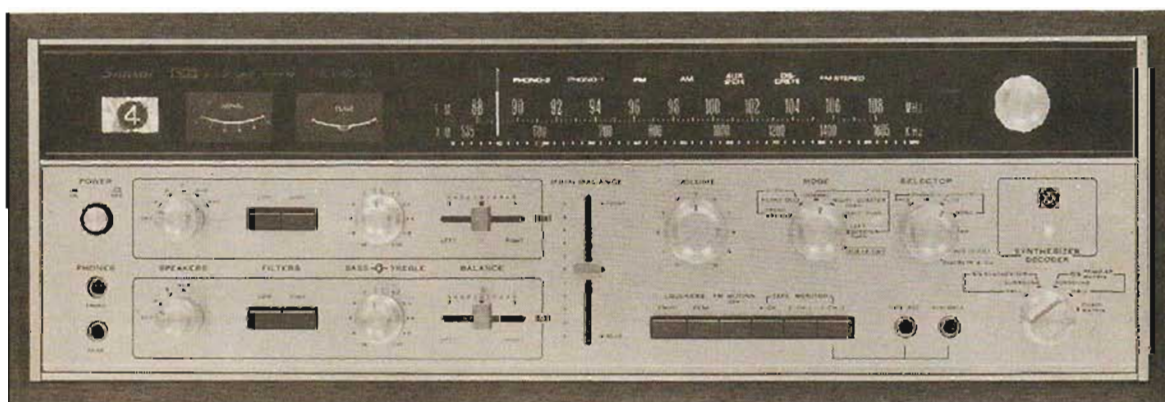


OPERATING INSTRUCTIONS & SERVICE MANUAL

4-CHANNEL RECEIVER

SANSUI QRX-6500



Sansui

SANSUI ELECTRIC CO., LTD.

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

The QRX-6500 is a 280-watt 4-channel receiver endowed with practically all the facilities necessary for enjoying every type of music in the new, enthralling 4-channel format. Incorporating the widely-acknowledged Sansui QS REGULAR MATRIX system, it features the exclusive QS Vario-Matrix Circuit, which (1) decodes encoded 4-channel program sources back into 4-channel, and (2) transforms (synthesizes) conventional 2-channel sources into 4-channel. It also has complete provisions for reproducing discrete 4-channel sources. And of course, it reproduces 2-channel sources in 2-channel stereo if you so desire.

The QRX-6500 connects up to three pairs of speaker systems for the front channels, and two pairs for the rear channels, enabling you to hear the reproduction in two rooms. In addition, it is provided with a Synthesizer/Decoder Function Control and a Mode Switch to let you hear each selection with the most effective sound effect. In short, we have made it one of the most complete, most versatile 4-channel receivers available today.

Now it is up to you to read the instructions contained in this booklet, so that you may take full advantage of its rich performance potential.

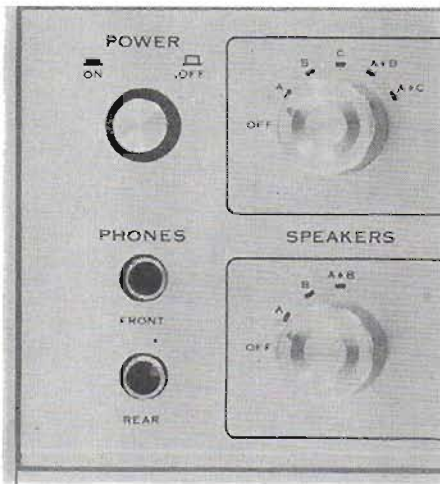
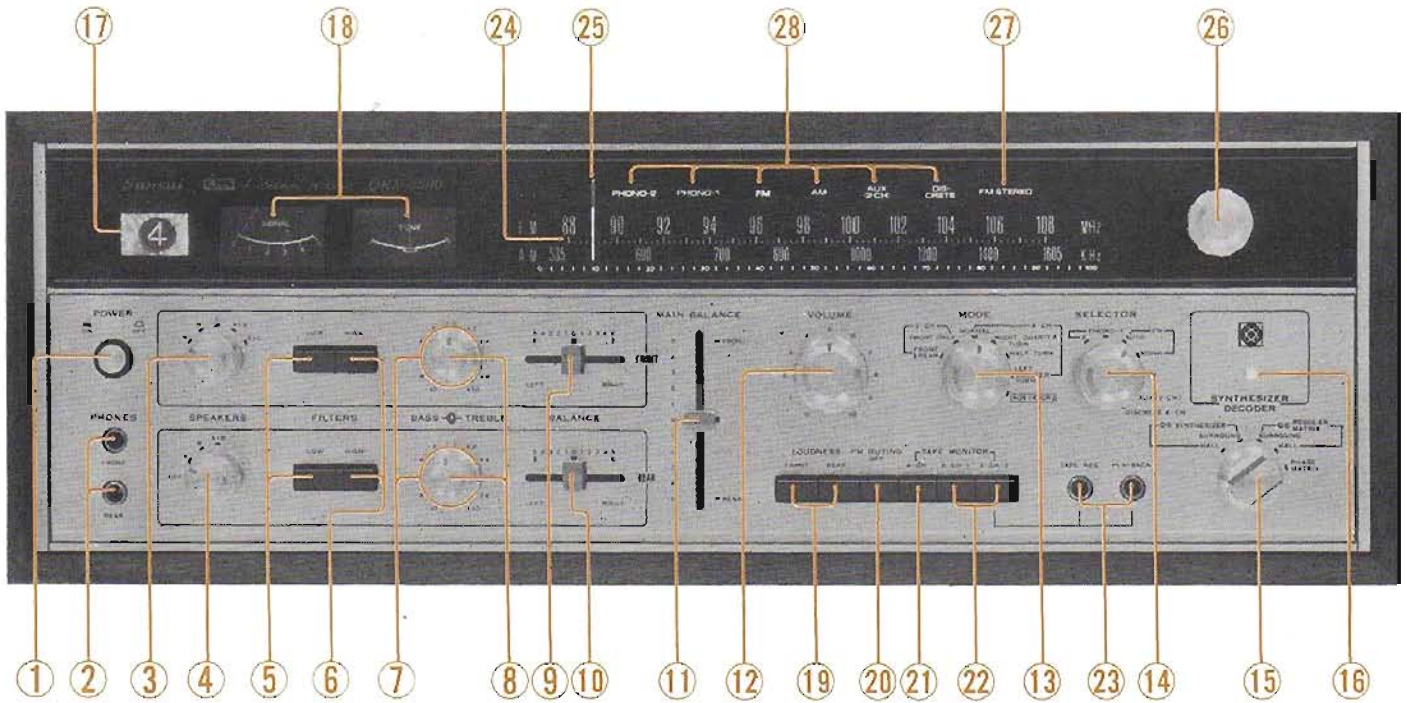
Again, welcome to the world of 4-channel stereo, and our sincere gratitude for your choice. You will not be disappointed.

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SWITCHES AND CONTROLS



① Power Switch

Turns on and off the power supply for the entire receiver. Push it once to turn on, once more to turn off. It also controls the AC outlet marked SWITCHED on the rear panel.

② Headphone Jacks

Accommodate two stereo headphone sets for monitoring or private listening. The upper jack is for the front channels, and the lower one for the rear. When listening with headphones, turn both the Front and Rear Speakers Switches to 'OFF.' The headphones used should be dynamic types.

③ Front Speakers Switch

The QRX-6500 connects up to three pairs of speaker systems for reproducing the front channel sounds, and this switch allows selecting any pair or a combination of two pairs.

OFF: To cut off the sound from the front left and right speaker systems when listening with headphones.

A: To drive the front channel speaker systems connected to the FRONT SYSTEM-A terminals on the receiver's rear panel.

B: To drive the ones connected to the FRONT SYSTEM-B terminals.

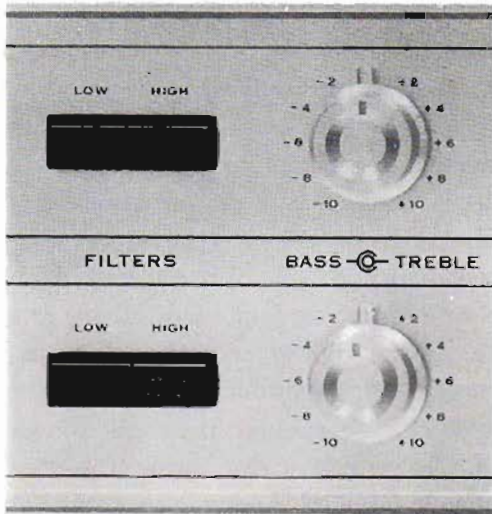
C: To drive the ones connected to the FRONT SYSTEM-C terminals.

A+B: To drive both the A and B pairs of speaker systems.

A+C: To drive both the A and C pairs of speaker systems.

④ Rear Speakers Switch

Up to two pairs of speaker systems can be connected to the QRX-6500 and selected by this switch. Use it in a manner similar to the Front Speakers Switch.



⑤ Low Filter Switches

Push to cut off low-frequency noise such as the rumbling of the turntable motor. Otherwise, leave the switches off. The upper switch is for the front channels, and the lower one for the rear.

⑥ High Filter Switches

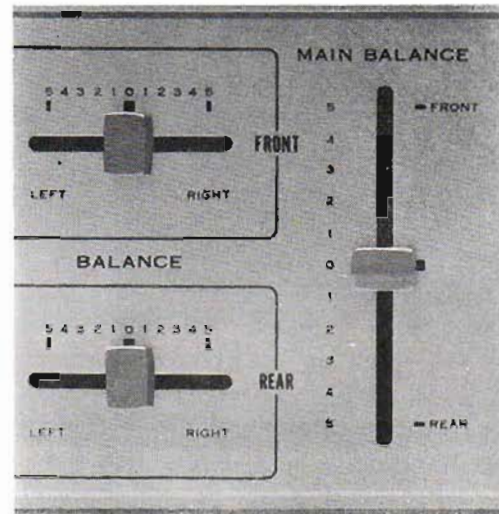
Push to cut off such high-frequency noise as the scratch noise produced by a worn record, tape hiss or the whistle noise contained in radio broadcasts. Leave the switches off at all other times. The upper one is for the front channels, and the lower one for the rear.

⑦ Bass Controls

Use to strengthen or weaken the receiver's low-end response according to your personal preference, the frequency response of the speaker systems in use or the acoustics of your room. Turn them clockwise to emphasize the lows, counterclockwise to de-emphasize. The upper one is for the front channels, and the lower one for the rear.

⑧ Treble Controls

Use in the same manner as the Bass Controls to boost or cut the receiver's high-end response.



⑨ Front Balance Control

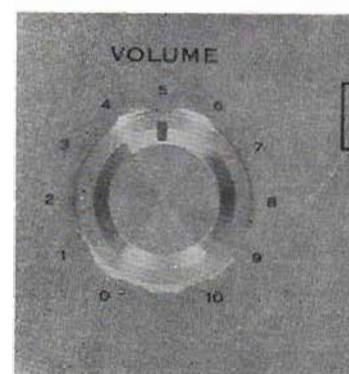
Use to balance the front left and right channels. Slide it to the left to increase the sound volume in the front left channel, to the right to increase that in the front right channel.

⑩ Rear Balance Control

Use in the same manner as the Front Balance Control to balance the rear left and right channels.

⑪ Main Balance Control

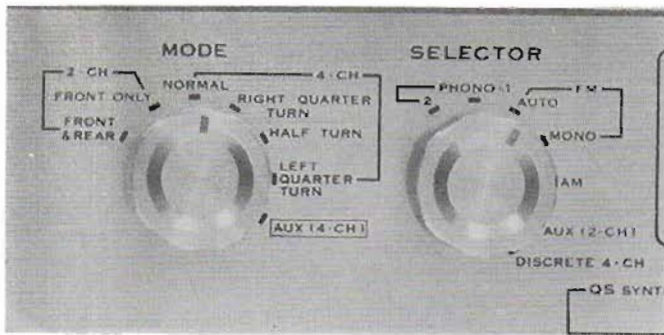
Use to balance the front and rear channels. Slide it up to increase the sound volume in the front channels, down to increase that in the rear channels.



⑫ Volume Control

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

SWITCHES AND CONTROLS



⑬ Mode Switch

Selects between the 2-channel and 4-channel operating modes and among several sub-modes:

2-CH To hear a 2-channel stereo program source connected to the 2-CHANNEL inputs on the rear panel, or if you only have two speakers connected to the QRX-6500.

FRONT & REAR: For reproducing a 2-channel stereo program source simultaneously from both the front and rear speaker systems. The left signal in the stereo program will be reproduced by the front left and rear left speaker systems, and the right signal from the front and rear right speaker systems.

FRONT ONLY: For normal stereo reproduction. Only the front left and right speaker systems will deliver sound to create a normal 2-channel stereo effect.

4-CH To hear 4-channel reproduction.

NORMAL: For normal 4-channel sound reproduction.

RIGHT QUARTER TURN: To turn the sound around by 90 degrees clockwise. The front left and right channel sounds will be heard from the front and rear right speaker systems, and the rear left and right channel sounds from the front and rear left speaker systems. Use this position to obtain a normal 4-channel stereo effect when hearing vocal or other types of program source where the sound is loud only on one side.

HALF TURN: To turn the sound around by 180 degrees, so that the front channel sounds will be heard from the rear channel speaker systems. Used to hear vocal or other types of program source, this position will make the listener feel as if he were right in the middle of

the stage.

LEFT QUARTER TURN: To turn the sound around by 90 degrees counterclockwise.

AUX (4-CH): To hear a 4-channel program source connected to the 4-CHANNEL AUX inputs on the rear panel. Note that two sets of 4-CHANNEL AUX inputs are provided, with one set marked **LOW** and the other **HIGH**. Connect an ordinary program source to the **LOW** inputs. If the reproduced sound is distorted or cracked, it is probably because the output level of that particular program source is too high. In which case, move the connections over to the **HIGH** inputs.

⑭ Selector Control

Depending on what you wish to hear, turn to the appropriate position.

PHONO 2: Selects a turntable connected to the PHONO 2 inputs on the receiver's rear panel.

PHONO 1: Selects the one connected to the PHONO 1 inputs.

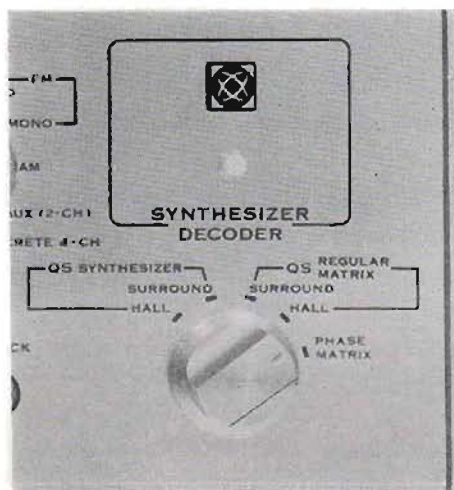
FM AUTO: To hear FM broadcasts, whether stereo or mono. When the broadcast signal changes from mono to stereo, the receiver automatically switches itself to stereo reception. The stereo (or encoded 4-channel) broadcast signal may be synthesized or decoded into 4-channel by the built-in QS REGULAR MATRIX system. Adjust the Mode Switch and the Synthesizer/Decoder Function Control properly.

FM MONO: When the receiver is set to FM AUTO and receiving an FM stereo signal, reset it to this position if the reception should be filled with noise and intolerably unpleasant. The broadcast will then be received in mono but the noise will be substantially reduced.

AM: For receiving AM broadcasts.

AUX (2-CH): To hear whatever 2-channel program source is connected to the 2-CHANNEL AUX inputs on the receiver's rear panel.

DISCRETE 4-CH: To hear whatever discrete 4-channel program source is connected to the 4-CHANNEL DISCRETE inputs. A 4-channel tape deck or a 4-channel adaptor (demodulator) may be connected here.



⑮ Synthesizer/Decoder Function Control

Operate this switch to derive the desired sound effect from the built-in QS REGULAR MATRIX circuit, depending on the type of program source. Such sound effect will be further enhanced by employing a proper speaker position (see page 8). **QS SYNTHESIZER** For transforming conventional 2-channel stereo program sources into 4-channel sound. Sansui's exclusive 2-4 synthesizing encoder will work in coordination with the QS Vario-Matrix, pre-processing the 2-channel signal for optimum conversion into 4-channel.

HALL: To enjoy the kind of 'presence' you'd feel if you were seated front-and-center in a concert hall, theater or jazz club. The stage will be acoustically reconstructed in front of you, while the sounds reflected by various surfaces in the hall—such as the walls, ceiling, chairs, etc.—will be reproduced in the rear to add depth and the sense of spaciousness.

SURROUND: To drown yourself in the middle of the music. The performing artists will surround you, making you feel as if you were participating.

QS REGULAR MATRIX To decode and reproduce QS-encoded 4-channel program sources (discs and FM broadcasts). The built-in QS Vario-Matrix circuit will retrieve all input information in the original 4-channel recording.

SURROUND: Offers a better-defined, more striking surround effect.

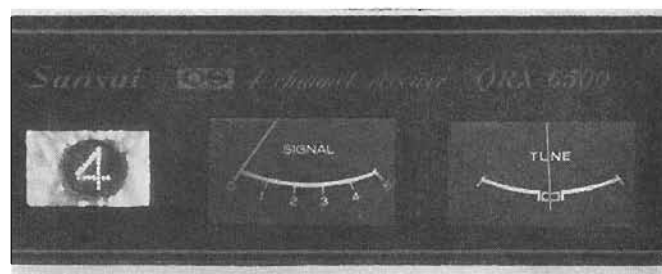
HALL: Reconstructs with greater fidelity, the sound field originally present in the concert hall,

reproducing the artists in the front and the hall ambience in the rear.

PHASE MATRIX To decode and reproduce 4-channel program sources (records and FM broadcasts) encoded by the SQ system. The built-in Sansui-developed Front-Back Logic Circuit will be activated.

⑯ Synthesizer Decoder Indicator

This orange indicator glows to indicate the receiver is operating in a Synthesizer Decoder mode when the Mode Switch is set to a 4-CH position other than AUX (4-CH).



⑰ Digital Indicator

Indicates whether the receiver is operating in the 2- or 4-channel mode. Figure '2' appears when the Mode Switch is set to a 2-channel position, and figure '4' when it is set to a 4-channel position.

⑱ Tuning and Signal Meters

These meters both illuminate when FM AUTO or FM MONO is selected on the receiver's Selector Control. The desired FM station is pinpointed when the Signal Meter pointer has swung as far to the right as possible and the Tuning Meter pointer is perfectly centered. An AM station, in contrast, is correctly tuned in when the Signal Meter pointer has swung as far to the right as it will go.

SWITCHES AND CONTROLS



⑲ Loudness Switches

The human ear is such that an apparent 'dropout' of the lows and highs occurs when you're listening at a low volume level. Pushing these switches compensates for this apparent loss and appropriately accents the lows and highs, so that you'll hear the music in a more natural state. The left one is for the front channels, the right one for the rear.

⑳ FM Muting Release Switch

This switch, if not depressed, eliminates the interstation noise commonly heard when tuning on the FM band. It should be pushed to release the muting function when you are tuning in on a weak FM station.

㉑ 4-Channel Tape Monitor Switch

Push this switch to monitor a tape being recorded by the 4-channel tape deck connected to the 4-channel tape monitor inputs on the receiver's rear panel, or to reproduce a tape so recorded. The monitoring is possible only if the 4-channel tape deck is equipped with separate heads for recording and playback.

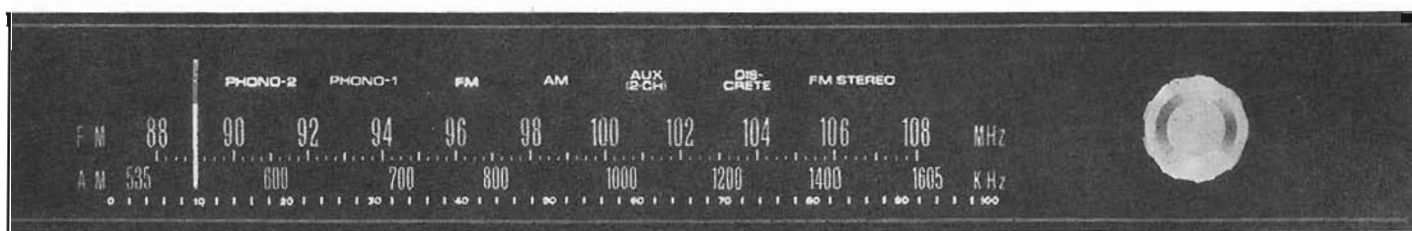
At all other times, push the switch once more to restore it to the original position.

㉒ 2-Channel Tape Monitor Switches

These switches control 2-channel tape monitor circuits 1 and 2. Detailed instructions on the operation of such tape decks are given on page 13.

