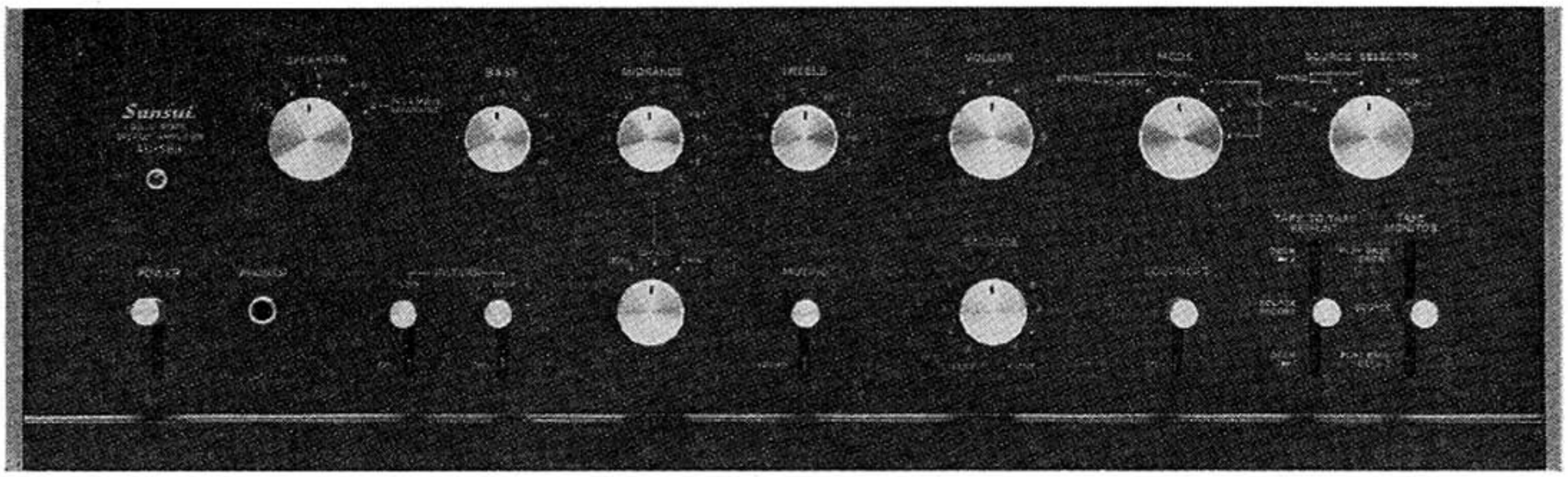
HiFi ENGINE®

For more Hi-Fi manuals and set-up information
please visit www.hifiengine.com

OPERATING INSTRUCTIONS
& SERVICE MANUAL

SOLID-STATE STEREO AMPLIFIER

SANSUI AU-888



Sansui

SANSUI ELECTRIC COMPANY LIMITED

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

The AU-888 is the most advanced professional control amplifier ever manufactured by Sansui. Designed specifically for an ardent audiophile like you, it features the refined dull black panels common to all AU series professional control amplifiers from Sansui.
The preamplifier section is constructed of carefully selected low-noise PNP silicon transistors, while the power amplifier section features direct-coupled circuits specially developed with the improvement of tone quality in mind. Together, they permit the AU-888 to deliver a full 140 watts (4Ω) in music power output with unprecedentedly good tone quality.

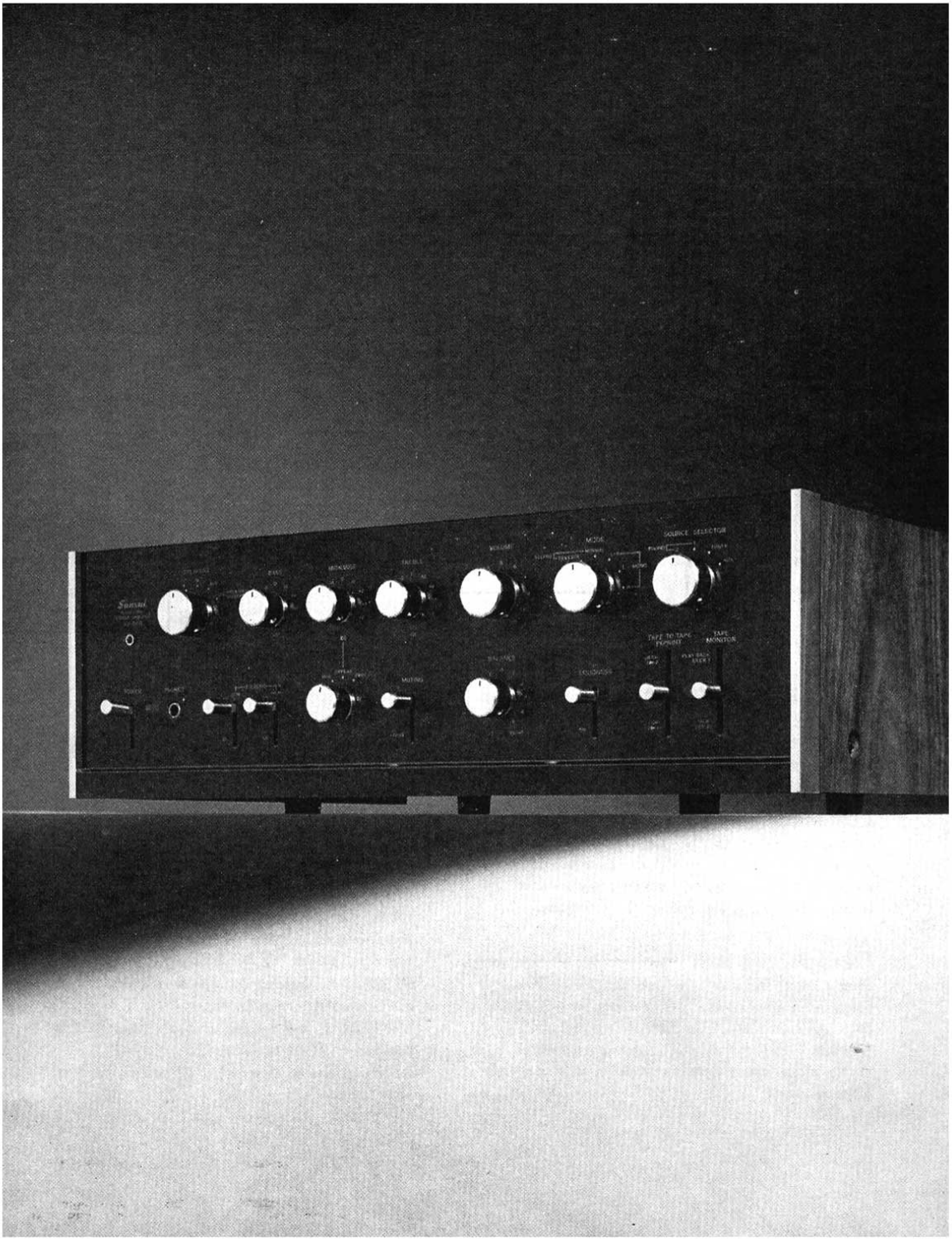
The AU-888 is lavishly endowed with accessory circuits. These include a Midrange Tone Selector an improved from of the Triple Tone Control circuit that offers a choice in selecting the critical frequencies of tone control; a Speaker Selector which permits connecting three sets of speaker systems; a facilities to connect two phonographs and two tape decks; and a tape reprint circuit which makes it possible to copy a recorded tape by utilizing two tape decks. Special provisions have also been made to permit the amplifier to be built up into an electronic crossover stereo system and permit comparing such a system with a standard stereo setup.

From the superior performance characteristics to the careful finish of control knobs, Sansui's tradition of quality is evident. Packed with the most advanced circuits throughout, the AU-888 comes to you with the full confidence and guarantee of the manufacturer.

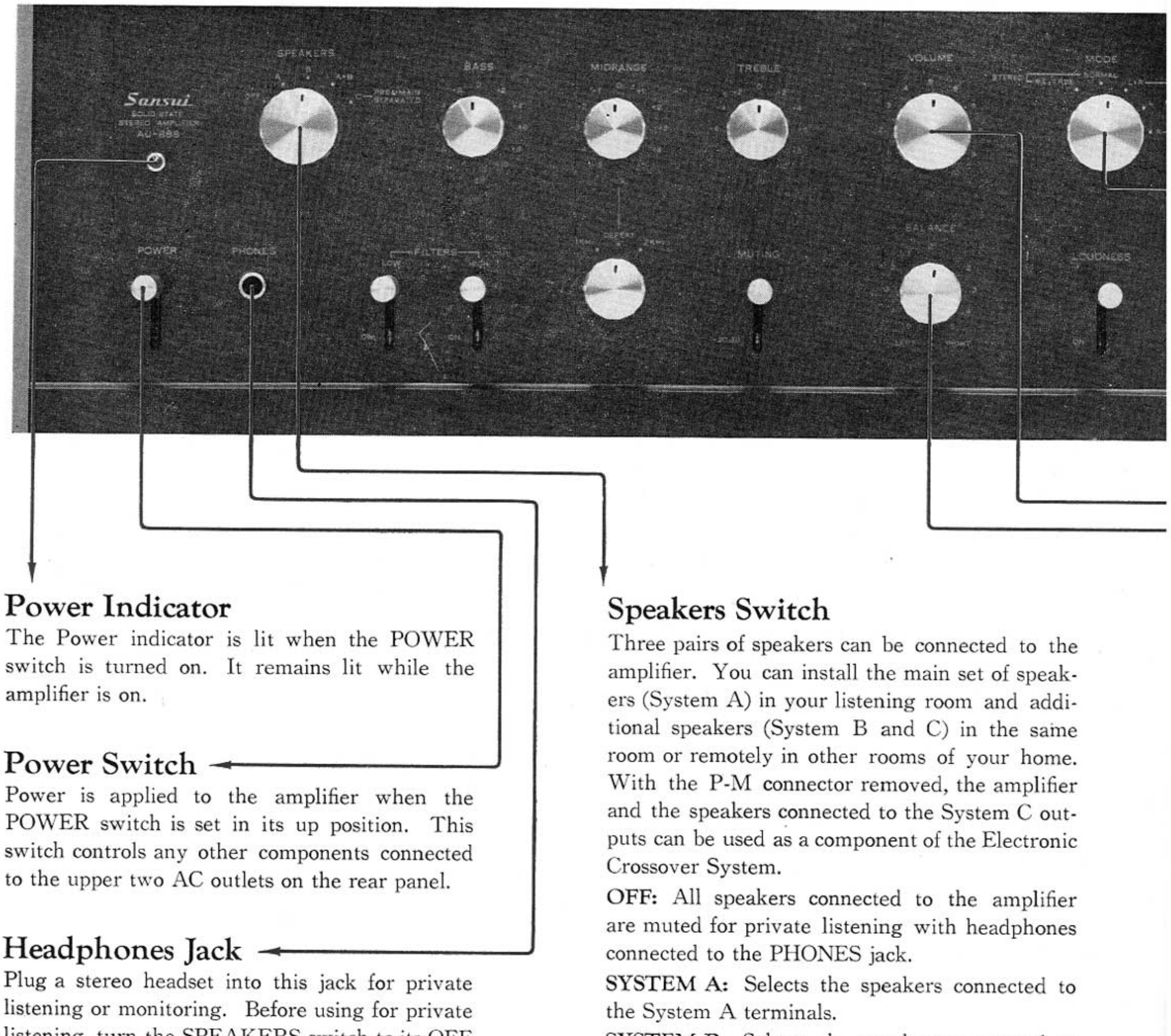
It is now up to you to read the contents of this manual carefully before setting out to use it, so you may operate it correctly and obtain the maximum performance it is capable of offering for many years to come.

CONTENTS

SWITCHES AND CONTROLS..... 3, 4, 5, 6
OPERATIONS 7, 8
—SPEAKER CONNECTIONS
—RECORD PLAYING
OPERATIONS 9, 10
—RADIO RECEPTION
—MICROPHONE
OPERATIONS 11, 12
—TAPE PLAYBACK
—TAPE RECORDING
ELECTRONIC CROSSOVER SYSTEM 13, 14
MAINTENANCE 15, 16, 17
SPECIFICATIONS..... 18
CHARACTERISTICS/ACCESSORIES..... 19, 20
TROUBLESHOOTING CHART 21, 22
DISASSMBLY PROCEDURE/TEST POINTS..... 23
ALIGNMENT 24
BLOCK DIAGRAM 25
PRINTED CIRCUIT BOARDS AND PARTS LIST..... 26, 27, 28, 29, 30, 31
OTHER PARTS AND THEIR POSITION ON CHASSIS 32, 33, 34


SOURCE SELECTOR
TAPE TO TAPE
TAPE
MONITOR

SWITCHES AND CONTROLS



Power Indicator

The Power indicator is lit when the POWER switch is turned on. It remains lit while the amplifier is on.

Power Switch

Power is applied to the amplifier when the POWER switch is set in its up position. This switch controls any other components connected to the upper two AC outlets on the rear panel.

Headphones Jack

Plug a stereo headset into this jack for private listening or monitoring. Before using for private listening, turn the SPEAKERS switch to its OFF position. This jack will accept any standard stereo phone plug, but a dynamic headset is recommended.

Speakers Switch

Three pairs of speakers can be connected to the amplifier. You can install the main set of speakers (System A) in your listening room and additional speakers (System B and C) in the same room or remotely in other rooms of your home. With the P-M connector removed, the amplifier and the speakers connected to the System C outputs can be used as a component of the Electronic Crossover System.

