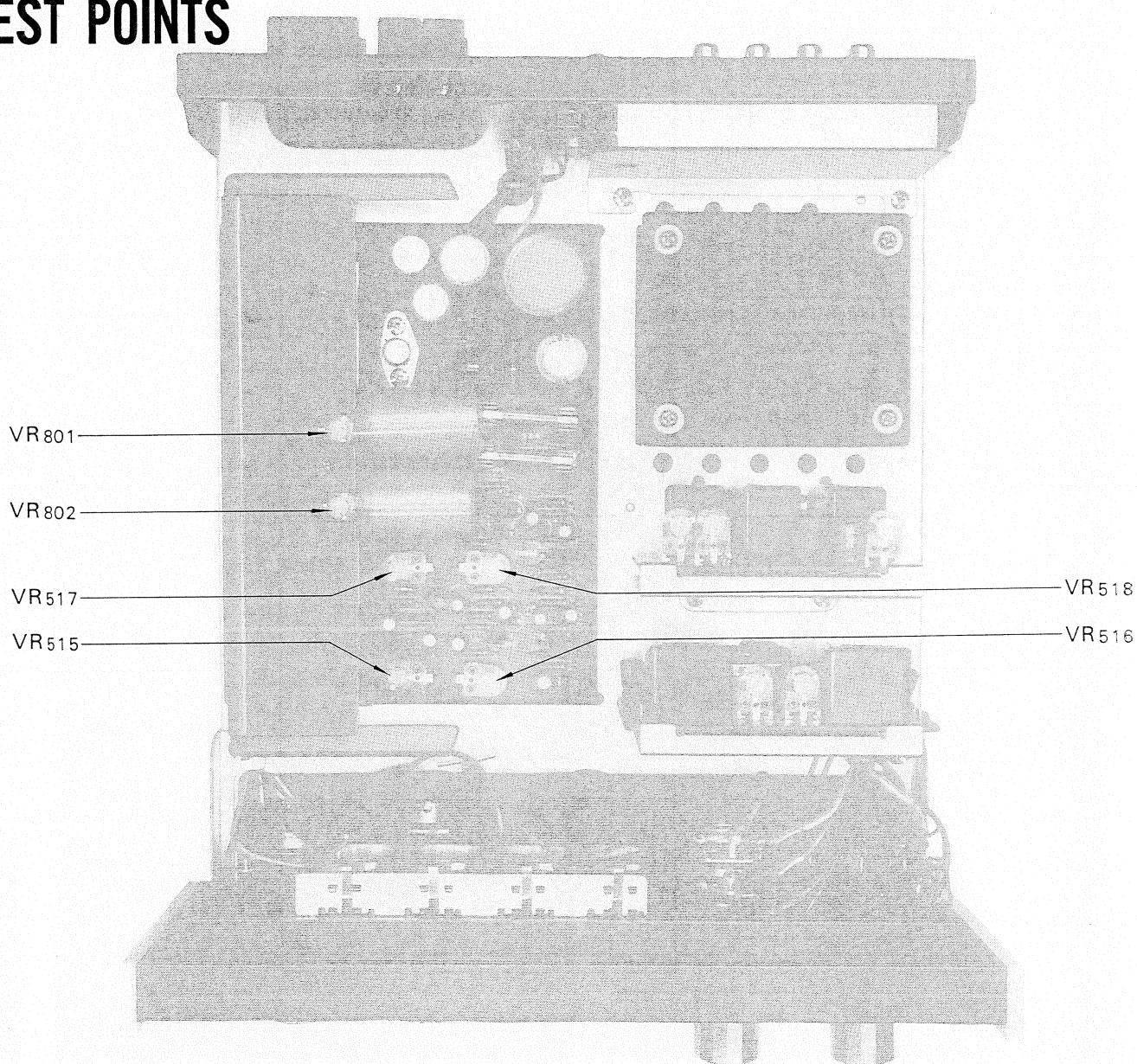


# SCHEMATIC DIAGRAM



# TEST POINTS/ABOUT SERVICING/ACCESSORIES

## TEST POINTS



## About Servicing

If anything should ever go wrong with your QS-100 or if you have any question about it, please contact the Sansui dealer from whom you purchased it or your nearest Authorized Sansui Service Station.

