

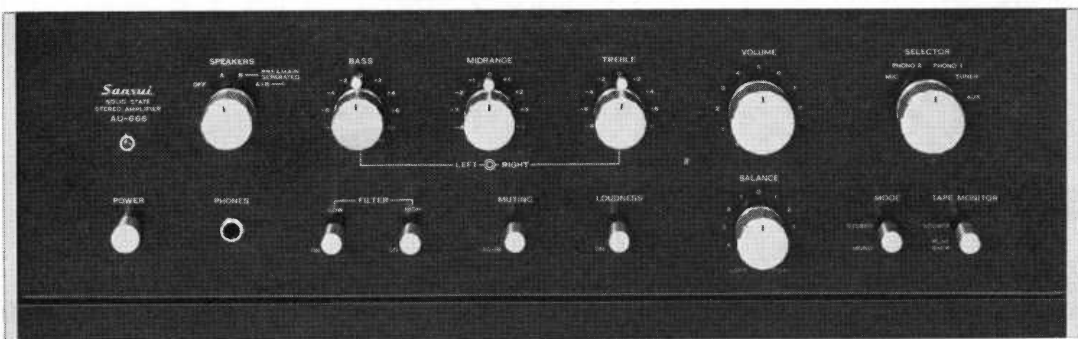
AU666

1147

OPERATING INSTRUCTIONS & SERVICE MANUAL

SOLID-STATE STEREO AMPLIFIER

SANSUI AU-666



SANSUI ELECTRIC COMPANY LIMITED

Tank you for selecting the Sansui AU-666 Solid-State Stereo Amplifier, an excellent choice that will become more apparent after years of rich stereo listening.

Sansui is known throughout the world for the unsurpassed quality of its audio equipment line, be it a control amplifier, a stereo receiver, a speaker system, a turntable, a tape deck or a stereo headset, and takes the greatest efforts to merit and maintain this reputation.

The AU-666 is no exception. It features the refined dull black panels common to all AU series professional control amplifiers from Sansui, the direct-coupled complementary circuits in the power amplifier section and the exclusive Triple Tone Controls in the preamplifier section. Special provisions have also been made to permit the amplifier to be built up into an electronic crossover system and permit comparing such a system with a standard stereo set up. This manual has been prepared to aid you in keeping the AU-666 working perfectly. Please read the contents of this manual carefully before installing or operating the amplifier. You will then be able to enjoy the world's highest standards of sound reproduction to the fullest.

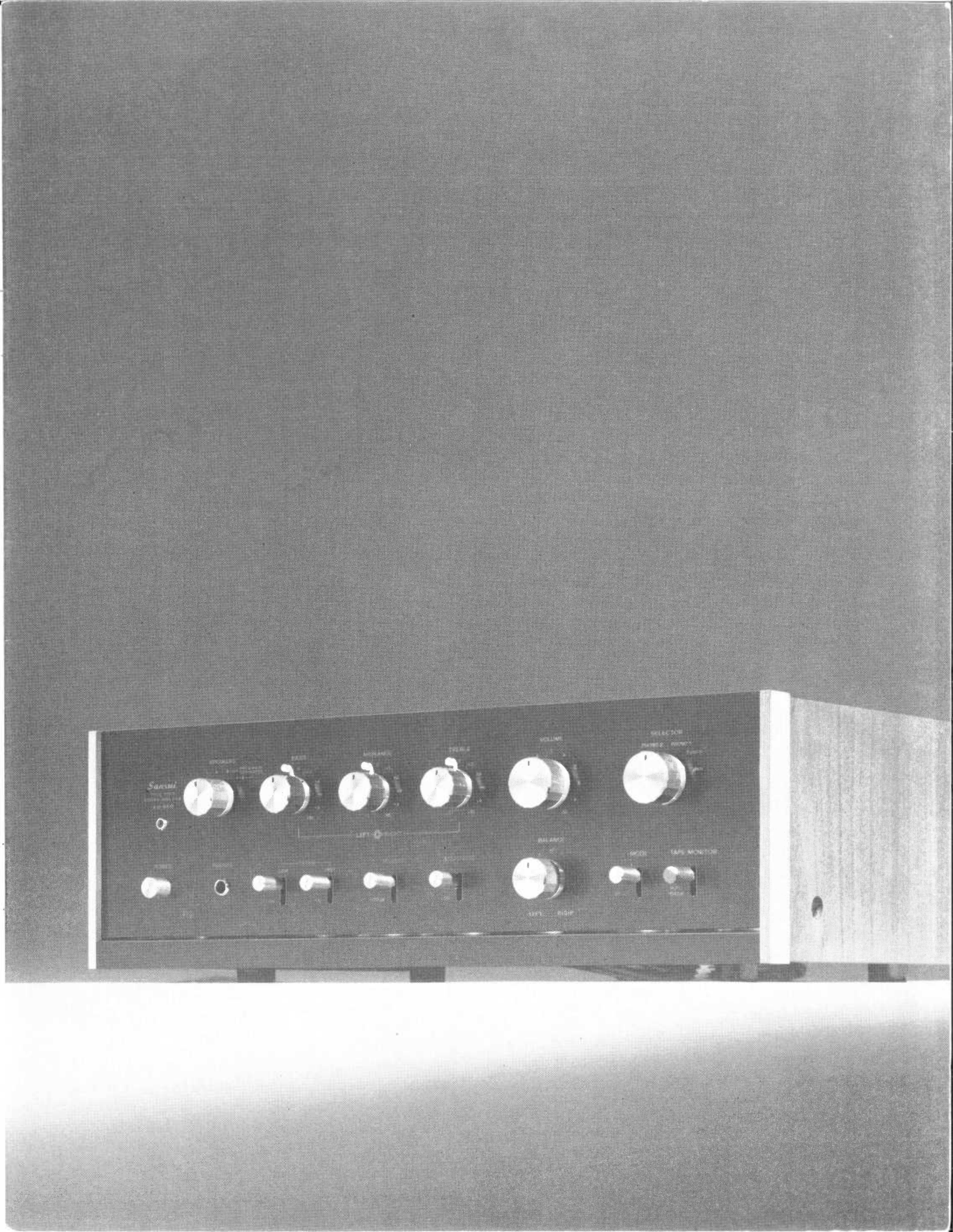
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SWITCHES AND CONTROLS

Bass Control

This control is used to boost or cut low-end frequency response according to taste and listening conditions. To boost, turn it clockwise. To cut, turn counterclockwise.

Designed as a friction-coupled, dualconcentric control, it is actually two controls in one. The outer ring controls bass loudness in the right channel; the inner knob controls bass loudness in the left channel. Both outer and inner controls can be used simultaneously or independently, as desired.

Treble Control

Use this control in the same manner as the Bass control to boost or cut high-end response.

Midrange Control

Use this control in the same manner as the Bass control to boost or cut midrange response.

Power Indicator

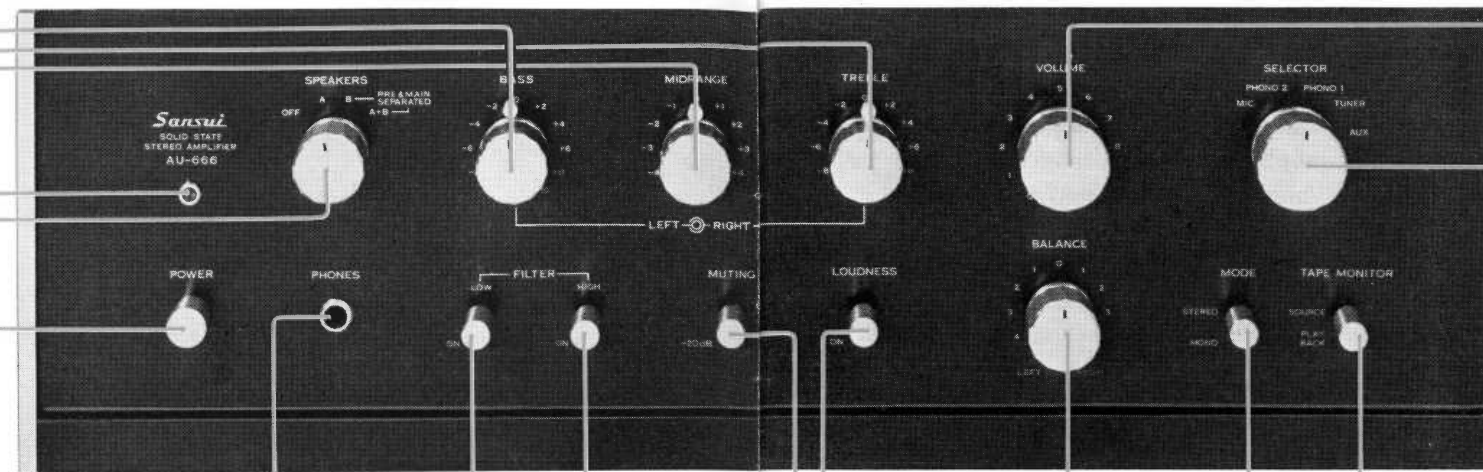
The POWER indicator is lit when the POWER switch is turned ON. It remains lit while the unit is on.

Speakers Switch

This switch is used to choose between one set of speakers A and another set B, which may be installed in the same room or remotely in another part of your home. It also has a position for running all speakers at once (A+B), and another that cuts them all out for private listening with headphones (OFF).

Power Switch

To turn on the amplifier, push the POWER switch once. To turn it off, push the switch again. The power to the two outlets marked SWITCHED on the rear panel are controlled by the POWER switch.



Headphones Jack

Plug in a headset for private listening or monitoring. The PHONES jack will accept any standard stereo phone plug but a dynamic headset is recommended.

Low Filter

Turntable rumble and other low-frequency noise are reduced by setting the LOW FILTER switch to the ON position.

High Filter

Surface noise from old or worn records, tape hiss and other high-frequency noises are reduced by setting the HIGH FILTER switch to the ON position.

Balance Control

This control adjusts for equal sound from both left and right channels to compensate for slight imperfections in program material, variations in speaker output, and the vagaries of room acoustics.

Loudness Switch

Whenever the volume is decreased to a low listening level, the music will seem to lose much of its bass and some of its treble. This effect is due to the sensitivity of human hearing. When the LOUDNESS switch is on, it provides the correct amount of bass and treble boost required to compensate for this change.

Muting Switch

The MUTING switch attenuates music by 20 dB over the whole frequency range. It is used to eliminate interstation tuning noise, to suppress the background noise heard when changing a record, and to reduce the over-all sound level temporarily while playing a record and other program sources.

Volume Control

This control adjusts the over-all sound level of both channels. Turn it clockwise, and the volume is increased; turn it counterclockwise, and the volume is decreased.

Input Selector Switch

This switch selects from among the various program sources connected to the input jacks on the rear panel of the amplifier.

1. MIC—Selects a microphone connected to the MIC inputs.
2. PHONO 2 —Selects a record player connected to the PHONO 2 inputs on the rear panel.
3. PHONO 1 —Selects a record player connected to the PHONO 1 inputs.
4. TUNER—Selects a tuner, FM-MPX adaptor or other sources connected to the TUNER inputs.
5. AUX—Selects a tuner, FM-MPX adaptor or other sources connected to the AUX inputs.

Tape Monitor Switch

This switch enables you to compare a recorded tape with the original program. When this switch is in the PLAYBACK position, the recorded tape is heard from the speakers. Monitoring is only possible with a 3-head tape deck.

Note: When you playback through the amplifier, the TAPE MONITOR switch should be in the PLAYBACK position as well. When not in use, make sure the switch is in the SOURCE position.

Mode Switch

STEREO—Use this position for all stereophonic programs.

MONO—Use this position for all monophonic programs. The Mode switch in the MONO position connects either right or left, or both right and left programs to both speakers.

CONNECTING LOUDSPEAKERS

Any speakers of 4- to 16-ohm impedance can be used with this amplifier. If you wish to connect a remote stereo speaker system in addition to the main set of speakers in your listening room, you can connect the set to the SYSTEM-B terminals on the rear panel of the amplifier. The SPEAKERS switch on the front panel of the amplifier enables you to choose between A and B speaker systems. It also has a position for running all speakers at once, and another that cuts them all out for private listening with headphones.

Note: Instructions for connection of additional components in an electronic crossover system will be found in the section entitled 'ELECTRONIC CROSSOVER SYSTEM'.