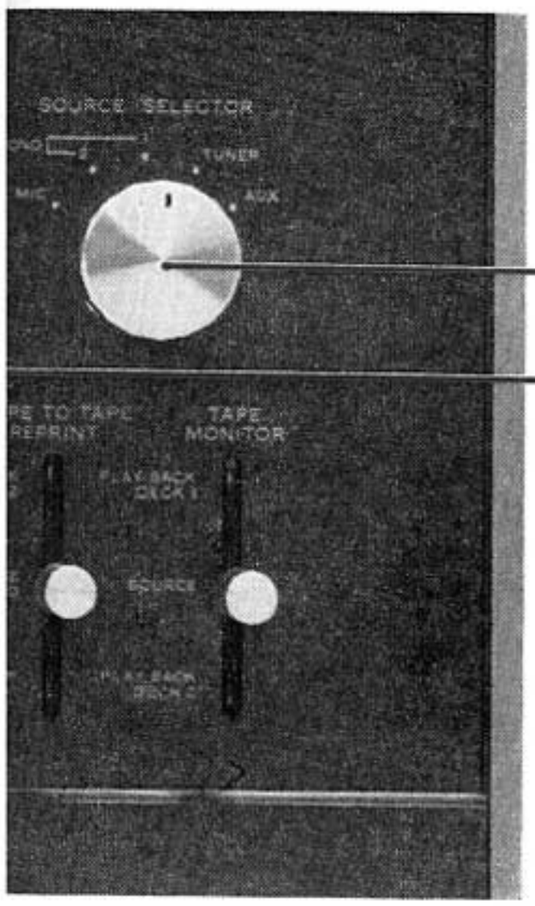
OFF: All speakers connected to the amplifier are muted for private listening with headphones connected to the PHONES jack.

SYSTEM A: Selects the speakers connected to the System A terminals.

SYSTEM B: Selects the speakers connected to the System B terminals.

SYSTEM A+B: Selects the A and B speakers simultaneously.

SYSTEM C: Selects the speakers connected to the System C terminals.



Source Selector Switch

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

MIC: Selects a 50k Ω microphone or microphones connected to the MIC inputs.

PHONO 2: Selects a record player having a 30, 50 or 100k Ω cartridge connected to the PHONO 2 inputs.

PHONO 1: Selects a record player 50k Ω cartridge connected to the PHONO 1 inputs.

TUNER: Selects a tuner connected to the TUNER inputs.

AUX: Selects other components connected AUX inputs.

Volume Control

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

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.

Mode Switch

STEREO REVERSE: Use this position if the channels of a stereo program are reversed. The MODE switch connects the left input to the right speaker and the right input to the left speaker.

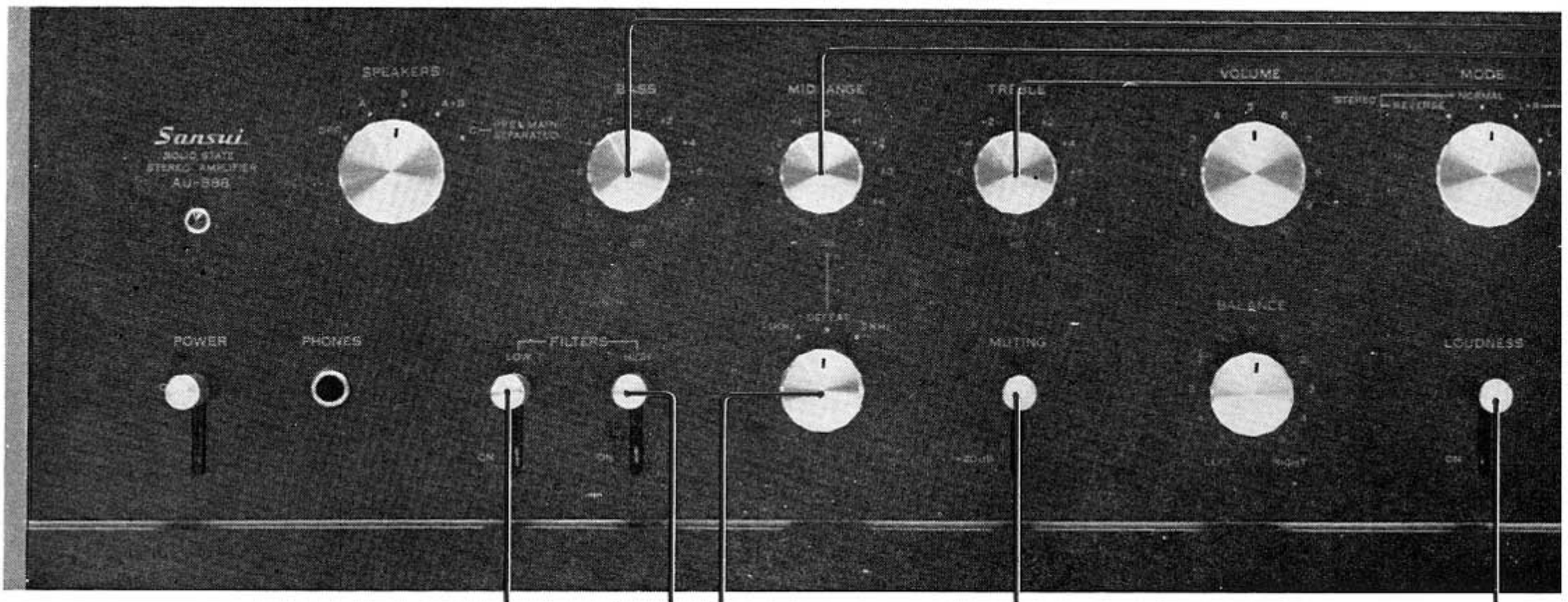
STEREO NORMAL: Use this position if the stereo program is normal. The MODE switch connects the left input to the left speaker and the right input to the right speaker.

MONO L+R: The MODE switch in this position connects the left and right inputs to both speakers.

MONO L: The MODE switch in this position connects the left input to both speakers.

MONO R: The MODE switch in this position connects the right input to both speakers.

SWITCHES AND CONTROLS



Low Filter

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

Midrange Tone Selector

This switch selects the frequency at which the MIDRANGE control begins to cut or boost.

DEFEAT: Use this position for flat response at mid-frequencies.

1 kHz: The MIDRANGE control begins to cut or boost the midrange at 1000 Hz.

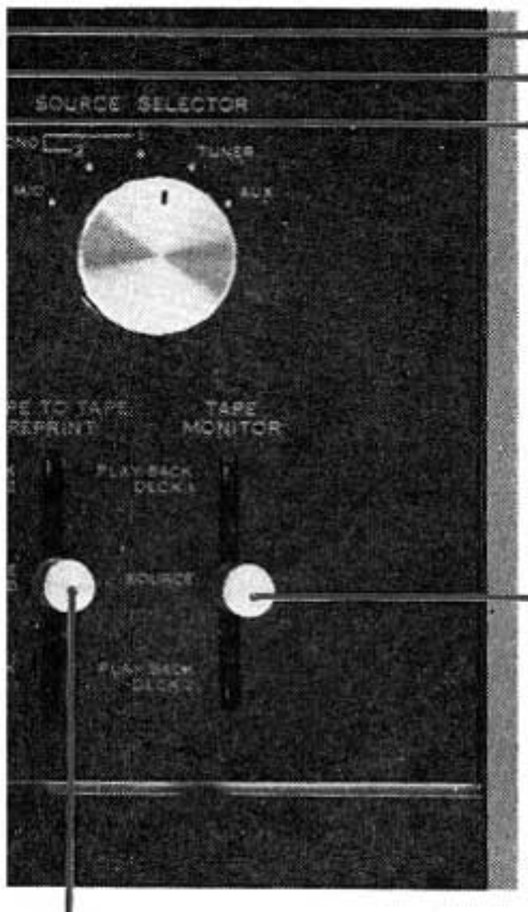
2 kHz: The MIDRANGE control begins to cut or boost the midrange at 2000 Hz.

Muting Switch

The MUTING switch attenuates music and voice by 20 dB over the whole frequency range without use of the VOLUME control. This switch is used to suppress the background noise heard when changing a record, and to reduce the over-all sound level temporarily while playing a record.

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.



Bass Control

This control determines the amount of bass tones in both channels. When the marker is centered at the 0 position, the response curve is flat. The control emphasizes the bass tone by 2 dB per step as it is turned clockwise. To decrease the bass loudness, turn it counterclockwise.

Midrange Control

This control determines the amount of midrange in both channels. When the marker is centered at the 0 position, the response curve is flat. The control emphasizes the midrange by 1 dB per step as it is turned clockwise. To decrease the midrange loudness, turn it counterclockwise.

Treble Control

This control determines the amount of treble tone in both channels. When the marker is centered at the 0 position, the response curve is flat. The control emphasizes the treble tone by 2 dB per step as it is turned clockwise. To decrease the treble loudness, turn it counterclockwise.

Tape Monitor Switch

Two stereo tape decks can be connected to the amplifier. When using 3-head tape decks, this switch allows recording directly from any program set up on the amplifier, and at the same time allows listening to the actual recording as picked up by the playback head.

DECK 1: Selects the tape deck connected to the TAPE 1 or TAPE RECORDER jacks.

DECK 2: Selects the tape deck connected to the TAPE 2 jacks.

When not in use, make sure the switch is in the SOURCE position.

Tape-to-Tape Reprint

When connecting two tape decks to the amplifier, this switch allows tape-to-tape recording.

DECK 1▶2: Use this position for recording from tape deck 1 to tape deck 2.

SOURCE RECORD: With the switch in this position, any program source selected by the SOURCE SELECTOR switch can be recorded by either deck 1 or 2, or by both decks simultaneously.

DECK 2▶1: Use this position for recording from tape deck 2 to tape deck 1.

Note: During the tape-to-tape reprinting process, monitoring is possible on either recording or playback side by setting the TAPE MONITOR switch to the DECK 1 or DECK 2 position. When the TAPE MONITOR switch is returned to the SOURCE position, it is possible to play a record as usual while reprinting.

OPERATIONS
—— SPEAKER CONNECTIONS
—— RECORD PLAYING

Connecting Loudspeakers

Three pairs of 4- to 16-ohm speakers can be connected to the amplifier. One set of speakers connected to the SYSTEM A terminals may be installed in your listening room and two other sets of speakers connected to the SYSTEM B and C outputs may be installed in other rooms of your home. The SPEAKERS switch selects from among the A, B and C speakers. When it is set to the SYSTEM A+B position, you will hear sound from both speaker systems. Only the C speakers can be used as a component of the Electronic Crossover System. A detailed description will be found in the section entitled **Electronic Crossover System.**

To connect the main set of speakers to the amplifier:

1. Connect the positive terminal of the speaker on your left (as viewed from the listening area) to the left channel SYSTEM A '+' terminal on the rear of the amplifier.
2. Connect the lead from the common terminal (marked '—')of the speaker left to the left channel SYSTEM A '—' terminal on the rear of the amplifier.
3. The right speaker connections are made at the right 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 ¼-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.

If you wish to connect one or two more sets of speakers in the same room or remotely, you can connect such speakers to the SYSTEM B and C terminals of each channel as indicated above. To listen to sound from the B or C speakers, be sure to turn the SPEAKERS switch to the SYSTEM B or C position respectively.

CAUTION: When you connect one set of speakers to the SYSTEM A terminals and another set of speakers to the SYSTEM B in order to use them simultaneously with the Speakers switch set in its SYSTEM A+B position, each speaker must have impedance of 8 ohms or more. If a 4 ohm impedance speaker is used, the amplifier may be damaged.

RECORD PLAYERS

Connecting Record Players

The AU-888 has two sets of PHONO inputs to accommodate a pair of players. The PHONO 1 has the input impedance of 50 kΩ. The PHONO 2 can be switched between 30, 50 and 100 kΩ by means of the PICKUP LOAD switch on the rear panel.

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 Mono Record

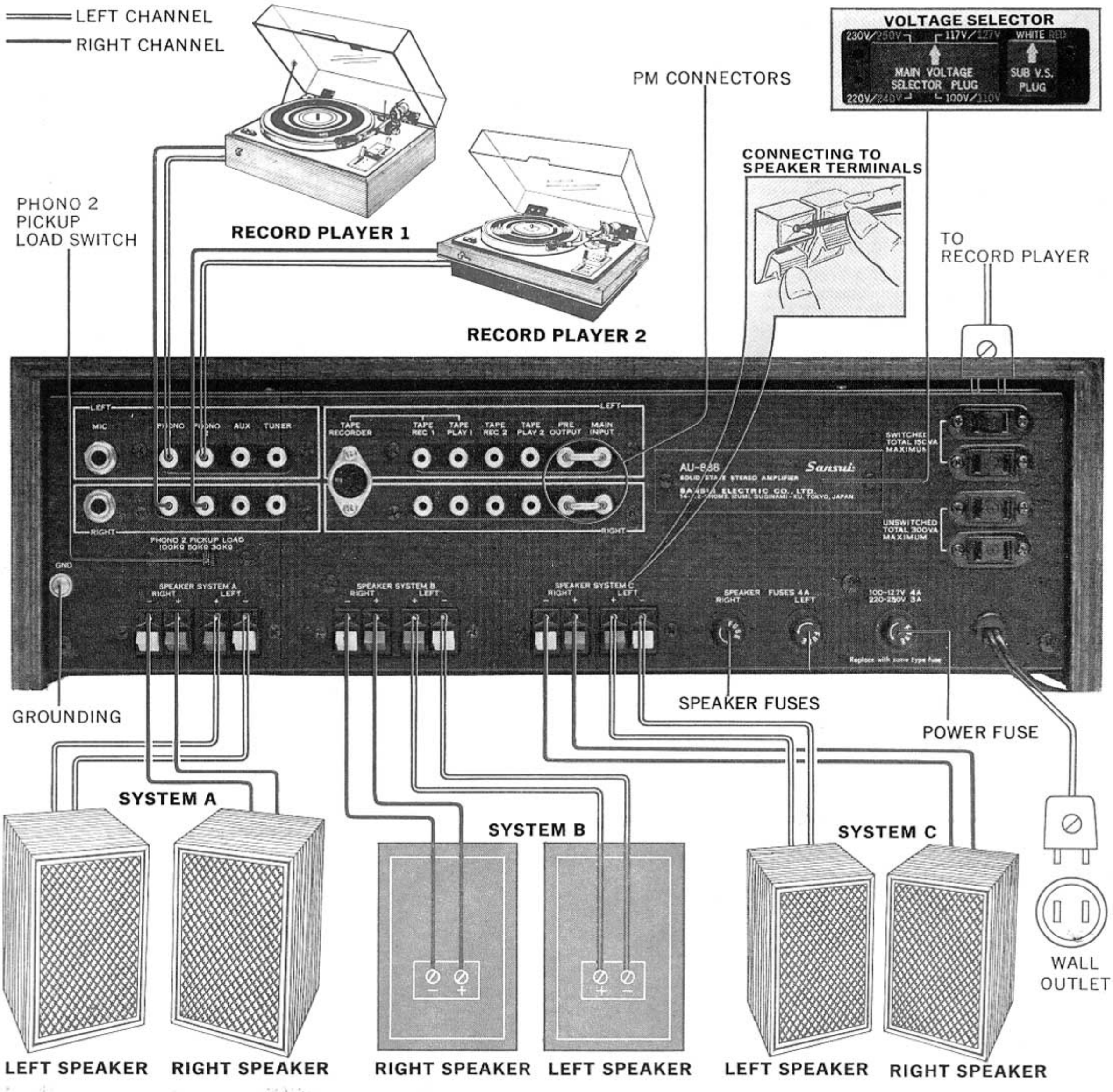
1. Set the SOURCE SELECTOR switch to PHONO 1 or PHONO 2 depending on which input is being used.
2. Set the MODE switch to STEREO. If a monophonic record player is used, set the MODE switch to MONO.
3. Make appropriate settings of controls on the record player.
4. Place the needle on the record.
5. Adjust 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 one of the two A.C. outlets marked SWITCHED on the rear of the amplifier. The power supply will then be controlled by the front POWER switch.