## ACCESSORIES

1. OPERATING INSTRUCTIONS & SERVICE MANUAL .....	1
2. INFORMATION SHEET .....	1
3. CONNECTION CORDS WITH PIN-PLUGS ..	4
4. BUTTERFLY BOLTS.....	2
5. WASHERS .....	2
6. QUICK ACTING FUSES (1.5 AMPERES) ..	2
7. POLISHING CLOTH .....	1

# ALIGNMENT

## CURRENT ALIGNMENT OF REAR-CHANNEL POWER AMPLIFIER

STEP	CONNECT / ADJUST	REMARKS
1.	Remove $F_{002}$ and $F_{003}$ .	
2.	Turn $VR_{801}$ and $VR_{802}$ fully counterclockwise (↖).	
3.	Turn on the Power/Rear Speakers Switch.	
4.	Connect an ammeter (tester) where $F_{002}$ was (connect terminal indicated OD on circuit schematic with ammeter's minus terminal).	Be sure power is turned on before connecting ammeter. Set ammeter to its 50-100 mA range.
5.	Turn $VR_{801}$ slowly clockwise (↗) until ammeter shows 15mA.	
6.	Turn off power, then replace $F_{002}$ .	
7.	Turn on power again.	
8.	Connect an ammeter (tester) where $F_{003}$ was (connect terminal indicated OE on circuit schematic with ammeter's minus terminal).	Same as step 4.
9.	Turn $VR_{802}$ slowly clockwise (↗) until ammeter shows 15mA.	
10.	Turn off power, then replace $F_{003}$ .	

## ALIGNMENT OF LEVEL METERS

STEP	CONNECT / ADJUST
1.	Set both Balance Control and Main Balance Control at respective center positions.
2.	Set Function Selector to "AUX (4-CH)."
3.	Set a low-frequency oscillator to 1 KHz, 775mV, then connect it to AUX (4-CH) FRONT INPUT left-channel input terminal.
4.	Adjust $VR_{515}$ so that front left-channel level meter swings to "0."
5.	Make similar adjustments with $VR_{516}$ , $VR_{517}$ and $VR_{518}$ for front right, rear left and rear right channel level meters, respectively.

# SPECIFICATIONS / DISASSEMBLY PROCEDURE

## SYNTHESIZER SECTION

### INPUT LEVEL

RATED INPUT (2-channel): 200mV (50k ohms)  
 MINIMUM INPUT (2-channel): 100mV  
 4-CHANNEL INPUT: 775mV (50k ohms)  
 TAPE MONITOR (pin, DIN): 200mV (50k ohms)

### OUTPUT LEVEL (FRONT)

RATED OUTPUT: 775mV  
 MAXIMUM OUTPUT: 2.5V

### RECORDING OUTPUT (2-channel)

TAPE REC (pin): 200mV  
 TAPE RECORDER (DIN): 30mV

### FREQUENCY RESPONSE

FRONT CHANNEL: 20 to 20,000Hz  $\pm$ 1dB  
 REAR CHANNEL: 20 to 20,000Hz  $\pm$ 1dB

### SYNTHESIZATION OF REAR CHANNEL SIGNAL:

1. NEW SANSUI'S MATRIX SYSTEM
2. SANSUI'S PHASE MODULATION SYSTEM

PHASE MODULATION: max. 180 degrees at 10,000Hz

HUM AND NOISE (IHF): less than  $-70$ dB

## POWER AMPLIFIER SECTION

### POWER OUTPUT

MUSIC POWER (IHF): 50W at 4 ohms load  
 44W at 8 ohms load

CONTINUOUS POWER: 18/18W at 4 ohms load  
 15/15W at 8 ohms load

### TOTAL HARMONIC DISTORTION:

less than 0.8% at rated output

### INTERMODULATION DISTORTION:

less than 1% at rated output

POWER BANDWIDTH (IHF): 25 to 40,000Hz

### FREQUENCY RESPONSE

(at normal listening level): 20 to 50,000Hz  $\pm$ 1dB

### CHANNEL SEPARATION:

better than 50dB (at 1,000Hz)