One Speaker System

To connect the main set of speakers to the amplifier:

1. Connect the positive terminal of the speaker on your right (as viewed from the listening area) to the right channel SYSTEM-A(+) terminal on the rear of the amplifier.
2. Connect the lead from the negative speaker terminal (marked(-)) to the right channel SYSTEM-A(-) terminal on the rear of the amplifier.
3. The left speaker connections are made at the left channel SYSTEM-A terminals on the rear of the amplifier in the manner described above.
4. Set the SPEAKERS switch to SYSTEM-A.

In connecting speakers to the amplifier, no more than 1/4-inch of insulation should be removed from the end of a speaker cable, since any greater length of exposed wire is likely to cause shorts at the terminals. All wire strands should be tightly twisted. To connect, depress the terminal button with one hand, push the stripped end of lead wire in the hole with the other hand, and release the button.

Two Speaker Systems

If you wish to connect another set of speakers in the same room or remotely, you can connect such speakers to the SYSTEM-B terminals of each channel as indicated in the preceding section. When the SPEAKERS switch is in the SYSTEM B posi-

tion, you will hear sound from the speakers connected to the SYSTEM B terminals. With the switch in the A+B position, the sound comes from all the speakers connected to the amplifier.

Caution: The amplifier may be damaged if the two stereo pairs of 4-ohm speaker systems are connected to the A and B terminals and the SPEAKERS switch is turned to the A+B position. For use with two sets of speaker systems, the impedance of each speaker system must be more than 8 ohms.

RECORD PLAYING

Connecting Record Players

The AU-666 has two sets of PHONO inputs to accommodate a pair of players or pickup arms.

To connect a record player to the amplifier, proceed as follows:

1. Connect the left channel output of the record player to the LEFT PHONO 1 (or PHONO 2) input jack on the rear of the amplifier.
2. Connect the right channel output of the record player to the RIGHT PHONO 1 (or PHONO 2) input jack.
3. If a monophonic player or turntable is used, it may be connected to either LEFT or RIGHT PHONO input jack.

Listening to a Stereo or Monophonic Record

1. Set the SELECTOR switch to PHONO 1 or PHONO 2 depending on which input is being used.
2. Set the MODE switch to STEREO. If a monophonic record player is used, set the MODE switch to MONO.
3. Make appropriate settings of controls on the record player.
4. Place the needle on the record.
5. Adjust the BALANCE control for equal sound from both right and left speakers.
6. Use all other controls and switches according to your personal taste and room acoustics.

NOTE: When monophonic records are played on a stereo player, follow the same procedures as for stereophonic records for better results.

Insert the power-cord plug of the player into the A.C. outlet marked SWITCHED on the rear of the amplifier. The power supply will then be controlled by the POWER switch on the front panel of the amplifier.

MICROPHONES

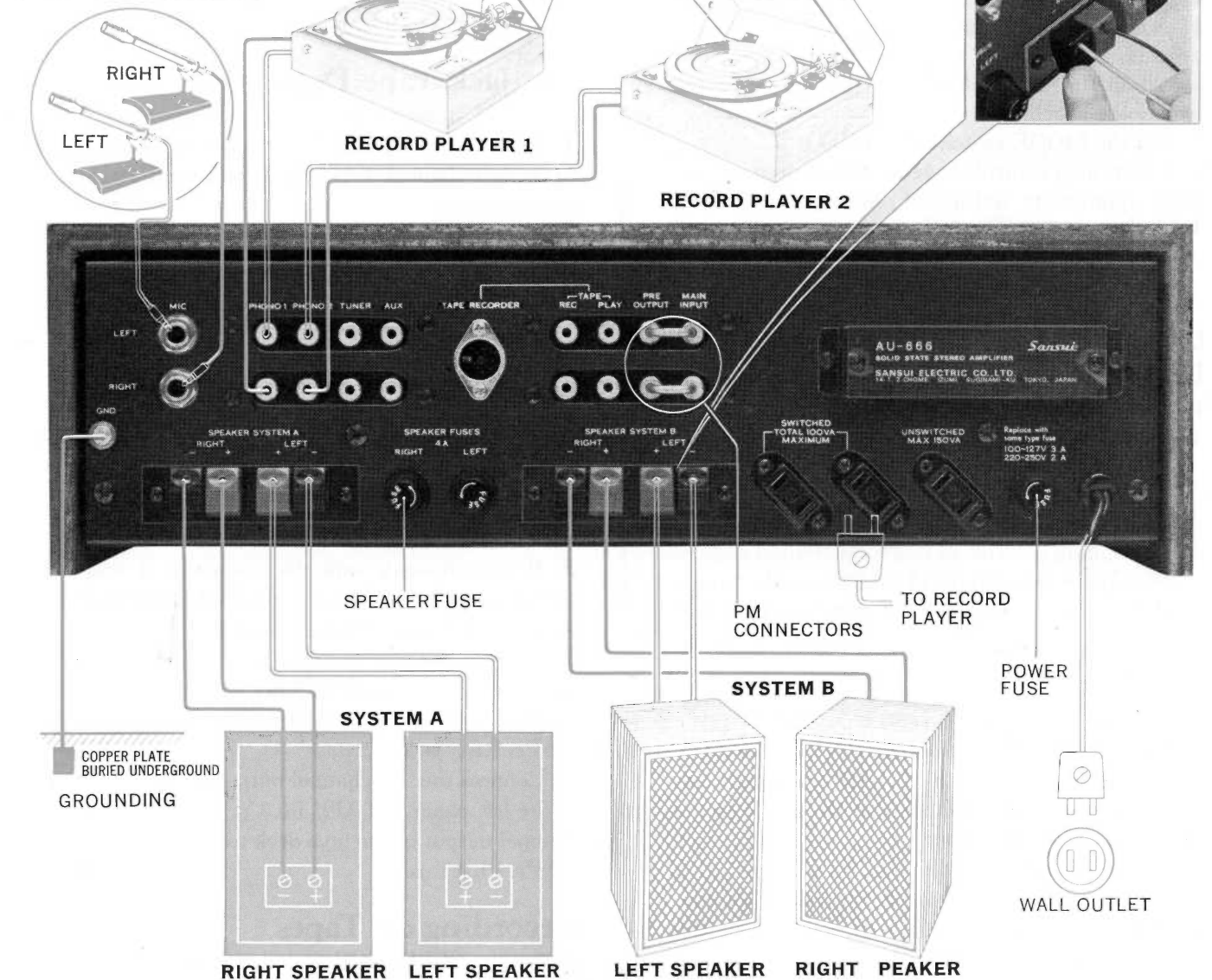
One or two microphones can be connected to the MIC inputs on the rear of the amplifier. Use high-impedance 50-kΩ dynamic or velocity microphones for optimum performance.

Connections

If two microphones are used, connect one to the RIGHT MIC input and the other to the LEFT. If only one microphone is used, connect it to either RIGHT or LEFT MIC input.

— LEFT CHANNEL
— RIGHT CHANNEL

MICROPHONE
(HIGH IMPEDANCE 50kΩ)



Operation

1. Turn the SELECTOR switch to MIC.
2. If two microphones are used, set the MODE switch to STEREO or MONO for mixing the two input signals. If only one microphone is used, set the MODE switch to MONO.
3. Use all other controls and switches according to taste and listening conditions.

TUNERS

Connecting Tuners

For a stereo tuner, connect its left channel output to the left channel TUNER (or AUX) input jack, and its right channel output to the right channel TUNER (or AUX) input jack. For a monophonic tuner, connect its output to either left or right jack. For use with an FM-MPX adaptor, connect the tuner output to the adaptor input; then connect the left channel output of the adaptor to the left channel TUNER (or AUX) jack, and the right channel output of the adaptor to the right channel TUNER (or AUX) jack.

Listening to a Stereo FM Program

1. Set the SELECTOR switch to TUNER or AUX depending on whether a stereo tuner has been connected to the TUNER or the AUX inputs on the rear of the amplifier.
2. Set the MODE switch to STEREO.
3. Use tuning controls to reach the desired station. Make appropriate settings of controls on the tuner.
4. Adjust the amplifier's front panel controls and switches according to your personal taste and room acoustics.

Listening to a Monophonic Program

1. Set the SELECTOR switch to TUNER or AUX depending on whether a tuner has been connected to the TUNER or the AUX inputs on the rear of the amplifier.
2. Set the MODE switch to MONO.
3. Use tuning controls to reach the desired station. Make appropriate settings of controls on the tuner.
4. Adjust the amplifier's front panel controls and switches according to your personal taste and room acoustics.

For Use with a FM-MPX Adaptor

1. Set the SELECTOR switch to TUNER or AUX depending on whether a FM-MPX adaptor has been connected to the TUNER or the AUX inputs on the rear of the amplifier.
2. Set the MODE switch to STEREO.
3. Use tuning controls to reach the desired station.
4. Make appropriate settings of controls on the FM-MPX adaptor.

5. Adjust the amplifier's front panel controls and switches according to your personal taste and room acoustics.

TAPE DECKS

Connecting Tape Decks

Tape decks can be connected to record from, and playback through, the AU-666. Tape monitoring is possible with a tape deck having a built-in pre-amplifier as well as separate recording and playback heads.

DIN Plug Tape Deck

If your tape deck has a DIN (German Industrial Standard) 5-pin plug, plug it into the TAPE RECORDER socket on the rear panel of the amplifier.

Pin Jack Tape Deck

To record on tapes from the amplifier:

1. Connect the left channel input of the tape deck to the left channel TAPE REC jack on the rear of the amplifier.
2. Connect the right channel input of the tape deck to the right channel TAPE REC jack.
3. If a monophonic tape deck is used, it may be connected to either LEFT or RIGHT TAPE REC jack.

To playback through the amplifier:

1. Connect the left channel output of the tape deck to the left channel TAPE PLAY jack on the rear of the amplifier.
2. Connect the right channel output of the tape deck to the right channel TAPE PLAY jack.
3. If a monophonic tape deck is used, it may be connected to either left or right TAPE MON jack.

To monitor tapes through the amplifier:

1. Connect the left channel input of the tape deck to the left channel TAPE REC jack and the right channel input of the tape deck to the right channel TAPE REC jack.
2. Connect the left channel output of the tape deck to the left channel TAPE PLAY jack and the right channel output of the tape deck to the right channel TAPE PLAY jack.

Recording on Tapes

1. Set the SELECTOR switch to the program to

be recorded.

2. Set the MODE switch to STEREO. If a monophonic tape deck is used, set the switch to MONO.
3. Make appropriate settings of controls on the tape deck.

Listening to Tapes

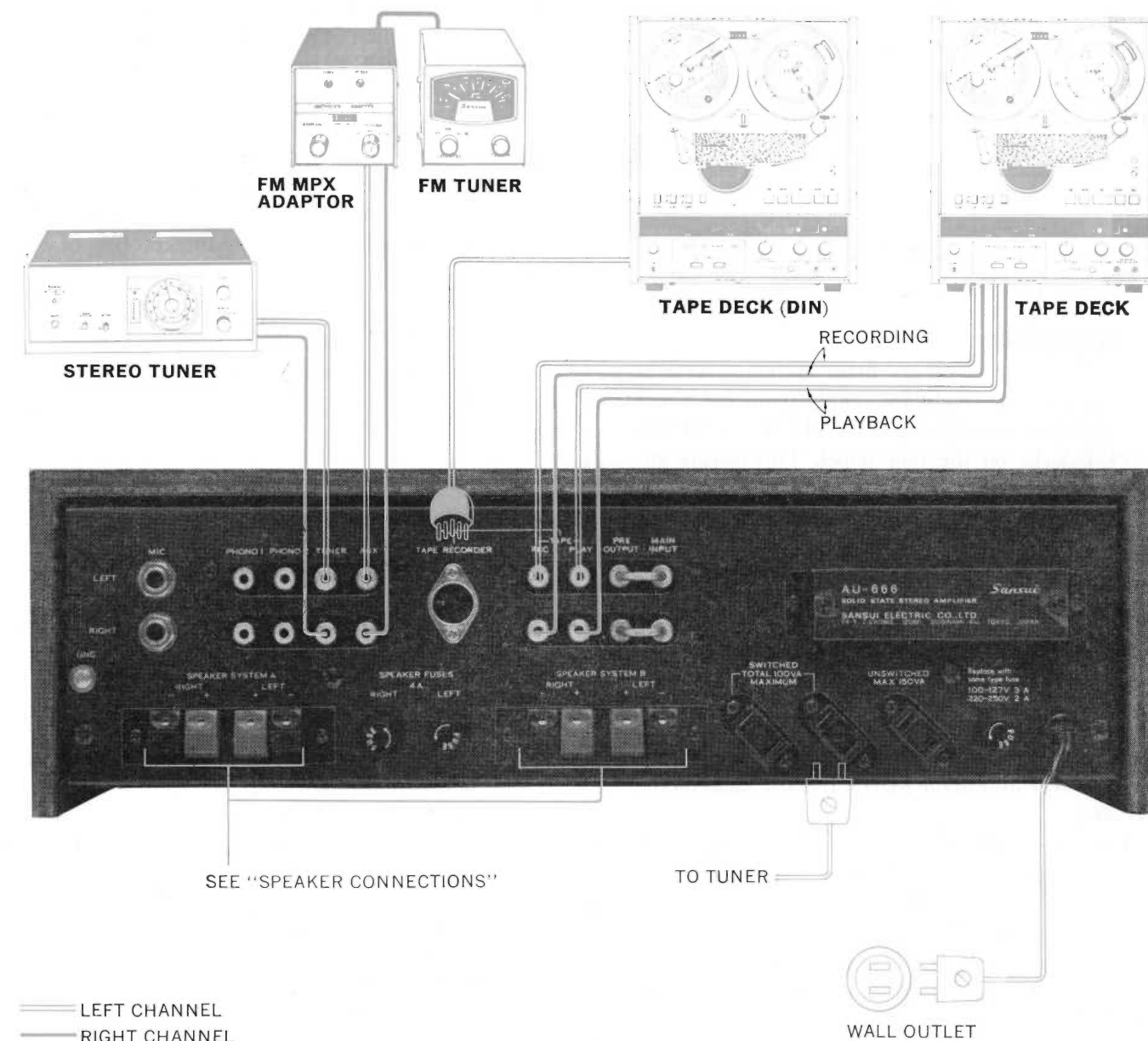
1. Turn the TAPE MONITOR switch to PLAY BACK.
2. Set the MODE switch to STEREO. If a monophonic tape deck is used, set the switch to MONO.
3. Make appropriate settings of controls on the tape

deck.