OPERATIONS
—— RADIO RECEPTION
—— MICROPHONE

TUNERS

Connecting Tuners

For a stereo tuner, connect its left channel output to the left channel TUNER input jack, and its right channel output to the right channel TUNER input jack. For a monophonic tuner, connect its output to either left or right jack.

Listening to a Stereo FM Program

1. Set the SOURCE SELECTOR switch to TUNER.
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 Mono Program

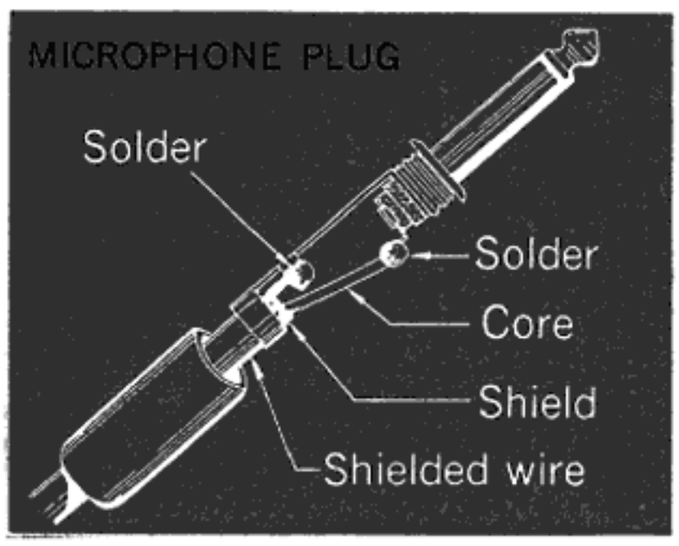
1. Set the SOURCE SELECTOR switch to TUNER.
2. Set the MODE switch to MONO.
3. Use tuning controls to reach the desired station. Make appropriate settings of controls on the tuner.
4. Adjust the amplifier's front panel controls and switches according to your personal taste and room acoustics.

MICROPHONES

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

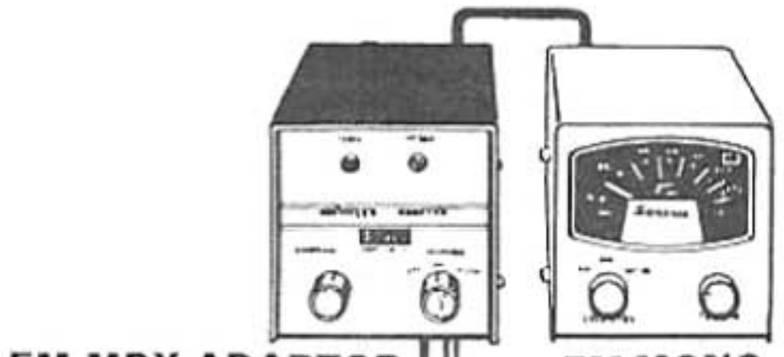
Connections

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.



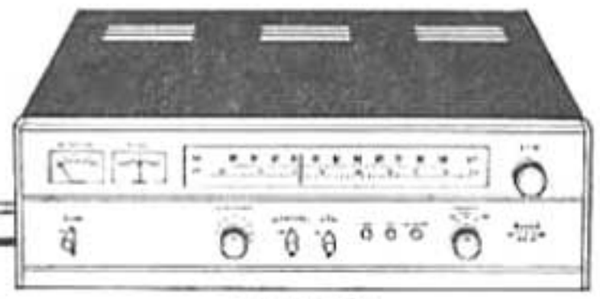
Operation

1. Set the SOURCE SELECTOR switch to MIC.
2. If two microphones are used, set the MODE switch to MONO L+R for mixing the two input signals or to STEREO for separate use of the two microphones. If only one microphone is used, set the MODE switch to MONO L or MONO R depending on which input is being used.
3. Use all other controls and switches according to your personal taste and room acoustics.



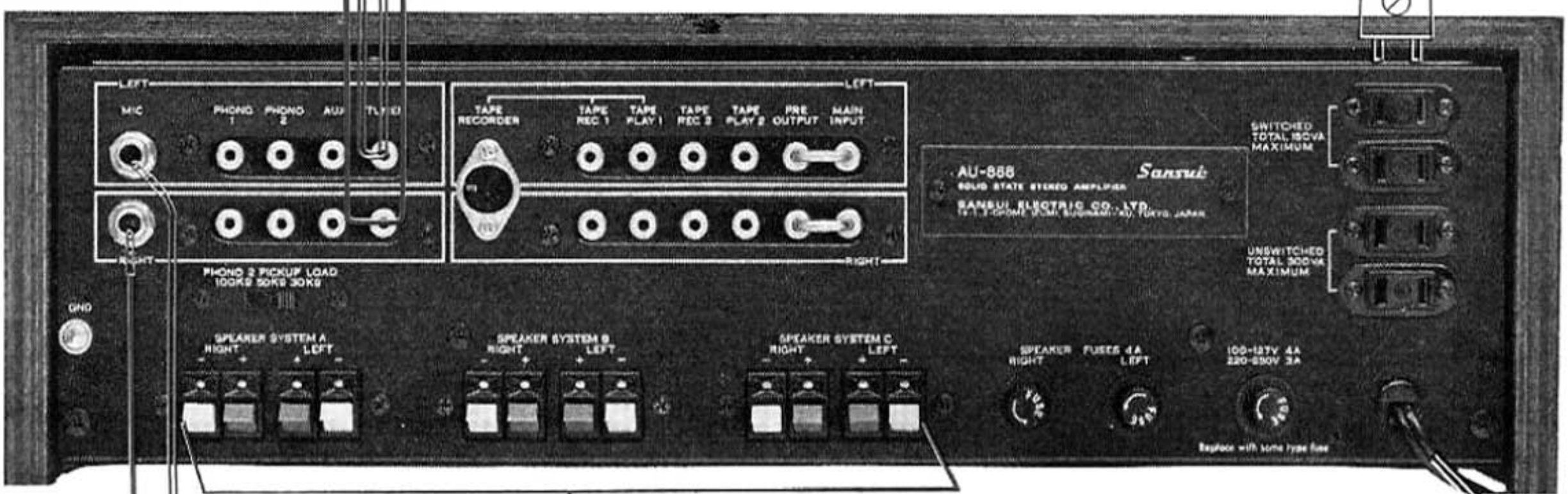
FM MPX ADAPTOR

FM MONO TUNER

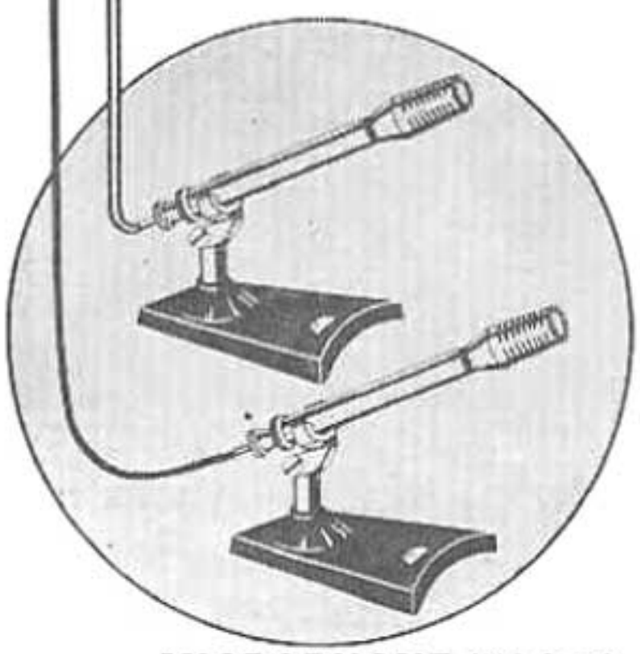


TUNER

TO TUNER



SEE "SPEAKER CONNECTIONS"



MICROPHONE (50 kΩ)

WALL OUTLET

LEFT CHANNEL

RIGHT CHANNEL

OPERATIONS
—— TAPE PLAYBACK
—— TAPE RECORDING

TAPE DECKS

Connecting Tape Decks

Tape decks can be connected to record from, and playback through, the AU-888. Tape monitoring is possible with a tape machine having a built-in preamplifier as well as separate recording and playback heads.

Tape Deck with DIN Connector

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.
Caution: The tape deck having a DIN connector must not be used together with another tape deck connected to the TAPE 1 jacks. To use both decks simultaneously, the latter tape deck should be connected to the TAPE 2 jacks.

Tape Deck with Pin-Jack Connector

To record on tapes from the amplifier:
1. Connect the left channel input of the tape deck to the left channel TAPE 1 (or 2) REC jack on the rear of the amplifier.
2. Connect the right channel input of the tape deck to the right channel TAPE 1 (or 2) 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 1 (or 2) PLAY jack on the rear of the amplifier.
2. Connect the right channel output of the tape deck to the right channel TAPE 1 (or 2) PLAY jack.
3: If a monophonic tape deck is used, it may be connected to either left or right TAPE PLAY jack.

Recording on Tapes

1. Set the SOURCE 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.

To record on two tapes simultaneously by using two tape decks connected to the TAPE 1 and 2 jacks:
1. Set the SOURCE SELECTOR switch to the program to be recorded.
2. Set the TAPE-TO-TAPE REPRINT switch to SOURCE RECORD.
3. Set the tape decks in the recording mode.
4. Use other controls and switches appropriately.

Listening to Tapes

1. Turn the TAPE MONITOR switch to PLAY BACK DECK 1 or 2.
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 PLAYBACK and use all other controls and switches according to your personal taste and listening conditions.

Tape-to-Tape Reprinting

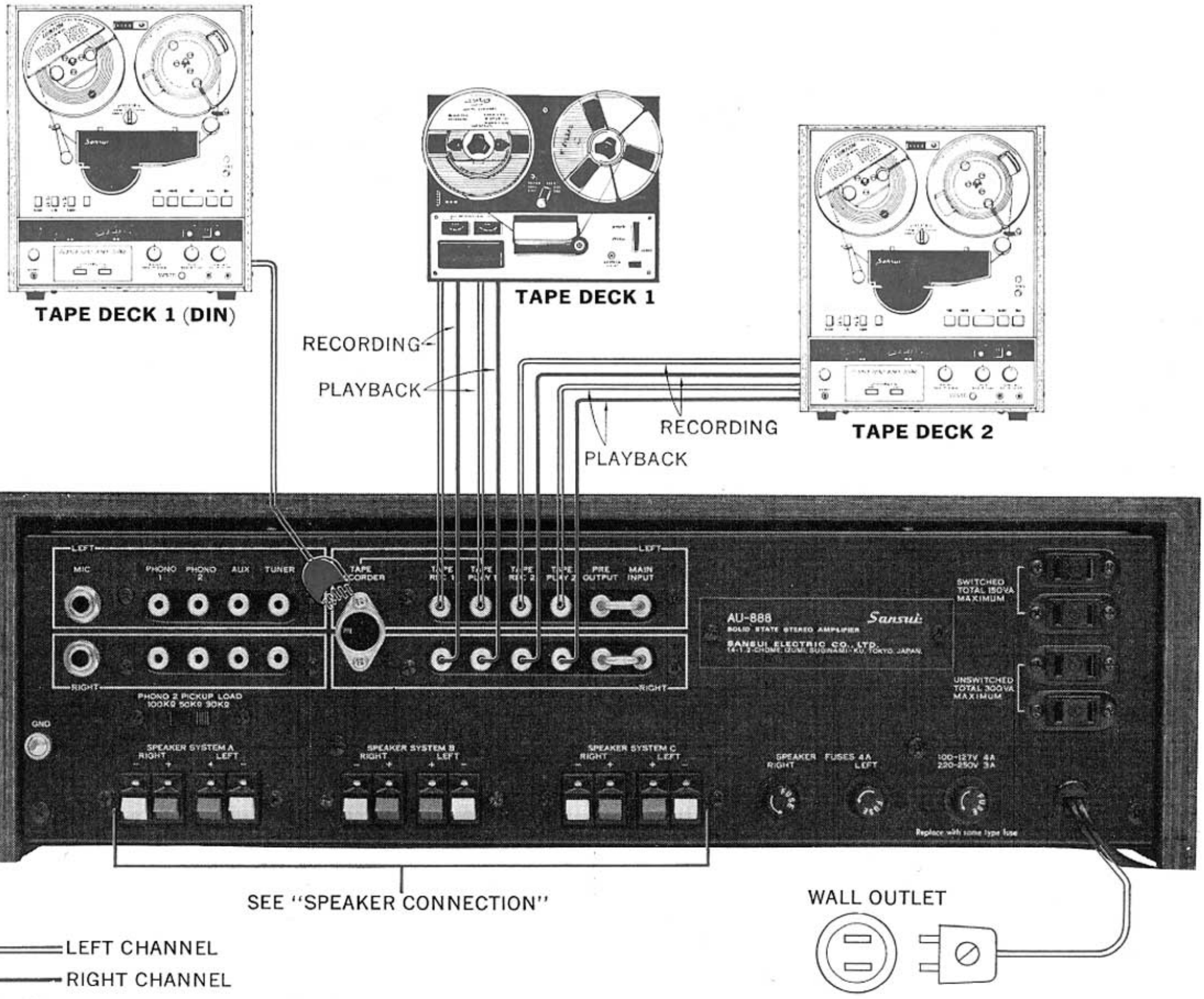
To record from the tape deck connected to the TAPE 1 jacks to the tape deck connected to the TAPE 2 jacks:
1. Turn the TAPE-TO-TAPE REPRINT switch to DECK 1 ▶ 2.
2. Set the tape deck 2 in the recording mode.
3. Set the tape deck 1 in the playback mode.
4. Use other controls and switches appropriately.