HUM AND NOISE: less than  $-80$ dB

LOAD IMPEDANCE: 4 to 16 ohms

DAMPING FACTOR: 70 at 8 ohms load

### SEMICONDUCTORS:

Transistors; 23 Diodes; 10 IC; 3 FET; 2 Module; 5

### POWER REQUIREMENTS

POWER VOLTAGE: 100, 117, 220, 240V 50/60Hz

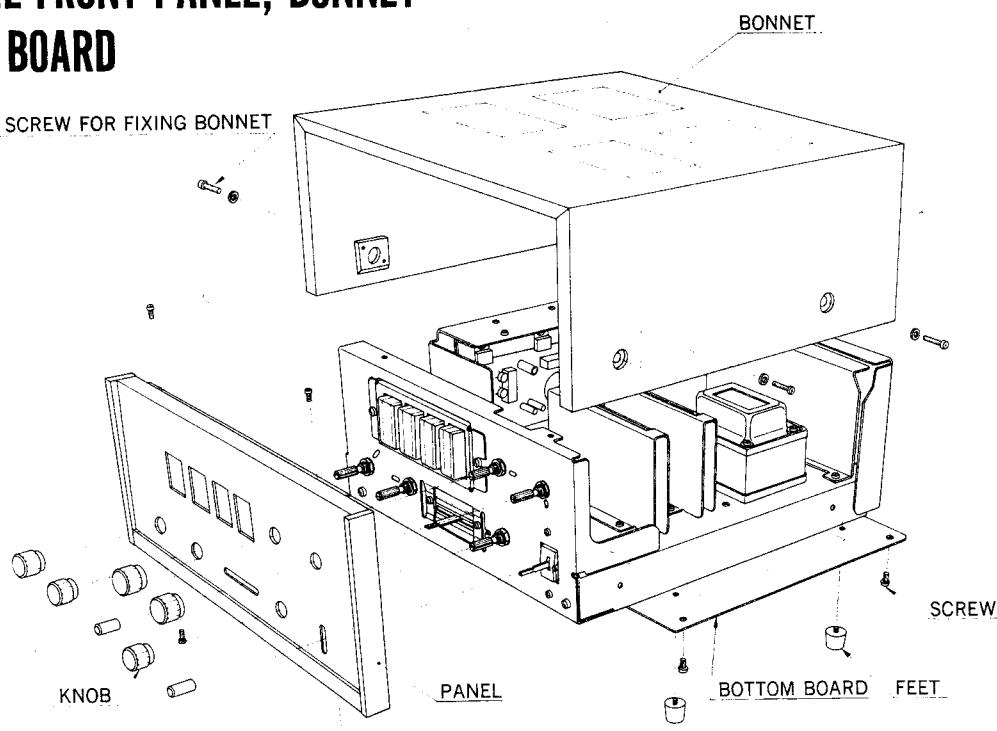
POWER CONSUMPTION: 85W (max. signal)

### DIMENSIONS:

250mm (9 $\frac{7}{8}$ "W, 127mm(5")H, 278mm(11")D

WEIGHT: 5.1kg (11 lbs.)