㉓ Tape Deck Jacks

A part of tape monitor circuit 2, these jacks are for connecting a 2-channel tape deck with phone plugs. The left jack is for recording, and the right one for playback. When a tape deck is connected here, the pin jack terminals for tape monitor circuit 2 on the receiver's rear panel is automatically disabled.



㉔ Dial Scales

Illuminate when either AM, FM AUTO or FM MONO is selected on the Selector Control. The upper scale is for FM, the lower one for AM.

㉕ Dial Pointer

Illuminates in the same manner as the dial scales.

㉖ Tuning Control

Tune in the receiver on the desired station by turning control knob, watching the Tuning Meter and/or Signal Meter.

㉗ FM Stereo Indicator

Illuminates when the receiver is tuned in on an FM station broadcasting in stereo.

㉘ Selector Indicators

When the receiver is turned on, one of these indicators brightly illuminates to show what program source is selected on the Selector Control.

TO ENJOY 4-CHANNEL STEREO AT ITS BEST

The 4-channel system far excels the conventional 2-channel system in its capability to faithfully reproduce the sound field normally present in any live musical performance.

Your QRX-6500 incorporates the now famous Sansui QS REGULAR MATRIX system. Acclaimed world-wide for its technical ingenuity and already standardized in Japan, this system decodes encoded 4-channel program sources back into 4-channel on one hand, and synthesizes conventional 2-channel sources into 4-channel on the other. Both these functions are now accomplished more effectively by the exclusive Sansui QS Vario-Matrix circuit.

Your QRX-6500 also offers complete provisions for connecting and controlling discrete 4-channel sources.

To enjoy 4-channel stereo music at its very best, it is of course important that you know how to use all the controls and switches of the receiver. But a few other useful hints are certain to help you hear the music more effectively, and these will be outlined below.

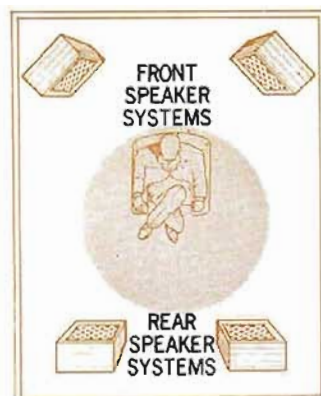
Selecting and Positioning Speaker Systems

For optimum 4-channel effects, it is always advisable to select speaker systems designed to provide broad sound dispersion (such as the Sansui SF-2 or SF-1 Omni-Radial Sound Field Speaker Systems).

Once they are selected, it is essential that you place them appropriately to suit the type of program source you wish to hear. Remember that the positions of the four speaker systems in a 4-channel stereo system is a vital factor if you are to enjoy 4-channel sound at its very best. Two basic positions will be explained on the right, but you are completely free to adapt them to the particular conditions—both acoustic and physical—of your room.

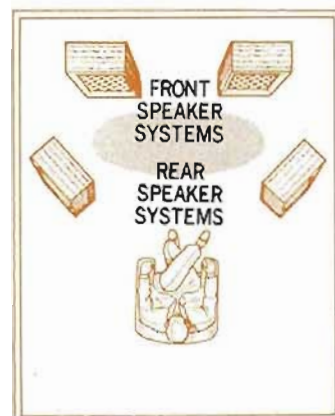
1) 2-2 System

This is the 4-corner position widely accepted as the 'standard' for 4-channel stereo. While it is particularly good for hearing program sources encoded by a 4-channel encoder, it is also effective for drowning yourself in the middle of the music.



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 you. It is suitable to enjoy the kind of 'presence' you'd feel if you were seated front-and-center in a concert hall, theater or jazz club.



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.

CONNECTING SPEAKER SYSTEMS / PLAYING RECORDS

Connecting Speaker Systems

The QRX-6500 connects up to three pairs of speaker systems for the front channels, and two pairs for the rear. Any pair may be driven independently or a combination of two pairs may be driven, as selected by the Front and Rear Speakers Switches. Connect them to the receiver as instructed in the diagram on the next page, taking care not to confuse the front and rear, left and right channels, and the plus and minus polarities. Sufficient care should be taken not to short-circuit the plus and minus leads. As the connecting terminals all adopt Sansui's unique one-touch design, connections can be made simply by pushing the button, inserting the lead wires of the speaker cord, then releasing the button.

About the Speaker Impedance

Each speaker system connected to your QRX-6500 must possess an impedance of from 4 to 16 ohms. Should you wish to drive two pairs of speaker systems simultaneously, they should all have an impedance of 8 ohms or more.

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 speaker systems, and the rear left and right speaker systems, but also between the front channels and rear channels.

When connecting each speaker system to the receiver, be certain to keep the plus and minus polarities in the correct order at both ends.

Front & Rear Speakers Switches

If you have two pairs of speaker systems available for use as the rear channel speaker systems, you could place one pair to form the '2-2 System' and the other pair to form the 'Front 2-2 System' of speaker positioning. Then you could operate the Rear Speakers Switch to select either system to suit the particular type of music being reproduced. Or, you could install four speaker systems in two rooms and enjoy 4-channel stereo music in either room independently or in both rooms simultaneously by the use of the Front and Rear Speakers Switches.

Choice of the Turntable

The turntable connected to the QRX-6500 should be equipped with a magnetic cartridge. The cartridge should be inspected beforehand as to whether the left and right channels are in phase or the left and right channel output voltages are proportionate, or the 4-channel stereo effect could be seriously impaired. Attention should be also paid to whether the stylus is worn out, whether dust is stuck on it or whether the stylus pressure is appropriate or not.

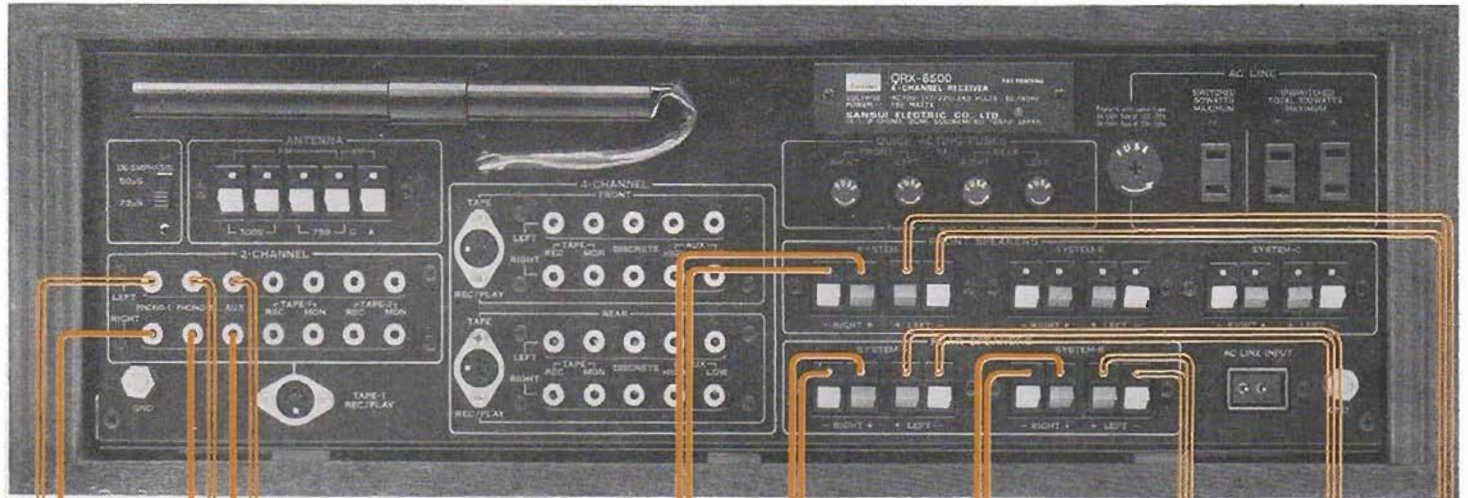
Connecting Turntables

As the QRX-6500 is equipped with two phono input circuits, it is possible to employ two turntables or two tonearms.

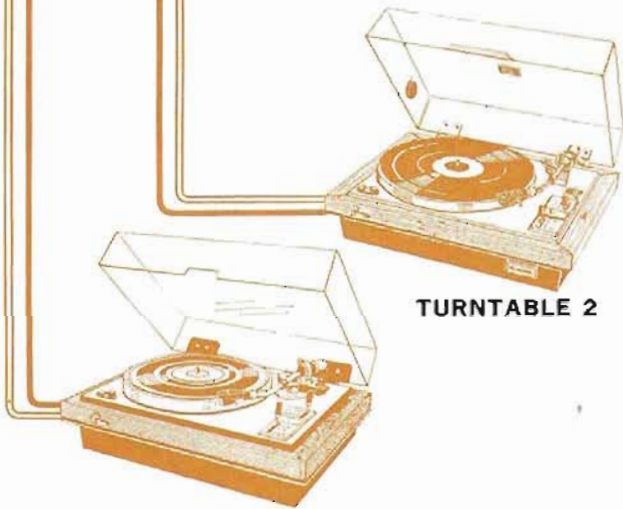
Connections should be made with shielded cables, taking care not to confuse the left and right channels.

Playing Records

1. Set the receiver's Selector Control to 'PHONO-1' or 'PHONO-2' depending on which input circuit you are using.
2. Turn on the turntable, and adjust it for the right speed.
3. Start playing the record.
4. Set the receiver's Mode Switch to an appropriate position, depending on the type of music being reproduced.
5. Adjust the receiver for optimum sound volume as well as for optimum balance between the front and rear, left and right channels.
6. Operate the receiver's Synthesizer/Decoder Function Control to obtain the desired sound effect.
7. Use the tone controls and other switches and controls according to your personal preference or the room acoustics.

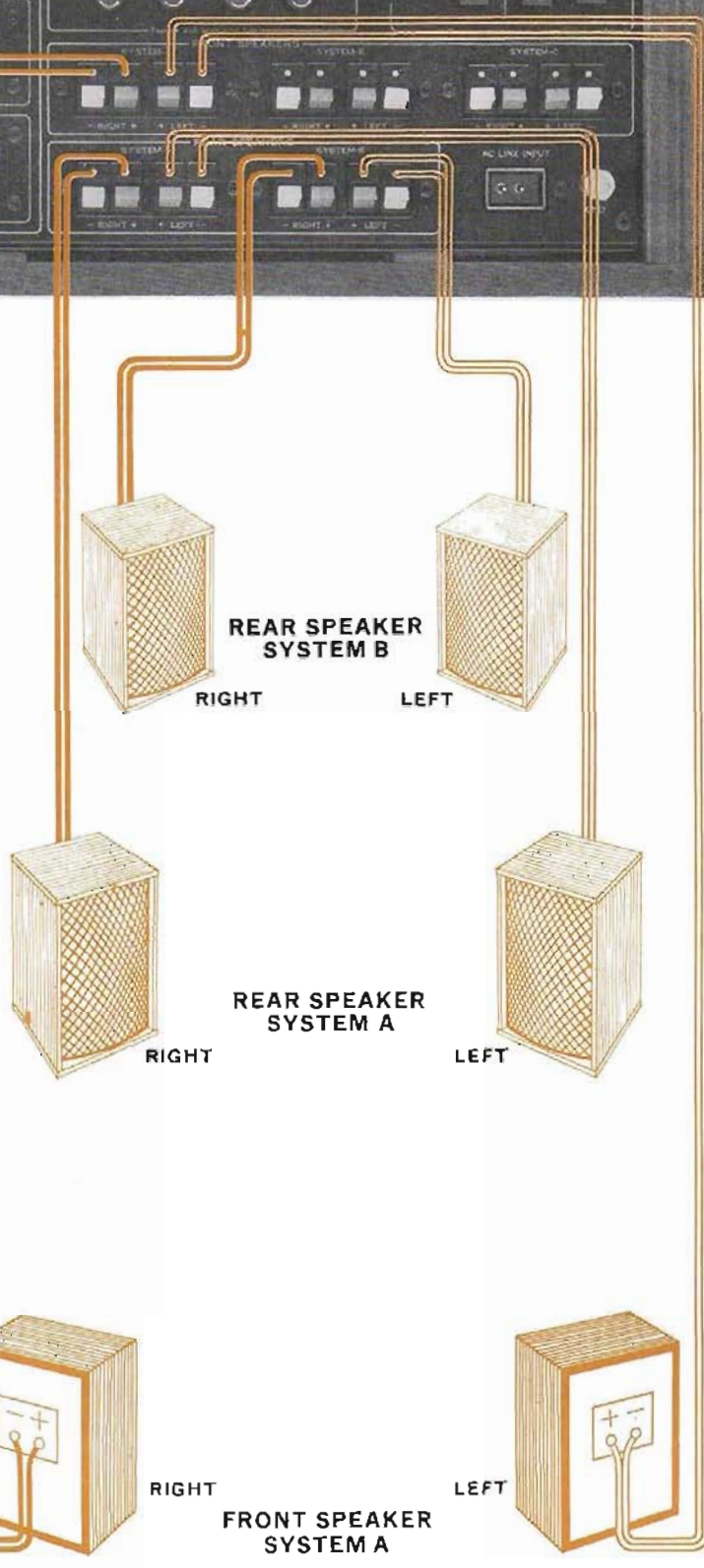


CONNECT THE OUTPUTS OF AN AUXILIARY COMPONENT



TURNTABLE 2

TURNTABLE 1



REAR SPEAKER SYSTEM B

RIGHT

LEFT

REAR SPEAKER SYSTEM A

RIGHT

LEFT

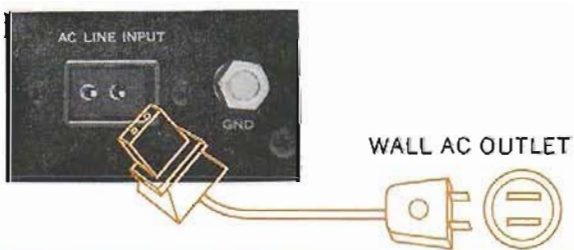
FRONT SPEAKER SYSTEM A

RIGHT

LEFT

Power Cord

The power cord for the QRX-6500 is included in the polyethylene bag with the other accessories provided with the receiver. Insert the connector end of it into 'AC LINE INPUT' socket on the receiver's rear panel.



RADIO RECEPTION

Connecting Antennas

The wonderful 4-channel stereo effect would be seriously impaired if considerable noise is mixed with the radio broadcast received by the QRX-6500. As the quality of the reception is largely dependent upon the antennas, be sure to connect them correctly and enjoy noise-free broadcasts.

FM Antennas

T-Shaped Feeder cable Antenna

If you live in the proximity of broadcast stations where radio waves are able to travel unobstructed, quality reception can be usually achieved by setting up the T-shaped feeder cable antenna supplied with the receiver as illustrated on the next page, connecting it to the receiver's FM 300 Ω terminals. Set up the receiver for FM reception and stretch the antenna to a full T shape, change its height and direction until the best reception is obtained.

Outdoor FM Antenna

In areas remote from broadcast stations or blocked by such obstacles as mountains and large buildings, the above-mentioned feeder antenna alone may fail to give you quality reception of FM stations. The problem, however, can be usually overcome by installing an outdoor FM antenna.

While many different types of antenna are commercially available, we recommend to use one with at least 5 or 7 elements. The antenna is normally connected to the same FM 300 Ω terminals by means of feeder cable, but such cable should be kept as short as possible lest it should pick up noise. Change the height, direction and position of the antenna until you are certain you're receiving the broadcast with the best sensitivity.

If you should need long feeder cable to connect the antenna or where the automobile traffic is heavy, it is advisable to employ 75 Ω coaxial cable. In this case, however, it is necessary to connect a matching transformer between the antenna and the coaxial cable to match their impedances. The cable should be connected to the FM 75 Ω terminals. (If the antenna itself has an impedance of 75 Ω , no matching transformer is needed.)

AM Antenna

The highly sensitive AM ferrite bar antenna, provided on the back of the receiver, is usually sufficient to obtain quality reception of AM stations. To use, simply pull it out as illustrated.

Should the bar antenna fail to give you clear reception, however, connect a piece of polyvinyl wire supplied to the AM-A terminal on the receiver's rear panel and stretch it outside a window or on the roof. Still better results would be obtained if you ground the receiver.

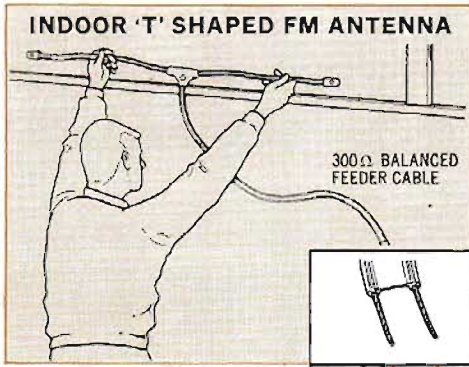
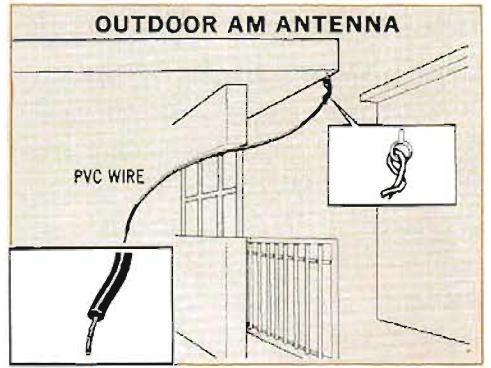
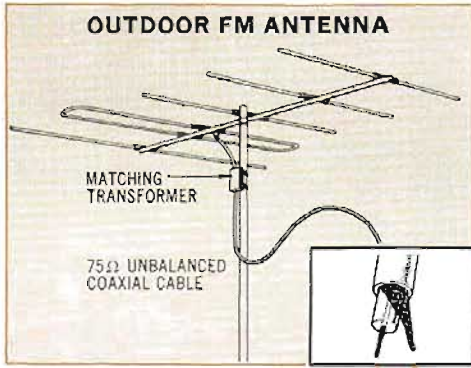
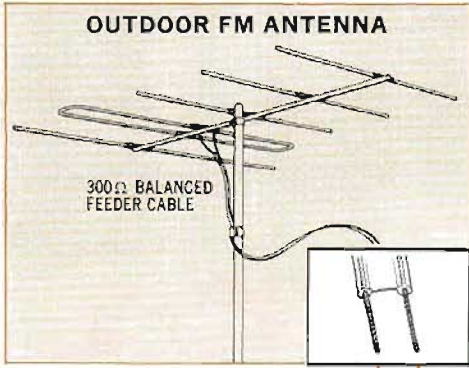
Radio Reception

FM Broadcasts

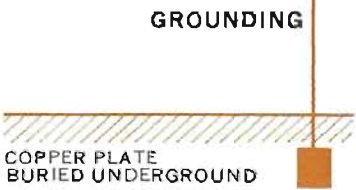
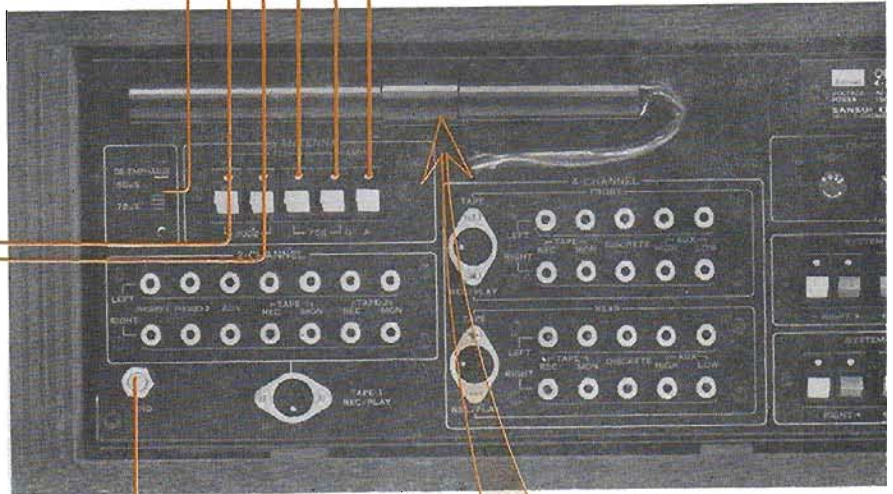
1. Set the Selector Control to 'FM AUTO.'
2. Select the desired FM station by turning the Tuning Control. It is correctly pinpointed when the Signal Meter pointer has swung as far to the right as possible and the Tuning Meter pointer is accurately centered. If the station received is broadcasting in stereo, the Stereo Indicator will illuminate.
3. If disturbing noise interferes with the reception, reset the Selector Control to 'FM MONO,' and the station will be received monophonically and the noise will be drastically cut down.
4. Operate the various other controls and switches to obtain the best 4-channel stereo effect.

AM Broadcasts

1. Set the Selector Control to 'AM.'
2. Choose the desired station by turning the Tuning Control until the Signal Meter pointer swings as far to the right as it will go near the frequency of that station. The Tuning Meter does not light when the receiver is set to receive AM broadcasts.
3. Use the various other controls and switches to suit your personal preference or the room acoustics.