To record from the tape deck 2 to the tape deck 1:

1. Turn the TAPE-TO-TAPE REPRINT switch to DECK 2 ▶ 1.
2. Set the tape deck 1 in the recording mode.
3. Set tee tape deck 2 in the playback mode.
4. Use other controls and switches appropriately.

Notes:

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-888 rather than through microphones placed in front of the speakers.
3. Before connecting and operating the tape decks, 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.



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.

The AU-888's preamp and main amplifier sections can be used separately by simply removing a pair of connectors (PM connectors) from the PRE OUTPUT and MAIN INPUT jacks on the rear panel. This feature enables you to use the AU-888 as a component of an Electronic Crossover System in the following manner:

1. Set the SPEAKERS switch to SYSTEM C.

2. Remove the PM 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-888.

5. Connect the right and left woofers to the SYSTEM C terminals on the AU-888.

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.

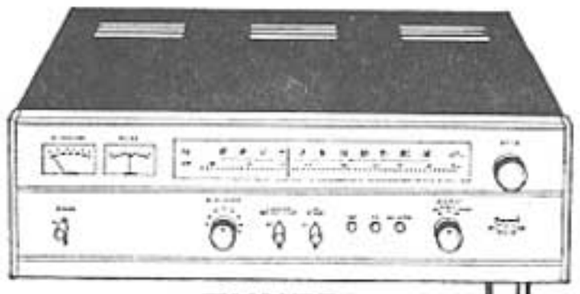
7. Connect the high-frequency output of the electronic crossover unit to the inputs of the third separate power amplifier (Sansui BA-90), and the right and left tweeters to the said power amplifier.

Notes:

1. You can connect speakers to the SYSTEM A and B terminals in addition to the SYSTEM C 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, B and C 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 switches. Thus, to adjust the tone and volume, operate the controls of the additional preamplifier connected to the AU-888. 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-888.

ELECTRONIC CROSSOVER SYSTEM

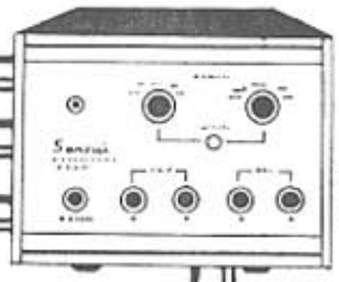


TUNER

RECORD PLAYER

BASIC AMP. FOR HIGH RANGE

BASIC AMP. FOR MIDRANGE



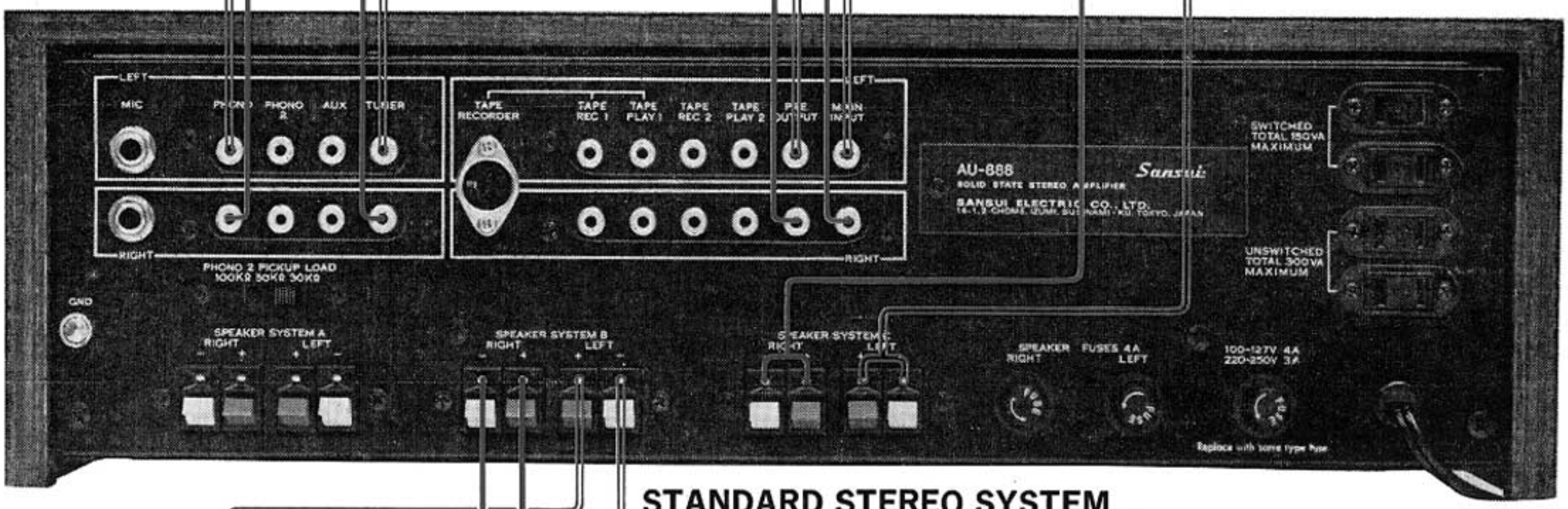
ELECTRONIC CROSSOVER UNIT

PRE-AMP. OUTPUT

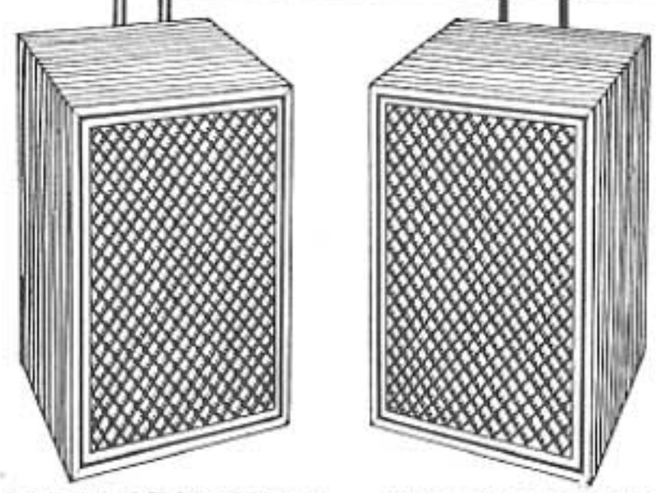
BASIC AMP. INPUT FOR LOW RANGE

LEFT SPEAKER

RIGHT SPEAKER



STANDARD STEREO SYSTEM



LEFT SPEAKER

RIGHT SPEAKER

LEFT CHANNEL

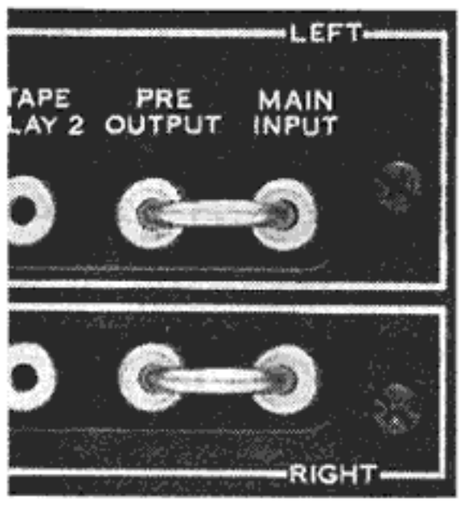
RIGHT CHANNEL

MAINTENANCE

PM Connectors

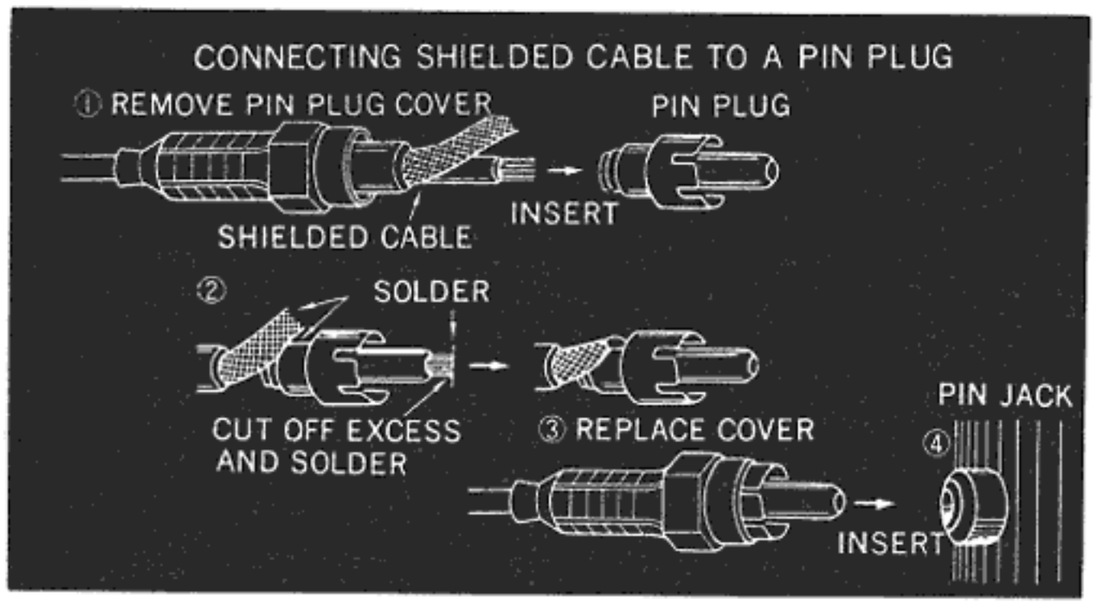
Warning: *Be sure to turn the POWER switch OFF before removing the PM connectors.*

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 C 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.



Connecting Wire

Be sure to use adequately thick shieldwire when connecting tape decks, record players or other components to the AU-888. 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-888 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 decks, record players, etc. before connecting.

Where to Place

Since transistors are extremely susceptible to heat, the AU-888 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 system. 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.

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 blow quick-acting fuses or may cause damage to the amplifier after use over a long period.

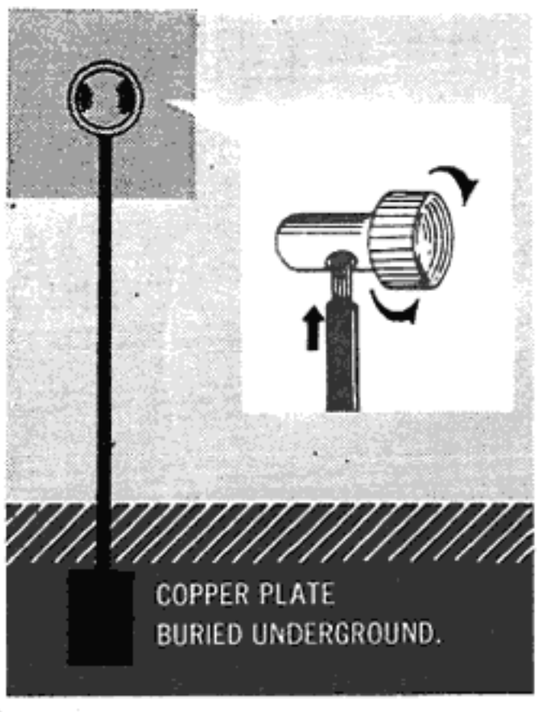
Phasing of Speakers

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.

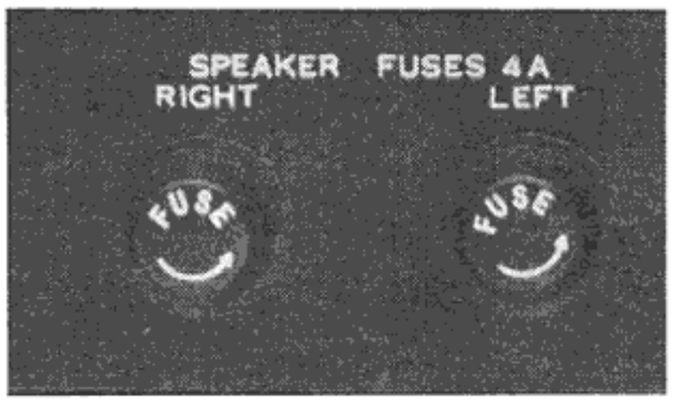
Grounding

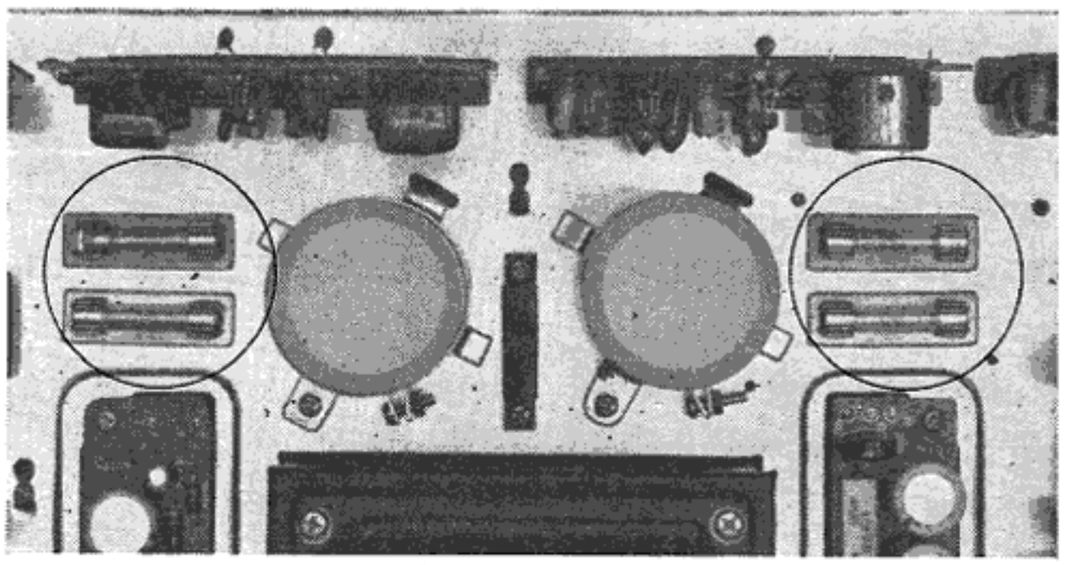
Connect one end of vinyl or enameled wire to the terminal screw marked GND on the rear of the amplifier, attach a copper plate to the other end and bury it underground. Whenever an outdoor AM antenna is used, grounding becomes necessary. In all cases, grounding is desirable since it allows a better SN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



Quick-Acting Fuses

The AU-888 is double protected by the quick-acting fuses at every power transistor stage and in the output 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-888; check the inside fuses; and, if necessary, replace them with the new 4-ampere fuses (supplied). 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.