## REMOVING THE FRONT PANEL, BONNET AND BOTTOM BOARD



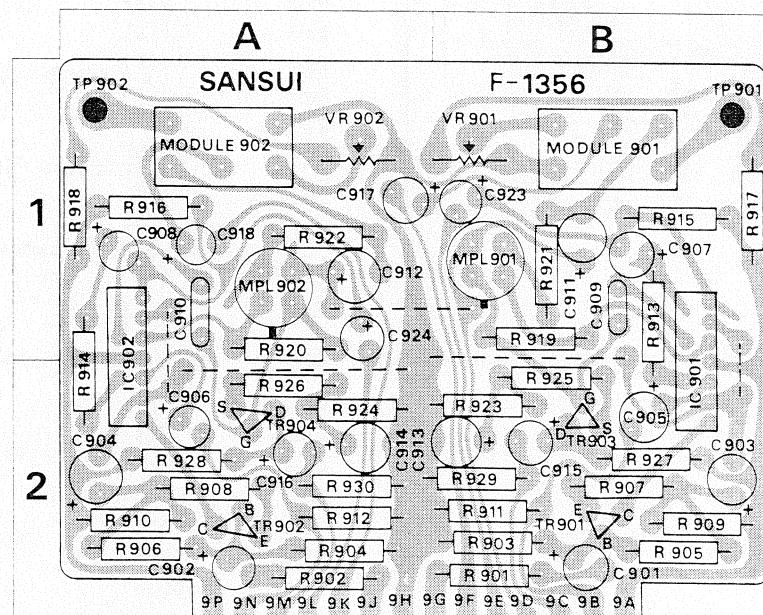
# PRINTED CIRCUIT BOARDS AND PARTS LIST

**W:** Parts No. **X:** Parts Name **Y:** Stock No. **Z:** Position of Parts

## SYNTHESIZER BLOCK <F-1356A>

W	X	Y	Z
R901	12kΩ	0101123	2 B
R902	12kΩ	0101123	2 A
R903	680kΩ	0101684	2 B
R904	680kΩ	0101684	2 A
R905	56kΩ	0101563	2 B
R906	56kΩ	0101563	2 A
R907	5.6kΩ	0101562	2 B
R908	5.6kΩ	0101562	2 A
R909	39kΩ	0101393	2 B
R910	39kΩ	0101393	2 A
R911	220kΩ	0101224	2 B
R912	220kΩ	0101224	2 A
R913	56kΩ	0101563	1 B
R914	56kΩ	0101563	1, 2 A
R915	100kΩ	±10% 1/4W CR.	0101104
R916	100kΩ		0101104
R917	22kΩ		0101223
R918	22kΩ		0101223
R919	39kΩ		0101393
R920	15kΩ		0101153
R921	22Ω		0101220
R922	22Ω		0101220
R923	4.7kΩ		0101472
R924	4.7kΩ		0101472
R925	2.2kΩ	0101222	2 B
R926	2.2kΩ	0101222	2 A
R927	5.6kΩ	0101562	2 B
R928	5.6kΩ	0101562	2 A
R929	220kΩ	0101224	2 B
R930	220kΩ	0101224	2 A
VR901	2kΩ (B)	1031072	2 B
VR902	2kΩ (B)	1031072	1 B

W	X	Y	Z
C901	1 $\mu$ F	0515109	2 B
C902	1 $\mu$ F	0515109	2 A
C903	3.3 $\mu$ F	50V EC.	
C904	3.3 $\mu$ F		
C905	4.7 $\mu$ F	0513479	2 B
C906	4.7 $\mu$ F	25V EC.	
C907	1 $\mu$ F	0515109	1 B
C908	1 $\mu$ F	0515109	1 A
C909	0.0012 $\mu$ F	50V MC.	
C910	0.0012 $\mu$ F	±10%	
C911	4.7 $\mu$ F	0601126	1 B
C912	4.7 $\mu$ F	0601126	1 A
C913	10 $\mu$ F	0513479	1 B
C914	10 $\mu$ F	25V EC.	
C915	4.7 $\mu$ F	0513479	1 A
C916	4.7 $\mu$ F	0512100	2 A
C917	1 $\mu$ F	0512100	2 A
C918	1 $\mu$ F	0515479	2 B
C923	1 $\mu$ F	0515479	2 A
C924	1 $\mu$ F	0515109	1 A
TR901	XA495BL (C,D)	0515109	1 A
TR902		0515109	1 B
TR903	2SK30 (Y,GR)	0515109	1 B
TR904		0515109	1 A
IC901	Hybrid IC.	0370102, 3	2 B
IC901		0370102, 3	2 A
MODULE901	CR Compound Circuits	0820031	1, 2 B
MODULE902		0820031	1, 2 A
MPL901	MCL-706	0820060	1 B
MPL902		0820060	1 A

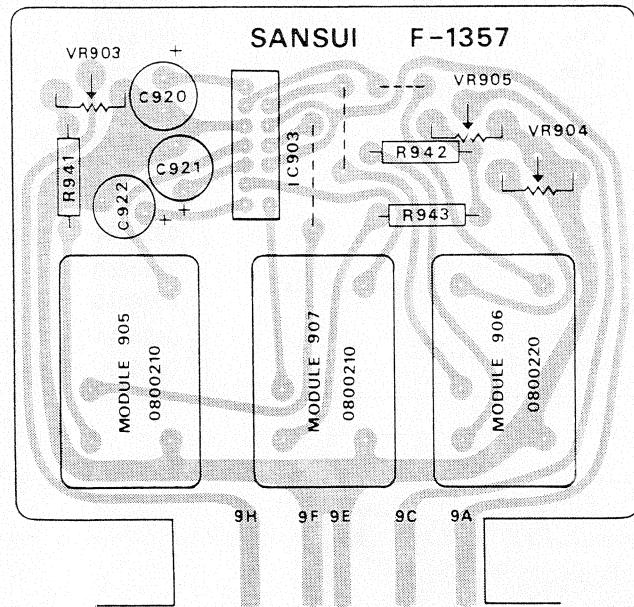


# PRINTED CIRCUIT BOARDS AND PARTS LIST

W: Parts No. X: Parts Name Y: Stock No. Z: Position of Parts

## OSCILLATOR BLOCK <F-1357>

W	X	Y
R941	39kΩ	0001393
R942	150kΩ	0001154
R943	120kΩ	0001124
VR903		1031132
VR904	50kΩ(B)	1031132
VR905		1031132
C920		0510101
C021	100μF 6.3 V EC.	0510101
C922		0510101
IC903	Hybrid IC	0820041
MODULE905		0800210
MODULE906	CR Compound Circuits	0800220
MODULE907		0800210