DE-EMPHASIS SWITCH (P.17)



2-CHANNEL TAPE DECKS

Recording and Playback on 2-Channel Tape Decks

If you couple a 2-channel tape deck to the QRX-6500, you'll be able to record and playback a 2-channel stereo tape. Of course, the playback sound can be converted, if desired, into four channels by the built-in QS REGULAR MATRIX circuit and reproduced out of the four speaker systems. If the tape deck is of a 3-head type (with separate record and play heads), you'll be able to monitor the sound as it is recorded. In addition, if you connect two tape decks to the QRX-6500, you'll be able to record into both of them simultaneously or copy a recorded tape from one to the other.

Connecting 2-Channel Tape Decks

The QRX-6500 is provided with two 2-channel tape monitor circuits; one has pin jack terminals and a DIN connector socket, while the other has pin jack terminals and phone type jacks. If you are connecting only one tape deck, you are absolutely free to use any terminals that are most convenient. But if you are connecting two tape decks, be sure to connect one of them to either terminals of the first tape monitor circuit, and the other to either terminals of the second tape monitor circuit. If a tape deck is connected to the phone type jacks of the second tape monitor circuit, the pin jack terminals are automatically cut off and cease to function.

If Using Pin Jacks

If you are using the pin jack terminals to connect your tape deck, proceed as follows:

1. Connect a pair of shielded cables between the 'TAPE 1 (or 2)' REC pin jack terminals of the QRX-6500 and the recording input terminals of your tape deck.
2. Connect another pair of such cables between the receiver's 'TAPE 1 (or 2)' MON pin jack terminals and the tape deck's playback (or monitor) output terminals. Be sure to keep the left and right channel cables in the correct order at both ends.

If Using the DIN Socket

If your tape deck is equipped only with a DIN connector socket, plug the DIN connector cable extending from it into the 5-pin DIN connector socket (marked TAPE-1 REC/PLAY) on the receiver's rear panel.

If Using Phone Jacks

Should your tape deck be equipped with cables with phone type plugs, connect them to the phone jacks on the receiver's front panel. The tape deck's recording input plug should be inserted into the 'TAPE REC' jack on the left, and its playback output plug into the 'PLAYBACK' jack on the right.

2-Channel Recording & Playback Procedures

To Record into a 2-Channel Tape Deck

1. Set the receiver's Selector Control to the program source you want to record
2. Start the tape deck in the recording mode.
3. To monitor the sound being recorded, push the '2-CH-1' or '2-CH-2' tape monitor switch on the receiver's front panel, depending on which of the two 2-channel tape monitor circuits is accommodating the tape deck at the moment.

To Reproduce the Recorded Tape

1. If you have connected the tape deck to the first 2-channel tape monitor circuit, push the '2-CH-1' tape monitor switch on the receiver's front panel. If you've connected it to the second circuit, push the '2-CH-2' tape monitor switch.
2. Start the tape deck in the playback mode.
3. Use the various controls and switches on the receiver to obtain the best 4-channel stereo effect.

Recording into Two 2-Channel Tape Decks Simultaneously

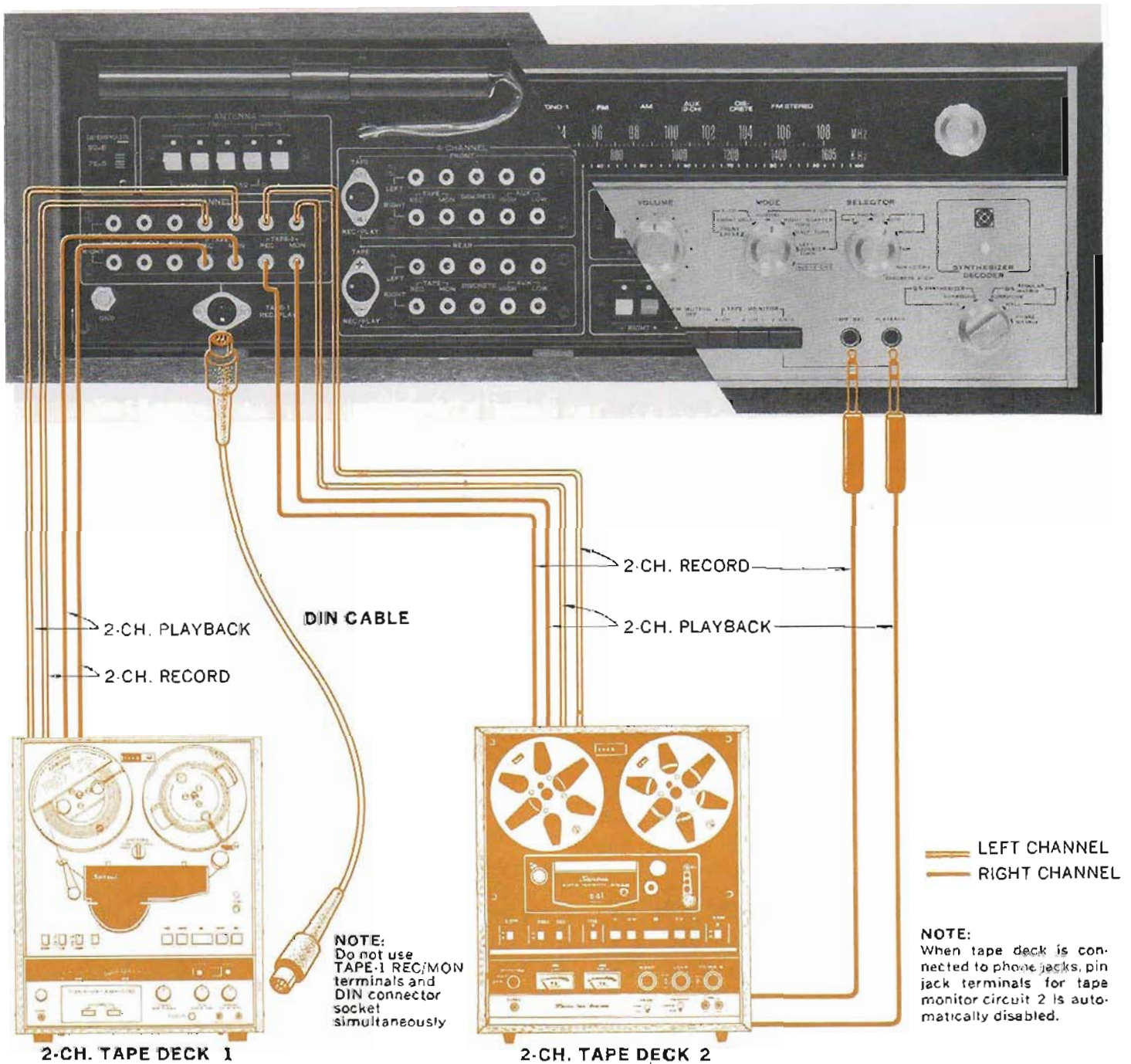
1. Set the receiver's Selector Control to the program source you want to record.
2. Start both tape decks in the recording mode.

Recording from One Tape Deck to the Other

1. Push the '2-CH-1' tape monitor switch of the receiver.
2. Start the tape deck connected to the second tape monitor circuit, in the recording mode.
3. Now start the other tape deck (connected to the first tape monitor circuit) in the playback mode.

Note:

1. If the tape deck referred to in step 2 is of a 3-head type, the tape being copied can be monitored simply by pushing the '2-CH-2' tape monitor switch of the receiver.
2. The copying (dubbing) of a recorded tape, as described above, is only possible from a tape deck connected to the first tape monitor circuit to the one connected to the second tape monitor circuit.



4-CHANNEL TAPE DECK

Recording and Playback on a 4-Channel Tape Deck

If you connect a 4-channel tape deck to the QRX-6500, you'll be able to record and reproduce a 4-channel stereo tape. You may either record the 4-channel stereo sound converted from 2-channel program sources by the receiver's built-in QS REGULAR MATRIX circuit, or if you connect two 4-channel tape decks, you'll even be able to record from a discrete 4-channel stereo tape. Of course, if the tape deck is of a 3-head type, it is possible to monitor the sound being recorded.

Connecting a 4-Channel Tape Deck

You may either connect a 4-channel tape deck to the receiver's 4-channel tape monitor pin jacks or DIN connector sockets. If using the former:

1. Connect the tape deck's recording input terminals with the receiver's 4-CHANNEL TAPE REC pin jacks, using shielded cables with pin plugs, and,
2. Connect the tape deck's playback output terminals with the receiver's 4-CHANNEL TAPE MON pin jacks, using similar cables. In both cases, be sure that the front and rear, left and right channel are kept in the correct order at both ends.

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

A 4-channel tape deck can also be connected to the receiver's DIN connector sockets. The QRX-6500 is provided with two such sockets on the rear panel—the upper one for the front channels and the lower one for the rear channels. To connect, you only need plug the DIN connector cables of the tape deck into the appropriate sockets firmly, taking care not to confuse the front and rear channels.

Note: Beside the 4-CHANNEL TAPE REC and MON jacks, your QRX-6500 offers a set of 4-CHANNEL AUX input jacks and a set of 4-CHANNEL DISCRETE input jacks.

You may connect a 4-channel disc demodulator, 4-channel FM demodulator, 8-track 4-channel cart-

ridge tape player, or even a second 4-channel reel-to-reel tape deck. If you wish to copy a pre-recorded 4-channel tape from one 4-channel tape deck to another, be sure to connect the second deck (the one used for playback) to the 4-CHANNEL DISCRETE jacks. A program source connected to 4-CHANNEL AUX jacks cannot be recorded into a tape deck connected to the 4-CHANNEL TAPE REC jacks.

4-Channel Recording Procedure

To record the 4-channel sound converted from 2-channel program sources by the receiver's built-in QS REGULAR MATRIX circuit, follow the simple steps described below.

1. Set the receiver's Selector Control to the program source you wish to record. However, if the program source is a 2-channel stereo tape, operate both the 2-channel tape deck and the receiver to reproduce the tape, in accordance with the instructions on '2-Channel Recording & Playback Procedures' on page 13.
2. Turn the receiver's Synthesizer/Decoder Function Control to a position that gives you the sound effect best suited to the type of music you are about to record.
3. Start the 4-channel tape deck in the recording mode.

Note: Push the '4-CH' tape monitor switch on the receiver's front panel if you want to monitor the recording as you make it.

Copying a Recorded 4-Channel Tape

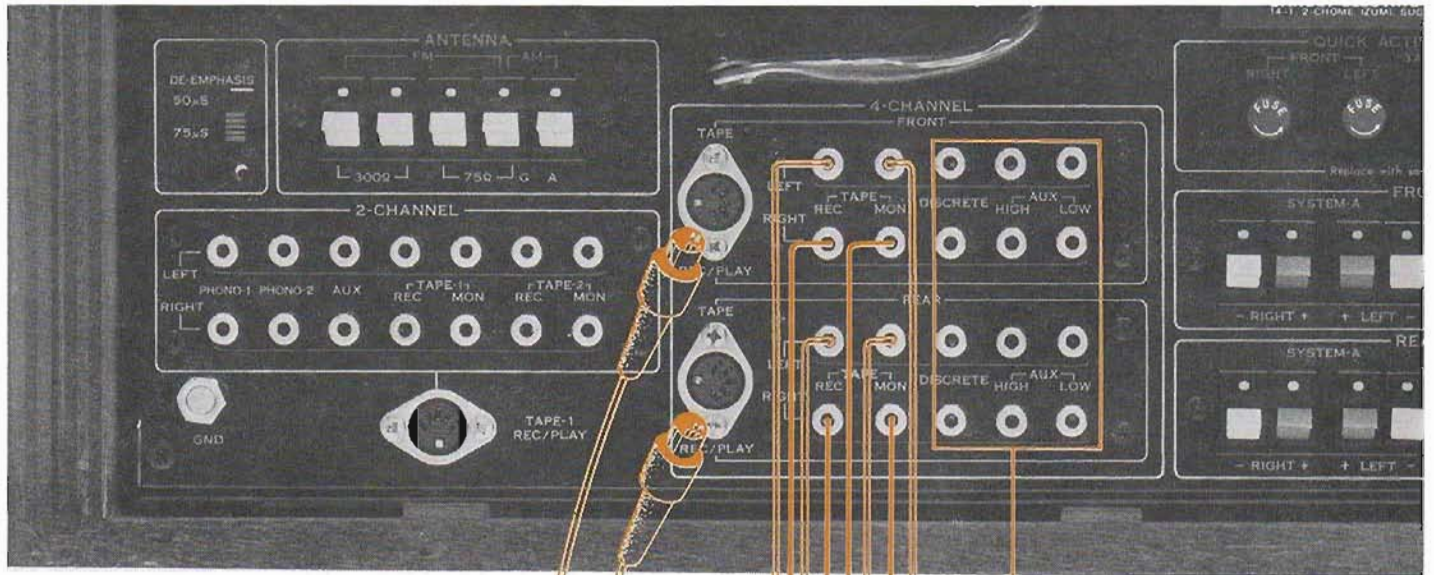
If you want to copy a 4-channel stereo tape, you need another 4-channel tape deck. This second tape deck should be connected to the receiver's 4-CHANNEL DISCRETE input terminals, using shielded cables with pin plugs.

Then:

1. Set the receiver's Selector Control to DISCRETE 4-CH.
2. Start the first 4-channel tape deck (connected to the 4-CHANNEL TAPE MON jacks) in the recording mode.
3. Start the other 4-channel tape deck (connected to the 4-CHANNEL DISCRETE input terminals) in the playback mode to reproduce the 4-channel stereo tape.

4-Channel Playback Procedure

1. Push the '4-CH' tape monitor switch on the receiver's front panel.
2. Start the 4-channel tape deck in the playback mode.
3. Use the various controls and switches on the receiver to obtain the best 4-channel stereo effect.

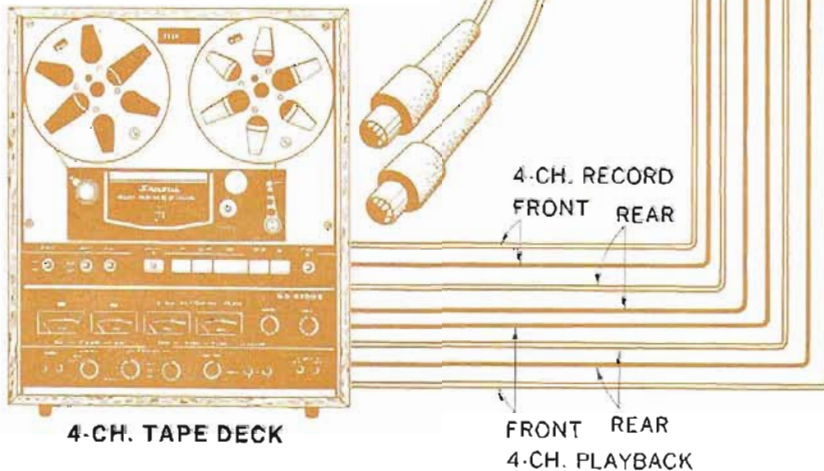


DIN CABLE
FRONT →
REAR →

NOTE:
Do not use TAPE REC MON terminals and DIN connector socket simultaneously.

CONNECT 4-CHANNEL TAPE DECK, DISC DEMODULATOR, ETC. HERE.

NOTE:
Program source connected to 4 CHANNEL AUX inputs cannot be recorded into tape deck connected to 4-CHANNEL TAPE REC outputs, but one connected to 4-CHANNEL DISCRETE can be so recorded.



4-CH. TAPE DECK

FRONT REAR
4-CH. PLAYBACK

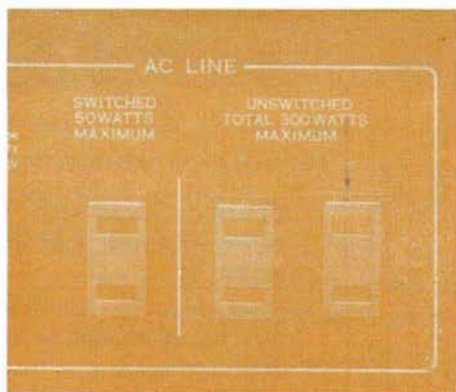
SIMPLE MAINTENANCE HINTS

About the Place of Installation

The wooden cabinet of the QRX-6500 is designed so that any heat radiated inside will effectively escape through it. Proper care should therefore be taken of the dissipation of such heat if you wish to place something on top of the receiver or place it inside a closed box, etc. Above all, avoid placing it where it may be exposed to the direct sunlight.

Rear-Panel AC Outlets

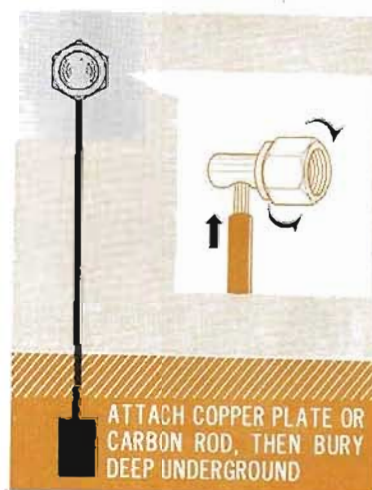
Of the three AC outlets provided on the rear panel, the one marked 'SWITCHED' is controlled by the front-panel Power Switch. The other two, marked 'UNSWITCHED,' are always 'live' and independent of the Power Switch. The voltage supplied by the AC outlets is the same as the power supply voltage used. All three outlets have limited power capacities, and it is extremely dangerous to connect equipment with bigger power requirements. Before connecting any equipment, make certain its power requirement does not exceed the power capacity limit.



Grounding

Any noise picked up by the connecting cables can be effectively grounded by connecting a piece of PVC (polyvinyl chloride) or enameled wire to the 'GND' terminal on the QRX-6500'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 your 4-channel stereo system may be connected to the same terminal to ground the entire system at once.

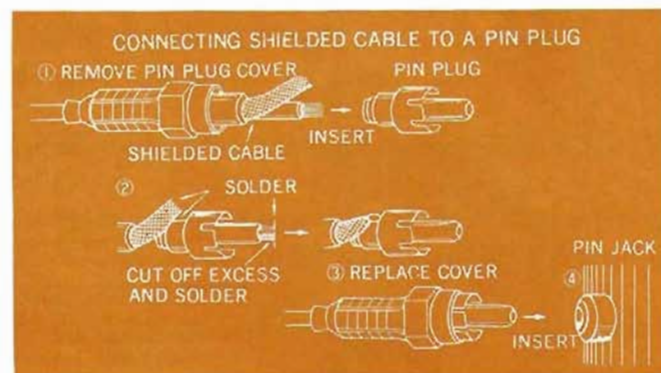
If you have connected an outdoor AM antenna to the receiver, it is advisable to ground it at the same time.



When Connecting a Turntable, etc.

To connect a turntable, tape deck and so forth, it is strongly recommended to use thick, shielded cables with a minimum of distributed capacity and to keep them as short as possible.

To solder the pin plugs supplied as accessories onto such shielded cables, refer to the illustration below.



Hum and Howling

Care must be taken never to place a turntable on or too near a speaker system, or the vibration of the speaker system is transmitted and causes howling. It is best to keep these components completely separated, but if this is impossible, place a thick cushion between them.

Humming is a phenomenon caused by incomplete or incorrect turntable-receiver connections. Should this occur, check to see if all connections are completely made and if the connecting wires are sufficiently thick.

De-emphasis Switch

Different de-emphasis circuits are required to receive FM broadcast in different areas. For example, a $50\mu\text{sec}$. de-emphasis circuit is needed in south Africa, Europe and Japan, but a $75\mu\text{sec}$. one is appropriate in other areas. The De-emphasis Switch on the rear panel of the QRX-6500 is adjusted to the requirements of your area in our factory. If you move to an area where a different FM de-emphasis circuit is necessary (which could be easily found out by asking an FM station or governmental radio office), slide the switch over to the other position.



Should the Power Fuse Blow

If no Selector Indicator should glow and the receiver simply remains dead even after you have turned on its Power Switch, it is possible that its power fuse has blown. If this happens, disconnect the power cord from the wall AC outlet at once and examine the power fuse on the receiver's rear panel. If you find it blown, replace it with a new glass-tubed fuse of the rated capacity (5-ampere for 100 to 127 volts, 3-ampere for 220 to 250 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.



About the Quick-Acting Fuses

When a Selector Indicator is glowing, if no sound comes out of one or more of the four speaker systems, examine their connections and operation once. If nothing is wrong with them, it is possible that the quick-acting fuse or fuses protecting the power transistors have blown.

If this should happen, disconnect the power cord from the wall AC outlet immediately and check the four quick-acting fuses on the rear panel. If you find any of them blown, discover and eliminate the cause of the blowout, and replace it with a new 3-ampere quick-acting fuse supplied. Probable causes of the blowout include excessively large input signals and a short-circuit at the speaker terminals.