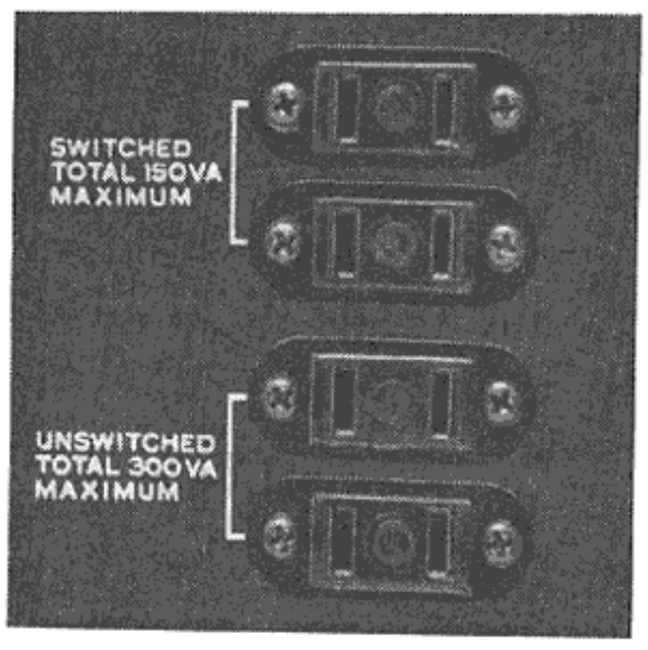


MAINTENANCE

A.C. Outlets

The AU-888 is provided with four A.C. outlets on its rear panel. The upper two outlets marked SWITCHED are switched on and off by the POWER switch on the front panel.

Caution: The upper two outlets have a maximum capacity of 150 VA total and the two other outlets 300 VA total. Never use them beyond their rated capacities.

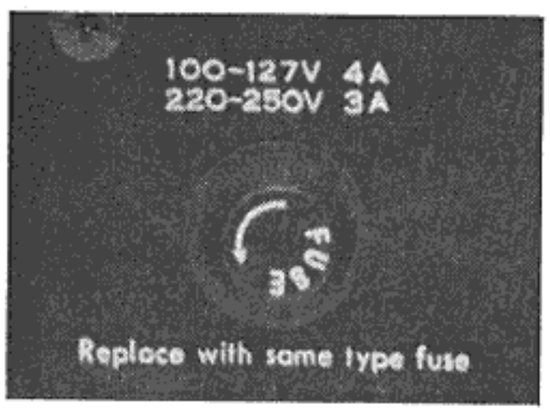


Power Fuse

CAUTION: For the power supply voltage of 100 to 127 volts, use a 4-ampere fuse; for 220 to 250 volts, use a 3-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 AC 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 4 (or 3)-ampere fuse. Never attempt to use a piece of wire or a fuse of a different capacity as a substitute.



Voltage Adjustment

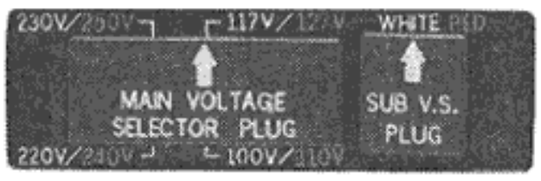
To reach the voltage selector, remove the two screws from the nameplate on the rear panel and then remove the nameplate. The voltage selector make it possible to operate the AU-888 at the correct voltage in any area. The voltage has been pre-adjusted at the factory, but can be easily readjusted as follows:

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

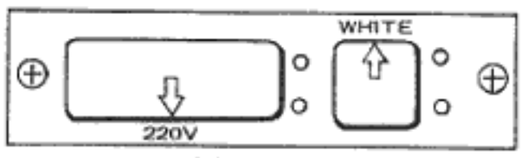
2. If numerals of voltage are printed in red, set the arrow of the adjacent sub V.S. plug to the position marked red. If they are printed in white, set the arrow to the position marked white.

3. It may be necessary to change the power fuse when the AC line voltage is changed. For 100-127 volt operation a 4-ampere fuse is required. For 220-250 volt operation the fuse should be changed to a 3-ampere unit.

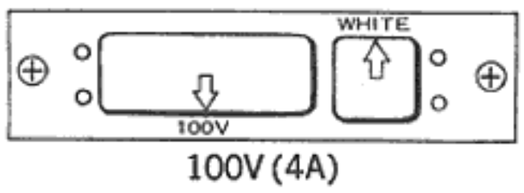
NOTE: The Voltage Adjustor can be used to eliminate the trouble caused by the considerable voltage fluctuation. In this case, it should be set to the peak voltage.



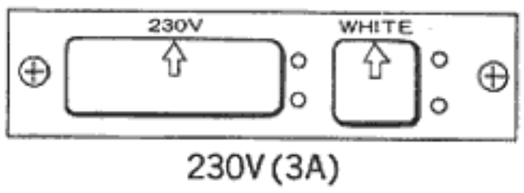
117V (POWER FUSE 4A)



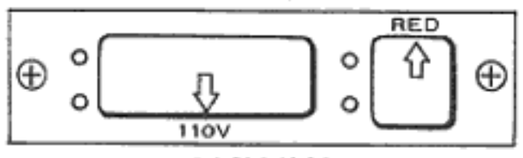
220V (3A)



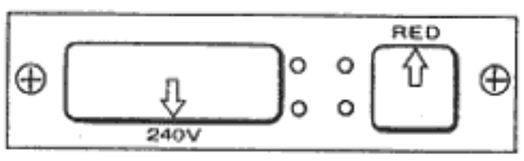
100V (4A)



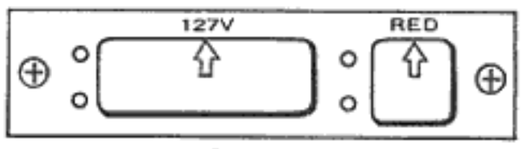
230V (3A)



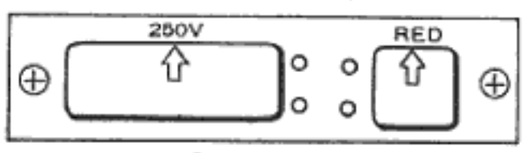
110V (4A)



240V (3A)



127V (4A)



250V (3A)

SPECIFICATIONS

POWER AMPLIFIER SECTION

POWER OUTPUT
- MUSIC POWER (IHF): 140W at 4 ohms load; 100W at 8 ohms load
- CONTINUOUS POWER: 50/50W at 4 ohms load; 45/45W at 8 ohms load

TOTAL HARMONIC DISTORTION: less than 0.4% at rated output

INTERMODULATION: (60Hz : 7,000Hz = 4 : 1 SMPTE method) less than 0.4% at rated output

POWER BANDWIDTH (IHF): 10 to 40,000Hz at 8 ohms load

FREQUENCY RESPONSE: (at normal listening level) 10 to 70,000Hz ±1dB

CHANNEL SEPARATION: (at 1,000Hz, rated output) better than 50dB

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: 20 at 8 ohms load

PRE-AMPLIFIER SECTION

OUTPUT VOLTAGE
- MAXIMUM OUTPUT VOLTAGE: 4V
- RATED OUTPUT VOLTAGE: 1V

TOTAL HARMONIC DISTORTION: less than 0.1% at rated output voltage

FREQUENCY RESPONSE: 15 to 50,000Hz +0.5dB −1.5dB

CHANNEL SEPARATION
- PHONO: 50dB
- AUX: 50dB

HUM AND NOISE (IHF)
- PHONO-1 AND 2: better than 80dB
- MIC: better than 80dB
- TUNER AND AUX: better than 85dB

INPUT SENSITIVITY (at 1,000Hz, rated output voltage)
- PHONO-1: 2mV (50k ohms)
- PHONO-2: 2mV (30k, 50k, 100k ohms)
- MIC: 2mV (50k ohms)
- TUNER: 180mV (100k ohms)
- AUX: 180mV (100k ohms)
- TAPE MON (pin): 180mV (100k ohms)
- TAPE RECORDER (DIN): 180mV (100k ohms)

RECORDING OUTPUT
- TAPE REC (PIN): 180mV
- TAPE RECORDER (DIN): 30mV

EQUALIZER
- PHONO, MIC: NF type

CONTROLS
- BASS: +12dB −8dB at 20Hz (2dB step type)
- MIDRANGE: +5dB −5dB at 1,000Hz or 2,000Hz (1dB step type)
- TREBLE: +12dB −8dB at 20,000Hz (2dB step type)

TONE SELECTOR MIDRANGE: 1,000Hz, DEFEAT, 2,000Hz
- LOUDNESS: +8dB (50Hz) +3dB (10,000Hz)

SWITCHES
- LOW FILTER: −8dB at 50Hz (12dB/oct, NF type)
- HIGH FILTER: −8dB at 10,000Hz (12dB/oct, NF type)
- MUTING: −20dB
- MODE: STEREO-REV. STEREO-NORM. MONO-L+R. MONO-L. MONO-R.
- SOURCE SELECTOR: MIC. PHONO-2. PHONO-1. TUNER. AUX.
- TAPE MONITOR: PLAYBACK DECK-1. SOURCE. PLAYBACK DECK-2.
- TAPE TO TAPE REPRINT: DECK-1 to 2. SOURCE RECORD. DECK-2 to 1.
- SPEAKER SELECTOR: OFF. SYSTEM-A. SYSTEM-B. SYSTEM-A+B. SYSTEM-C (PRE. and MAIN SEPARATED)

THE OTHER ACCESSORIES:

5-pin DIN Socket for Tape Recorder, HeadPhones JacK, One-toutch clip type Speaker Terminals

SEMICONDUCTORS

Transistor; 41 Diodes; 12 SCR; 2

POWER REQUIREMENTS
- POWER CONSUMPTION: 400VA (max. signal)
- POWER VOLTAGE: 100, 110, 117, 127, 220, 230, 240, 250V 50/60Hz

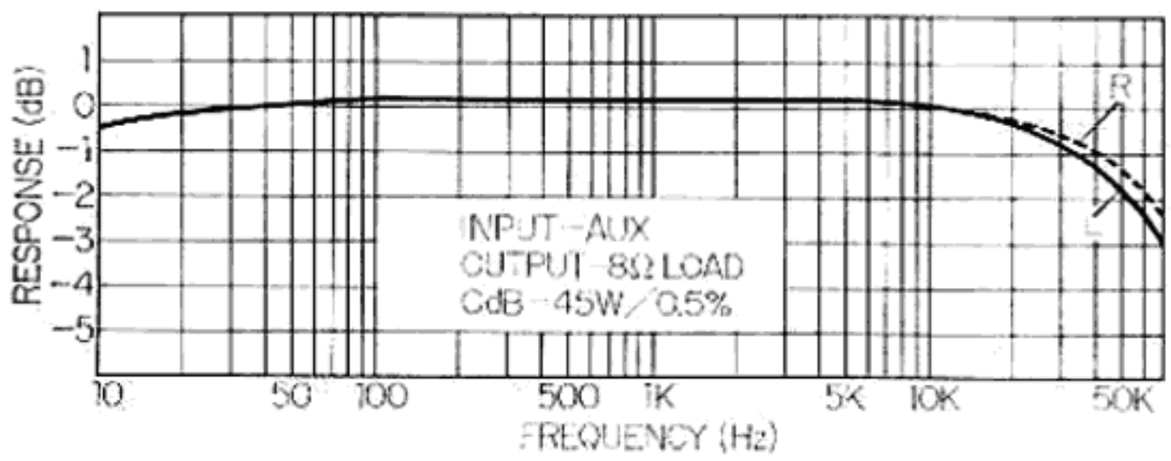
DIMENSIONS: 460mm(18⅛″)W, 140mm(5½″)H, 305mm(12″)D

WEIGHT: 12.6kg (27.8 lbs)