## POWER AMP. <F-1358A>

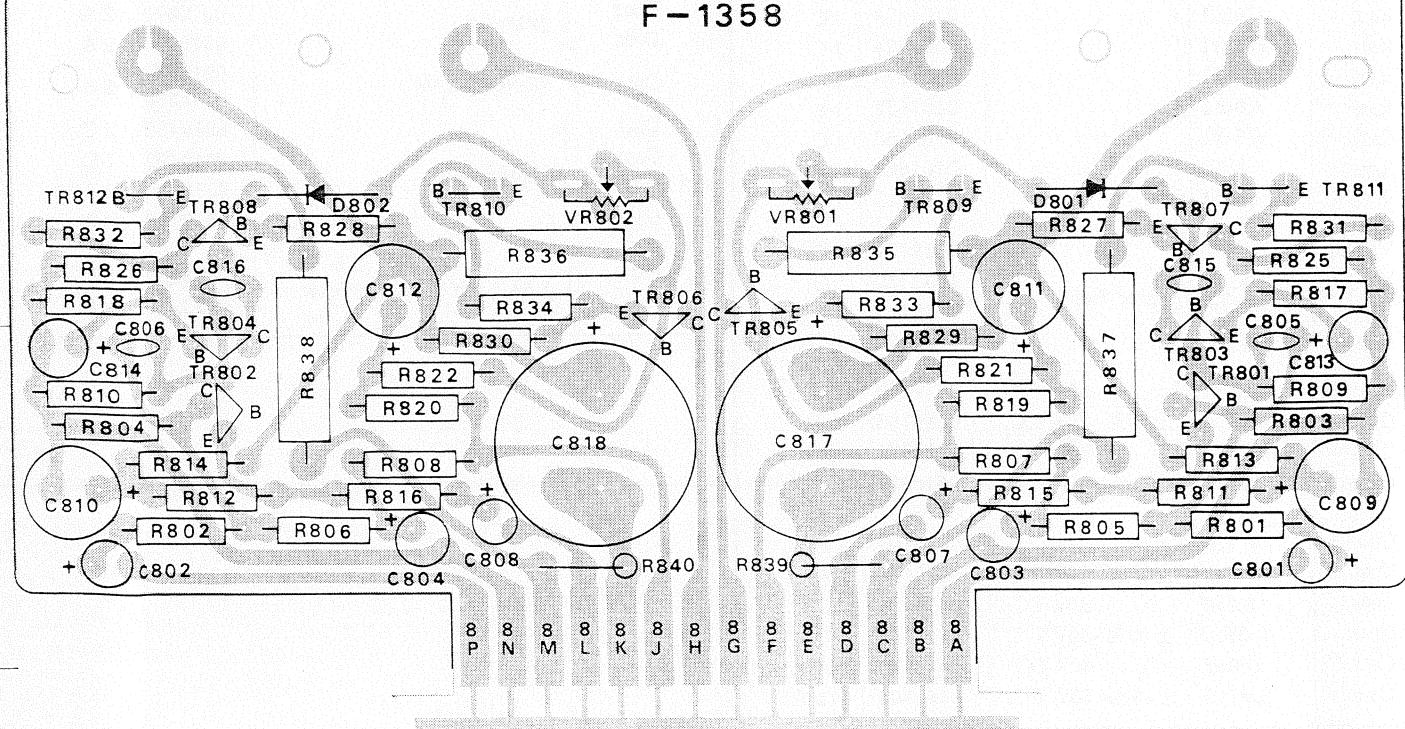
W	X	Y	Z
R801	10kΩ	0101103	2C
R802	10kΩ	0101103	2A
R803	100kΩ	0101104	2C
R804	100kΩ	0101104	2A
R805	270kΩ	0101274	2C
R806	270kΩ	0101274	2A
R807	220kΩ	0101224	2C
R808	220kΩ	0101224	2A
R809	1.8kΩ	0101182	2C
R810	1.8kΩ	0101182	2A
R811	150Ω	0101151	2C
R812	150Ω	0101151	2A
R813	12kΩ	0101123	2C
R814	12kΩ	0101123	2A
R815	3.9kΩ	0101392	2C
R816	3.9kΩ	0101392	2A
R817	220Ω	±10% 1/4W CR.	0101221 1C
R818	220Ω		0101221 1A
R819	1kΩ		0101102 2C
R820	1kΩ		0101102 2A
R821	3.3kΩ		0101332 2C
R822	3.3kΩ		0101332 2A, B
R825	220Ω		0101221 1C
R826	220Ω		0101221 1A
R827	27Ω		0101270 1C
R828	27Ω		0101270 1A
R829	220Ω		0101221 2B, C
R830	220Ω		0101221 2A, B
R831	10Ω		0101100 1C
R832	10Ω		0101100 1A
R833	10Ω		0101100 1B, C
R834	10Ω		0101100 1A, B
R835	0.5Ω		0152478 1B, C
R836	0.5Ω		0152478 1A, B
R837	0.5Ω	±10% 2W CeR.	0152478 1, 2C
R838	0.5Ω		0152478 1, 2A
R839	470Ω	±10% 1/2W SR.	0111471 2B
R840	470Ω		0111471 2B
VR801	200Ω (B)	DC Balance Adj.	1031022 1B
VR802	200Ω (B)		1031022 1B
C801	1μF		0515109 1C
C802	1μF		0515109 2A
C803	4.7μF	50V EC.	0515479 2C
C804	4.7μF		0515479 2A
C805	47pF	50V CC.	0660470 2B
C836	47pF		0660470 2A
C807	10μF	16V EC.	0512100 2B, C
C808	10μF		0512100 2A, B
C809	100μF		0512101 2C
C810	100μF		0512101 2A