4. Use the amplifier's front panel controls and switches according to your personal taste and listening conditions.

Tape Monitoring

Monitoring is possible only with a tape deck which has its own playback preamplifier as well as separate recording and playback heads. Set the TAPE MONITOR switch to PLAY BACK and use all other controls and switches according to your personal taste and listening conditions.



ELECTRONIC CROSSOVER SYSTEM

Electronic Crossover System

The electronic crossover system is said to be the best hi-fi sound reproduction method available, featuring the following advantages:

1. Since the tweeters, midranges and woofers have their own amplifier, any speakers of different impedance and efficiency can be used for stereo arrangement.
2. This system has better filter characteristics than the conventional LC crossover network. You can determine the optimum crossover points for the speakers used.
3. Since there is no component between the amplifier and speaker, the damping factor of the amplifier is not affected and it is directly coupled to the speaker.
4. This system allows use of the power amplifiers effectively and efficiently. For instance, a big-power amplifier can be used for woofers, and ones with good characteristics for midranges and tweeters. You can select the amplifiers suitable for each of the woofers, midranges and tweeters.

Connection

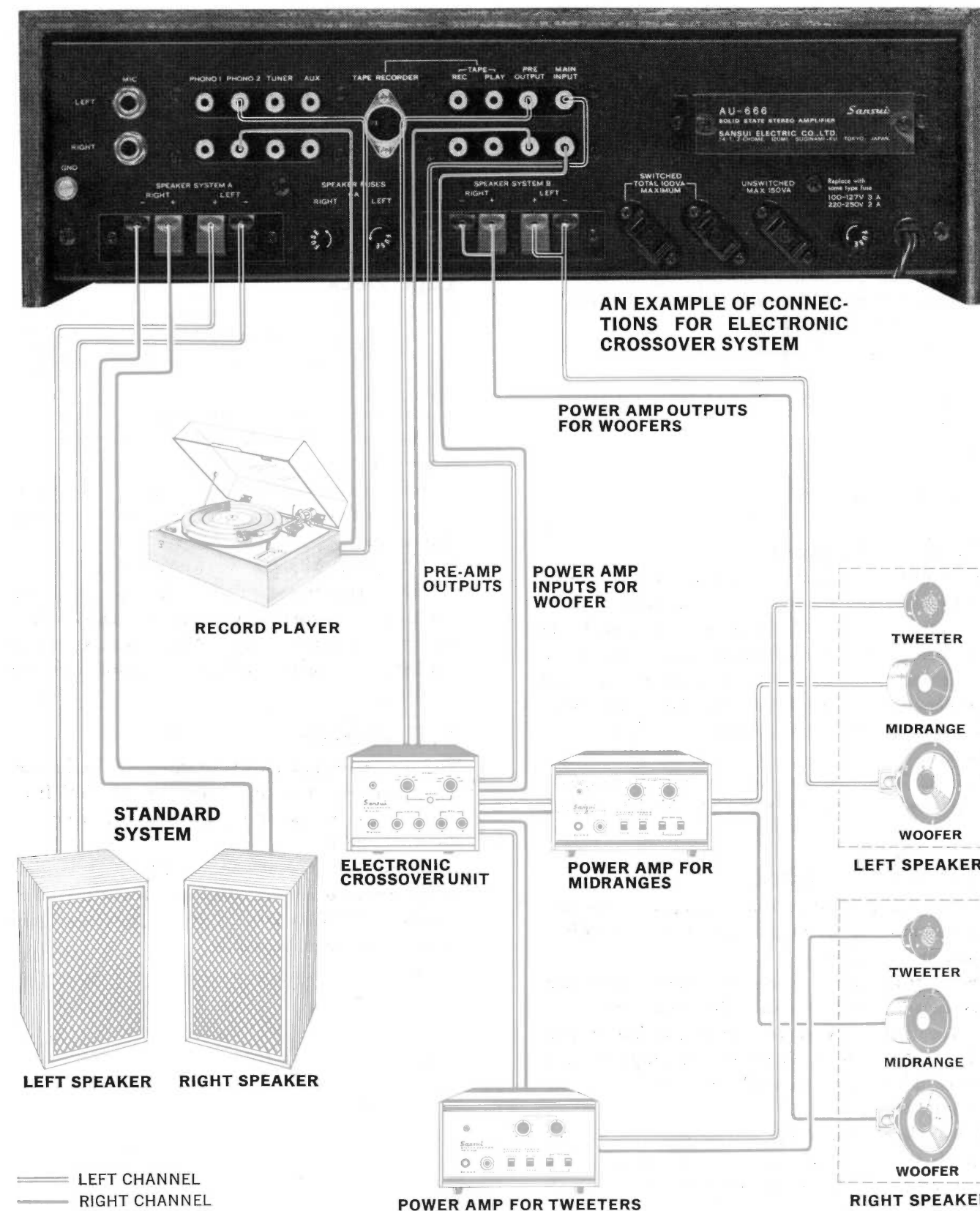
The AU-666's preamp and main amplifier sections can be used separately by simply removing a pair of connectors from the PRE OUTPUT and MAIN INPUT jacks on the rear panel. This feature enables you to use the AU-666 as two separate components of the Electronic Crossover System in the following manner:

1. Set the SPEAKERS switch to SYSTEM B.
2. Turn the POWER switch off and then remove the two connectors from the PRE OUTPUT and MAIN INPUT jacks.
3. Connect an electronic crossover unit (Sansui CD-5) to the PRE OUTPUT jacks.
4. Connect the low-frequency output of the electronic crossover unit to the MAIN INPUT jacks on the AU-666.
5. Connect the right and left woofers to the SYSTEM B terminals on the AU-666.
6. Connect the mid-frequency output of the electronic crossover unit to the inputs of the second separate power amplifier (Sansui BA-90), and the right and left midrange speakers to the said power amplifier.

7. Connect the high-frequency output of the electronic crossover unit to the inputs of the third separate power amplifier (Sansui BA-90), and the right and left tweeters to the said power amplifier.

NOTES:

1. You can connect a stereo pair of full-range speakers to the SYSTEM A terminals in addition to the woofers connected to the SYSTEM B and directly compare the sound of the Electronic Crossover System with that of the ordinary stereo arrangement by turning the SPEAKERS switch between the SYSTEM A and B positions.
2. The connection of an additional pre-amplifier to the MAIN INPUT jacks cuts off all front panel switches and controls except the SPEAKERS switch. Thus, to adjust the tone and volume, operate the controls of the additional pre-amplifier connected to the AU-666. When an additional power amplifier is connected to the PRE OUTPUT jacks, the tone and volume can be adjusted by the controls of the AU-666.

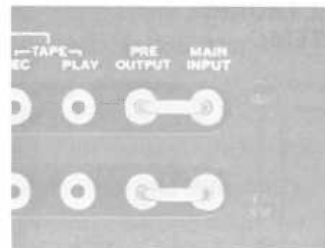


MAINTENANCE

PM Connectors

Warning: Be sure to turn the POWER switch OFF before removing the PM connectors.

The PM connectors hook up the PRE OUTPUT and MAIN INPUT terminals on the rear panel of the amplifier. When the PM connectors are removed with the SPEAKERS switch set in the SYSTEM B or A+B position, the pre-and main amplifier sections can be used individually and separately. They should not be removed except when connecting additional pre and/or main amplifiers. Refer to the section entitled Electronic Crossover System.



Phasing of Speakers

Stand about 10 feet in front of and midway between the speakers and listen to any monophonic reproduction. If the speakers are correctly phased, the sound will seem to come from between the speakers. If the sound is not directly in front of you, the speakers are incorrectly phased. To correct this, switch the amplifier off and reverse the leads to one speaker.

Care should be taken not to connect a single speaker system between the SYSTEM A and B terminals.

Hum and Howling

If, when using a tape deck or record player, unpleasant humming or howling is heard, it is usually a result of the following.

The record player is placed on or near the speaker box causing sound waves to be transmitted from the speaker to the player (howling). To prevent this, place the record player away from the speaker box or put a thick cushion between the two components.

A low buzzing sound will also be produced if adequately thick shieldwire is not used for connections, or if connections have not been properly made. Be

sure that the shieldwire is properly soldered to the pin-plugs as illustrated in "Connecting Wire", and that the motor and pickup arm or the record player are properly grounded.

Speaker Impedance

Combined impedance of speakers in each channel should not be less than 4 ohms. Too low impedance may cause damage to the amplifier after use over a long period.

Tape Deck

1. Tape recorded sound cannot be controlled by the controls and switches on the front panel of the amplifier. They control sound from the speakers only.

2. For better results, record directly through the AU-666, rather than through microphones placed in front of the speakers.

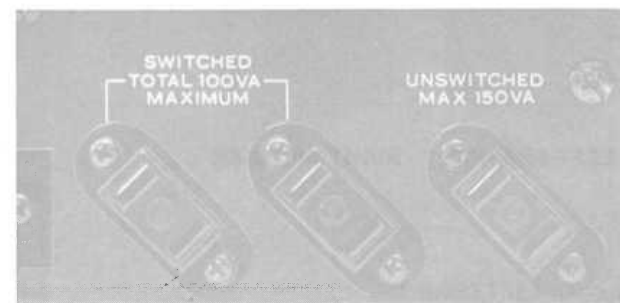
3. Before connecting and operating the tape deck, be sure to look up the manufacturer's operating instructions.

4. The TAPE MONITOR switch should be in the SOURCE position except when the tapes are being monitored or played back by the tape deck. When the switch is in the PLAY BACK position, signals from any other source will not be heard from the speakers.

A.C. Outlets

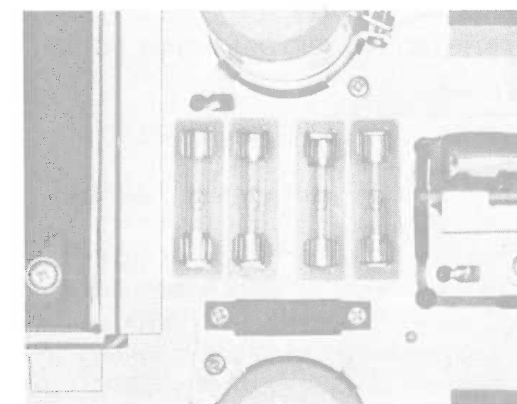
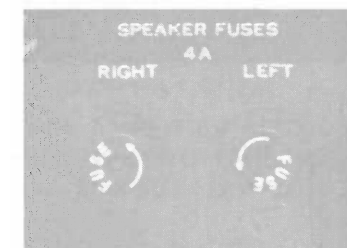
The AU-666 is provided with three A.C. outlets on its rear panel. Two outlets (marked SWITCHED) are switched on and off by the POWER switch on the front panel.