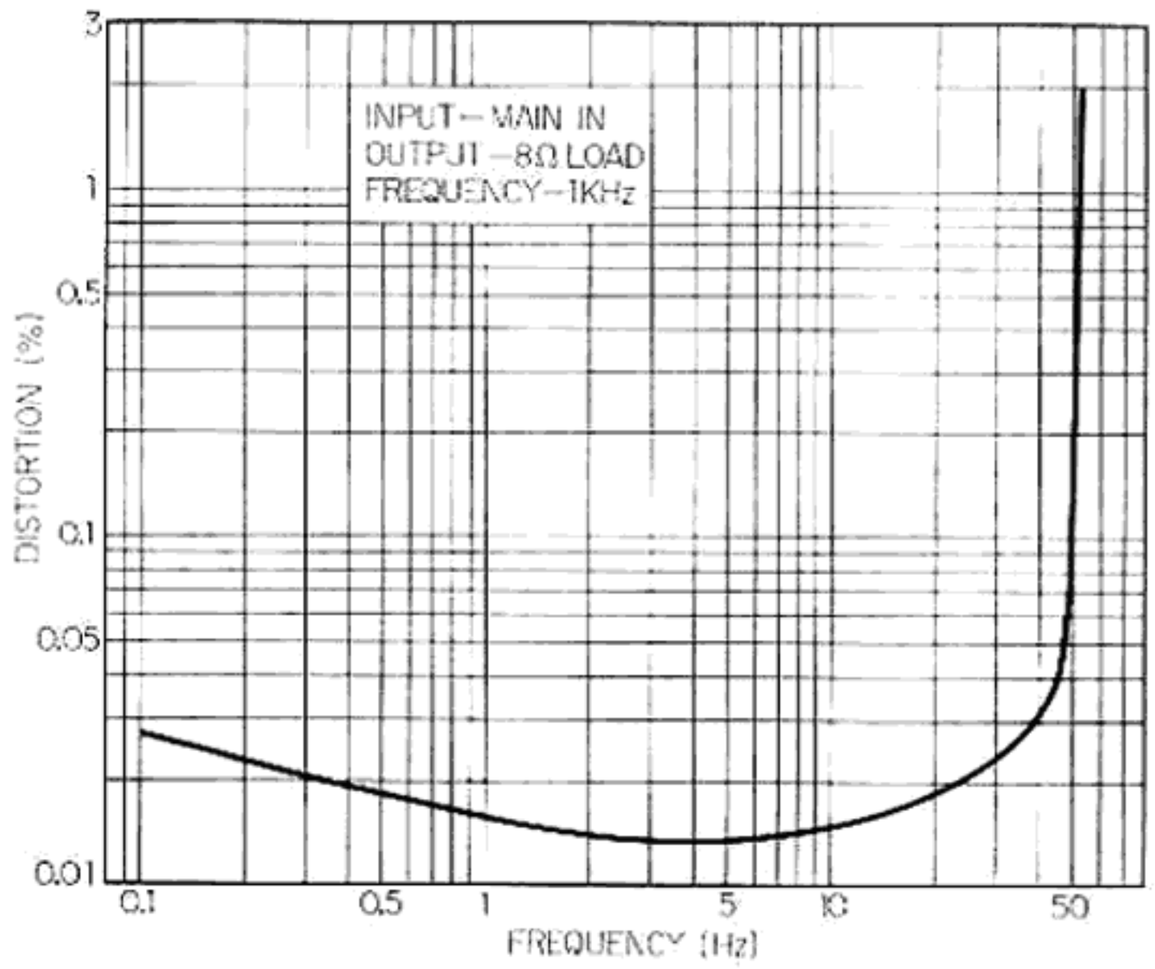
* Manufacturer reserves right to change design and/or specifications without notice for purpose of improvement.

CHARACTERISTICS / ACCESSORIES

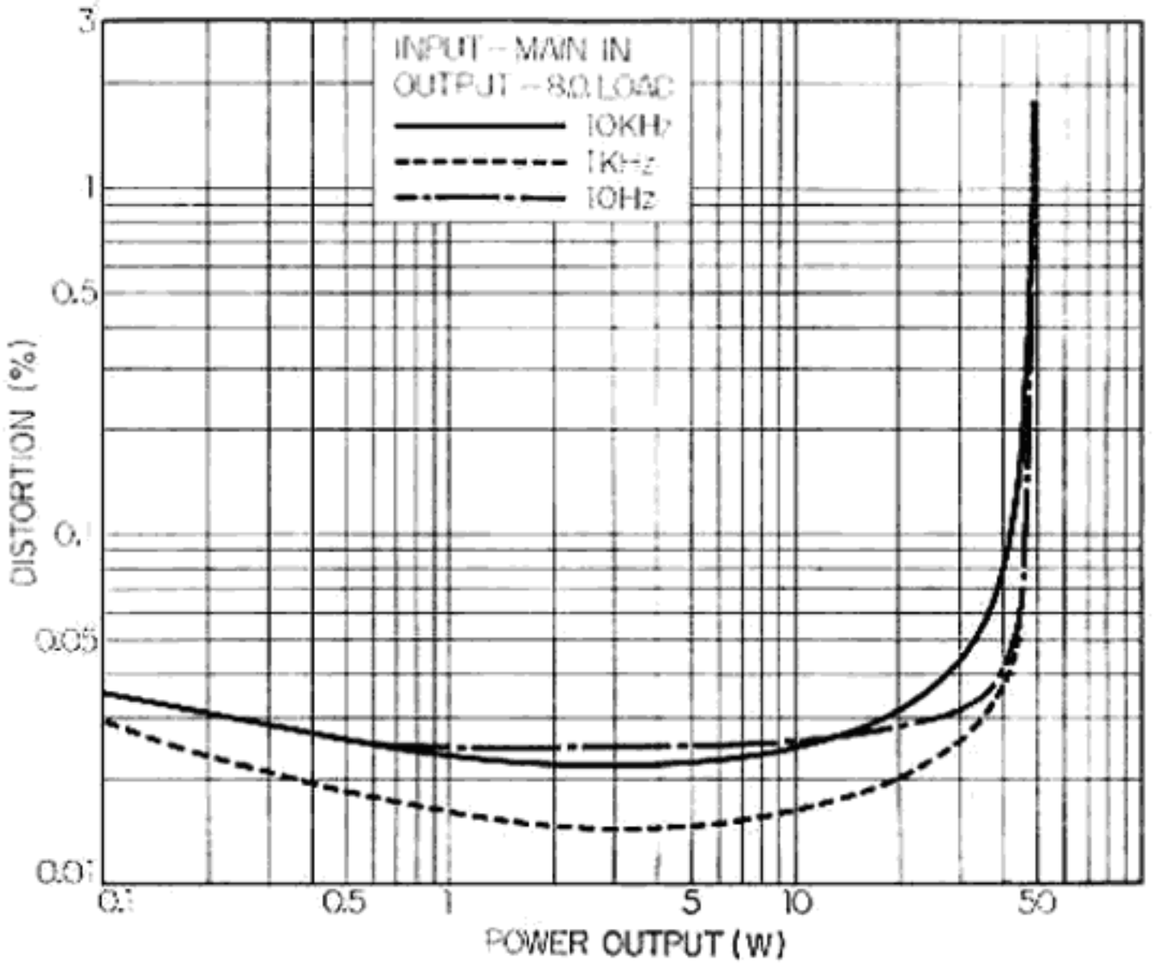
POWER BANDWIDTH



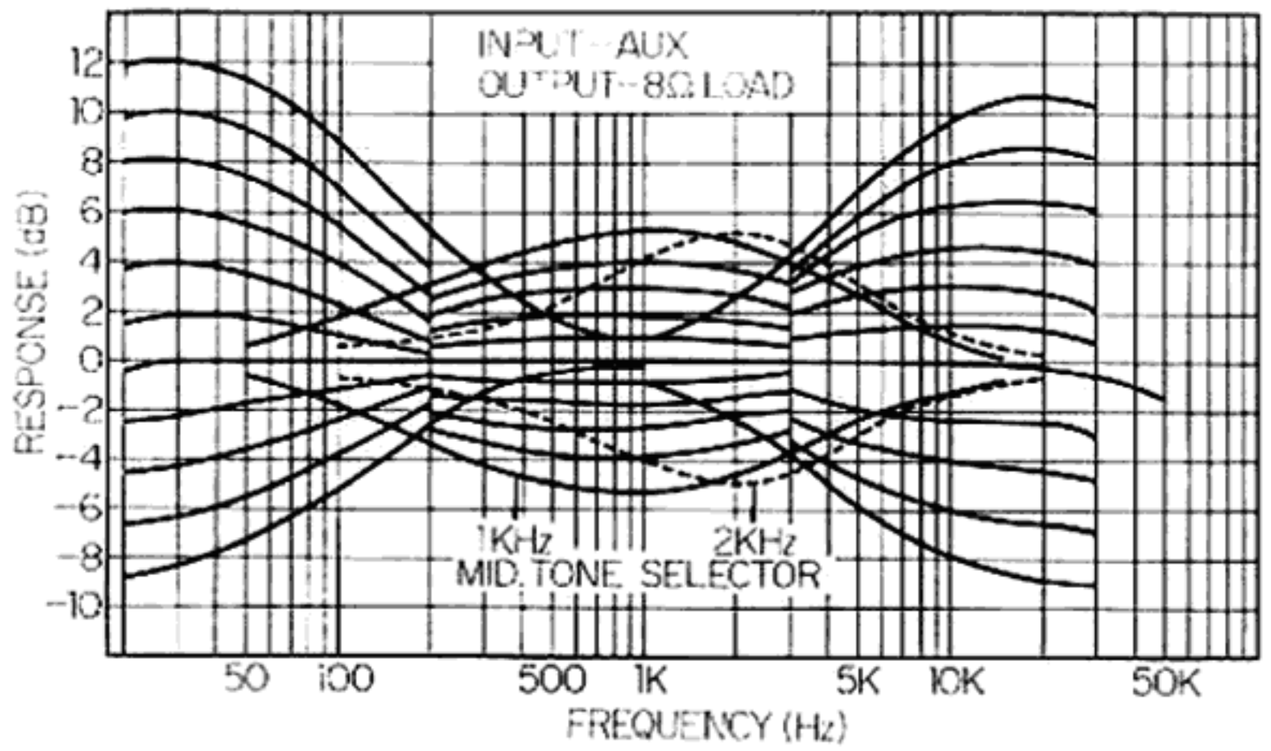
MUSIC POWER



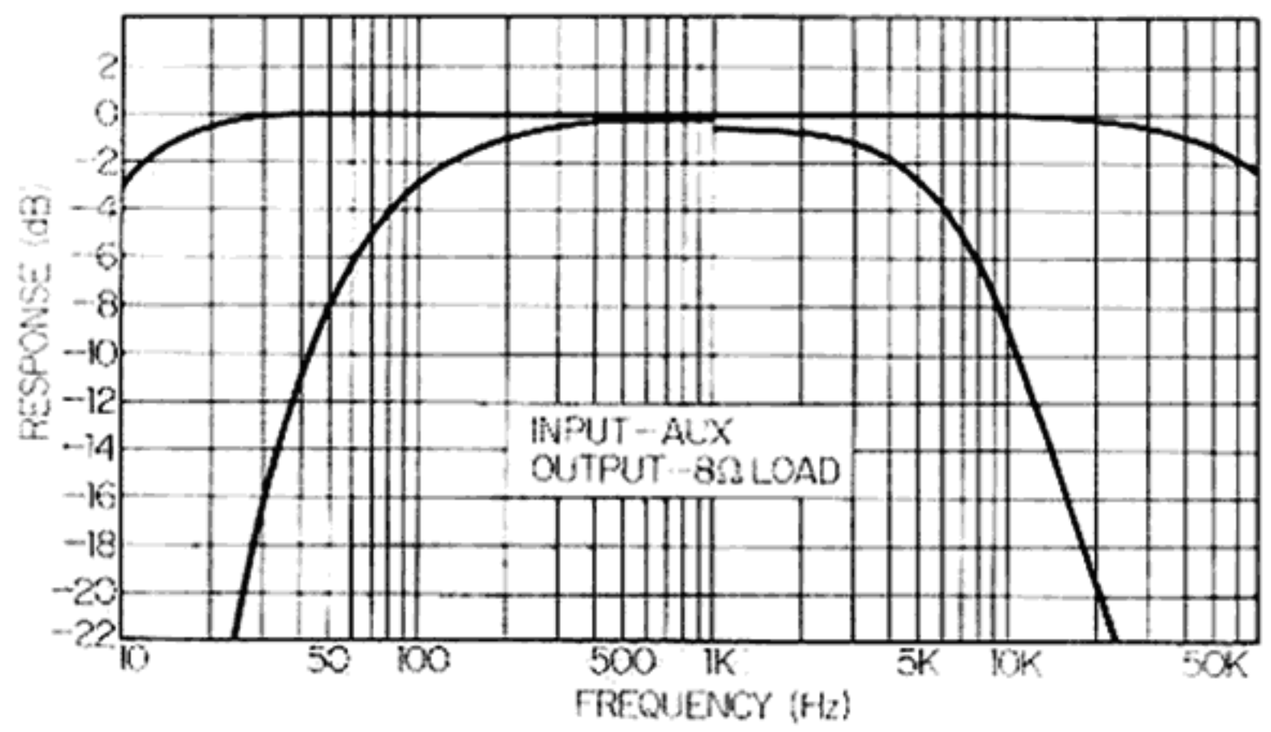
POWER OUTPUT HARMONIC DISTORTION



TRIPLE TONE CONTROL



LOW/HIGH FILTER



Accessories List

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 (SPEAKER FUSES) 4A 2

TROUBLESHOOTING CHART

If the amplifier is otherwise operating satisfactly, 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 instructions.

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

4. Defective audio components.

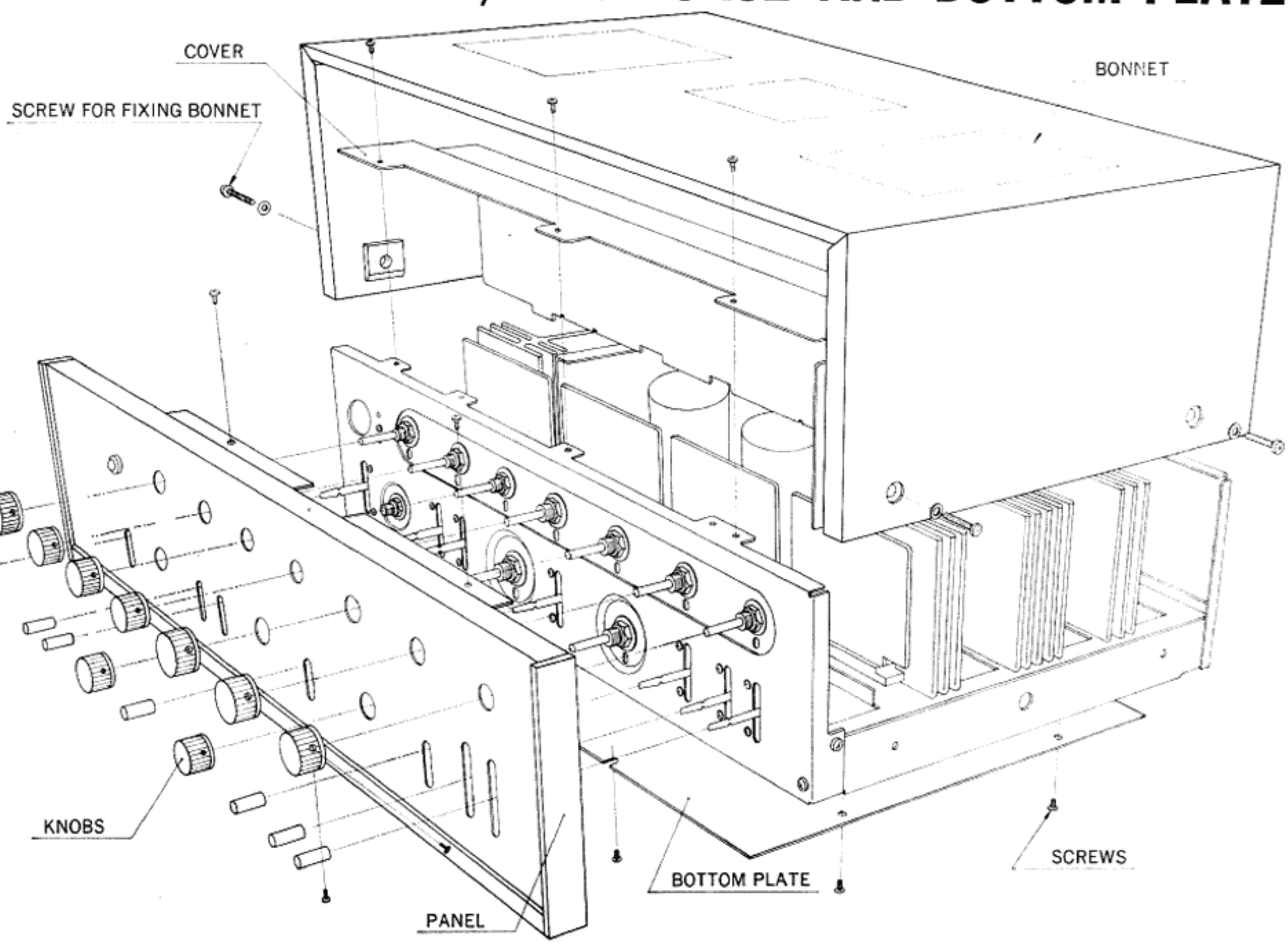
The following are some other common causes of malfunction and what to do about them.