W	X	Y	Z
C811	47 $\mu$ F}	25V EC.	0513470 1C
C812	47 $\mu$ F}	25V EC.	0513470 1A
C813	47 $\mu$ F}	6.3V EC.	0510470 2C
C814	47 $\mu$ F}	6.3V EC.	0510470 2A
C815	100pF	$\pm 10\%$ 50V CC.	0660101 1C
C816	100pF	$\pm 10\%$ 50V CC.	0660101 1A
C817	1000 $\mu$ F	35V EC.	0549004 2B
C818	1000 $\mu$ F	35V EC.	0549004 2B
TR801	X A4958L (B, C, D)	0300161,2,3	2C
TR802		0300161,2,3	2A
TR803		0305691, 2	2C
TR804	CDC8000-1 (B, C)	0305691, 2	1, 2A
TR805		0305691, 2	1, 2B
TR806		0305691, 2	1B
TR807	CDC9000-1 (B, C)	0300201, 2	1C
TR808		0300201, 2	1A
TR809		0305711, 2	1B,C
TR810	2SC1060 (B, C)	0305711, 2	1A,B
TR811		0305711, 2	1C
TR812		0305711, 2	1A
D801	SV-02	0310490	1C
D802		0310490	1A

A

F-1358

C



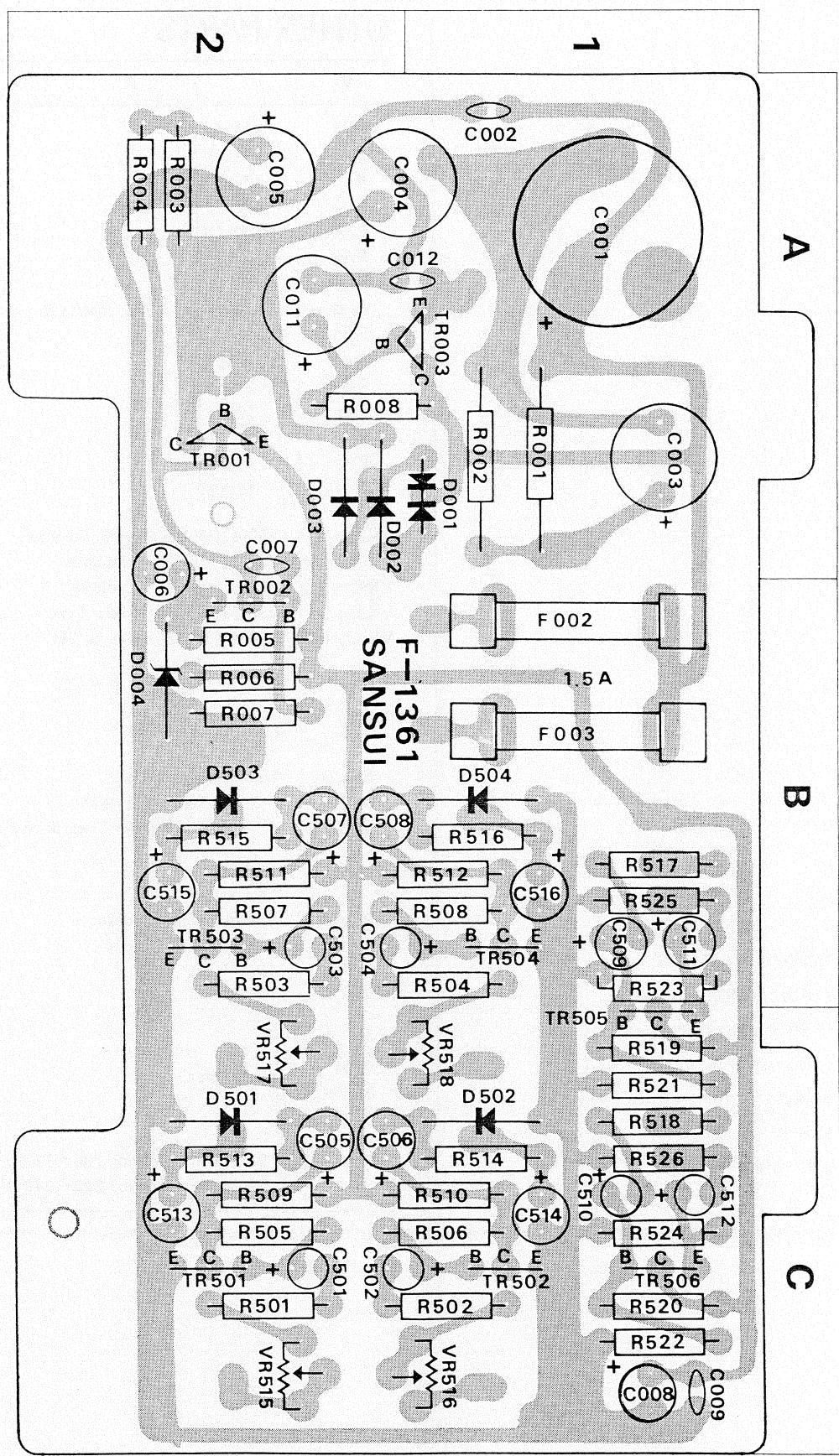
# PRINTED CIRCUIT BOARDS AND PARTS LIST

W: Parts No. X: Parts Name Y: Stock No. Z: Position of Parts

## POWER, METER AMP. <F-1361A>

W	X	Y	Z
R001	820Ω	0104821	1 A
R002	2.7kΩ	0104272	1 A
R003	1.5kΩ	0101152	2 A
R004	4.7kΩ	0101472	2 A
R005	6.8kΩ	0101682	2 B
R006	5.6kΩ	0101562	2 B