SIMPLE MAINTENANCE HINTS/ACCESSORIES

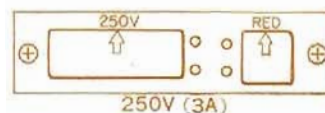
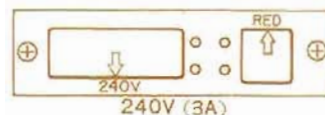
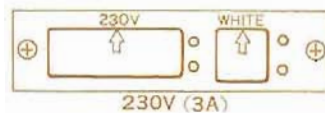
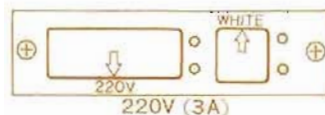
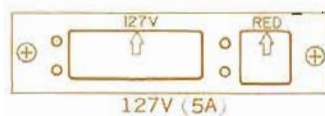
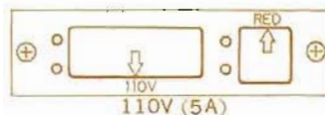
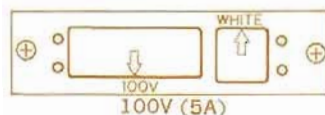
Voltage Adjustment

So that you may operate your QRX-6500 in any part of the world, it is equipped with Voltage Selector Plugs. As it is set to the correct power supply voltage of your area in our factory prior to shipment, 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 plugs as follows:

1. Remove the two screws securing the name plate on the receiver's rear panel, then remove the name plate.
2. Set the arrow mark on the Main Voltage Selector Plug to the required voltage: 100, 110, 117, 127, 220, 230, 240 or 250 volts.
3. If the required voltage is indicated in red, set the arrow mark on the adjacent Sub Voltage Selector Plug to "RED." If it is indicated in white, however, set that arrow to "WHITE."
4. It may be necessary to change the power fuse itself when the power supply voltage has changed. For 100-127 volt operation, a 5-ampere fuse is required. For 220-250 volt operation, however, it should be changed to a 3-ampere one.
5. Where the power supply voltage considerably fluctuates, the Voltage Selector Plugs may be reset to avoid unpleasant side-effects of such fluctuation. Reset them to the voltage immediately higher than the peak of the fluctuation.



117V (POWER FUSE 5A)



Accessories

1. FM antenna	1
2. AM antenna	1
3. Power cord	1
4. Pin plugs	4
5. Connecting cord with 3 pin plugs	1
6. Polishing cloth	1
7. Quick-acting fuses (3A)	2
8. Butterfly bolts	2
9. Washers	2
10. Operating Instructions and Service Manual	1
11. Operating Instructions Sheet	1

About Servicing

If anything should ever go wrong with your QRX-6500, 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.

SPECIFICATIONS

AUDIO SECTION

POWER OUTPUT:

MUSIC POWER (IHF): 280 Watts at 4 ohms load
190 Watts at 8 ohms load

CONTINUOUS OUTPUT POWER:

60 Watts \times 4 at 4 ohms load
(1kHz, each channel driven)
37 Watts \times 4 at 8 ohms load

POWER BANDWIDTH (IHF):

20 to 30,000Hz

TOTAL HARMONIC DISTORTION:

less than 0.5% at rated output

INTERMODULATION DISTORTION:

less than 0.5% at rated output
(70Hz: 7,000Hz=4:1 SMPTE
method)

LOAD IMPEDANCE:

4 to 16 ohms

DAMPING FACTOR

more than 30 at 8 ohms load

INPUT SENSITIVITY:

(1kHz, for rated output)

PHONO 1, 2: 2.5mV (50k ohms)

AUX (2-CH): 150mV (50k ohms)

AUX (4-CH) Low Level: 150mV (50k ohms)

High Level: 450mV (50k ohms)

DISCRETE 4-CH: 150mV (50k ohms)

TAPE MON (2-CH) Pin, DIN:

150mV (50k ohms)

(4-CH) Pin, DIN:

150mV (50k ohms)

RECORDING OUTPUT:

Pin Jack (2-CH) (4-CH): 150mV

DIN Connector (2-CH) (4-CH): 30mV

FREQUENCY RESPONSE (AUX 2-CH):

30 to 30,000Hz \pm 1.5dB

EQUALIZATION:

RIAA Curve (30 to 15,000Hz
 \pm 1.5dB)

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

better than 45dB

HUM AND NOISE (IHF):

PHONO: better than 60 dB

AUX (2-CH): better than 70dB

AUX (4-CH) better than 70dB

TONE CONTROLS (FRONT, REAR):

BASS: +15dB, -15dB at 50Hz

TREBLE: +15dB, -15dB at 20,000Hz

LOUDNESS CONTROLS (FRONT, REAR):

+8dB at 50Hz,

+3dB at 10,000Hz

FILTERS (FRONT, REAR): Curve: 6dB/oct

LOW: -10dB at 50Hz

HIGH: -10dB at 10,000Hz

SYNTHESIZER/DECODER: SANSUI NEW QS CIRCUIT
(VARIO-MATRIX)

FM SECTION

TUNING RANGE: 88 to 108 MHz

SENSITIVITY (IHF): 1.8 μ V

TOTAL HARMONIC DISTORTION:

less than 0.8% (STEREO)

0.5% (MONO)

SIGNAL TO NOISE RATIO:

better than 65dB

SELECTIVITY

better than 70dB

CAPTURE RATIO (IHF): 1.5dB

IMAGE FREQUENCY REJECTION:

better than 100dB

IF REJECTION:

better than 100dB

SPURIOUS RESPONSE REJECTION:

better than 100dB

SPURIOUS RADIATION: less than 34dB

STEREO SEPARATION: better than 35dB

ANTENNA INPUT IMPEDANCE:

300 ohms balanced,

75 ohms unbalanced

AM SECTION

TUNING RANGE 535 to 1605 kHz

SENSITIVITY:

FERRITE BAR ANTENNA:

50dB/m

IMAGE FREQUENCY REJECTION:

better than 100dB at 1,000kHz

IF REJECTION:

better than 100dB at 1,000kHz

SELECTIVITY:

better than 30dB

POWER REQUIREMENTS:

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

POWER CONSUMPTION:

150W (rated), 470VA (max.)

DIMENSIONS:

538mm (21 $\frac{3}{16}$ ")W,

197mm (7 $\frac{3}{16}$ ")H,

362mm (14 $\frac{3}{16}$ ")D

WEIGHT:

22kg (48.5 lbs.)

GENERAL TROUBLESHOOTING CHART

If the receiver 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, turntable, tape deck, antenna and power cord.
2. Improper operation. Before operating any audio com-

ponent, be sure to read its manufacture's instructions.

3. Improper location of audio components. The proper positioning of components, such as speakers and turntable, is essential to the maximum stereo enjoyment.

4. Defective audio components.

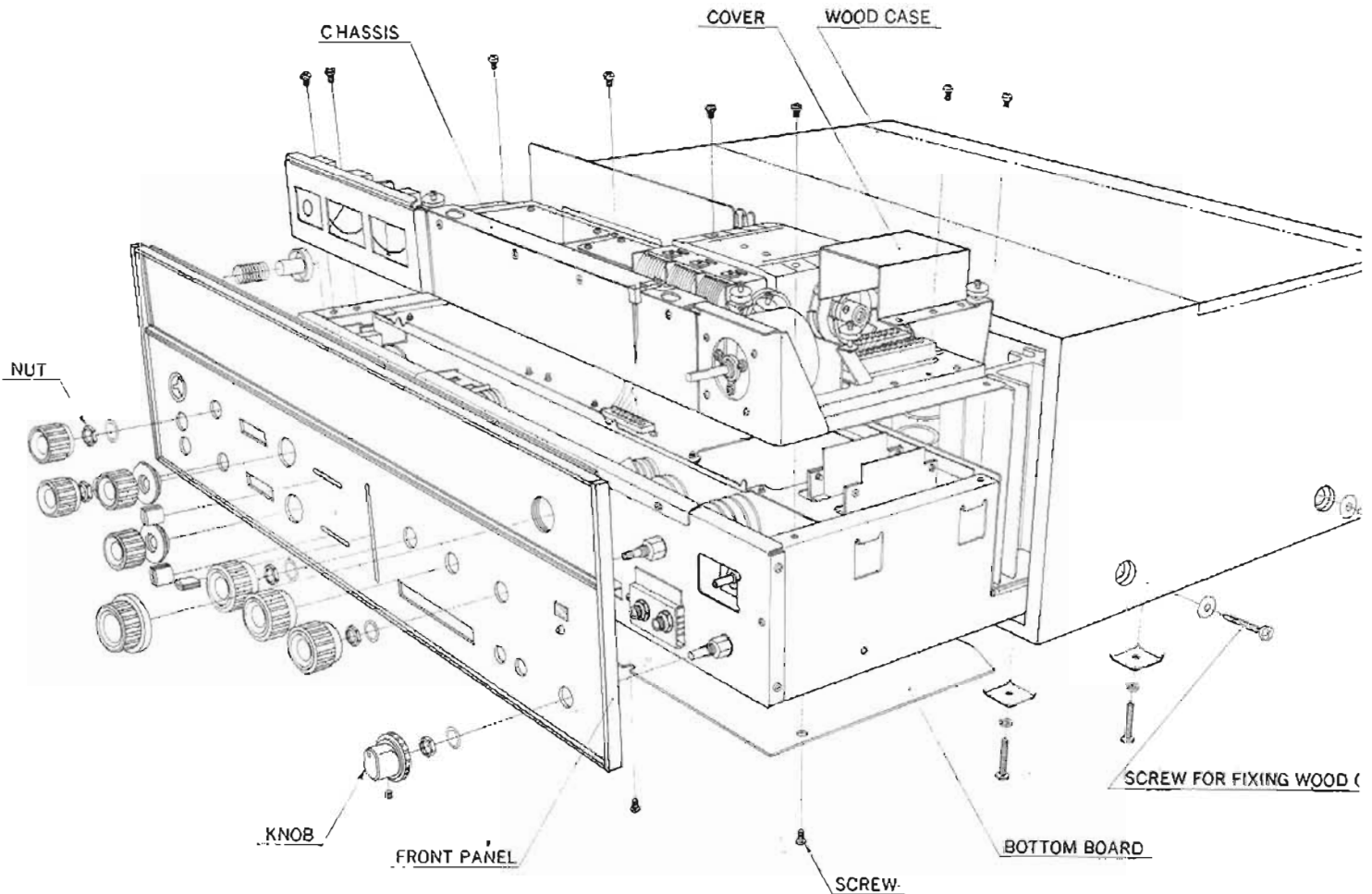
The following are some other common causes of malfunction and what to do about them.

PROGRAM	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
AM, FM or MPX reception.	A. Constant or intermittent noise heard at times or in certain areas.	<ul style="list-style-type: none"> * Discharge or oscillation caused by electrical appliances, such as fluorescent lamp, TV set, D.C. motor rectifier or oscillator. * Natural phenomena, such as atmospheric, static or thunderbolts. * Insufficient antenna input due to ferroconcrete wall or long distance from station. 	<ul style="list-style-type: none"> * Attach noise limiter to electrical appliance producing noise, or attach it to receiver's power source. * Install outdoor antenna and ground receiver to raise S/N ratio. * Reverse power cord plug/receptacle connections. * If noise occurs at certain frequency, attach wave trap to input. * Keep receiver at proper distance from other electrical appliances.
AM reception.	A. Noise heard at particular time of day, in certain area or over part of dial.	<ul style="list-style-type: none"> * Peculiar to AM broadcasts. 	<ul style="list-style-type: none"> * Install antenna for maximum antenna efficiency. See RADIO RECEPTION in operating instructions booklet * In some cases, noise can be eliminated by grounding receiver or reversing power cord plug/receptacle connections.
	B. High-frequency noise.	<ul style="list-style-type: none"> * Adjacent-channel interference or beat interference. * TV set too close to audio system. 	<ul style="list-style-type: none"> * Such noise cannot be completely eliminated by receiver, but it is advisable to turn Treble control counterclockwise, turn on High Filter. * Keep TV set at proper distance from stereo system.
FM reception.	A. Noisy.	<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 transmission conditions of station, such as power and antenna efficiency. As a result, you may receive one station quite well while receiving another station poorly.</p>	<ul style="list-style-type: none"> * Install antenna (supplied) for maximum signal strength. * If this does not prove effective, use exclusive FM outdoor antenna. If using TV antenna for both TV and FM with divider, make sure TV reception is not affected. * Excessively long lead-in wire of antenna may cause noise.
	B. A series of pops.	<ul style="list-style-type: none"> * Ignition noise caused by starting of nearby automobile engine. 	<ul style="list-style-type: none"> * Install antenna and its lead-in wire at proper distance from street or increase antenna input as described before.
	C. Tuning noise between stations.	<ul style="list-style-type: none"> * Results from nature of FM reception. * FM Muting Release switch depressed. 	<ul style="list-style-type: none"> * Release FM Muting Release switch. * Ditto.

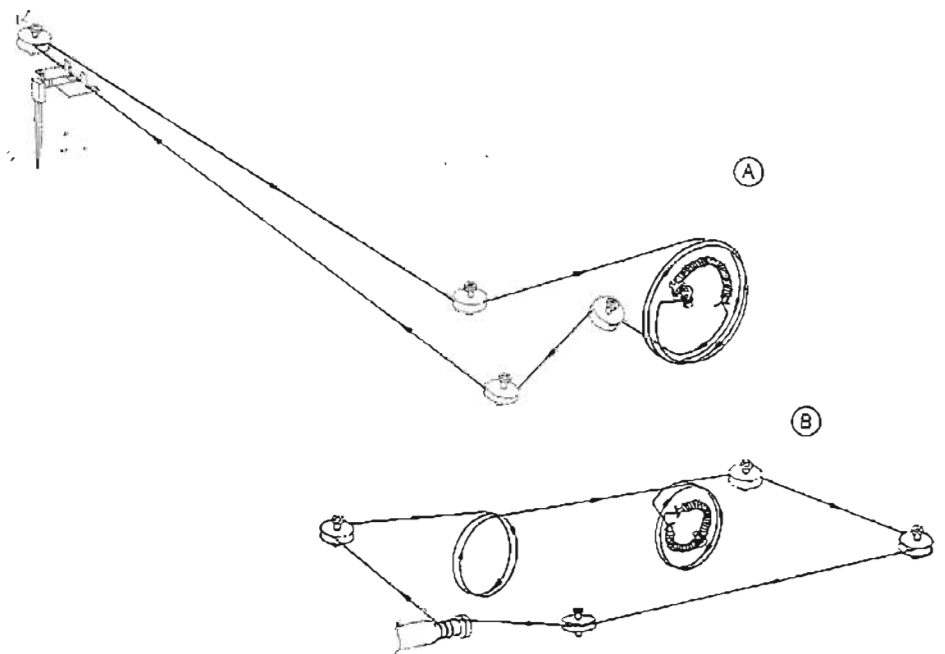
PROGRAM	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
FM-MPX reception	A. Noise heard during FM-MPX reception but inaudible during FM mono reception	* Weaker signal because service area of FM-MPX broadcast is only half that of FM mono broadcast	* Orient antenna for maximum antenna input * Switch on High Filter and/or turn Treble control counterclockwise
	B. Channel separation deteriorates during reception	* Excess heat	* Circulation of room air is important to receiver. Be sure that receiver is well ventilated
	C. Stereo indicator blinks on and off	* Interference	* Indicator is not faulty, adjust VR _{40s}
Record playing or tape playback	A. Hum or howling	* Turntable placed directly on speaker * Wire other than shielded cable used * Loose terminal contact * Shielded cable too close to power cord, fluorescent lamp or other appliances * Nearby amateur radio station or TV transmission antenna	* Place cushion between turntable and speaker cabinet or place them away from each other * Connecting shielded cables should be as short as possible * Turn on Low Filter and turn Bass control counterclockwise * Consult nearest Radio Regulatory Bureau
	B. Surface noise	* Worn or old record * Worn phono stylus * Phono stylus is dusty * Improper stylus pressure	* Recondition playback head of tape deck or the stylus of turntable * Turn Treble control counterclockwise * Turn High Filter on
4-channel stereo playback	A. Position of musical instruments and voice not clear	* Incorrect phasing of speakers or input connections	* Check phasing of speakers and input connections * Change rear speaker position and/or direction