PROGRAM SOURCE	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
Tuner	Contact or intermittent noise heard at certain times or in a certain area	* 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	* 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	* This results from the nature of AM broadcast	* 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	* Adjacent-channel interference or beat interference * TV set too close to the audio system	* 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	* Poor noise limiter effect or too low SN ratio due to insufficient antenna input 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	* 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	* Ignition noise caused by an auto, motorcycle or the like	* Keep the antenna and its lead-in wire away from heavy traveled roads or raise the antenna input.

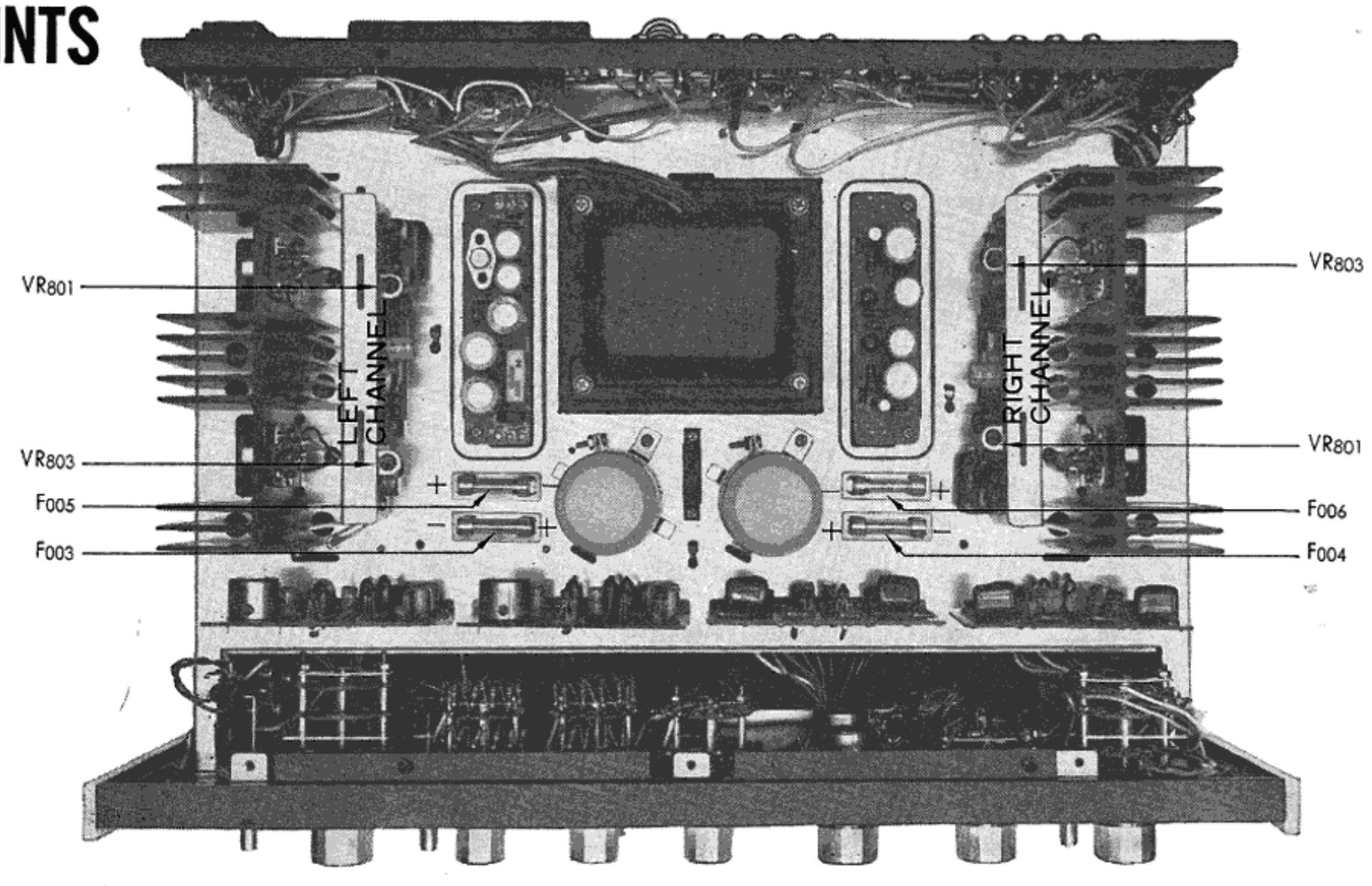
PROGRAM SOURCE	SYMPTOM	PROBABLE CAUSE	WHAT TO DO
(continued)	Noise heard during FM stereo, but not heard during FM mono reception	* The service area of the FM stereo broadcast is only half that of the FM mono broadcast.	* Install the antenna for maximum antenna input. * Switch on the HIGH FILTER and/or set the TREBLE control to the minimum counterclockwise position possible.
Record player or tape deck	Hum or howling	* 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	* 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	* Worn or old record * Worn pick-up needle * Needle covered with dust * Improper needle pressure	* 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.	* 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.	* Set the MODE switches to MONO and adjust the BALANCE control so that the sound is heard from a point midway between the two speakers.

DISASSEMBLY PROCEDURE/TEST POINTS

REMOVING THE FRONT PANEL, WOOD CASE AND BOTTOM PLATE



TEST POINTS



ALIGNMENT

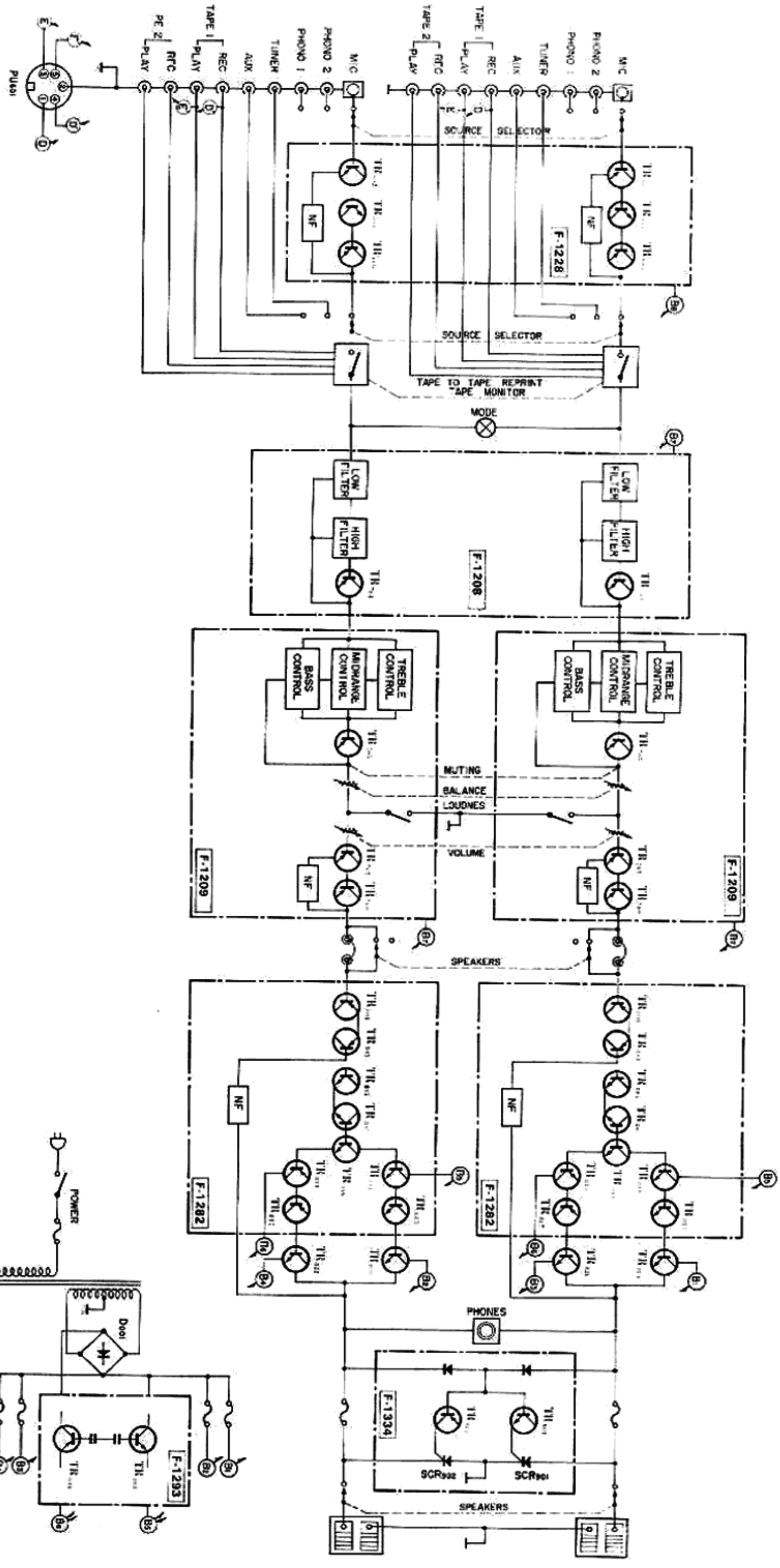
MAIN-AMP. SECTION OUTPUT BALANCE ADJUSTMENT

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 $0 \pm 50mV$. 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 2, and its ⊖ terminal to B_1 in schematic diagram.	Be sure to turn POWER swich on and then connect ammeter.
5.		Turn VR_{803} (left channel) and adjust current to 30mA.	
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 2, and its ⊖ terminal to B_2.	
8.		Turn VR_{803}(right channel) and adjust current to 30mA.	
9.		Turn POWER switch OFF, and attach F_{004}.	