Caution: Two outlets marked SWITCHED have a maximum capacity of 100VA total and the other (marked UNSWITCHED) 150VA. Never use them beyond their rated capacities.



Quick-Acting Fuses

The AU-666 is double protected by the quick-acting fuses at every power transistor stage and in the power circuit. If sound from the speakers is distorted or not heard at all, immediately remove the power plug from its outlet; check for the blown SPEAKER FUSES on the rear panel; and, if necessary, replace them with the new 4-ampere fuses (supplied). If OK, remove the bonnet from the AU-666; check the inside fuses; and, if necessary, replace them with the new 3.5-ampere fuses. Before replacing, check for the source of trouble that caused the fuses to blow. If the new fuses blow as soon as the POWER switch is turned on, check for the defective power circuit. If the trouble source cannot be located, contact the nearest Sansui dealer or Authorized Service Station.



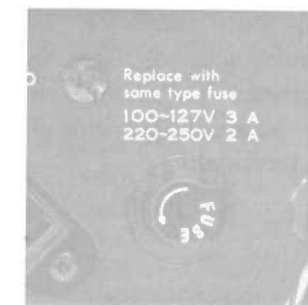
Power Fuse

CAUTION: For the power supply voltage of 100 to 127 volts, use a 3-ampere fuse; for 220 to 250 volts, use a 2-ampere fuse.

If the unit remains completely dead when the power is switched on (POWER indicator fails to light), the power fuse is probably blown. In this case, remove the power plug from its wall outlet and replace the fuse after finding and eliminating the trouble that

caused the fuse to blow. (Consult the Troubleshooting Section in your Service Manual)

Use only a glass-tubed 3(or 2)-ampere fuse. Never attempt to use a piece of wire or a fuse of a different capacity as a substitute.



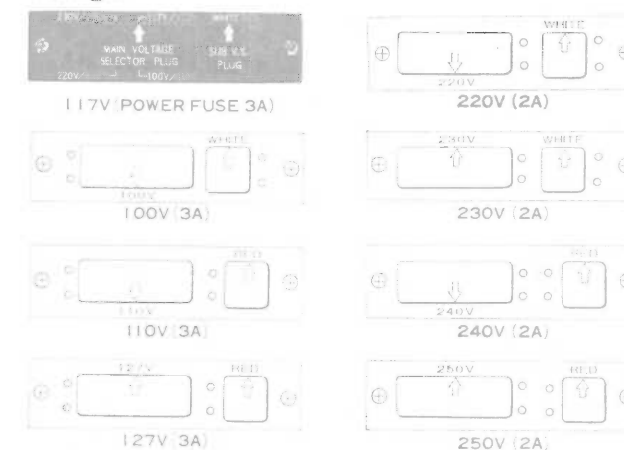
Voltage Adjustment

To reach the voltage selector, remove the two screws from the nameplate on the rear panel and then remove the nameplate. The voltage selector makes it possible to operate the AU-666 at the correct voltage in any area. The voltage has been pre-adjusted at the factory, but can be easily re-adjusted as follows:

STEP I Set arrow of main voltage selector plug to required voltage: 100, 110, 117, 127, 220, 230, 240 or 250 volts.

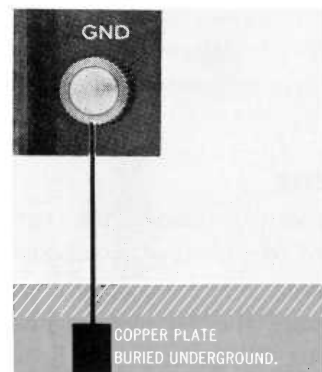
STEP II If numerals of voltage are printed in red, set arrow of adjacent sub V.S. plug to position marked red. If there are printed in white, set arrow to position marked white.

Note: The Voltage Adjustor can be also used to eliminate trouble caused by considerable voltage fluctuation. In this case, it should be set to the peak voltage.



Grounding

Connect one end of vinyl or enameled wire to the terminal screw marked GND on the rear of the amplifier, attach a copper plate to the other end, and bury it underground. Whenever an outdoor AM antenna is used, grounding becomes necessary. In all cases, grounding is desirable since it allows a better SN ratio to be obtained. To ground an entire audio system, connect the grounding wire of each component used to this terminal.



Where to Place

Since transistors are extremely susceptible to heat, the AU-666 has been designed to diffuse heat through the top and rear of its case. Therefore, special consideration should be given to where it will be used before installing the amplifier. It should not be operated in a place where it is exposed directly to the sun, near radiators or other heat-generating sources, and it should never be mounted in an air-tight cabinet. Finally, nothing should be placed on top of it.

Connecting Wire

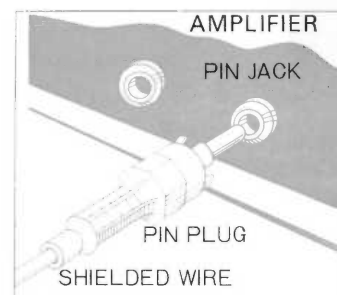
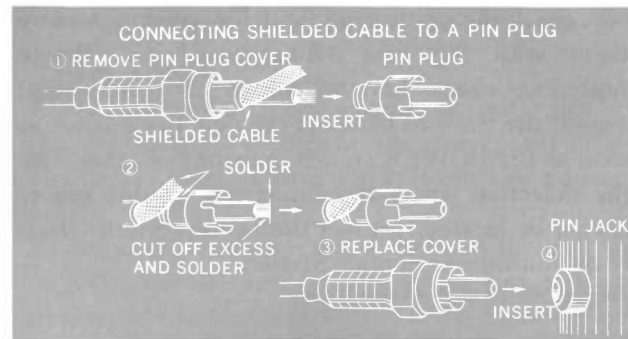
Be sure to use adequately thick shieldwire when connecting a tape deck, record player or other components to the AU-666. The use of an ordinary twin leadwire may cause hum or noise. Don't use shieldwire longer than 7 feet (2 meters). The use of a longer wire leads to greater attenuation at high frequencies.

Connections

Always check to see that leads are connected firmly and properly to their corresponding output or input terminals. If the connections are loose or in touch

with other parts, the AU-666 will not perform normally, and may produce undesirable noise. If used in such a way for a long time, it will eventually break down. Always read the manufacturer's instructions for tape deck, record player, etc. before connecting.

The shielded wire is made up for use as illustrated below:



POWER AMPLIFIER SECTION

POWER OUTPUT

MUSIC POWER (IHF): 100W at 4 ohms load
80W at 8 ohms load

CONTINUOUS POWER:

45/45W at 4 ohms load
35/35W at 8 ohms load

TOTAL HARMONIC DISTORTION:

less than 0.5% at rated output

INTERMODULATION DISTORTION: (60Hz: 7,000Hz = 4:1 SMPTE method) less than 0.5% at rated output

POWER BANDWIDTH (IHF):

10 to 40,000Hz at 8 ohms load

FREQUENCY RESPONSE (at normal listening level)

10 to 40,000Hz ± 1dB

CHANNEL SEPARATION (at 1,000Hz rated output)

better than 60dB

HUM AND NOISE (IHF):

better than 100dB

INPUT SENSITIVITY:

1V for rated output

INPUT IMPEDANCE:

50k ohms

LOAD IMPEDANCE:

4 to 16 ohms

DAMPING FACTOR:

40 at 8 ohms load

PRE-AMPLIFIER SECTION

OUTPUT VOLTAGE

MAXIMUM OUTPUT VOLTAGE:

5V

RATED OUTPUT VOLTAGE:

1V

TOTAL HARMONIC DISTORTION:

less than 0.1% at rated output voltage

FREQUENCY RESPONSE:

20 to 40,000Hz +0.5dB, -1.5dB

CHANNEL SEPARATION (at 1,000Hz rated output voltage)

PHONO 1 and 2: better than 50dB

TUNER and AUX: better than 50dB

HUM AND NOISE (IHF)

PHONO-1 and 2: better than 70dB

TUNER and AUX: better than 80dB

INPUT SENSITIVITY (at 1,000Hz rated output voltage)

PHONO-1 and 2: 2mV (50k ohms)

MIC: 3mV (50k ohms)

TUNER: 180mV (100k ohms)

AUX: 180mV (100k ohms)

TAPE PLAY (pin): 180mV (100k ohms)

TAPE RECORDER (DIN): 180mV (100k ohms)

RECORDING OUTPUT (at 1,000Hz rated input voltage)

TAPE REC (pin): 180mV

TAPE RECORDER (DIN): 30mV

EQUALIZER

PHONO: RIAA NF type

MIC: Flat NF type

CONTROLS

BASS: +16dB -16dB at 30Hz

MIDRANGE: +5dB -5dB at 1,500Hz

TREBLE: +15dB -15dB at 15,000Hz

LOUDNESS: +8dB at 50Hz,

+3dB at 10,000Hz

(volume control at -30dB)

SWITCHES

LOW FILTER: -10dB at 20Hz

HIGH FILTER: -10dB at 20,000Hz

MUTING: OFF, -20dB

MODE: STEREO, MONO

TAPE MONITOR: SOURCE, PLAYBACK

SELECTOR: MIC, PHONO-2, PHONO-1,

TUNER, AUX

SPEAKER SELECTOR: SYSTEM-A, SYSTEM-B, SYSTEM-A+B

(Pre- and Power Amp. is separated at SYSTEM-B and SYSTEM-A+B)

SEMICONDUCTORS

TRANSISTORS: 33 DIODES: 13 S.C.R.: 2

POWER REQUIREMENTS:

POWER VOLTAGE: 100, 110, 117, 127, 220, 230, 240, 250V

50/60Hz

POWER CONSUMPTION:

240VA (max. signal)

DIMENSIONS:

16³/₈" (415mm)W, 5" (127mm)H,

10¹⁵/₁₆" (278mm)D

WEIGHT:

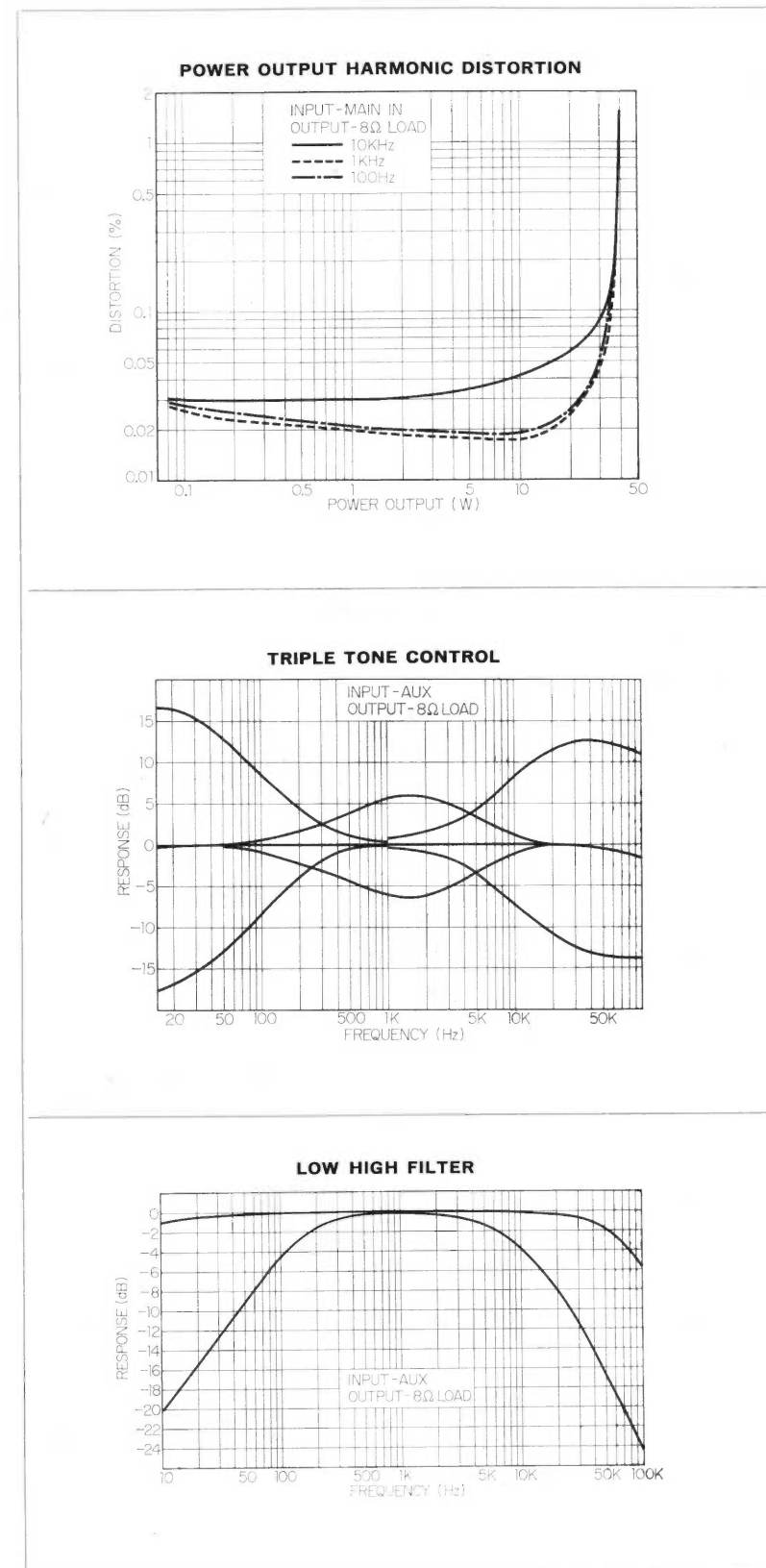
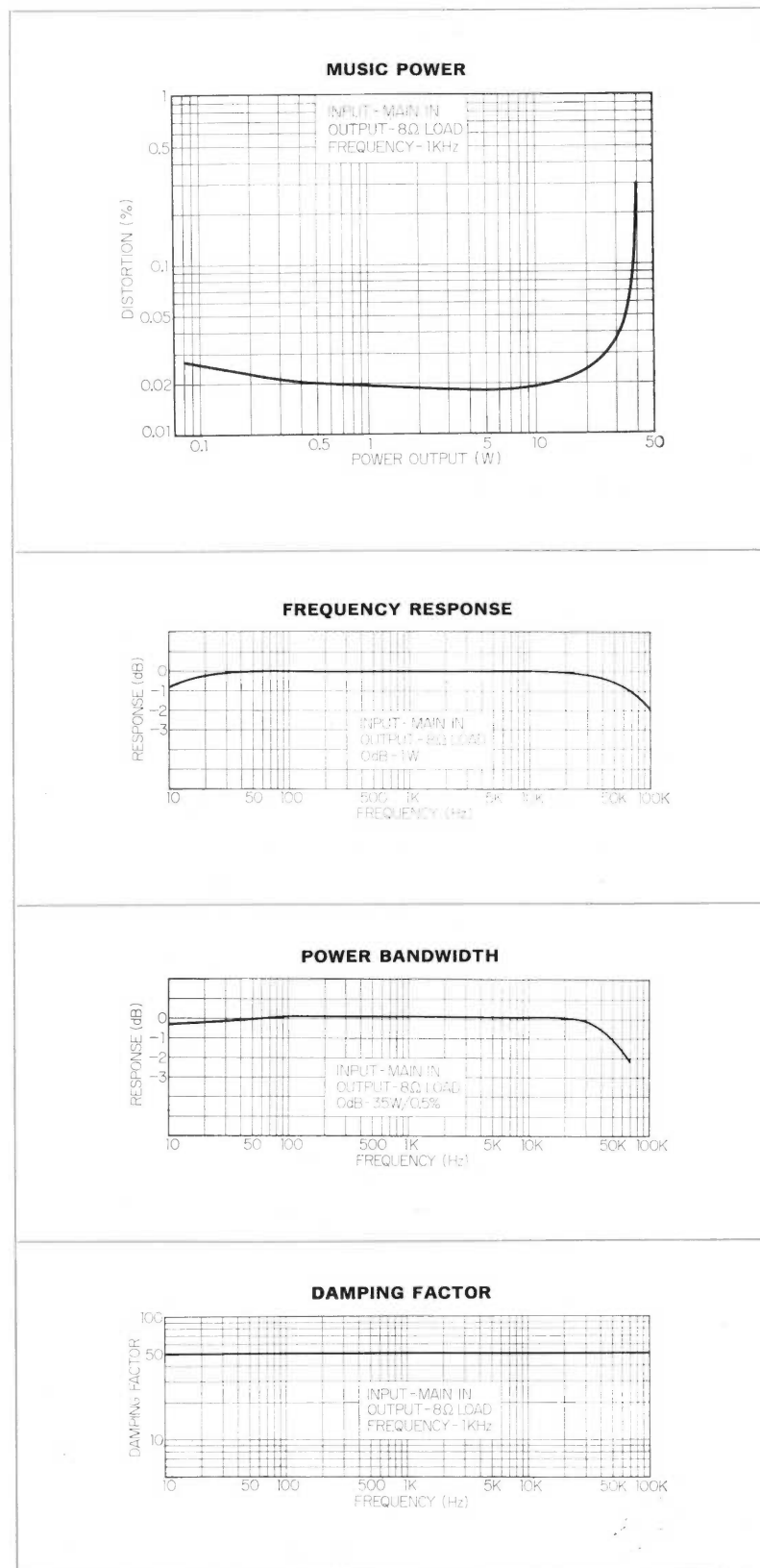
21.5 lbs.

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

ACCESSORIES

1. OPERATING INSTRUCTIONS AND SERVICE MANUAL.....	1
2. OPERATING SHEET.....	1
3. PIN-PLUGS.....	4
4. BUTTERFLY BOLTS.....	2
5. WASHERS.....	2
6. POLISHING CLOTH.....	1
7. QUICK ACTING FUSES (4A).....	2
8. MICROPHONE PLUGS.....	2

CHARACTERISTICS



TROUBLESHOOTING CHART

If the amplifier is otherwise operating satisfactorily, the more common causes of trouble may generally be attributed to the following:

1. Incorrect connections or loose terminal contacts. Check the speakers, record player, tape deck, antenna and line cord.
2. Improper operation. Before operating any audio components, be sure to read the manufacturer's instruc-

tions.

3. Improper location of audio components. The proper positioning of components, such as speakers and turntable, is vital to stereo.

4. Defective audio components.

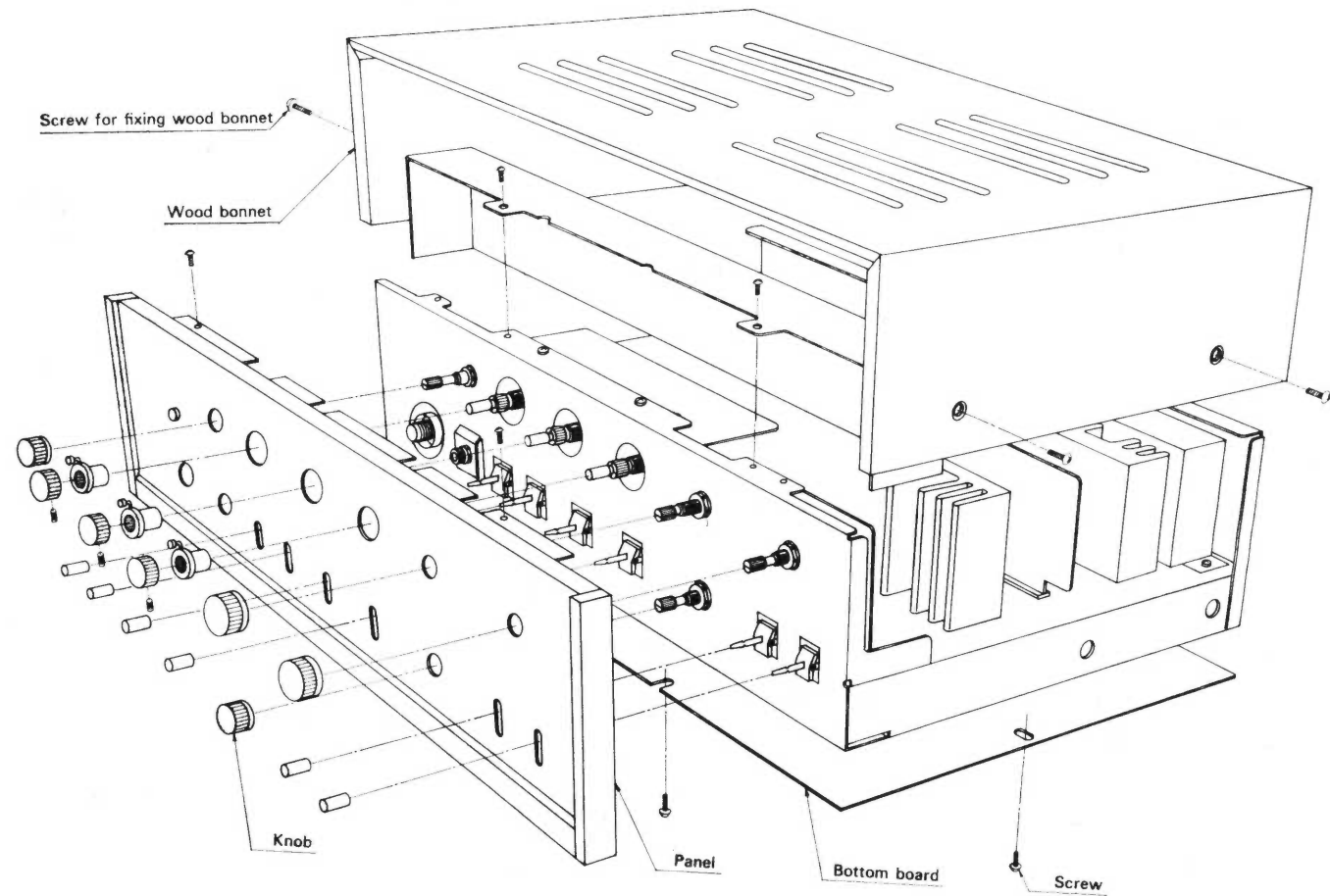
The following are some other common causes of malfunction and what to do about them.

PROGRAM SOURCE	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
Tuner	Constant or intermittent noise heard at certain times or in a certain area	<ul style="list-style-type: none"> * Discharge or oscillation caused by electrical appliances, such as fluorescent lamp, TV set, D.C. motor, rectifier and oscillator * Natural phenomena, such as atmospheric conditions, static, stray and thunderbolts * Insufficient antenna input due to reinforced concrete walls or long distance from the station * Wave interference from other electrical appliances 	<ul style="list-style-type: none"> * Attach a noise limiter to the electrical appliance that causes the noise, or attach it to the power source of the amplifier. * Install an outdoor antenna and ground the amplifier to raise the signal-to-noise ratio. * Reverse the power cord plug-receptacle connections. * If the noise occurs at a certain frequency, attach a wave trap to the ANT. input. * Keep the set at a proper distance from other electrical appliances.
	Noise heard at a particular time of a day, in a certain area or over part of the dial during AM reception	<ul style="list-style-type: none"> * This results from the nature of AM broadcast 	<ul style="list-style-type: none"> * Install the antenna for maximum antenna efficiency. * In some cases, the noise can be eliminated by grounding the amplifier or reversing the power cord plug-receptacle connections.
	High-frequency noise during AM reception	<ul style="list-style-type: none"> * Adjacent-channel interference or beat interference * TV set too close to the audio system 	<ul style="list-style-type: none"> * Although such noise cannot be eliminated by the amplifier, it is advisable to set the TREBLE control to the minimum counterclockwise position possible and switch on the HIGH FILTER. * Keep the TV set at a proper distance from the audio system.
	Noise during FM reception	<ul style="list-style-type: none"> * Poor noise limiter effect or too low S/N ratio due to insufficient antenna input <p>Note: FM reception is affected considerably by the broadcasting station's power and antenna efficiency. As a result, you may receive one station quite well while having difficulty in receiving another station.</p>	<ul style="list-style-type: none"> * Install the antenna for maximum signal strength. * If this does not prove effective, use an outdoor antenna designed exclusively for FM. When you use a TV antenna for both TV and FM with the help of a splitter, make sure the TV reception is not affected. * An excessive long antenna may cause noise.
	A series of pops	<ul style="list-style-type: none"> * Ignition noise caused by an auto, motorcycle or the like 	<ul style="list-style-type: none"> * Keep the antenna and its lead-in wire away from heavy traveled roads or raise the antenna input.