DISASSEMBLY PROCEDURE

REMOVING WOOD CASE, FRONT PANEL AND BOTTOM BOARD

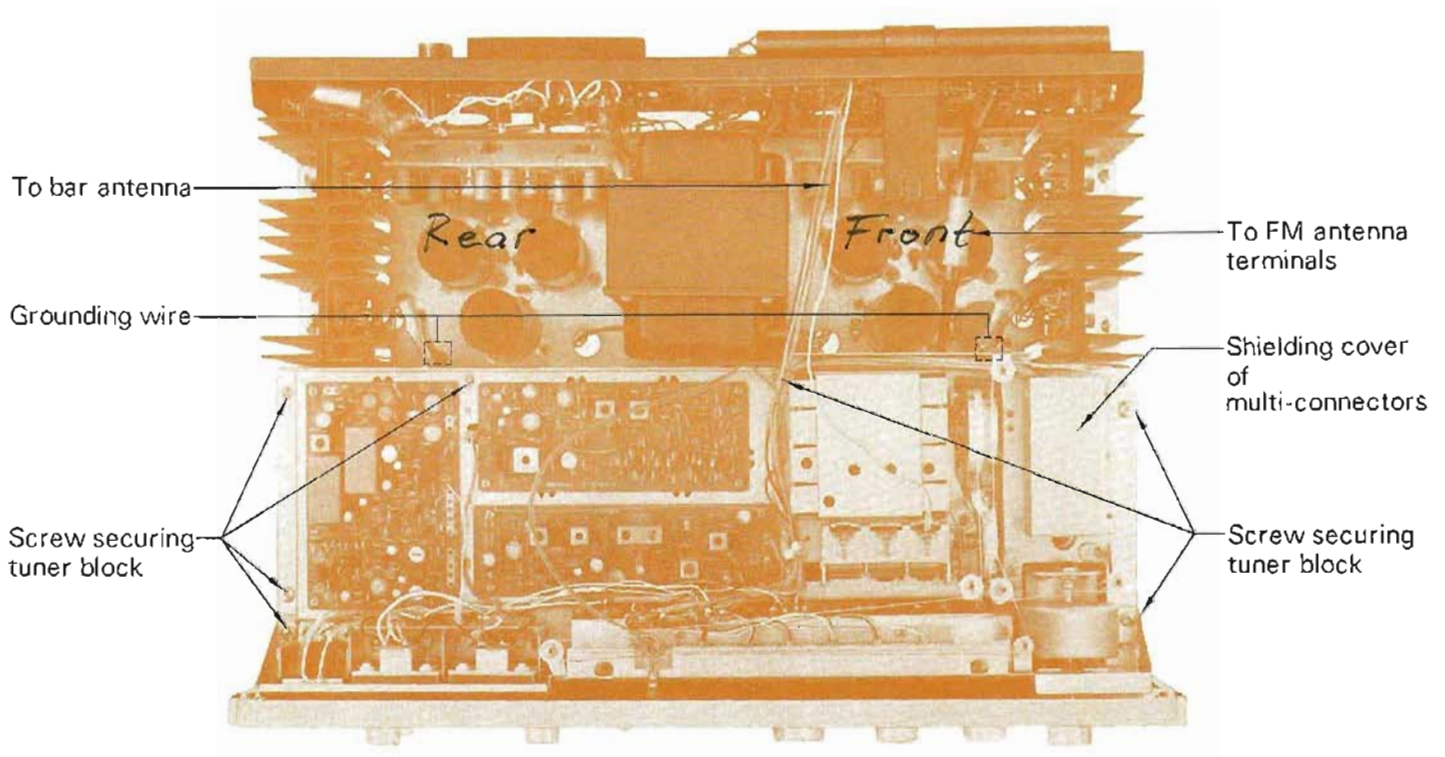


DIAL MECHANISM

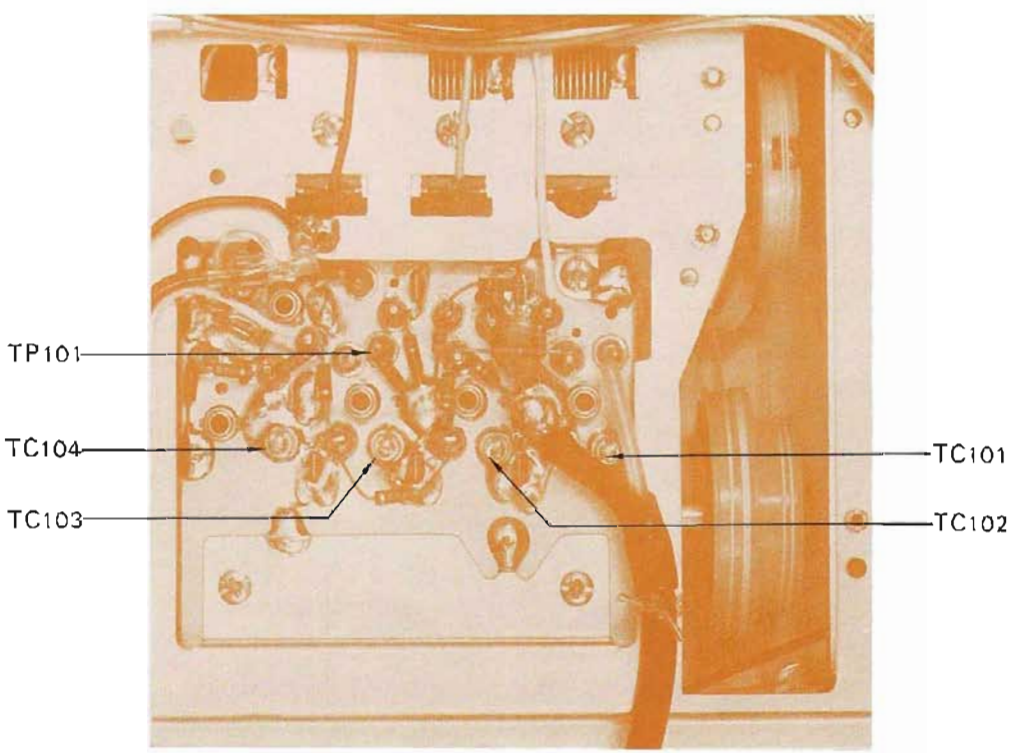
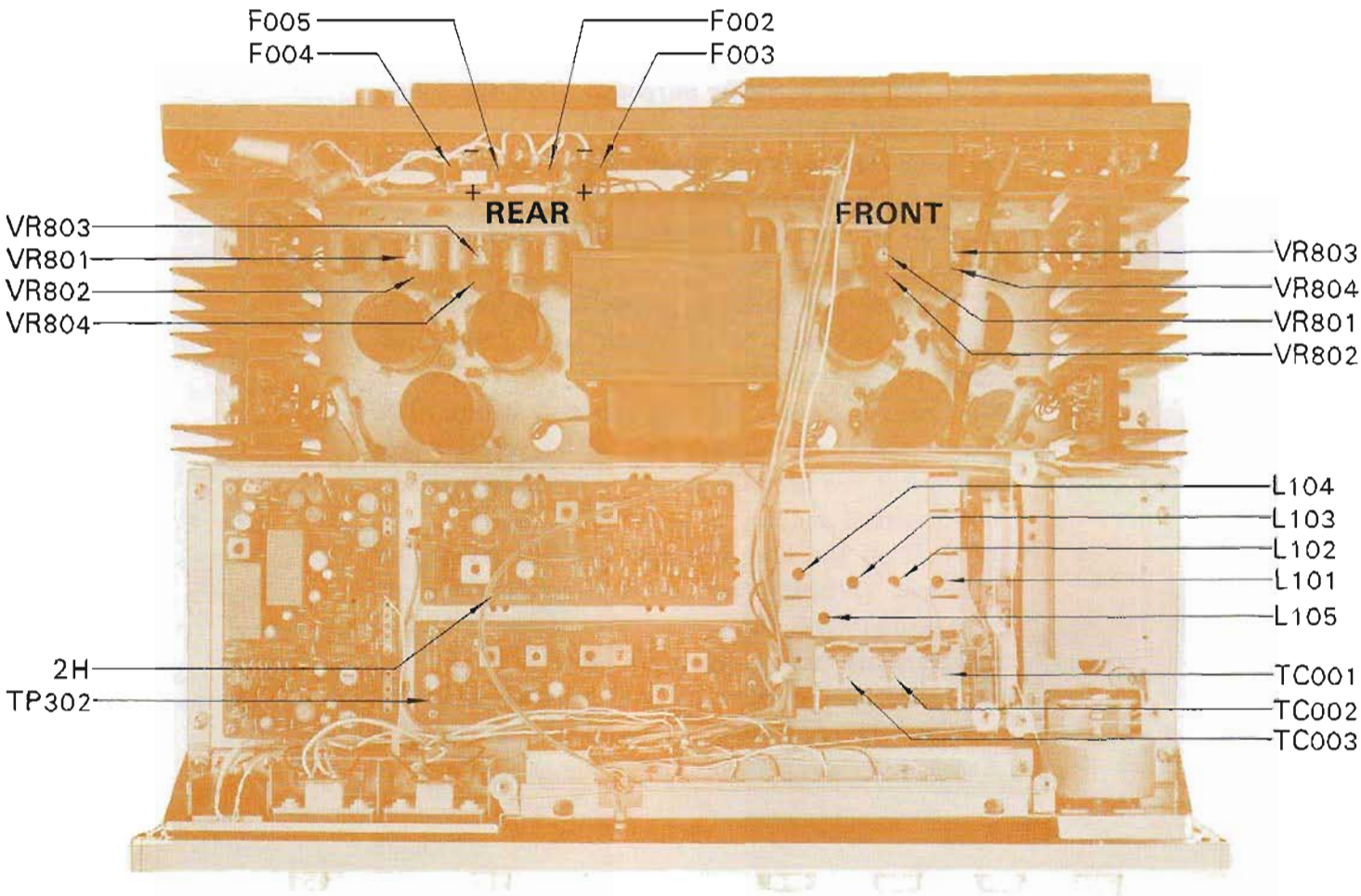


The Tuner Block, if necessary, can be independently separated from the rest of the receiver for examination and servicing purposes. To do so, follow these simple steps:

1. Remove the seven screws fastening the Tuner Block to the receiver proper.
2. Pull off the two grounding mesh wires marked in the photograph below.
3. Remove the shielding cover of the multi-connectors (see photo below), then unplug the multi-connectors very carefully.
4. Free the Tuning Control and pull it out. The Tuner Block now floats freely off the receiver proper, but if you need disconnect it completely, move on to steps 5 and 6.
5. Pull off the lead wires of the AM ferrite bar antenna. (When you re-assemble, connect the red wire to F-1085-5 (3A), the black one to F-1085-5 (3B), and the yellow one to VC₀₀₁.)
6. Disconnect, in the middle, the coaxial cable connecting the FM antenna terminals to the FM Frontend.



TEST POINTS

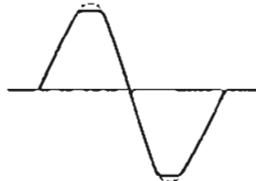


ALIGNMENT

CURRENT ADJUSTMENT

STEP	SETTING OF AMMETER (TESTER)	WHAT TO DO	NOTE
1.		Remove F_{002} and F_{003} .	Use an ammeter with 100mA range.
2.		Set VR_{302} and VR_{304} to minimum.	
3.		Set Volume Control to minimum.	
4.		Turn on receiver.	Be sure to switch on 1st and then connect the ammeter.
5.	100mA range.	Connect ammeter to F_{002} as illustrated in Fig. 1.	
6.		Turn VR_{302} clockwise and adjust current to 30 to 25 mA.	
7.	100mA range.	Turn receiver off and replace F_{002} .	
8.		Turn receiver on and connect ammeter to F_{003} as illustrated in Fig. 1.	
9.		Turn VR_{304} clockwise and adjust current to 30 to 25mA.	
10.		Replace F_{003} .	
11.		Adjust rear channels as above.	

OUTPUT ADJUSTMENT

STEP	WHAT TO DO	NOTE
1.	Adjust Volume Control to minimum.	
2.	Set oscillator to 1,000Hz and connect it to 4-CH CHANNEL DISCRETE FRONT LEFT input.	Oscillator used should have oscillation frequency of 20 to 20,000Hz and output voltage of more than 200mV.
3.	Set Selector Control to DISCRETE 4-CH.	Set other controls and switches as follows: Balance to CENTER Tape Monitor to OFF Mode to NORMAL Tone to CENTER Others to OFF.
4.	Set Front Speakers Switch to A.	
5.	Connect 8- or 16-ohm load resistor with capacity of more than 40 watts to SPEAKER SYSTEM-A FRONT LEFT output.	
6.	Connect oscilloscope across load resistor connected above.	
7.	Turn receiver on and slowly raise volume. Check output by means of oscilloscope.	
8.	Adjust VR_{301} (left channel) so that peak of sine wave is clipped simultaneously.	
9.	Adjust right channel similarly, and then rear channels.	

ALIGNMENT

FM ALIGNMENT PROCEDURE

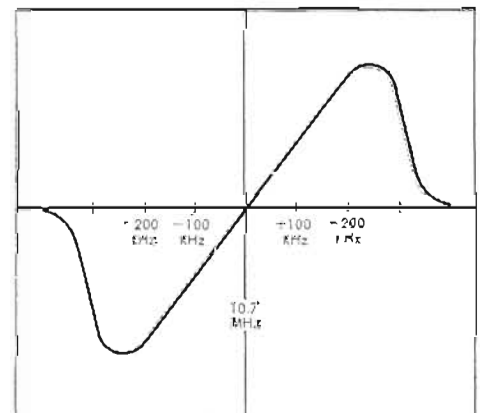
NOTE: Set the FM signal generator level to minimum first.

Any internal parts replacement or changes you make in the QRX-6500 requires proper alignment again, Test points, alignment procedures and schematic diagrams are given on pages 25~32.

Equipment required: 1. Sweep Generator 2. Oscilloscope 3. FM Signal Generator 4. Multiplex Stereo Generator 5. AC V.T.V.M.

STEP	ALIGN	GENERATOR	FEED SIGNAL	OUTPUT INDICATOR	DIAL SETTING	ADJUST	ADJUST FOR
1.	Discriminator	10.7MHz ±200kHz Sweep generator	To TP ₁₀₁ via 10pF ceramic capacitor	Oscilloscope connected to 2H		FM Discriminator transformer T ₂₀₁ primary and secondary	S curve
2.	OSC	FM signal generator 88MHz 400Hz 100% Modulation	To antenna terminals	Oscilloscope and V.T.V.M. at output load	88MHz	OSC coil L ₁₀₄	Maximum
3.	OSC	FM signal generator 108MHz 400Hz 100% Modulation	To antenna terminals	Oscilloscope and V.T.V.M. at output load	108MHz	OSC trimmer cap. TC ₁₀₄	Maximum
4.	Repeat 2 and 3						
5.	RF Amp. Circuit	FM signal generator 90MHz 400Hz 100% Modulation	To antenna terminals	Oscilloscope and V.T.V.M. at output load	90MHz	Antenna coils L ₁₀₁ , L ₁₀₂ and L ₁₀₃	Maximum
6.	RF Amp. Circuit	FM signal generator 106MHz 400Hz 100% Modulation	To antenna terminals	Oscilloscope and V.T.V.M. at output load	106MHz	Trimmer cap. TC ₁₀₁ , TC ₁₀₂ and TC ₁₀₃	Maximum
7.	Repeat 5 and 6.						

FM DISCRIMINATOR WAVEFORM



FM MULTIPLEX CIRCUIT

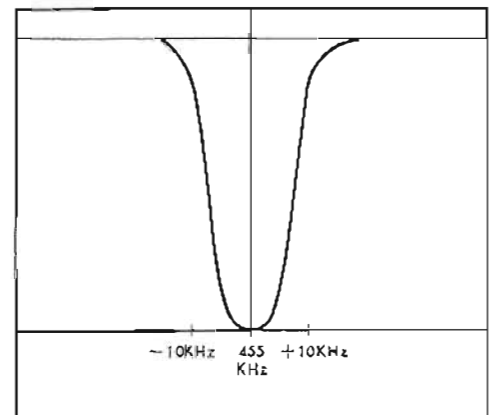
STEP	ALIGN	GENERATOR	FEED SIGNAL	OUTPUT INDICATOR	DIAL SETTING	ADJUST	ADJUST FOR
1.	19kHz phase	FM signal generator—98MHz Stereo signal generator—composite signal with pilot signal, left chan, 30% modulation.	To antenna terminal	Connect distortion meter to right channel speaker terminal	98MHz	L ₄₀₁	Minimum distortion in right chan.
2.	Stereo separation	Same as above	Same as above	Connect oscilloscope and V.T.V.M. to load speaker	Same as above	F-1322-1 VR ₄₀₁	Maximum separation

AM ALIGNMENT PROCEDURE

NOTE: To align, set the AM signal generator level to minimum.

STEP	ALIGN	GENERATOR	FEED SIGNAL	OUTPUT INDICATOR	DIAL SETTING	ADJUST	ADJUST FOR
1.	IF Transformer	455kHz \pm 30kHz Sweep-generator	Antenna terminals	Oscilloscope and V.T.V.M. at TP ₃₀₂		I.F.T. T ₃₀₃ ~T ₃₀₅	Best IF waveform
2.	O.S.C.	AM-generator 535kHz 400Hz 30% Modulation	Antenna terminals	Oscilloscope and V.T.V.M. at output load	535kHz	OSC coil T ₃₀₂	Maximum
3.	O.S.C.	AM-generator 1600kHz 400Hz 30% Modulation	Antenna terminals	Oscilloscope and V.T.V.M. at output load	1600kHz	OSC trimmer cap. TC ₀₀₂	Maximum
4.	Repeat 2 and 3						
5.	RF amp.	AM-generator 600kHz 400Hz 30% Modulation	Antenna terminals	Oscilloscope and V.T.V.M. at output load	600kHz	RF transformer T ₃₀₁	Maximum
6.	Antenna circuit	AM-generator 600kHz 400Hz 30% Modulation	Antenna terminals	Oscilloscope and V.T.V.M. at output load	600kHz	Ferrite bar antenna coil L ₀₀₃	Maximum
7.	RF amp.	AM-generator 1400kHz 400Hz 30% Modulation	Antenna terminals	Oscilloscope and V.T.V.M. at output load	1400kHz	RF trimmer cap. TC ₀₀₃	Maximum
8.	Antenna circuit	AM-generator 1400kHz 400Hz 30% Modulation	Antenna terminals	Oscilloscope and V.T.V.M. at output load	1400kHz	Antenna circuit trimmer cap. TC ₀₀₁	Maximum
9.	Repeat 5, 6, 7, 8						

AM IF WAVEFORM



PRINTED CIRCUIT BOARDS AND PARTS LIST

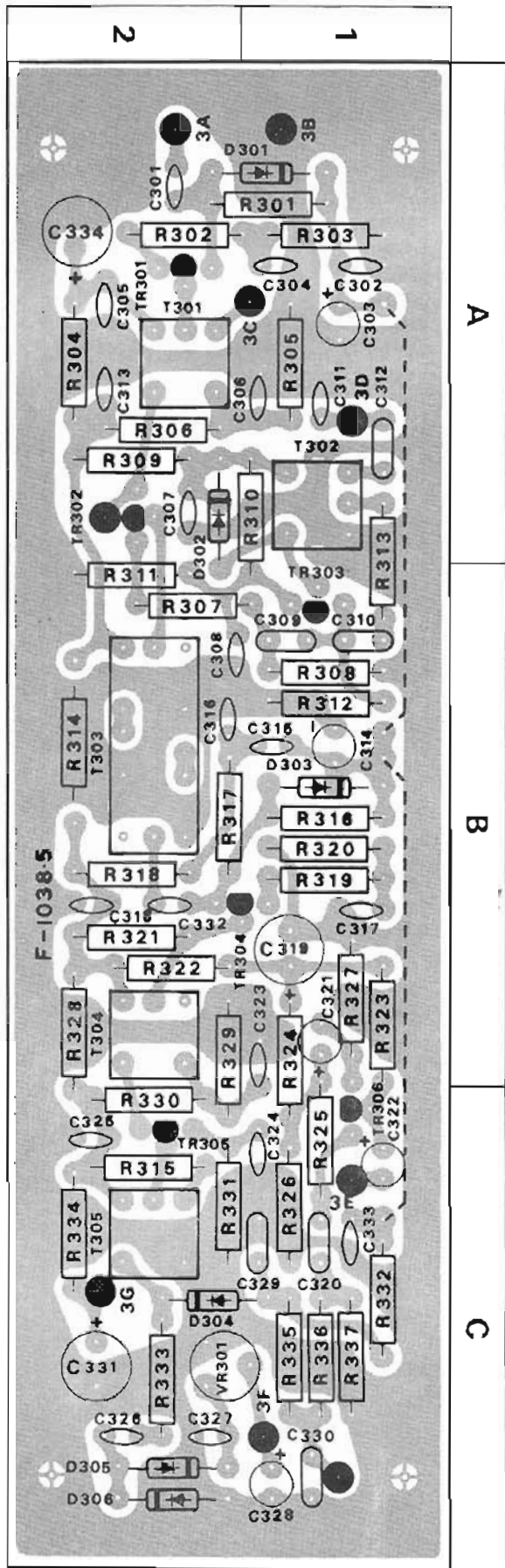
W: Parts No. X: Parts Name Y: Stock No. Z: Position of Parts

AM BLOCK <F-1038-4B>

Stock No. 7530150

W	X	Y	Z
R301	10kΩ	0107103	1, 2 C
R302	39Ω	0107390	1 C
R303	1kΩ	0107102	2 C
R304	100Ω	0107101	1 C
R305	3.9kΩ	0107392	2 C
R306	33kΩ	0107333	1 C
R307	22Ω	0107220	1, 2 B
R308	1kΩ	0107102	2 B
R309	100Ω	0107101	1 C
R310	22kΩ	0107223	2 B, C
R311	3.9kΩ	0107392	1 B
R312	1kΩ	0107102	2 B
R313	10Ω	0107100	2 B, C
R314	22Ω	0107220	1 B
R315	47kΩ	0107473	1 A
R316	10kΩ	0107103	2 B
R317	47kΩ	0107473	1 B
R318	100Ω	0107101	1 B
R319	22Ω	0107220	2 B
R320	1kΩ	0107102	2 B
R322	100Ω	0107101	1 B
R323	6.8kΩ	0107682	2 B
R324	100kΩ	0107104	2 A, B
R325	100kΩ	0107104	2 A, B
R326	22kΩ	0107223	2 A
R327	2.2kΩ	0107222	2 B
R328	22Ω	0107220	1 A, B
R329	4.7kΩ	0107472	1 A, B
R330	22kΩ	0107223	1 A
R331	470Ω	0107471	1 A
R332	4.7kΩ	0107472	2 A
R333	470Ω	0107471	1 A
R334	470Ω	0107471	1 A
R335	1kΩ	0107102	2 A
R336	100Ω	0107101	2 A
R337	4.7kΩ	0107472	2 A
R339	100kΩ	0107104	2 A
VR301	10kΩ (B) AM Meter Adj.	1035130	1, 2 A
C301	0.022μF } +80% 25 V CC.	0656223	1 C
C302	0.039μF } -20%	0656393	2 C
C303	1μF 50 V EC.	0515109	2 C
C304	0.022μF	0656223	2 C
C305	0.039μF	0656393	1 C
C306	0.039μF } +80% 25 V CC.	0656393	2 C
C307	0.039μF } -22%	0656393	1 C
C308	0.022μF	0656223	1 B
C309	0.01μF	0601107	2 B
C310	0.01μF } ±10% 50 V MC.	0601107	2 B
C311	22pF ±10% 50 V CC.	0660220	2 C
C312	430pF ±5% 50 V MiC.	0640431	2 C
C313	0.022μF } +80% 25 V CC.	0656223	1 C
C314	4.7μF 16 V EC.	0512479	2 B
C315	0.022μF } +80% 25 V CC.	0656223	2 B
C316	0.022μF } -20%	0656223	1 B

W	X	Y	Z
C317	0.039μF } +80% 25 V CC.	0656393	2 B
C318	0.022μF } -20%	0656223	1 B
C319	33μF 16 V EC.	0512330	2 B
C320	0.02μF ±10% 50 V MC.	0601207	2 A
C321	1μF 50 V EC.	0515109	2 B
C322	0.02μF ±10% 50 V MC.	0601207	2 A
C323	0.039μF	0656393	2 B
C324	0.039μF	0656393	2 A
C325	0.022μF } +80% 25 V CC.	0656223	1 A
C326	0.022μF } -20%	0656223	1 A
C327	0.022μF	0656223	1 A
C329	0.012μF } ±10% 50 V MC.	0601127	2 A
C330	0.015μF	0601157	2 A
C332	0.022μF } +80% 25 V CC.	0656223	1 B
C333	0.039μF } -20%	0656393	2 A
C334	33μF 16 V EC.	0512330	1 C
TR301		0305331	1 C
TR302	25C380 (O)	0305331	1 C
TR303		0305331	2 B
TR304	25C380 (R)	0305330	1, 2 B
TR305		0305330	1 A
TR306	25C458LG (C)	0305320	2 A
D301	1N60	0310330	1, 2 C
D302	DS-410	0340030	1 C
D303		0340030	2 B
D304	1N60	0310330	1, 2 A
D305		0310330	1 A
D306		0310330	1 A
T301	AM RFT	4210100	1 C
T302	AM OSC Coil	4220300	2 C
T303	Ceramic Filter	4230440	1 B
T304	AM IFT 455KHz	4230480	1 B
T305	Printed Circuit Board F-1038-5	4230470	1 A
		2530100	



■ Please contact the nearest Sansui Authorized Service Station for replacement parts. When ordering them, look up the part lists on pages 33 to 47 and let us know (1) the receiver model number, (2) name of the printed circuit board, (3) part No., (4) name of the part, and (5) its stock No. Using nonstandard parts for temporary relief often impairs the sound quality and over-all reliability of the receiver. Please take the trouble to contact your nearest Sansui Authorized Service Station.