R007	4.7kΩ	0101472	2 B
R008	15kΩ	0101153	1, 2 A
R501	100kΩ	0101104	2 C
R502	100kΩ	0101104	1 C
R503	100kΩ	0101104	2 B
R504	100kΩ	0101104	1 B
R505	1MΩ	0101105	2 C
R506	1MΩ	0101105	1 C
R507	1MΩ	0101105	2 B
R508	1MΩ	0101105	1 B
R509	6.8kΩ	0101682	2 C
R510	6.8kΩ	0101682	1 C
R511	6.8kΩ	0101682	2 B
R512	6.8kΩ	0101682	1 B
R513	2.2kΩ	0101222	2 C
R514	2.2kΩ	0101222	1 C
R515	2.2kΩ	0101222	2 B
R516	2.2kΩ	0101222	1 B
R517	2.2kΩ	0101222	1 B
R518	2.2kΩ	0101222	1 C
R519	470kΩ	0101474	1 C
R520	470kΩ	0101474	1 C
R521	220kΩ	0101224	1 C
R522	220kΩ	0101224	1 C
R523	6.8kΩ	0101682	1 B
R524	6.8kΩ	0101682	1 C
R525	68kΩ	0101683	1 B
R526	68kΩ	0101683	1 C
VR515	500kΩ(B)	1032172	2 C
VR516	500kΩ(B)	1032172	1 C
VR517	500kΩ(B)	1032172	2 C
VR518	500kΩ(B)	1032172	1 C
C001	1000μF	0549103	1 A
C002	0.01μF	0660103	1 A
C003	470μF	0514471	1 A
C004	220μF	0515221	1, 2 A
C005	100μF	0515101	2 A
C006	1μF	0515109	2A, B
C007	0.001μF	0660102	2 A
C008	3.3μF	0515339	1 C
C009	0.01μF	0660103	1 C
C011	100μF	0515101	2 A
C012	0.01μF	0660103	1, 2 A