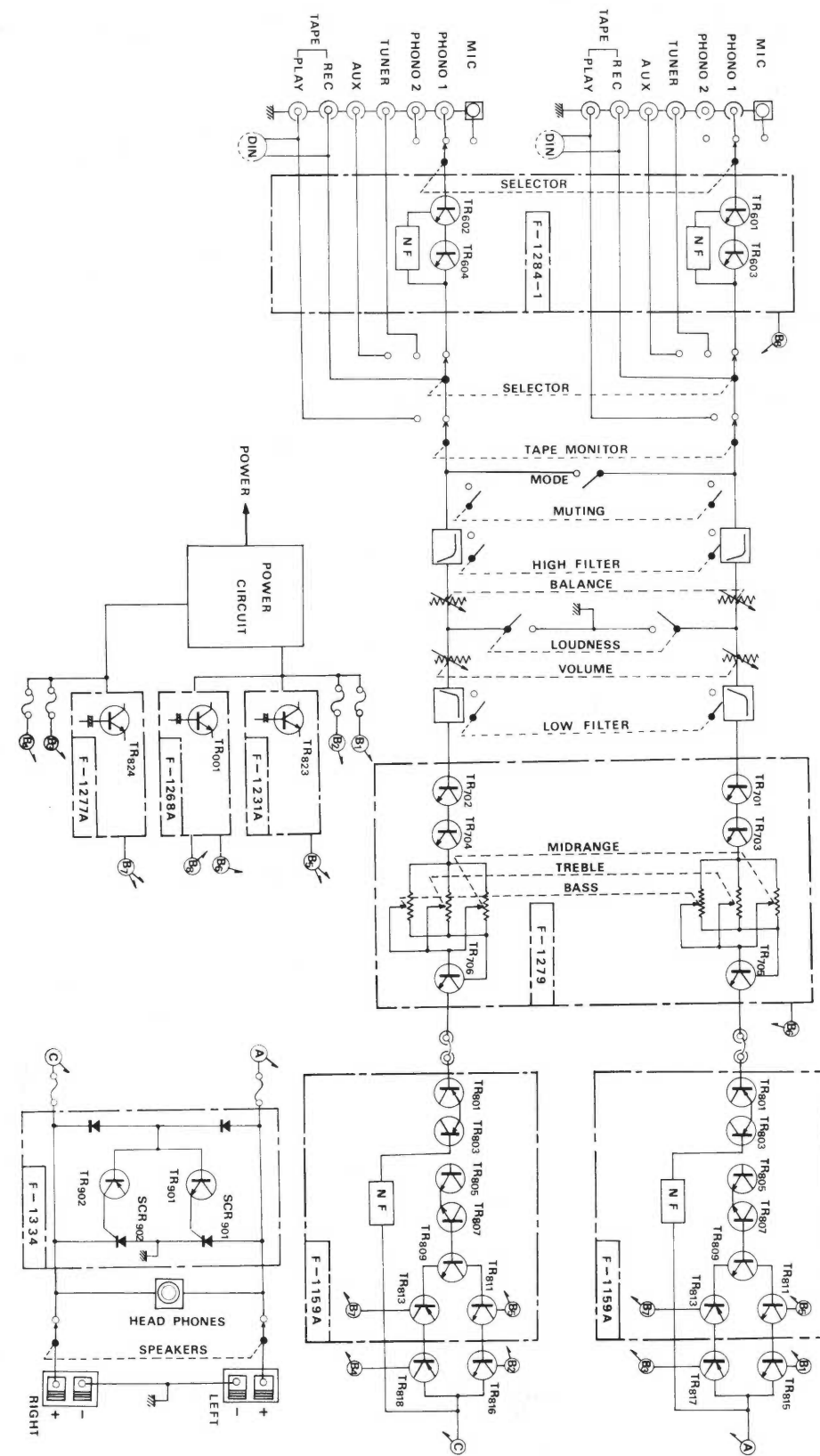
PROGRAM SOURCE	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
(continued)	Noise heard during FM stereo, but not heard during FM mono reception	<ul style="list-style-type: none"> * The service area of the FM stereo broadcast is only half that of the FM mono broadcast 	<ul style="list-style-type: none"> * Install the antenna for maximum antenna input. * Switch on the HIGH FILTER and/or set the TREBLE control to the minimum counterclockwise position possible.
Record player, tape recorder or tape deck	Hum or howling	<ul style="list-style-type: none"> * Record player placed directly on the speaker box * Use of wire other than shielded wire * Loose terminal contact * Shielded wire too close to the line cord, fluorescent lamp or other electrical appliances * Nearby amateur radio station or TV transmission antenna 	<ul style="list-style-type: none"> * Put a cushion under the record player. * Experiment with several different arrangements before deciding on the final positions of the speaker and record player. * Use a shielded cord for connections. * Switch on the LOW FILTER. * The connecting cord should be as short as possible. * Don't raise the BASS loudness too much. * Consult the nearest Radio Regulatory Bureau.
	Surface noise	<ul style="list-style-type: none"> * Worn or old record * Worn pick-up needle * Needle covered with dust * Improper needle pressure 	<ul style="list-style-type: none"> * Set the TREBLE control to the minimum counterclockwise position possible and/or switch on the HIGH FILTER. * Clean or replace the needle.
Common to all program sources	The BALANCE control is not in the mid-position when equal sound comes from both left and right channels.	<ul style="list-style-type: none"> * Due to imperfections in program material, variations in speaker output or asymmetry in room acoustics, the BALANCE control is not always set to the mid-position. 	<ul style="list-style-type: none"> * Set the MODE switch to MONO and adjust the BALANCE control so that the sound is heard from a point midway between the two speakers.

DISASSEMBLY PROCEDURE

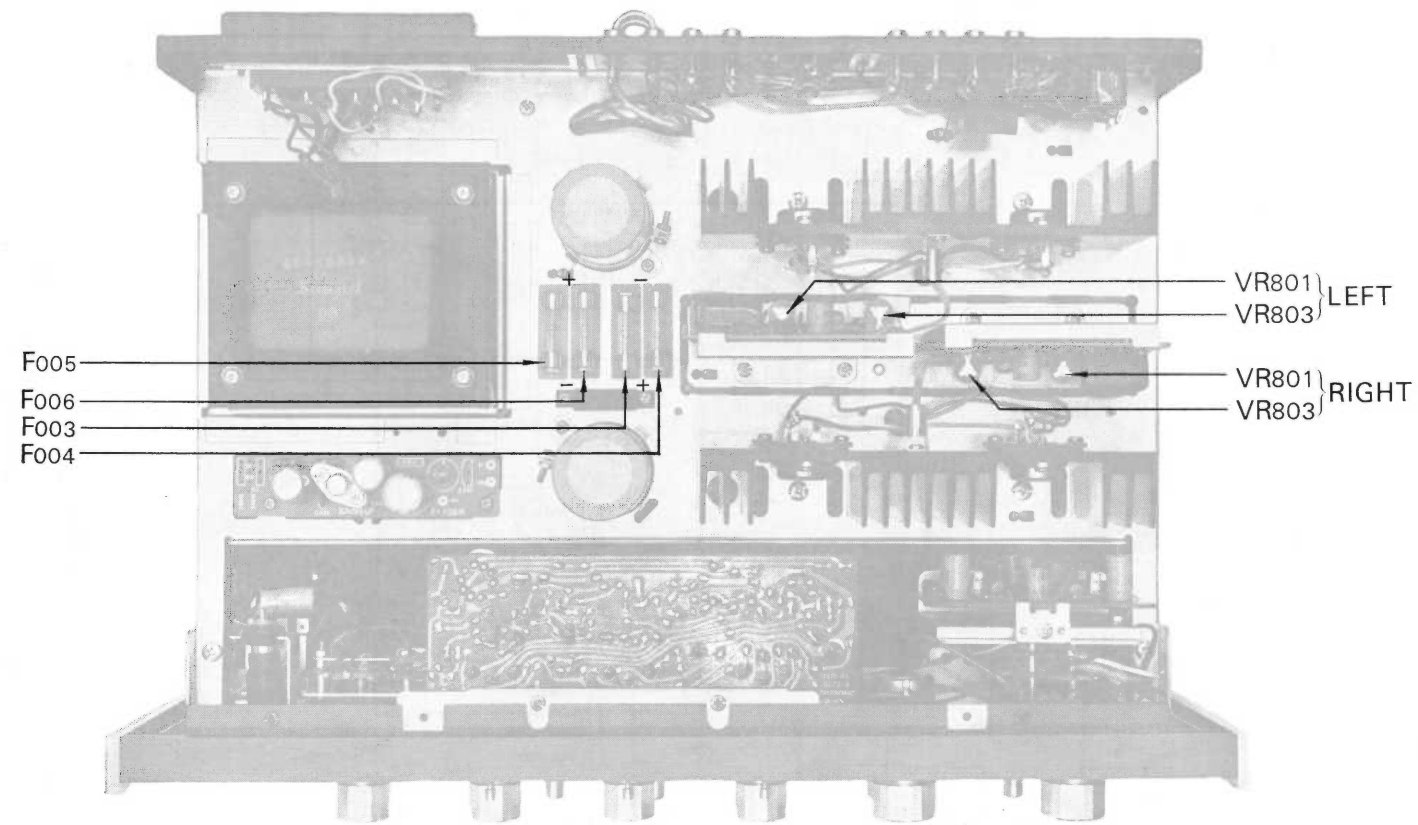
REMOVING THE FRONT PANEL, WOOD CASE AND BOTTOM PLATE



BLOCK DIAGRAM



TEST POINTS



ALIGNMENT

MAIN-AMP. SECTION OUTPUT BALANCE ADJUSTMENT

STEP	WHAT TO DO	REMARKS
1.	Connect an 8 to 16-ohm load resistor to the left-channel SYSTEM A speaker terminal.	
2.	Connect a voltmeter in parallel with the load resistor.	The Voltmeter should be used in the 0.5~3V range.
3.	Turn SPEAKERS switch to SYSTEM A.	
4.	Turn POWER switch on.	
5.	Adjust VR ₈₀₁ (left channel) so that the voltage will be kept within $0 \pm 50\text{mV}$.	
	For the right channel, follow the same procedures as above.	

MAIN-AMP. SECTION CURRENT ADJUSTMENT

STEP	AMMETER (TESTER)	WHAT TO DO	REMARKS
1.		Remove F ₀₀₃ and F ₀₀₄ .	Ammeter required: 100mA or 50mA range
2.		Set VR ₈₀₃ (left and right channels) to minimum counterclockwise position.	
3.		Turn POWER switch ON.	
4.	Set to 100mA range.	Set ammeter in place of F ₀₀₃ . Connect its ⊕ terminal to 27, and its ⊖ terminal to B ₁ in schematic diagram.	Be sure to turn POWER switch on and then connect ammeter.
5.		Turn VR ₈₀₃ (left channel) and adjust current to 18~22mA.	
6.		Turn POWER switch OFF and reset F ₀₀₃ to its original position.	
7.	Set to 100mA range.	Turn POWER switch ON and set ammeter in place of F ₀₀₄ . Connect its ⊕ terminal to 27, and its ⊖ terminal to B ₂ .	
8.		Turn VR ₈₀₃ (right channel) and adjust current to 18~22mA.	
9.		Turn POWER switch OFF, and attach F ₀₀₃ and F ₀₀₄ .	