■ Abbreviations

- CR** : Carbon Resistor
- SR** : Solid Resistor
- CeR** : Cement Resistor
- MC** : Mylar Capacitor
- EC** : Electrolytic Capacitor
- AEC** : Aluminum Solid Electrolytic Capacitor
- CC** : Ceramic Capacitor
- MIC** : Mica Capacitor
- SC** : Styrol Capacitor
- OC** : Oil Capacitor

PRINTED CIRCUIT BOARDS AND PARTS LIST

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

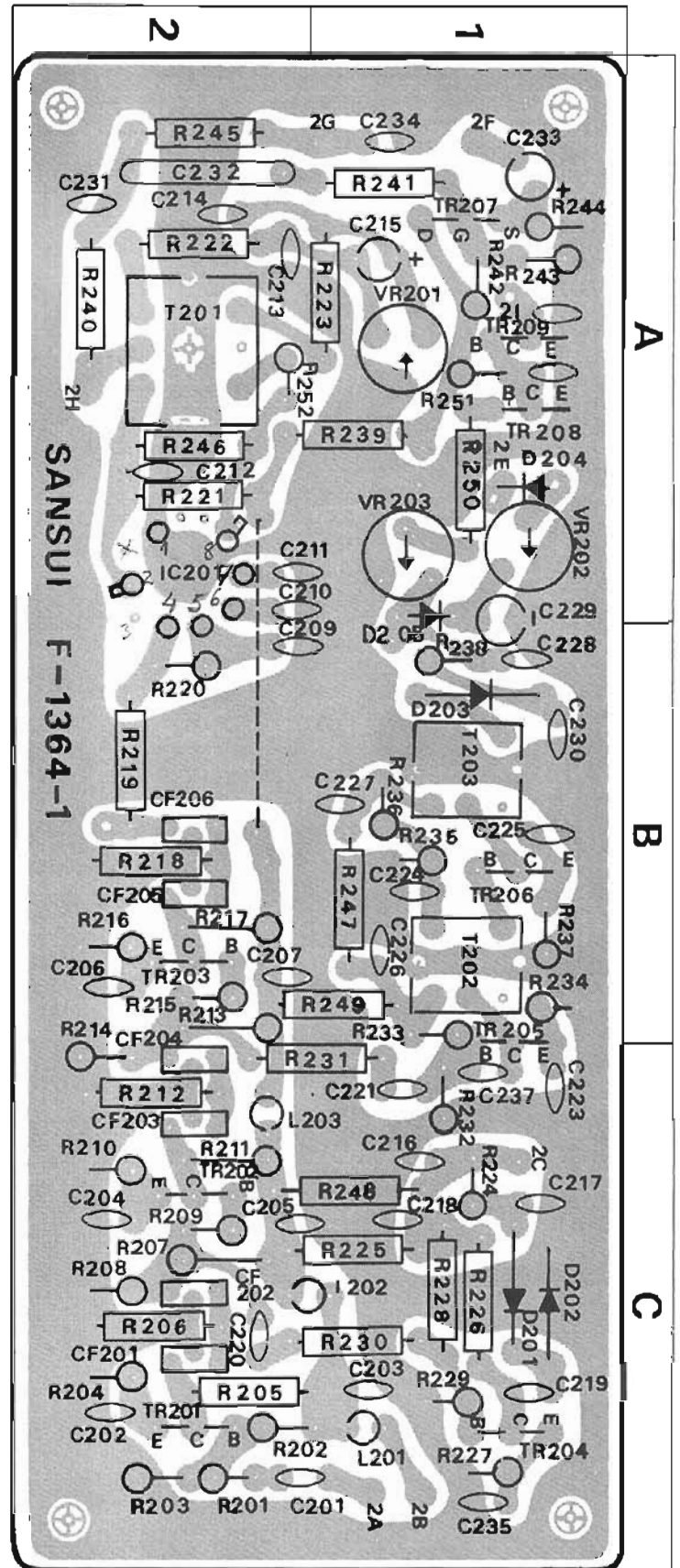
FM IF BLOCK <F-1364-1C>

Stoek No. 7520590

W	X	Y	Z
R201	220Ω	0106221	2C
R202	15kΩ	0106153	2C
R203	4.7kΩ	0106472	2C
R204	1kΩ	0106102	2C
R205	390Ω	0107391	2C
R206	680Ω	0107681	2C
R207	3.3kΩ	0106332	2C
R208	1.5kΩ	0106152	2C
R209	220Ω	0106221	2C
R210	1kΩ	0106102	2C
R211	390Ω	0106391	2C
R212	680Ω	0107681	2C
R213	3.3kΩ	0106332	2B
R214	1.5kΩ	0106152	2C
R215	220Ω	0106221	2B
R216	1kΩ	0106102	2B
R217	390Ω	0106391	2B
R218	680Ω	0106681	2B
R219	270Ω	0106271	2B
R220	56Ω	0106560	2B
R221	270Ω	0107271	2A
R222	1kΩ	0107102	2A
R223	1kΩ	0107102	1A
R224	370kΩ	0106274	1C
R225	100Ω	0107101	1, 2C
R226	1.5kΩ	0107152	1C
R227	330Ω	0106331	1C
R228	10kΩ	0107103	1C
R229	1.5kΩ	0106152	1C
R230	680Ω	0107681	1, 2C
R231	680Ω	0107681	1, 2C
R232	4.7kΩ	0106472	1C
R233	15kΩ	0106153	1B, C
R234	1kΩ	0106102	1B
R235	4.7kΩ	0106472	1B
R236	15kΩ	0106153	1B
R237	820Ω	0106821	1B
R238	1.5kΩ	0106152	1B
R239	1kΩ	0106102	1, 2A
R240	100Ω	0107101	2A
R241	1kΩ	0107102	1A
R242	1MΩ	0106105	1A
R243	1MΩ	0106105	1A
R244	4.7kΩ	0106472	1A
R245	15kΩ	0107153	2A
R246	18kΩ	0107183	2A
R247	22Ω	0107220	1B
R248	680kΩ	0107684	1, 2C
R249	100Ω	0107101	1, 2B
R252	82Ω	0106820	2A
VR201	22kΩ (B) Signal Meter Adj.	1035150	1A
VR202	47kΩ (B) Tune Meter Adj.	1035170	1A
C201	0.022μF } +80% 50V CC.	0657223	1, 2C
C202	0.022μF } -20%	0657223	2C

W	X	Y	Z
C203	0.022μF	0657223	1C
C204	0.022μF	0657223	2C
C205	0.022μF	0657223	1, 2C
C206	0.022μF	0657223	2B
C207	0.022μF } +80% 50V CC.	0657223	2B
C209	0.022μF } -20%	0657223	1, 2B
C210	0.022μF	0657223	1, 2A
C211	0.022μF	0657223	1, 2A
C212	0.047μF	0657473	2A
C213	220pF	0660221	2A
C214	220pF	0660221	2A
C215	10μF } ±10% 50V CC.	0512100	1A
C216	0.022μF } +80% 25V CC.	0657223	1C
C217	47pF } ±10% 50V CC.	0660470	1C
C218	0.022μF } +80% 50V CC.	0657223	1C
C219	47pF } -20%	0660470	1C
C220	22pF } ±10% 50V CC.	0660220	2C
C221	22pF	0660220	1C
C223	0.022μF	0657223	1C
C224	0.022μF	0657223	1B
C225	0.022μF	0657223	1B
C226	0.022μF	0657223	1B
C227	0.022μF } +80% 50V CC.	0657223	1B
C228	0.022μF } -20%	0657223	1B
C229	0.047μF	0657473	1A, B
C230	0.022μF	0657223	1B
C231	220pF } ±10% 50V CC.	0660221	2A
C232	0.33μF } ±10% 50V MC.	0601334	2A
C233	10μF	0612100	1A
C234	0.022μF } +80% 50V CC.	0657223	1A
C235	0.022μF } -20%	0657223	1C
C237	2.2pF } ±10% 50V CC.	0660229	1C
C240	0.047μF } +80% 50V CC.	0657223	
C241	10μF } -20% 16V EC.	0512100	
TR201		0305790	2C
TR202		0305790	2C
TR203		0305790	2B
TR204	25C930 (C)	0305790	1C
TR205		0305790	1B, C
TR206		0305790	1B
TR207	25K24 (E, F)	0370060, 1	1A
IC201	TA-7027M	0360020	2A, B
D201		0310330	1C
D202	1N60	0310330	1C
D203		0310330	1B
D205	DS-430	0340090	1A, B
CF201		0910100	2C
CF202		0910100	2C
CF203	SFA-10.7MA Ceramic Filter	0910100	2C
CF204		0910100	2C
CF205		0910100	2B
CF206		0910100	2B

W	X	Y	Z
T201	Discriminator Transformer	4235650	2 A
T202	Meter Coil	4235770	1 B
T203		4235780	1 B
L201	3.3 μ H Micro Inductor	4900100	1 C
L202		4900100	1, 2 C
L203		4900100	2 C
	Printed Circuit Board F-1364-1	2520261	



PRINTED CIRCUIT BOARDS AND PARTS LIST

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

FM MPX BLOCK <F-1322-1D>

Stock No. 7540720

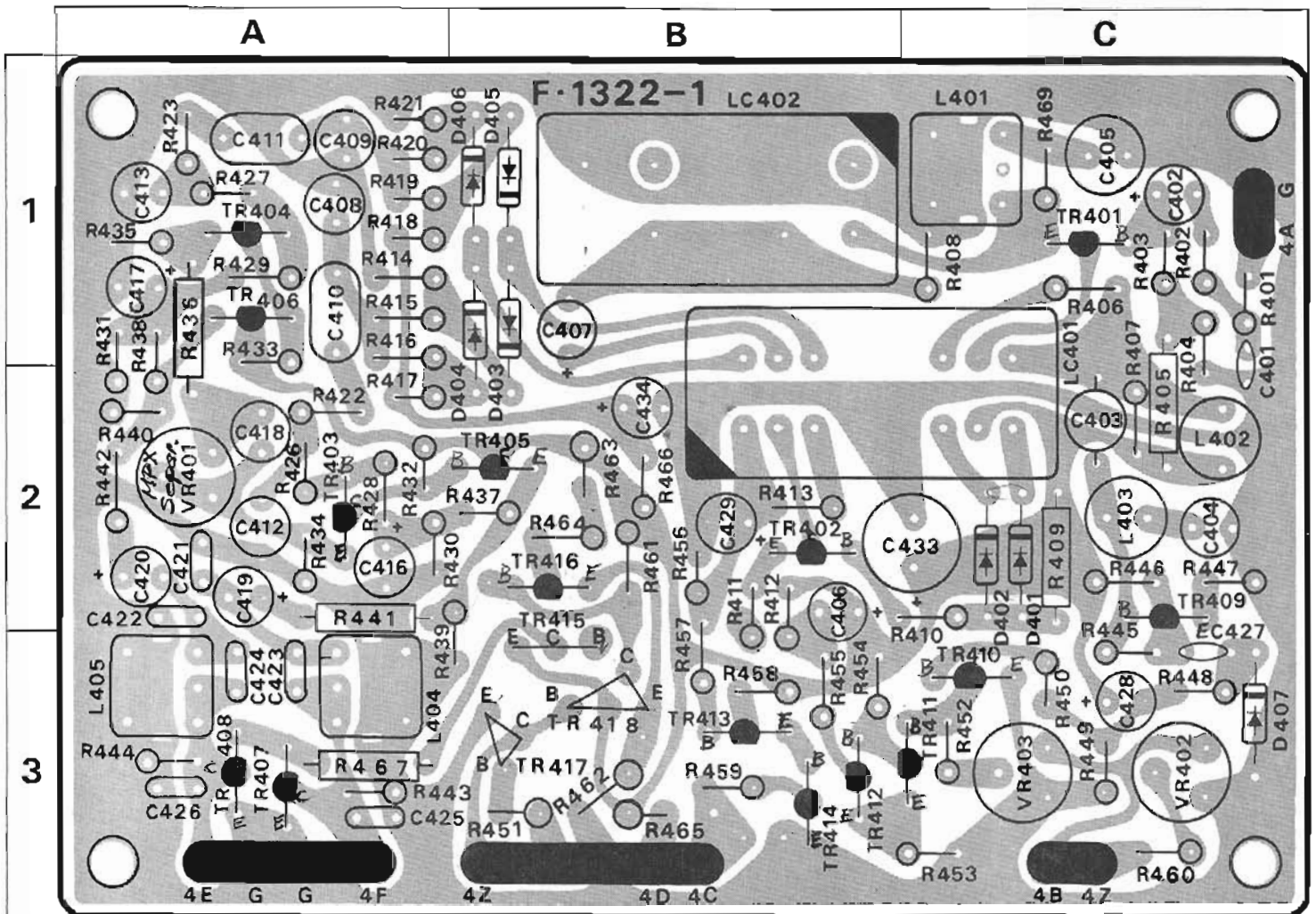
W	X	Y	Z
R401	1k Ω	0106102	1C
R402	1k Ω	0106102	1C
R403	100k Ω	0106104	1C
R404	22k Ω	0106223	1C
R405	100k Ω	0107104	1, 2C
R406	82k Ω	0106823	1C
R407	6.8k Ω	0106682	2C
R408	1.2k Ω	0106122	1C
R409	47k Ω	0107473	2C
R410	22k Ω	0106223	2C
R411	100 Ω	0106101	2, 3B
R412	1.5k Ω	0106152	2, 3B
R413	33k Ω	0106333	2B
R414	220k Ω	0106224	1A
R415	10k Ω	0106103	1A
R416	10k Ω	0106103	1A
R417	220k Ω	0106224	2A
R418	220k Ω	0106224	1A
R419	10k Ω	0106103	1A
R420	10k Ω	0106103	1A
R421	220k Ω	0106224	1A
R422	56k Ω	0106563	2A
R423	56k Ω	0106563	1A
R426	10k Ω	0106103	2A
R427	10k Ω	0106103	1A
R428	100k Ω	0106104	2A
R429	100k Ω	0106104	1A
R430	33k Ω	0106333	2A
R431	33k Ω	0106333	1, 2A
R432	68k Ω	0106683	2A
R433	68k Ω	0106683	1, 2A
R434	4.7k Ω	0106472	2A
R435	4.7k Ω	0106472	1A
R436	100 Ω	0107101	1, 2A
R437	100k Ω	0106104	2B
R438	100k Ω	0106104	1, 2A
R439	3.3k Ω	0106332	2, 3B
R440	3.3k Ω	0106332	2A
R441	4.7k Ω	0107472	2A
R442	4.7k Ω	0106472	2A
R443	22k Ω	0106223	3A
R444	22k Ω	0106223	3A
R445	1M Ω	0106105	3C
R446	3.3k Ω	0106332	2C
R447	220 Ω	0106221	2C
R448	4.7k Ω	0106472	3C
R449	47k Ω	0106473	3C
R450	47k Ω	0106473	3C
R451	47k Ω	0106473	3B
R452	47k Ω	0106473	3C
R453	47 Ω	0106470	3C
R454	47k Ω	0106473	3B
R455	820 Ω	0106821	3B
R456	10k Ω	0106103	2B
R457	1k Ω	0106102	2, 3B

$\pm 5\% \frac{1}{4}W CR.$

W	X	Y	Z
R458	3.9k Ω $\pm 5\% \frac{1}{4}W CR.$	0106392	3B
R459	10 Ω $\pm 10\% \frac{1}{4}W SR.$	0111100	3B
R460	47k Ω $\pm 5\% \frac{1}{4}W CR.$	0106473	3C
R461	100k Ω	0106104	2B
R462	82k Ω	0106820	3B
R463	47k Ω	0106473	2B
R464	4.7k Ω	0106472	2A
R465	47 Ω $\pm 5\% \frac{1}{4}W CR.$	0106470	3B
R466	220k Ω	0106224	2B
R467	4.7k Ω	0107472	3A
R469	150k Ω	0106154	1C
VR401	47k Ω (B) Stereo Separation Adj.	1035170	2A
VR402	220k Ω (B) Muting Adj.	1035210	3C
VR403	220k Ω (B) FM Stereo Indicator Adj.	1035210	3C
C401	68pF $\pm 10\%$ 50 V CC.	0660680	1, 2C
C402	10 μ F 25 V EC.	0513100	1C
C403	100pF	0620101	2C
C404	4700pF $\pm 5\%$ 50 V SC.	0620472	2C
C405	6800pF	0629001	1C
C406	1 μ F 50 V EC.	0515109	2, 3B
C407	10 μ F 25 V EC.	0513100	1B
C408	560pF $\pm 5\%$ 50 V SC.	0620561	1A
C409	560pF	0620561	1A
C410	0.15 μ F $\pm 5\%$ 50 V MC.	0600158	1A
C411	0.15 μ F	0600158	1A
C412	820pF $\pm 5\%$ 50 V SC.	0620821	2A
C413	820pF	0620821	1A
C416	10 μ F 25 V EC.	0513100	2A
C417	10 μ F	0513100	1A
C418	560pF $\pm 5\%$ 50 V SC.	0620561	2A
C419	1 μ F 50 V EC.	0515109	2A
C420	1 μ F	0515109	2A
C421	0.0022 μ F $\pm 5\%$ 50 V MC.	0600226	2A
C422	0.0022 μ F	0600226	2A
C423	0.0022 μ F	0600226	3A
C424	0.0022 μ F	0600226	3A
C425	0.0022 μ F	0600226	3A
C426	0.0022 μ F	0600226	3A
C427	0.022 μ F $\pm 80\%$ 50 V CC.	0657223	3C
C428	1 μ F 25 V TC.	0573109	3C
C429	10 μ F 25 V EC.	0513100	2B
C430	0.022 μ F $\pm 80\%$ 50 V CC.	0657223	
C431	0.022 μ F $\pm 80\%$ 50 V CC.	0657223	
C433	100 μ F 25 V EC.	0513101	2B, C
C434	1 μ F 50 V EC.	0515109	2B
C495	0.22 μ F 25 V TC.	0573228	
TR401	2SC871 (F)	0305472	1C
TR402	2SA562 (Y)	0300221	2B
TR403		0305472	2A
TR404		0305472	1A
TR405	2SC871 (F)	0305472	2B
TR406		0305472	1A
TR407		0305370, 1	3A
TR408	2SC733 (O, Y)	0305370, 1	3A
TR409	2SC711 (F)	0305732	2C

W	X	Y	Z	
TR410	} 2SC711 (F)	0305732	3 C	
TR411		0305732	3 C	
TR412		2SC711 (G)	0305733	3 B
TR413		2SC711 (F)	0305732	3 B
TR414		2SC735 (O, Y)	0305640, 1	3 B
TR415	2SA678 (S, 6)	0300290, 1	3 B	
TR416	} 2SC711 (F)	0305731, 2	2 B	
TR417		0305732	3 B	
TR418		2SC711(F)	0305732	3 B
D401	} 1N34A	0310400	2 C	
D402		0310400	2 C	
D403		0310401	1, 2 B	
D404		1N34A (Y)	0310401	1, 2 B

W	X	Y	Z
D405	} 1N34A(Y)	0310401	1 B
D406		0310401	1 B
D407		1N34A	0310400
L401	MPX Coil	4240510	1 C
L402	2.2mH Micro Inductor	4900090	2 C
L403	1mH	4900120	2 C
L404	} MPX Coil	4240400	3 A
L405		4240400	3 A
LC401	} MPX Coil	4240490	1, 2 B, C
LC402		4240500	1 B
	Printed Circuit Board F-1322-1	2540300	