W	X	Y	Z
C501	1μF	0515109	2 C
C502	1μF	0515109	2 C
C503	1μF	0515109	2 B
C504	1μF	0515109	2 B
C505	1μF	0515109	2 C
C506	1μF	0515109	2 C
C507	1μF	0515109	2 B
C508	1μF	0515109	2 B
C509	1μF	0515109	1 B
C510	1μF	0515109	1 C
C511	1μF	0515109	1 B
C512	1μF	0515109	1 C
C513	1μF	0515109	2 C
C514	1μF	0515109	1 C
C515	1μF	0515109	2 B
C516	1μF	0515109	1 B
TR001	2SD223 (Y, G)	0308231, 2	2 A
TR002	2SC711 (E, F)	0305731, 2	2 B
TR003	CDC8000-1 (B, C)	0305691, 2	1 A
TR501		0305731, 2	2 C
TR502		0305731, 2	1 C
TR503	2SC711 (E, F)	0305731, 2	2 B
TR504		0305731, 2	1 B
TR505		0305471, 1	1 C
TR506	2SC871 (E, F)	0305471, 1	1 C
D001	10DC-1	0310680	1 A
D002	SR1FM-2	0310870	2 A
D003		0310870	2 A
D004	RD-13A (L, M)	0315290, 0315300	2 B
D501		0310402	2 C
D502	1N34A (K)	0310402	1 C
D503		0310402	2 B
D504		0310402	1 B
F002	1.5A Quick Acting Fuse	0433220	1 B
F003		0433220	1 B



# OTHER PARTS AND THEIR POSITIONS ON CHASSIS

**W:** Parts No. **X:** Parts Name **Y:** Stock No.

## OTHER PARTS

W	X	Y
R701	470kΩ	0101474
R702	470kΩ	0101474
R703	470kΩ	0101474
R704	470kΩ	0101474
R705	100kΩ	0101104
R706	100kΩ	0101104
R931	82kΩ	0101823
R932	82kΩ	0101823
R933	68kΩ	0101683
R934	68kΩ	0101683
R935	27kΩ	0101273
R936	27kΩ	0101273
R937	10kΩ	0101103
R938	10kΩ	0101103
R939	12kΩ	0101123
VR501~504	250kΩ(MN) × 2 Main Balance	1040130
VR505~508	250kΩ(MN) × 2 Balance	1060050
VR509~512	250kΩ(A) × 4 Volume	1060060
VR513, 514	250kΩ(B) × 2 Rear Level	1015040
VR907, 908	250kΩ(B) × 2 Level Set	1010710
C010	0.01μF $\frac{+80\%}{-20\%}$ 1.4kV CC.	0659801
T001	Power Transformer	4000980
S1(a, b)	Tape Monitor Switch	1170170
S2(a~f)	Y-3-6-5 Function Switch	1103380
S3(a~e)	Y-1-4-4 Power/Rear Speakers Switch	1101290
L001	DIN Jack	2430040
PU001	Voltage Selector Socket	2410080
PU002	Voltage Selector Plug	2410090
CO001	AC Outlet	2450040
M501	Level Meter	4300450
M502		4300450
M503		4300450
M504		4300450
F001	2A Power Fuse (For 100~117V) 1.5A Power Fuse (For 222~240V)	0431242 0431232

### Abbreviations

CR	: Carbon Resistor
SR	: Solid Resistor
GeR	: Cement Resistor
MC	: Mylar Capacitor
CC	: Ceramic Capacitor
EC	: Electrolytic Capacitor

\* Manufacturer reserves right to change design and/or specifications without for purpose of improvement.