PRINTED CIRCUIT BOARDS AND PARTS LIST

X: Parts No Y: Parts Name Z: Position of Parts

TONE CONTROL BLOCK <F-1279>

X	Y	Z
R701	3.3kΩ	2 A
R702	3.3kΩ	2 A
R703	680kΩ	2 B
R704	680kΩ	1, 2 A
R705	68kΩ	2 B
R706	68kΩ	1, 2 A
R707	1.5kΩ	2 B
R708	1.5kΩ	1, 2 A
R709	10kΩ	2 B
R710	10kΩ	1 A
R711	5.6kΩ	2 B
R712	5.6kΩ	1, 2 A
R713	680Ω	2 A
R714	680Ω	1 A
R715	5.6kΩ	1, 2 C
R716	5.6kΩ	1 B
R717	1kΩ	1, 2 C
R718	1kΩ	1 B
R719	12kΩ	2 B
R720	12kΩ	1 A
R721	5.6kΩ	1, 2 C
R722	5.6kΩ	1 C
R723	1kΩ	1, 2 D
R724	1kΩ	1, 2 D
R725	3.3kΩ	1, 2 D
R726	3.3kΩ	1, 2 D
R727	12kΩ	1, 2 C
R728	12kΩ	1 B
R729	3.3kΩ	1, 2 B
R730	3.3kΩ	1 B
R731	10kΩ	1, 2 C
R732	10kΩ	1 B
R733	12kΩ	1, 2 C
R734	12kΩ	1 D
R735	33kΩ	2 C
R736	33kΩ	2 D
R737	220kΩ	2 C
R738	220kΩ	2 D
R739	1kΩ	2 B, C
R740	1kΩ	2 D
R741	5.6kΩ	2 C
R742	5.6kΩ	2 D
R743	220Ω	2 C
R744	220Ω	2 D
R745	100kΩ	1 D
R746	100kΩ	2 D
R747	120kΩ	2 A
R748	120kΩ	2 A
C701	0.22μF	1, 2 A B
C702	0.22μF	2 A
C703	47 pF	2 B
C704	47 pF	1 A
C705	10μF	1, 2 B
C706	10μF	1 A
C707	47μF	2 B
C708	47μF	1 A

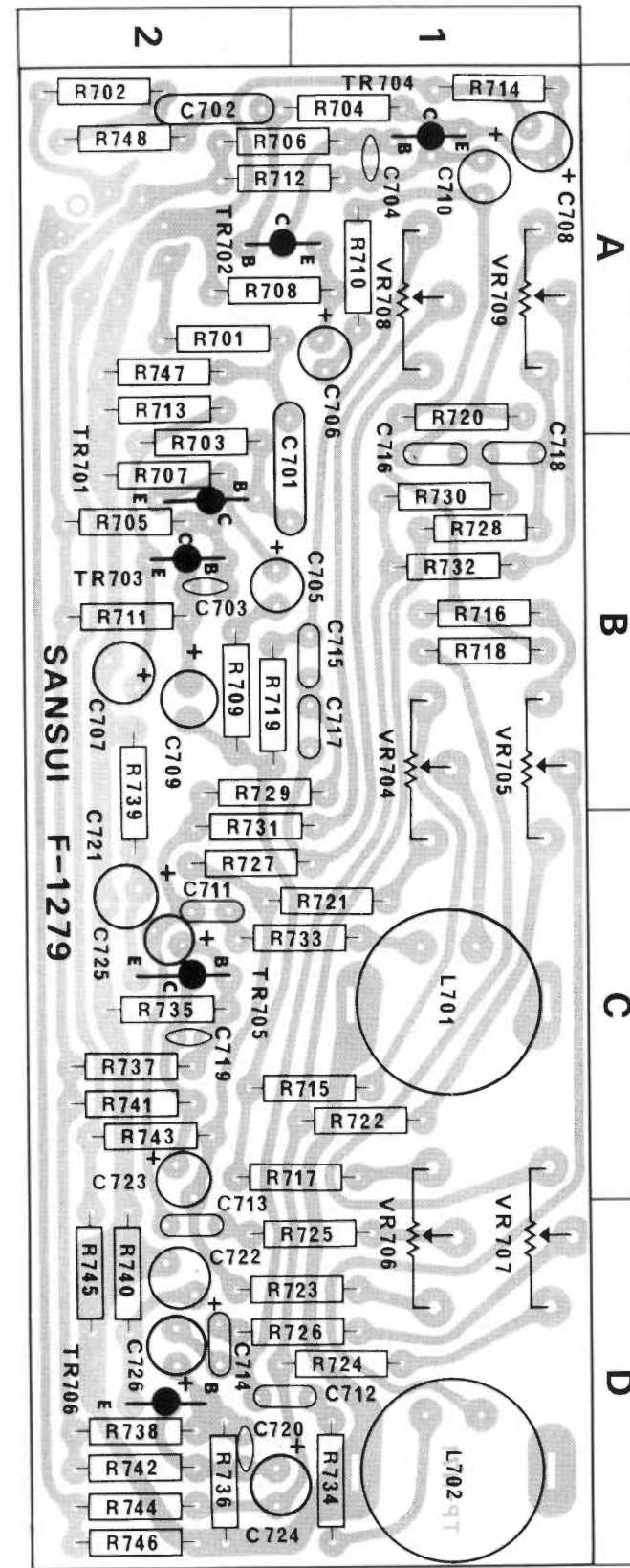
±10% 1/4 W Carbon Resistor

±10% 50 WV Mylar Capacitor

±10% 50 WV Ceramic Capacitor

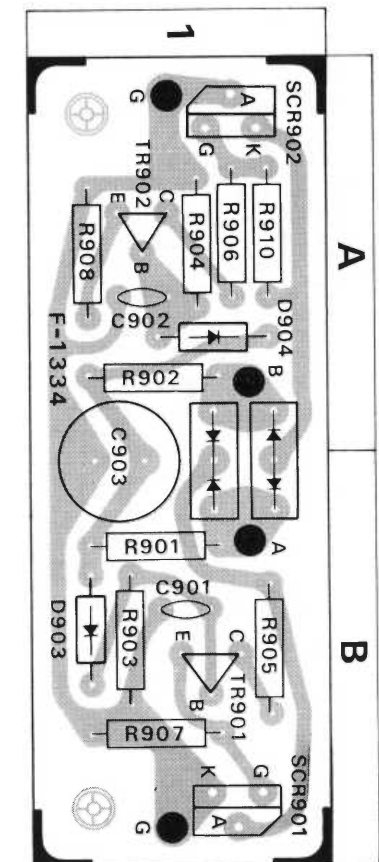
Electrolytic Capacitor

X	Y	Z
C709	10μF	2 B
C710	10μF	1 A
C711	0.008μF	2 C
C712	0.008μF	1, 2 D
C713	0.0022μF	2 D
C714	0.0022μF	2 D
C715	0.022μF	1 B
C716	0.022μF	1 B
C717	0.022μF	1 B
C718	0.022μF	1 B
C719	47 pF	2 C
C720	47 pF	2 D
C721	47μF	2 C
C722	47μF	2 D
C723	10μF	2 D
C724	10μF	1, 2 D
C725	1μF	2 C
C726	1μF	2 D
VR705,706	100kΩ(B)×2	Midrange Control (102007) B, C
VR707,708	100kΩ(B)×2	Treble Control (102007) 2 C, D
VR709,710	100kΩ(B)×2	Bass Control (102007) 1 A
TR701	2SC871R(E,F)	(030547-4, -5) 2 B
TR702	2SC871R(E,F)	(030547-4, -5) 1, 2 A
TR703	2SC871R(F)	(030547-5) 2 B
TR704	2SC871R(F)	(030547-5) 1 A
TR705	2SC871R(E,F)	(030547-4, -5) 2 C
TR706	2SC871R(E,F)	(030547-4, -5) 2 D
L701	0.8H	Choke Coil (401003) 1 C
L702	0.8H	Choke Coil (401003) 1 D



SP PROTECTOR BLOCK <F-1334>

X	Y	Z
R901	10kΩ	B
R902	10kΩ	A
R903	3.9kΩ	B
R904	3.9kΩ	A
R905	560Ω	±10% 1/4 W Carbon Resistor B
R906	470Ω	A
R907	150Ω	B
R908	120Ω	A
R910	150Ω	A
C901	0.02μF	±80% 25V Ceramic Capacitor B
C902	0.02μF	±20% 25V Ceramic Capacitor A
C903	220μF	±30% 10V B.P. Electrolytic Capacitor A, B
TR901	CDC8002-1 (B, C)	(0305551, 2) B
TR902	CDC9002-1 (B, C)	(0300141, 2) A
D901	10DC-1R	(0310670) B
D902	10DC-1N	(0310680) A
D903	SR1FM-2	(0310870) B
D904	SR1FM-2	(0310870) A
SCR901	1RC5	(0350050) B
SCR902	1RC5	(0350050) A

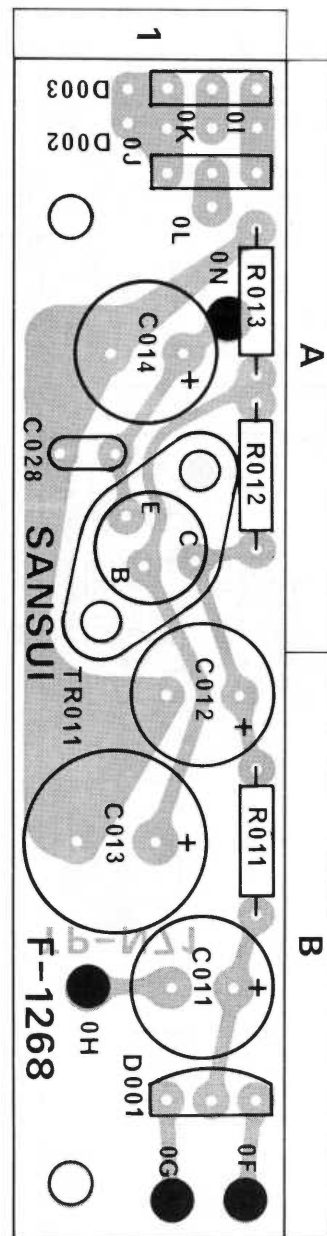


PRINTED CIRCUIT BOARDS AND PARTS LIST

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

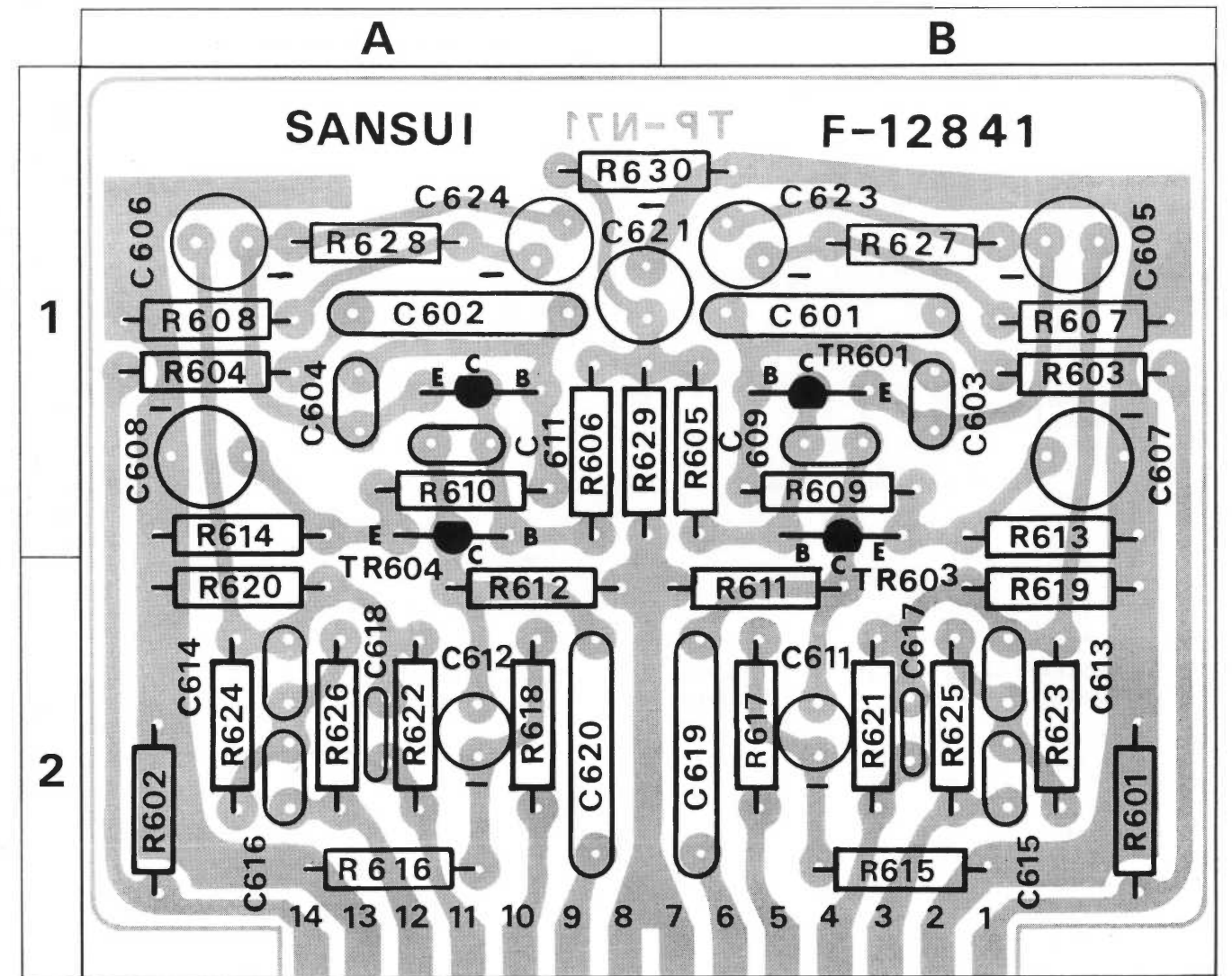
RIPPLE FILTER BLOCK <F-1268A>

X	Y	Z
R012	8.2k Ω	1 A
R013	33k Ω } $\pm 10\%$ $\frac{1}{2}$ W Solid Resistor	1 A
C012	100 μ F	1 B
C013	220 μ F	1 B
C014	100 μ F	1 A
C028	0.01 μ F } $\pm 10\%$ 50 WV Electrolytic Capacitor	1 A
TR001	2SD223(O, Y, G) (030823,-1,-2)	1 A