PRINTED CIRCUIT BOARDS AND PARTS LIST

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

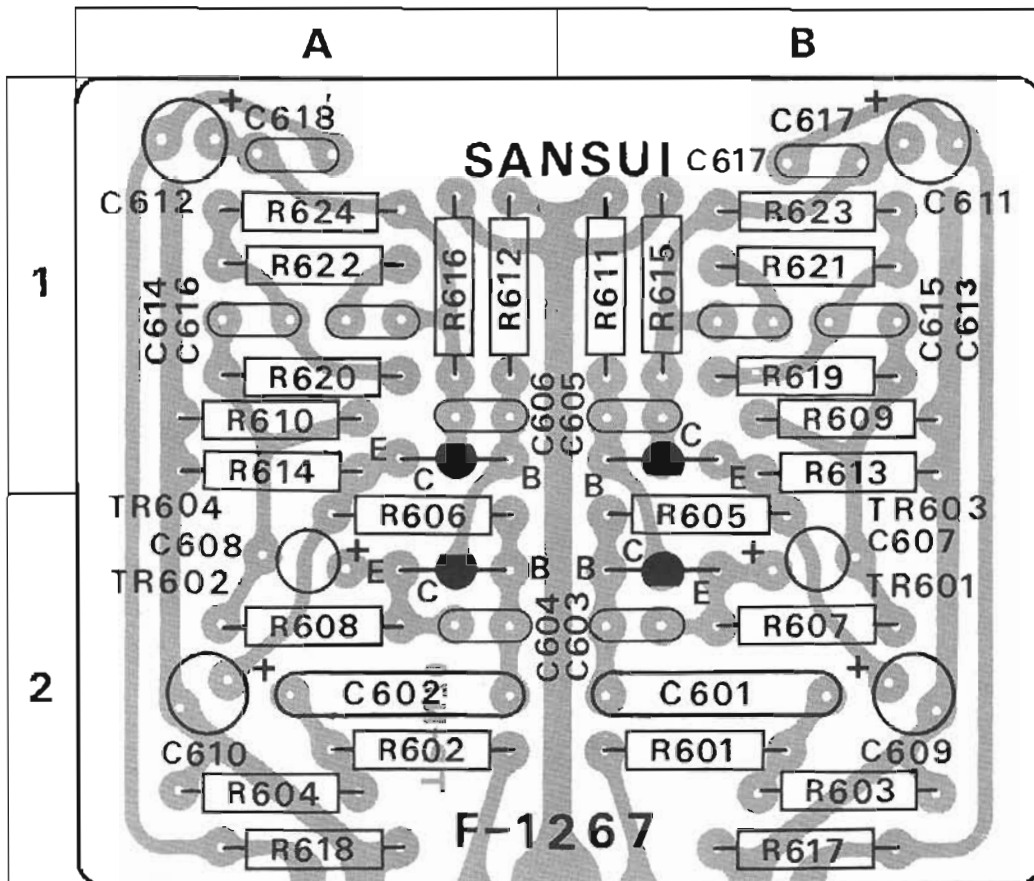
EQUALIZER BLOCK <F-1267E>

Stock No. 7550480

W	X	Y	Z
R601	2.2k Ω	0107222	2 B
R602	2.2k Ω	0107222	2 A
R603	220k Ω	0107224	2 B
R604	220k Ω	0107224	2 A
R605	820k Ω	0107824	2 B
R606	820k Ω	0107824	2 A
R607	4.7k Ω	0107479	2 B
R608	4.7k Ω	0107479	2 A
R609	1k Ω	0107102	1 B
R610	1k Ω	0107102	1 A
R611	100k Ω	0107104	1 B
R612	100k Ω	0107104	1 A
R613	2.7k Ω	0107272	1 B
R614	2.7k Ω	0107272	1 A
R615	8.2k Ω	0107822	1 B
R616	8.2k Ω	0107822	1 A
R617	82k Ω	0107823	2 B
R618	82k Ω	0107823	2 A
R619	82k Ω	0107824	1 B
R620	82k Ω	0107824	1 A
R621	2.7k Ω	0107272	1 B
R622	2.7k Ω	0107272	1 A
R623	56k Ω	0107563	1 B
R624	56k Ω	0107563	1 A

$\pm 5\% \frac{1}{4}W$ CR.

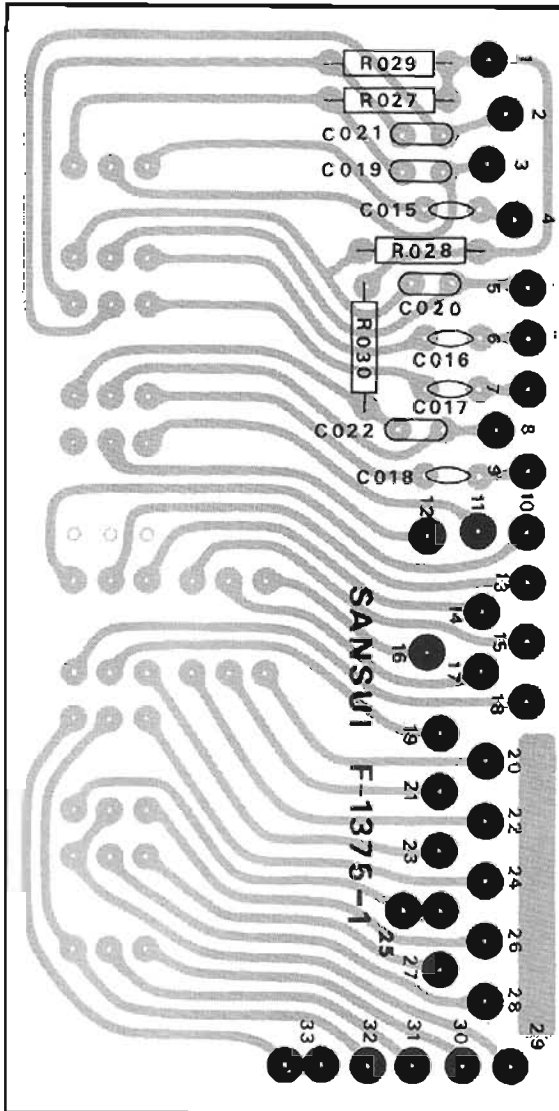
W	X	Y	Z	
R625	68k Ω	$\pm 5\% \frac{1}{4}W$ CR.	0107683	2 B
R626	68k Ω		0107683	2 B
C601	3.3 μF	25 V TC.	0573339	2 B
C602	3.3 μF		0601478	2 A
C605	5pF	$\pm 10\%$ 50 V CC.	0660509	1 B
C606	5pF		0660509	1 A
C609	47 μF	10 V EC.	0511470	2 B
C610	47 μF		0511470	2 A
C611	1 μF	50 V EC.	0515109	1 B
C612	1 μF		0515109	1 A
C613	0.0047 μF	$\pm 5\%$ 50 V MC.	0600476	1 B
C614	0.0047 μF		0600476	1 A
C615	0.0012 μF		0600126	1 B
C616	0.0012 μF		0600126	1 A
C621	150 pF	$\pm 10\%$ 50 V CC.	0660151	1 B
C622	150 pF		0660151	1 A
TR601			0306070	2 B
TR602			0306070	2 B
TR603		2SC1313R (F)	0306070	2 B
TR604			0306070	2 B
		Printed Circuit Board F-1267	2550140	



SWITCH BLOCK <F-1375-1>

Stock No. 7590820

W	X	Y
R027	27k Ω } $\pm 5\%$ $\frac{1}{4}$ W CR.	0107273
R028		0107273
R029		0107273
R030		0107273
C015	180 pF } $\pm 10\%$ 50V MiC.	0641181
C016		0641181
C017		0641181
C018		0641181
C019		0601107
C020		0601107
C021	0.01 μ F } $\pm 10\%$ 50V MC.	0601107
C022		0601107
Printed Circuit Board F-1375-1		2590770



METER POINTER ILLUMINATION BLOCK <F-2068>

Stock No. 7591450

W	X	Y
R023(024)	100 Ω $\pm 5\%$ $\frac{1}{4}$ W Fuse Resistor	0191100
PL021(023)		0400100, 1
PL022(024)		0400100, 1
Printed Circuit Board F-2068		2591420

LAMP HOLDER BLOCK <F-1374>

Stock No. 7590810

W	X	Y
R048	18 Ω $\pm 5\%$ $\frac{1}{4}$ W CR. Fuse Holder Pin (x10) Printed Circuit Board F-1374	0107180
		2310050
		2590760

PRINTED CIRCUIT BOARDS AND PARTS LIST

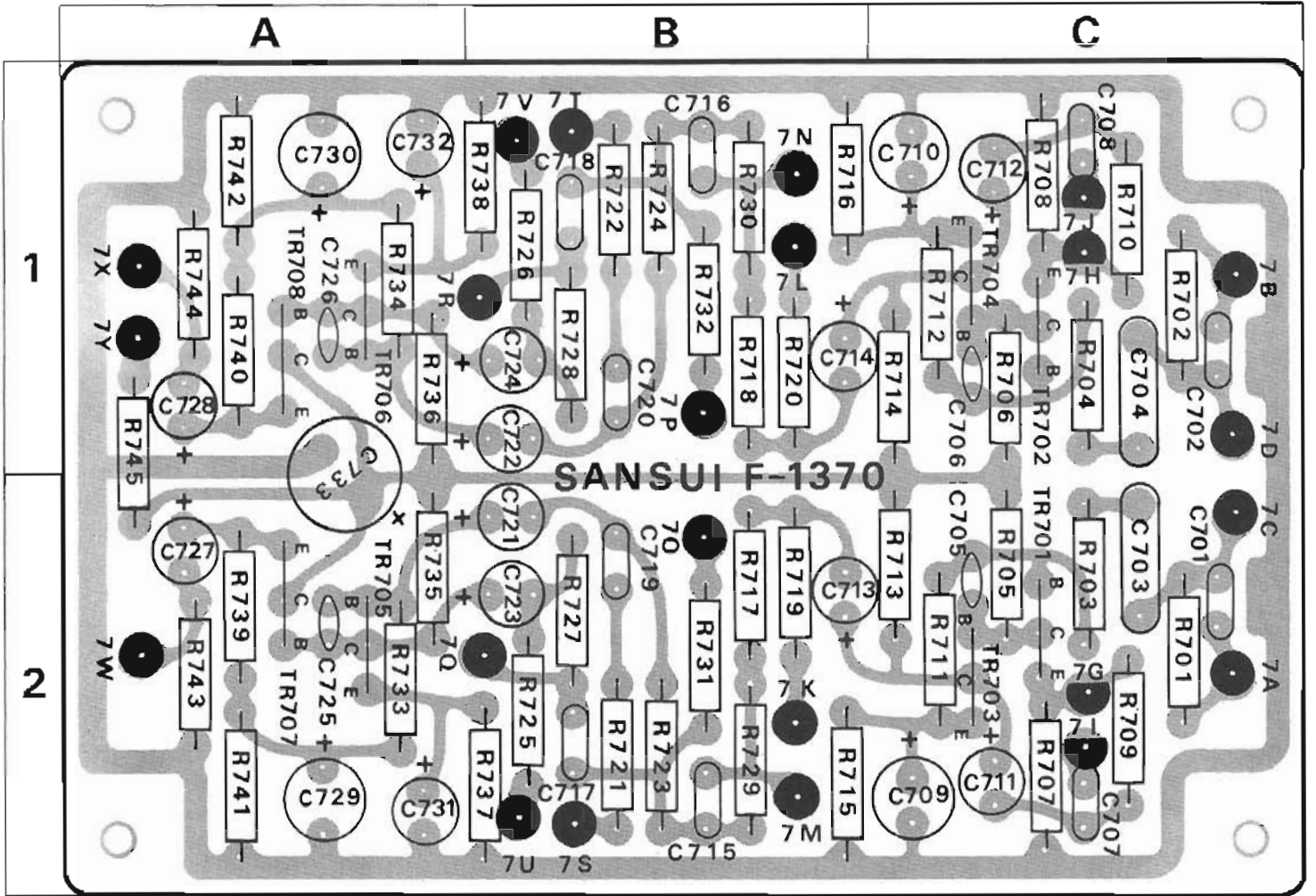
W: Parts No. X: Parts Name Y: Stock No. Z: Position of Parts

TONE CONTROL BLOCK <F-1370A>

Stock No. 7560630

W	X	Y	Z
R703	2.2k Ω	0107222	2C
R704	2.2k Ω	0107222	1C
R705	39k Ω	0107393	2C
R706	39k Ω	0107393	1C
R707	1k Ω	0107102	2C
R708	1k Ω	0107102	1C
R709	6.8k Ω	0107682	2C
R710	6.8k Ω	0107682	1C
R711	180k Ω	0107184	2C
R712	180k Ω	0107184	1C
R713	6.8k Ω	0107682	2C
R714	6.8k Ω	0107682	1C
R715	2.7k Ω	0107272	2B
R716	2.7k Ω	0107272	1B
R717	10k Ω	0107103	2B
R718	10k Ω	0107103	1B
R719	2.7k Ω	0107272	2B
R720	2.7k Ω	0107272	1B
R721	2.2k Ω	0107222	2B
R722	2.2k Ω	0107222	1B
R723	22k Ω	0107223	2B
R724	22k Ω	0107223	1B
R725	4.7k Ω	0107472	2B
R726	4.7k Ω	0107472	1B
R727	10k Ω	0107103	2B
R728	10k Ω	0107103	1B
R731	1.5k Ω	0107152	2B
R732	1.5k Ω	0107152	1B
R733	680k Ω	0107684	2A
R734	680k Ω	0107684	1A
R735	33k Ω	0107333	2A
R736	33k Ω	0107333	1A
R737	3.3k Ω	0107332	2B
R738	3.3k Ω	0107332	1B
R739	3.3k Ω	0107332	2A
R740	3.3k Ω	0107332	1A
R741	1.5k Ω	0107152	2A
R742	1.5k Ω	0107152	1A
R743	100k Ω	0107104	2A
R744	100k Ω	0107104	1A
R747	220k Ω	0107224	
R748	220k Ω	0107224	
R749	470k Ω	0107474	
R750	470k Ω	0107474	
C701	0.01 μ F	0600107	2C
C702	0.01 μ F	0600107	1C
C703	1 μ F	0519101	2C
C704	1 μ F	0519101	1C
C707	0.008 μ F	0600806	2C
C708	0.008 μ F	0600806	1C
C709	100 μ F	0510101	2C
C710	100 μ F	0510101	1C
C713	3.3 μ F	0519102	2B
C714	3.3 μ F	0519102	1B
C715	0.043 μ F	0600437	2B

W	X	Y	Z
C716	0.043 μ F	0600437	1B
C717	0.043 μ F	0600437	2B
C718	0.043 μ F	0600437	1B
C719	0.0015 μ F	0600156	2B
C720	0.0015 μ F	0600165	1B
C721	3.3 μ F	0519102	2B
C722	3.3 μ F	0519102	1B
C725	47pF	0660470	2A
C726	47pF	0660470	1A
C727	1 μ F	0519101	2A
C728	1 μ F	0519101	1A
C729	100 μ F	0510101	2A
C730	100 μ F	0510101	1A
C731	100 μ F	0510101	2A
C732	100 μ F	0510101	1A
C733	0.047 μ F	0660477	1, 2A
TR701		0305475	2C
TR702		0305475	1C
TR703		0305475	2C
TR704		0305475	1C
TR705		0305475	2A
TR706		0305475	1A
TR707		0305475	2A
TR708		0305475	1A
	Printed Circuit Board F-1370	2560420	



PRINTED CIRCUIT BOARDS AND PARTS LIST

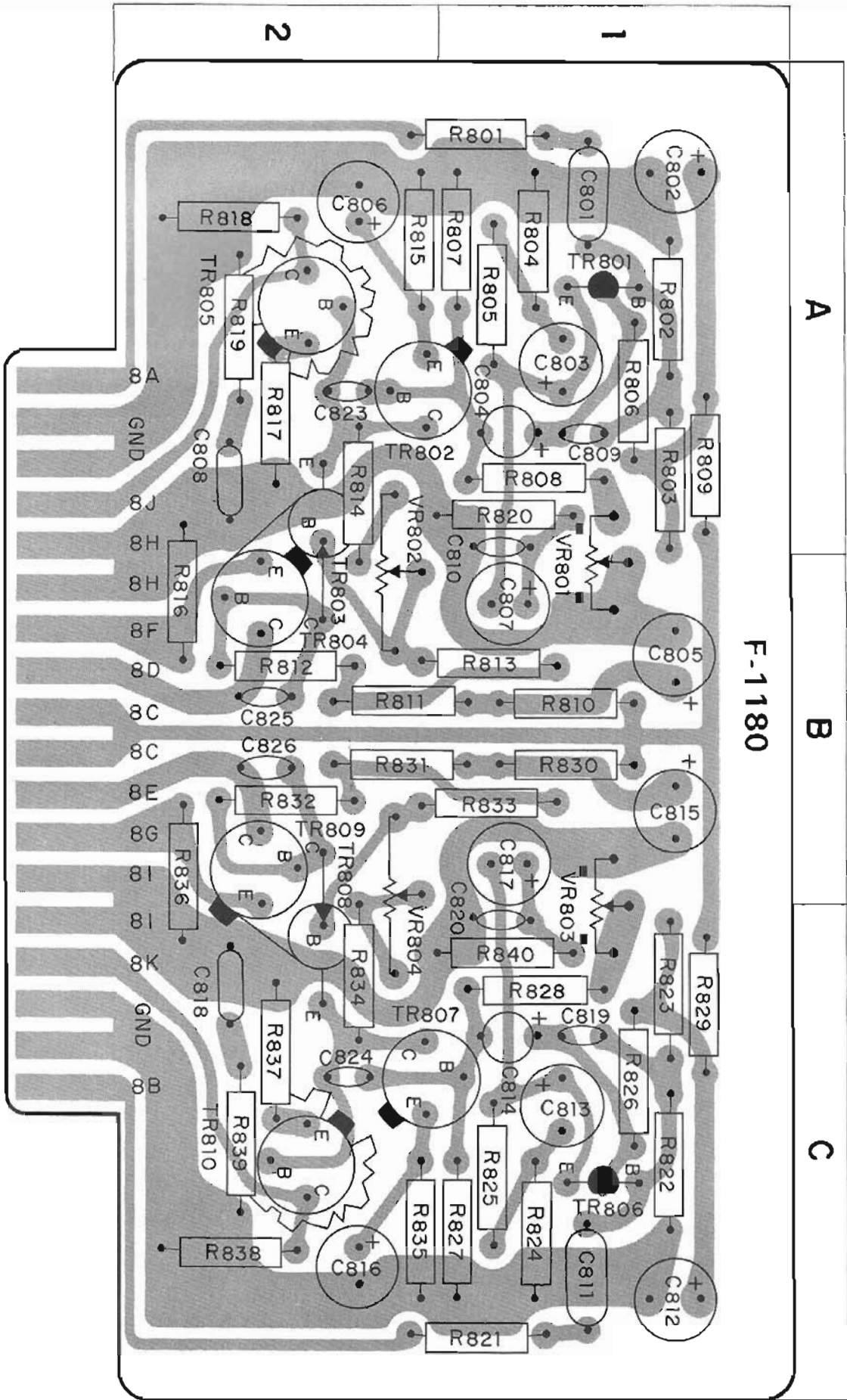
W: Parts No. X: Parts Name Y: Stock No. Z: Position of Parts

DRIVER BLOCK <F-1180G>

Stock No. 7570710

W	X	Y	Z
R801	10k Ω	0107103	1A
R802	150k Ω	0107154	1A
R803	560k Ω	0107564	1A
R804	680 Ω	0107681	1A
R805	3.3k Ω	0107332	1A
R806	3.3k Ω	0107332	1A
R807	10k Ω	0107103	1A
R808	47k Ω	0107473	1A
R809	56k Ω	0107563	1A
R810	1.8k Ω	0107182	1B
R811	3.9k Ω	0107392	2B
R812	39 Ω	0107390	2B
R813	3.3k Ω	0107332	1B
R814	1.5k Ω	0107152	2A
R815	220 Ω	0107221	2A
R816	100 Ω	0107101	2B
R817	22 Ω	0107479	2A
R818	100 Ω	0107101	2A
R819	5.6 Ω	0117569	2A
R820	12k Ω	0107123	1A
R821	10k Ω	0107103	1C
R822	150k Ω	0107154	1C
R823	560k Ω	0107564	1C
R824	680 Ω	0107681	1C
R825	3.3k Ω	0107332	1C
R826	3.3k Ω	0107332	1C
R827	10k Ω	0107103	1C
R828	47k Ω	0107473	1C
R829	56k Ω	0107563	1C
R830	1.8k Ω	0107182	1B
R831	3.9k Ω	0107392	2B
R832	39 Ω	0107390	2B
R833	3.3k Ω	0107332	1B
R834	1.5k Ω	0107152	2C
R835	220 Ω	0107221	2C
R836	100 Ω	0107101	2B
R837	22 Ω	0107220	2C
R838	100 Ω	0107101	2C
R839	5.6 Ω	0117569	2C
R840	12k Ω	0107123	1C
C801	1 μ F 50 V EC.	0515109	1A
C802	100 μ F 25 V EC.	0513101	1A
C803	220 μ F 10 V EC.	0511221	1A
C804	10 μ F 25 V EC.	0519001	1A
C805	33 μ F 50 V EC.	0515330	1B
C806	100 μ F 10 V EC.	0511101	2A
C807	10 μ F 50 V EC.	0519108	1B
C808	0.047 μ F $\pm 10\%$ 50 V MC.	0601477	2A
C809	47pF $\pm 10\%$ 50 V CC.	0660479	1A
C811	1 μ F 50 V EC.	0515109	1C
C812	100 μ F 25 V EC.	0513101	1C
C813	220 μ F 10 V EC.	0511221	1C
C814	10 μ F 25 V EC.	0519001	1C
C815	33 μ F 50 V EC.	0515330	1B