HEAD AMP BLOCK <F-1284-I>

X	Y	Z
R601	68k Ω	2 B
R602	68k Ω	2 A
R603	2.7k Ω	1 B
R604	2.7k Ω	1 A
R605	68k Ω	1 B
R606	68k Ω	1 A
R607	470 Ω	1 B
R608	470 Ω	1 A
R609	680k Ω	1 A
R610	680k Ω	1 B
R611	15k Ω	1 A
R612	15k Ω	2 B
R613	1k Ω	2 A
R614	1k Ω	1 B
R615	68k Ω } $\pm 10\%$ $\frac{1}{4}$ W Carbon Resistor	1 A
R616	68k Ω	2 B
R617	680 Ω	2 A
R618	680 Ω	2 A
R619	15k Ω	2 B
R620	15k Ω	2 A
R621	27k Ω	2 B
R622	27k Ω	2 A
R623	560k Ω	2 B
R624	560k Ω	2 A
R625	33k Ω	2 B
R626	33k Ω	2 A
R627	2.2k Ω	2 A
R628	2.2k Ω	2 B
R629	33k Ω	2 A
R630	15k Ω	1 B
C601	0.47 μ F } $\pm 10\%$ 50 WV Mylar Capacitor	1 B
C602	0.47 μ F	1 A
C603	47 pF } $\pm 10\%$ 50 WV Ceramic Capacitor	1 B
C604	47 pF	1 A
C605	47 μ F	1 B
C606	47 μ F	1 A
C607	100 μ F	6.3 WV Electrolytic Capacitor
C608	100 μ F	1 A
C609	47 pF } $\pm 10\%$ 50 WV Ceramic Capacitor	1 B
C610	47 pF	1 B
C611	10 μ F	25 WV Electrolytic Capacitor
C612	10 μ F	1 A, 2 B
C613	0.0068 μ F	2 A
C614	0.0068 μ F	2 A
C615	0.0022 μ F	2 B
C616	0.0022 μ F	2 A
C617	100 pF } $\pm 10\%$ 50 WV Ceramic Capacitor	2 B
C618	100 pF	2 A
C619	0.47 μ F	2 B
C620	0.47 μ F	2 A
C621	33 μ F	16 WV Electrolytic Capacitor
C623	33 μ F	6.3 WV Electrolytic Capacitor
C624	33 μ F	1 A
TR601	2SC871R(E,F)	1 B
TR602	2SC871R(E,F)	(030547-4,-5) 1 A
TR603	2SC871R(F)	1 B
TR604	2SC871R(F)	(030547-5) 1 A

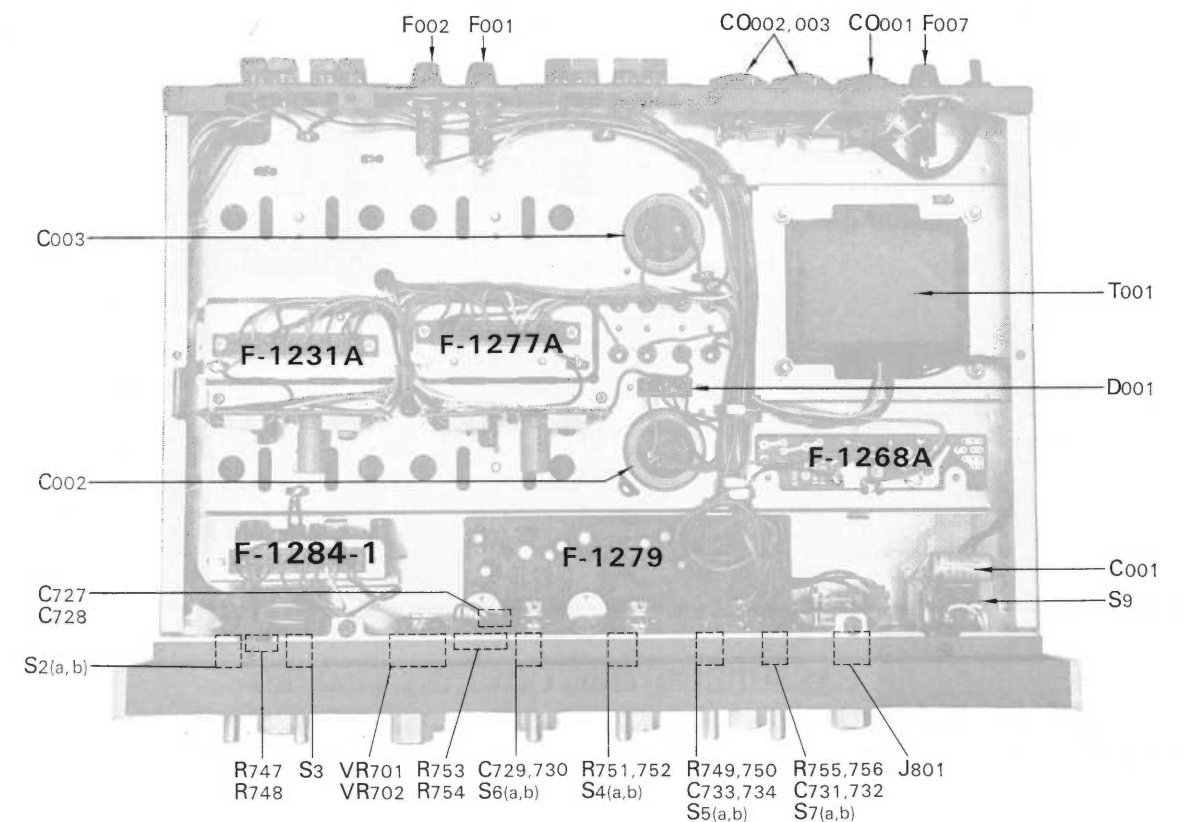
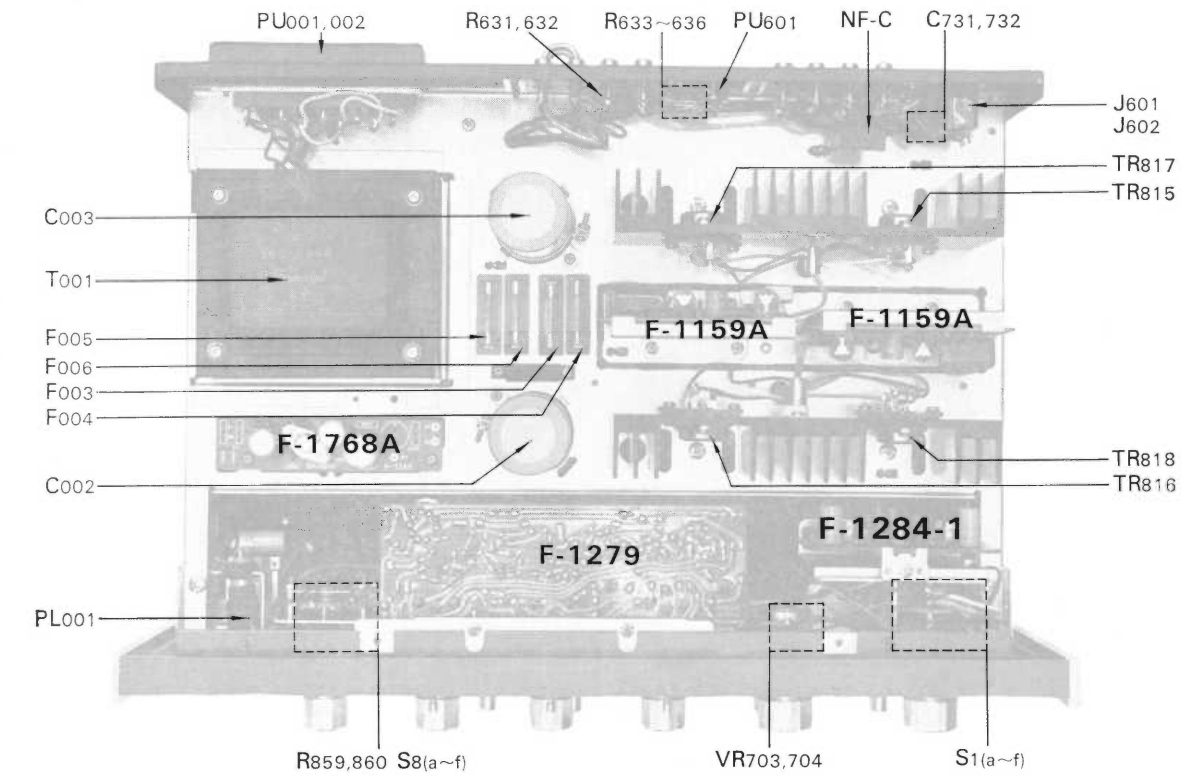


OTHER PARTS AND THEIR POSITION ON CHASSIS

X: Parts No. Y: Parts Name

X	Y
R014	1k Ω
R631	470k Ω
R632	470k Ω
R633	180k Ω
R634	180k Ω
R635	100k Ω
R636	100k Ω
R747	10k Ω
R748	10k Ω
R749	820k Ω
R750	820k Ω
R751	470k Ω
R752	470k Ω
R753	27k Ω
R754	27k Ω
R755	820k Ω
R756	820k Ω
R859	470 Ω
R866	470 Ω
R911	47k Ω
R912	47k Ω
R913	22k Ω
R914	22k Ω
R915	47k Ω
R916	47k Ω
VR701,702	250k Ω (MN) Balance Adjustment (101050)
VR703,704	250k Ω (B) \times 2 Volume (1010091,2)
C001	0.033 μ F 600WV Oil Capacitor
C002	3300 μ F 50 WV Electrolytic Capacitor
C003	3300 μ F 50 WV Electrolytic Capacitor (020521)
C029	100 μ F
C630	0.05 μ F \pm 10% 25 WV Ceramic Capacitor
C631	0.05 μ F \pm 10% 25 WV Ceramic Capacitor
C727	150 pF \pm 10% 50 WV Mica Capacitor
C728	150 pF \pm 10% 50 WV Mica Capacitor
C729	0.01 μ F
C730	0.01 μ F
C731	0.01 μ F \pm 10% 50 WV Mylar Capacitor
C732	0.01 μ F \pm 10% 50 WV Mylar Capacitor
C733	0.0022 μ F
C734	0.0022 μ F
C905	1 μ F 50 WV Electrolytic Capacitor
C906	1 μ F 50 WV Electrolytic Capacitor
C907	2.2 μ F 50 WV Electrolytic Capacitor
C908	2.2 μ F 50 WV Electrolytic Capacitor
C909	1 μ F 50 WV Electrolytic Capacitor
C910	1 μ F 50 WV Electrolytic Capacitor
TR815	2SD188 (L,M,N) (030830,-1,-2)
TR816	2SD188 (L,M,N) (030830,-1,-2)
TR817	2SA627 (L,M,N) (030023,-1,-2)
TR818	2SA627 (L,M,N) (030023,-1,-2)
D001	5B2 (031066)
D905	SV-05 (0310860)
D906	
D907	
D908	

X	Y
NF-C	0.05 μ F \times 4 (080012)
PL001	6.3V 250mA Pilot Lamp (040009)
T001	Power Transformer 400-5392 (400070)
F001, 002	4A Quick Acting Fuse (043039-1)
F003~006	3.5A Quick Acting Fuse (043034)
F037	3A FUSE (100~127V) (043004-1)
	2A FUSE (220~250V) (043003-1)
CO001~003	AC Outlet (245001)
PU001	Voltage Selector Socket (241017)
PU002	Voltage Selector Plug (241018)
	(241019)
PU601	5P Connector DIN (243004)
J601, 602	2P 64M Jack (243008-1)
J801	Headphone Jack (243007-1)
S1(a~f)	Selector Switch Y-3-6-5 (110329,-1)
S2(a, b)	Tape Monitor Switch (117017)
S3	Mode Switch (117017)
S4(a, b)	Muting Switch (117017)
S5(a, b)	High Filter Switch (117017)
S6(a, b)	Loudness Switch (117017)
S7(a, b)	Low Filter Switch (117017)
S8(a~f)	Speaker Switch Y-2-8-4 (1102199)
S9	Power Switch (113016)





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