W	X	Y	Z
C816	100 μ F 10 V EC.	0511101	2C
C817	10 μ F 50 V EC.	0519108	1B
C818	0.047 μ F $\pm 10\%$ 50 V MC.	0601477	2C
C819	47pF	0660470	1C
C823	22pF	0660220	2A
C834	22pF $\pm 10\%$ 50 V CC.	0660220	2C
C825	330pF	0660331	2B
C826	330pF	0660331	2B
VR801	200k Ω (B) Left AC Balance Adj.	1031150	1A, B
VR802	1k Ω (B) Left DC Bias Adj.	1030690	2A, B
VR803	200k Ω (B) Right AC Balance Adj.	1031150	1B, C
VR804	1k Ω (B) Right DC Bias Adj.	1030690	2B, C
TR801	2SC871R (F)	0305475	1A
TR802	2SC1124 (2, 3)	0305901, 2	2A
TR803	2SC984 (C)	0305872	2A, B
TR804	2SC959 (M, L) } Pair	0305741, 2	2B
TR805	2SA659 (M, L) }	0300211, 2	2A
TR806	2SC871R (F)	0305475	1C
TR807	2SC1124 (2, 3)	0305901, 2	2C
TR808	2SC984 (C)	0305872	2B, C
TR809	2SC959 (M, L) } Pair	0305741	2B
TR810	2SA609 (M, L) }	0300211, 2	2C
Printed Circuit Board F-1180		2570221	



F-1180

PRINTED CIRCUIT BOARDS AND PARTS LIST

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

POWER SUPPLY BLOCK <F-1454>

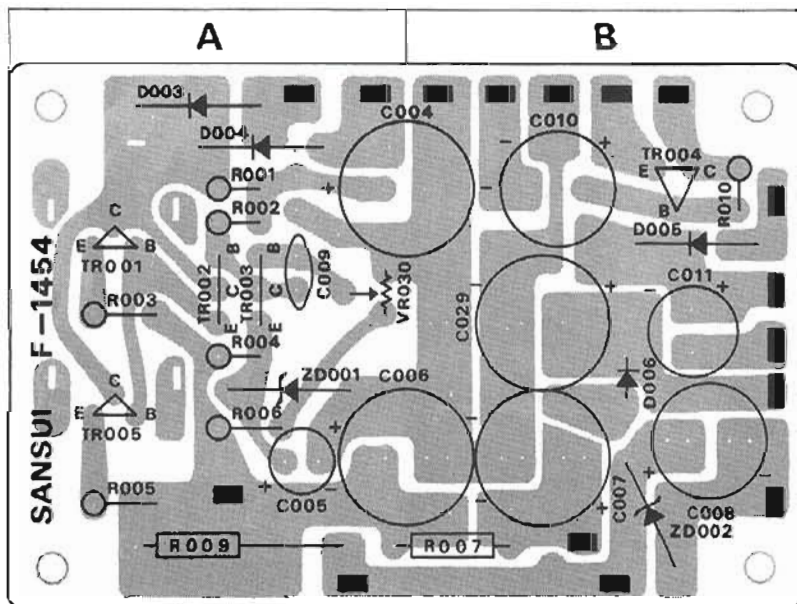
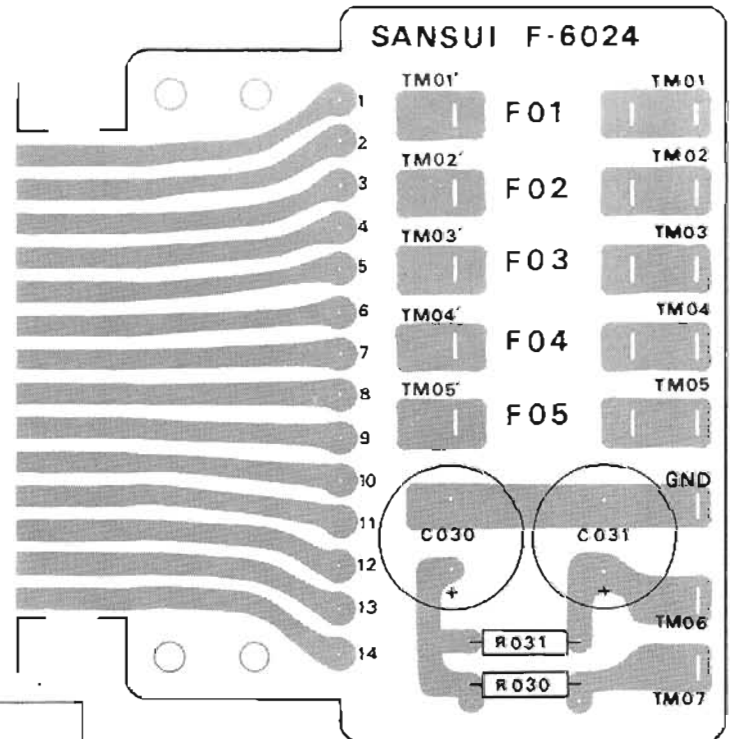
Stock No. 7500760

W	X	Y	Z
R001	8.2kΩ	± 5% 1/4W CR.	0106822
R002	8.2kΩ		0106822
R003	2.2Ω	± 10% 5W CeR.	0135229
R004	2.7kΩ	± 5% 1/4W CR.	0106272
R005	15kΩ		0106153
R007	100Ω	± 5% 1/2W CR.	0103101
R009	180Ω	± 10% 5W CeR.	0135181
R010	12kΩ	± 5% 1/4W CR.	0106123
VR030	10kΩ (B) DC Bias Adj.		1035130
C004	220μF	50V EC.	0515221
C005	10μF	10V EC.	0511100
C006	100μF	50V EC.	0515101
C007	100μF		0515101
C008	470μF	16V EC.	0512471
C009	220pF	± 10% 50V CC.	0560221
C010	100μF	75V EC.	0519301
C011	470μF	10V EC.	0511471
C029	470μF	25V EC.	0513471
TR002	2SC1211 (C, D)		0305930, 1
TR003			0305930, 1
TR004		2SC959 (K, L)	0305742, 3
ZD001	RD6A (N)		0315560
ZD002	ZB1-13		0310730
D003	SR-1FM2		0310870
D004			0310870
D005			0310870
D006			0310870
Printed Circuit Board F-1454			2500640

INTERMEDIATE POWER SUPPLY BLOCK <F-6024>

Stock No. 7591440

W	X	Y	
R030	680Ω } ± 5% 1/4W CR.	0107681	
R031		470Ω	0107471
C030	220μF } 50V EC.	0515221	
C031		470μF	0515471
F01	5A } Fuse with Lead Wire	0432850	
F02		2A	0432900
F03		2A	0432900
Printed Circuit Board F-6024		2591410	



OTHER PARTS AND THEIR LOCATION ON CHASSIS

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

OTHER PARTS

W	X	Y
R015	330Ω	0111331
R016	330Ω	0111331
R017	330Ω	0111331
R018	330Ω	0111331
R019	330Ω	0111331
R020	330Ω	0111331
R021	330Ω	0111331
R022	330Ω	0111331
R035	390kΩ	0107394
R036	390kΩ	0107394
R037	100kΩ	0107104
R038	100kΩ	0107104
R039	390kΩ	0107394
R040	100kΩ	0107104
R041	390kΩ	0107394
R042	100kΩ	0107104
R043	390kΩ	0107394
R044	100kΩ	0107104
R045	390kΩ	0107394
R046	100kΩ	0107104
R047	100kΩ	0107104
R051	100kΩ	0107104
R052	100kΩ	0107104
R050	47Ω	0107470
R053	120Ω	0107121
R055	0.47Ω	0152478
R056	0.47Ω	0152478
R057	0.47Ω	0152478
R058	0.47Ω	0152478
R059	0.47Ω	0152478
R060	0.47Ω	0152478
R061	0.47Ω	0152478
R062	0.47Ω	0152478
R063	100kΩ	0107104
R064	100kΩ	0107104
R065	100kΩ	0107104
R066	100kΩ	0107104
R069	1.8kΩ	0107182
R071	4.7Ω	0111479
R072	150Ω	0107151
R073	10Ω	0111100
R074	6.8Ω	0111689
R075	120kΩ	0107124
R076	120kΩ	0107124
R077	120kΩ	0107124
R078	120kΩ	0107124
R079	22kΩ	0107223
R080	22kΩ	0107223
R081	22kΩ	0107223
R082	22kΩ	0107223
VR003-006	250kΩ (B) × 4 Volume Control	1060120, 1
VR007	250kΩ (M, N) Front Balance Control	1040090
VR008	250kΩ (M, N) Rear Balance Control	1040090
VR009-012	250kΩ (M, N) × 2 Main Balance Control	1040110
VR013, 014	100kΩ (B) × 4 Front Tone Control	1060040
VR017, 018		
VR015, 016	100kΩ (B) × 4 Rear Tone Control	1060040
VR019, 020		

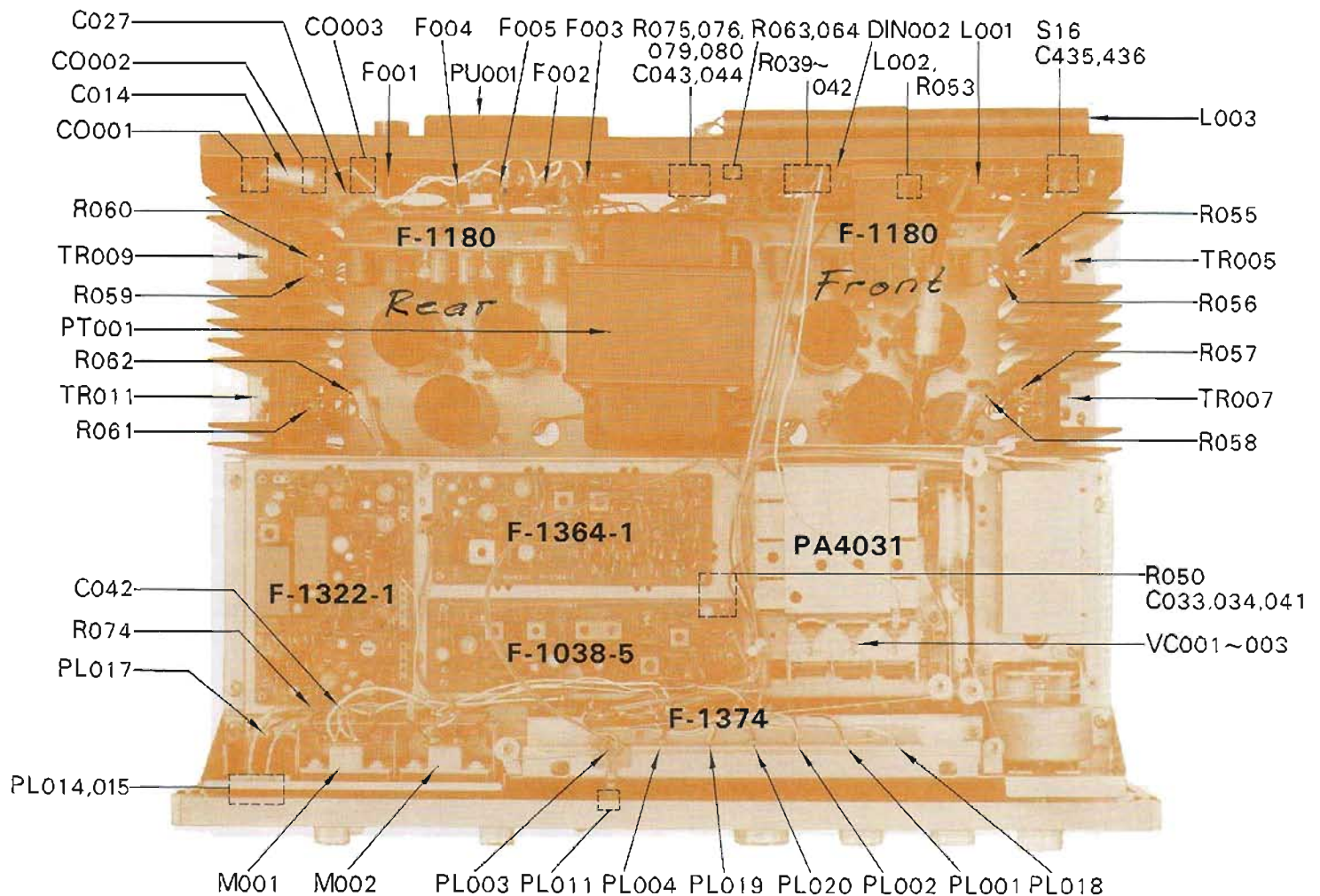
W	X	Y
C001	4700μF	0559840
C002	4700μF	0559840
C003	1000μF	0559302
C012	0.01μF	0595107
C013	0.01μF	0595107
C014	0.033μF	0605337
C023	4700μF	0559322
C024	4700μF	0559322
C025	4700μF	0559322
C026	4700μF	0559322
C027	0.0047μF	0605476
C028-1~4	0.05μF × 4	0513471
C033	0.022μF	0660223
C034	0.022μF	0660223
C035	0.01μF	0659011
C036	0.01μF	0659011
C040	3.3μF	0532339
C041	33μF	0512330
C042	47μF	0510470
C043	150pF	0660151
C044	150pF	0660151
C045	150pF	0660151
C046	150pF	0660151
C047	1000μF	0511102
C048	470μF	0511471
VC001-003	AM Variable Capacitor	1200050
TR005-012	2SC1111 (R, O, Y) or 2SC793 (Y, BL)	0305830, 1, 2 or 0305451, 2
D001	5B2	0310660
D002	5B2	0310660
D007	SR1FM2	0310870
S1	Selector Control	1170100
S2	2CH-1 Tape Monitor Switch	1130390
S3	2CH-2 Tape Monitor Switch	1130390
S4	4CH Tape Monitor Switch	1130390
S5	FM Muting Release Switch	1130390
S6	Front Loudness Switch	1130390
S7	Rear Loudness Switch	1130390
S8, 10	Front Low-High Filter Switch	1130380
S9, 11	Rear Low-High Filter Switch	1130380
S12	Front Speakers Switch	1102440
S13	Rear Speakers Switch	1102470
S14	Mode Switch	1105180
S15	Synthesizer/Decoder Function Control	1105140, 1
S16	De-emphasis Switch	1110040
S001	Power Switch	1130350
L001	75Ω : 300Ω FM Balloon	4290021
L002	150μH Ferrit Inductor	4900080
L003	AM Bar Antenna	4200510
PT001	Power Transformer	4000960
M001	Signal Meter	4300610
M002	Tune Meter	4300600

OTHER PARTS AND THEIR LOCATION ON CHASSIS

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

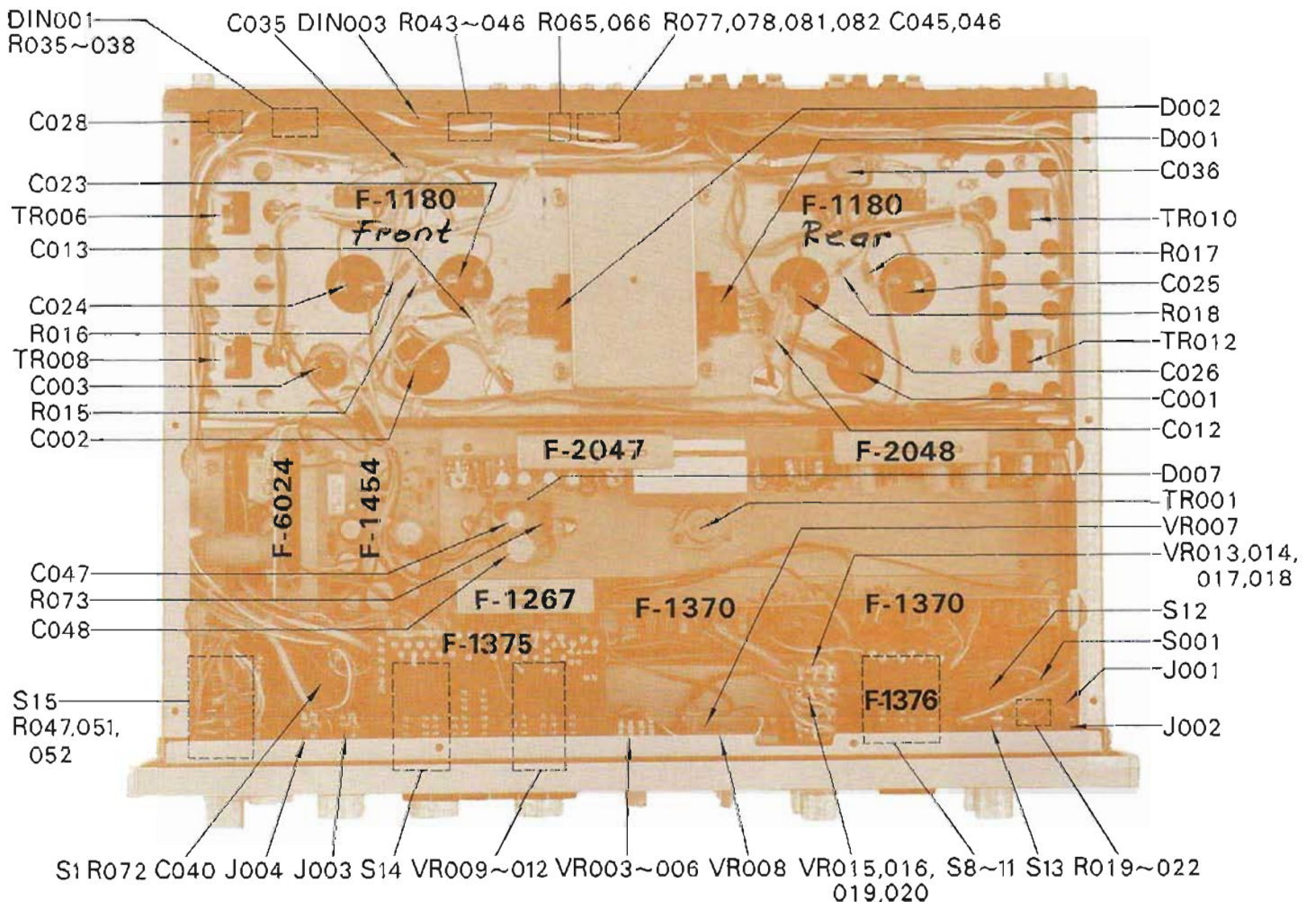
W	X	Y
J001	Front Headphone Jack	2430060
J002	Rear Headphone Jack	2430060
J003	TAPE REC Jack	2430071
J004	PLAYBACK Jack	2430071
DIN001~003	TAPE REC/PLAY DIN Socket	2430040
CO001~003	AC Outlet	2430040
PL001	7V 160mA DISCRETE Indicator	0400141
PL002	7V 160mA AUX (2-CH) Indicator	0400141
PL003	7V 160mA PHONO-2 Indicator	0400141
PL004	7V 160mA PHONO-1 Indicator	0400153
PL005~009	7V 330mA Dial Scale Lamp	0420040
PL010	7V 330mA Signal Meter Lamp	0420040

W	X	Y
PL011	6.3V 75mA Dial Pointer Lamp	0400200
PL012	7V 160mA 4-Channel Indicator	0400153
PL013	7V 330mA Tune Meter Lamp	0420040
PL014	6.3V 75mA	} 2, 4 Digital Indicator
PL015	6.3V 75mA	
PL017	7V 160mA	0400154
PL018	6V 100mA FM STEREO Indicator	0400161
PL019	7V 160mA FM Indicator	0400154
PL020	7V 160mA AM Indicator	0400154
F001	5A 250V (100-127V) Power Fuse	0430062
	3A 250V (220-250V) Power Fuse	0430042
	Power Fuse Holder	2300060
F001~005	3A 250V Quick-Acting Fuse	0433250
	Quick-Acting Fuse Holder	2300070



* Design and specifications subject to change without notice for improvements.

W	X	Y
PU001	Voltage Selector	
	Main Plug	2410180
	Sub Plug	2410190
	Socket	2410170
	FM Frontend (PA4031)	7510420
	Printed Circuit Board	
	For Filter Swiches F-1376	2590810
	For Immediate Grounding F-1463	2591460
	For Immediate Lead Wire F-1382	2590820
	Variable Matrix Block F-2047	7650110
	Printed Circuit Board (F-2047)	2650090
	Fixed Matrix Block F-2048	7650120
	Printed Circuit Board (F-2048)	2650100



The Sansui logo consists of the word "Sansui" in a stylized, italicized serif font, set against a solid black rectangular background.

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Stock No. 9207450

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