BLOCK DIAGRAM



PRINTED CIRCUIT BOARDS AND PARTS LIST

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

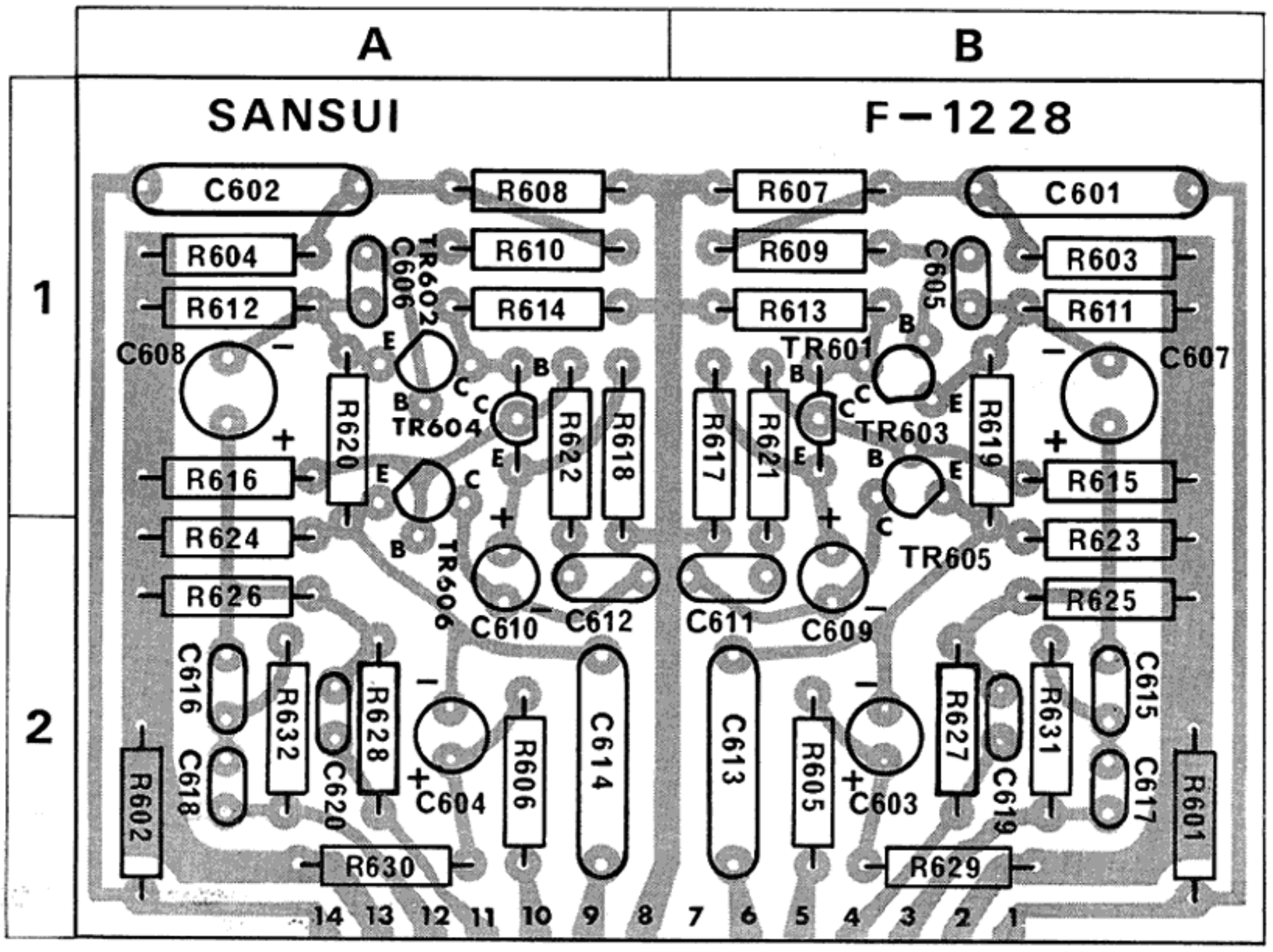
HEAD AMP. BLOCK ⟨F-1228⟩

W	X	Y	Z
R601	220kΩ	0101224	2 B
R602	220kΩ	0101224	2 A
R603	220kΩ	0101224	1 B
R604	220kΩ	0101224	1 A
R605	1kΩ	0101102	2 B
R606	1kΩ	0101102	2 A
R607	1MΩ	0101105	1 B
R608	1MΩ	0101105	1 A
R609	3.3kΩ	0101332	1 B
R610	3.3kΩ	0101332	1 A
R611	39kΩ	0101393	1 B
R612	39kΩ	0101393	1 A
R613	22kΩ	0101223	1 B
R614	22kΩ	0101223	1 A
R615	47kΩ	0101473	1 B
R616	47kΩ	0101473	1 A
R617	3.3kΩ	0101332	1 B
R618	3.3kΩ	0101332	1 A
R619	470kΩ	0101474	1 B
R620	470kΩ	0101474	1 A
R621	180Ω	0101181	1 B
R622	180Ω	0101181	1 A
R623	10kΩ	0101103	2 B
R624	10kΩ	0101103	2 A
R625	470Ω	0101471	2 B
R626	470Ω	0101471	2 A
R627	39kΩ	0101393	2 B
R628	39kΩ	0101393	2 A
R629	33kΩ	0101333	2 B
R630	33kΩ	0101333	2 A

R601–R630: ±10% ¼W CR.

W	X	Y	Z
R631	33kΩ	0101333	2 B
R632	33kΩ	0101333	2 A
C601	0.47μF	0601478	1 B
C602	0.47μF	0601478	1 A
C603	10μF	0513100	2 B
C604	10μF	0513100	2 A
C605	33pF	0660330	1 B
C606	33pF	0660330	1 A
C607	47μF	0511470	1 B
C608	47μF	0511470	1 A
C609	33μF	0510330	2 B
C610	33μF	0510330	2 A
C611	470pF	0660471	2 B
C612	470pF	0660471	2 A
C613	0.47μF	0601478	2 B
C614	0.47μF	0601478	2 A
C615	0.006μF	0601606	2 B
C616	0.006μF	0601606	2 A
C617	0.0022μF	0601226	2 B
C618	0.0022μF	0601226	2 A
C619	56pF	0660560	2 B
C620	56pF	0660560	2 A
TR601	XA495BL (C)	0300162	1 B
TR602	XA495BL (C)	0300162	1 A
TR603	2SC458LG (B)	0305313	1 B
TR604	2SC458LG (B)	0305313	1 A
TR605	XA495BL (B, C, D)	0300161, 2, 3	1 B
TR606	XA495BL (B, C, D)	0300161, 2, 3	1 A

R631–R632: ±10% ¼W CR.
C601–C602: ±10% 50V MC.
C603–C604: 25V EC.
C605–C606: ±10% 50V CC.
C607–C608: 10V EC.
C609–C610: 6.3V EC.
C611–C612: ±10% 50V CC.
C613–C618: ±10% 50V MC.
C619–C620: ±10% 50V CC.



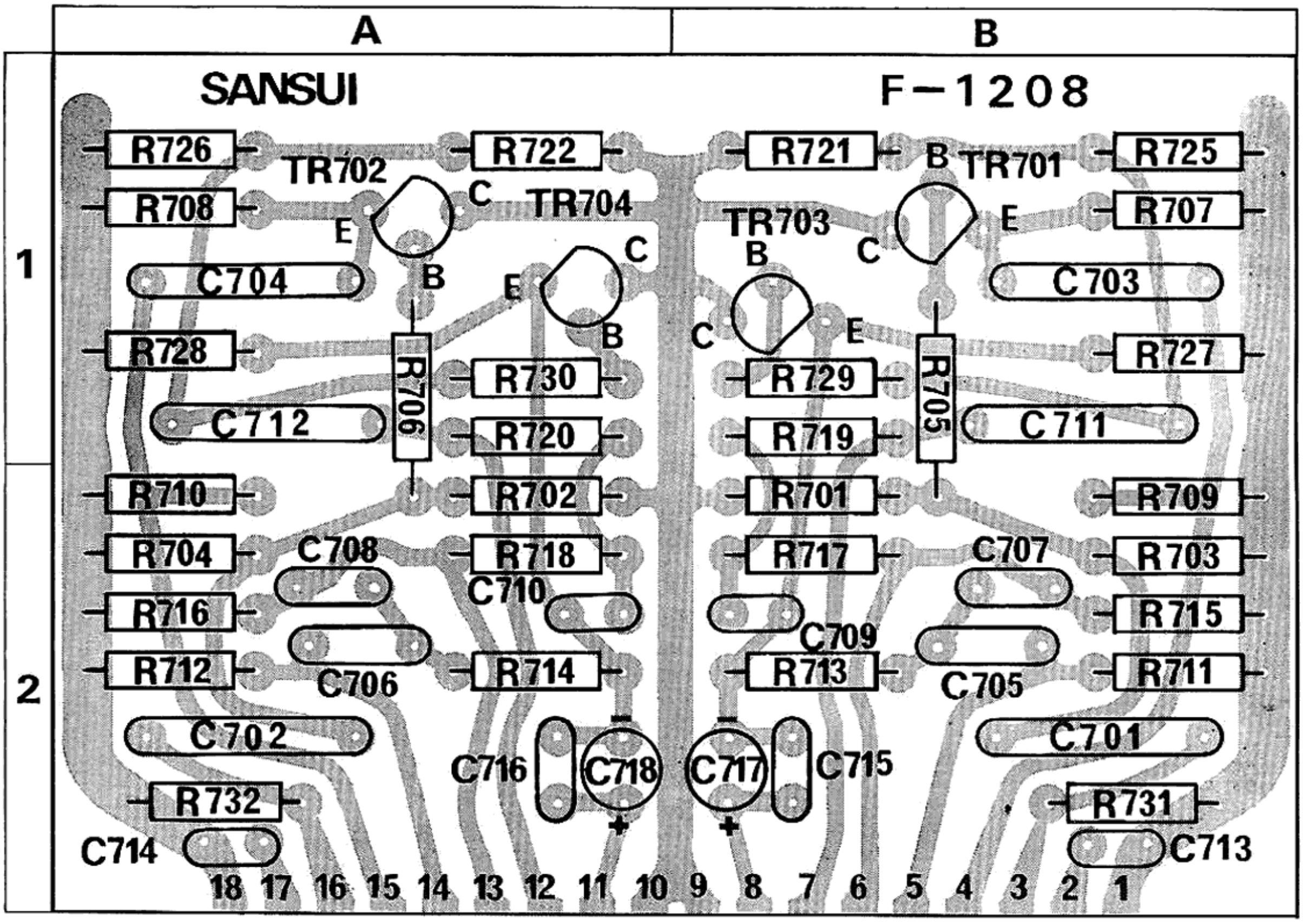
PRINTED CIRCUIT BOARDS AND PARTS LIST

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

FILTER BLOCK ⟨F-1208A⟩

W	X	Y	Z
R711	1MΩ ⟩	0101105	2 B
R712	1MΩ ⟩	0101105	2 A
R713	39kΩ ⟩	0101393	2 B
R714	39kΩ ⟩	0101393	2 A
R715	100kΩ ⟩	0101104	2 B
R716	100kΩ ⟩	0101104	2 A
R717	6.8kΩ ⟩	0101682	2 B
R718	6.8kΩ ⟩	0101682	2 A
R719	15kΩ ⟩ ±10% 1/4W CR.	0101153	1 B
R720	15kΩ ⟩ ±10% 1/4W CR.	0101153	1 A
R721	470kΩ ⟩	0101474	1 B
R722	470kΩ ⟩	0101474	1 A
R725	1MΩ ⟩	0101105	1 B
R726	1MΩ ⟩	0101105	1 A
R727	8.2kΩ ⟩	0101822	1 B
R728	8.2kΩ ⟩	0101822	1 A
R729	470Ω ⟩	0101471	1 B
R730	470Ω ⟩	0101471	1 A

W	X	Y	Z
C705	0.08μF ⟩	0601807	2 B
C706	0.08μF ⟩	0601807	2 A
C707	0.033μF ⟩	0601337	2 B
C708	0.033μF ⟩	0601337	2 A
C709	0.0022μF ⟩	0601226	2 B
C710	0.0022μF ⟩ ±10% 50V MC.	0601226	2 A
C711	0.47μF ⟩ ±10% 50V MC.	0601478	1 B
C712	0.47μF ⟩ ±10% 50V MC.	0601478	1 A
C713	0.001μF ⟩	0601106	2 B
C714	0.001μF ⟩	0601106	2 A
C715	0.047μF ⟩	0601477	2 B
C716	0.047μF ⟩	0601477	2 A
C717	10μF ⟩ 25V EC.	0513100	2 B
C718	10μF ⟩ 25V EC.	0513100	2 A
C755	470pF ⟩ ±10% 50V CC.	0660471	
C756	470pF ⟩ ±10% 50V CC.	0660471	
TR703	⟩ XA495BL (B, C, D)	0300161, 2, 3	1 B
TR704	⟩ XA495BL (B, C, D)	0300161, 2, 3	1 A

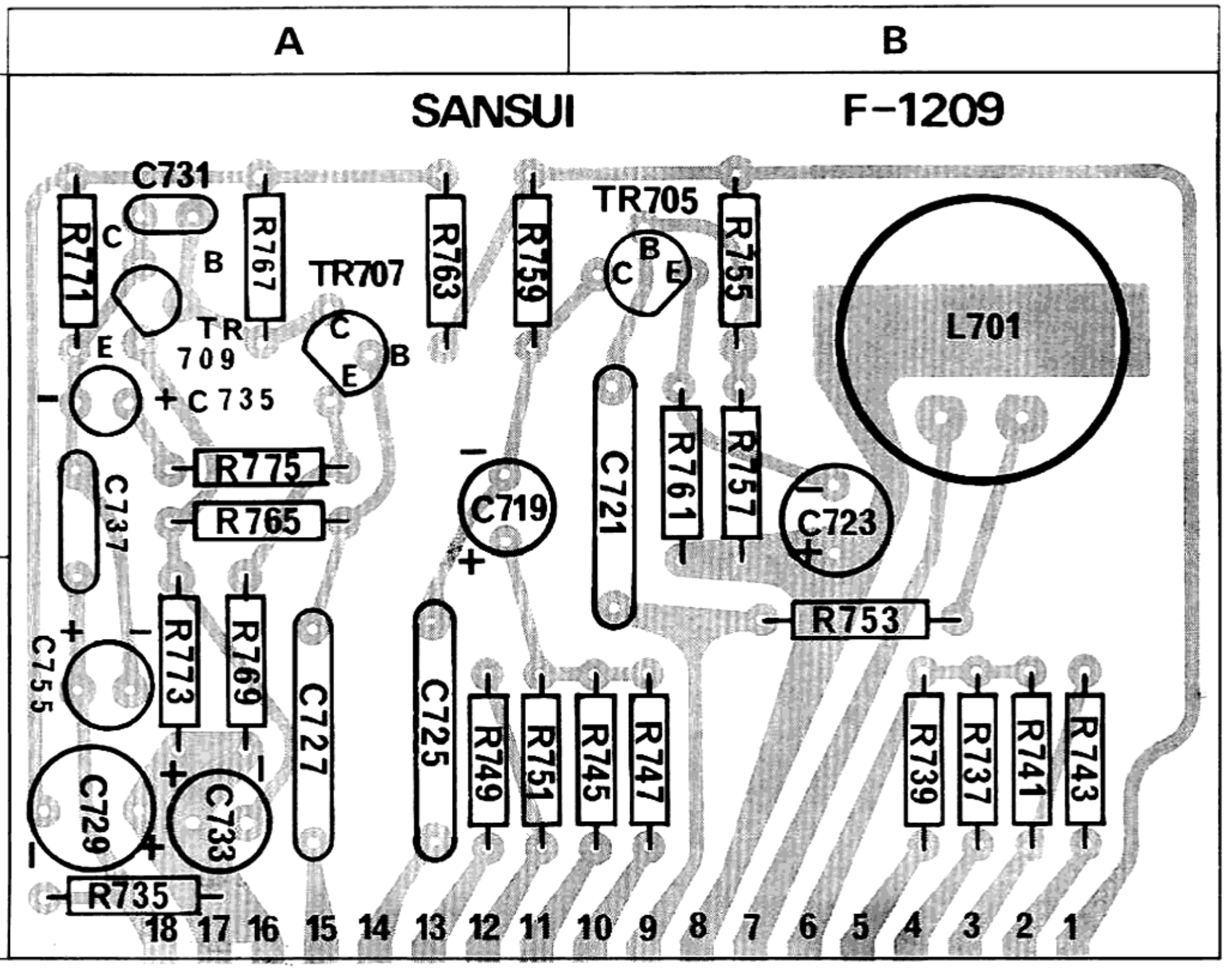


CR: Carbon Resistor
SR: Solid Resistor
CeR: Cement Resistor
BPEC: BP Electrolytic Capacitor
MC: Mylar Capacitor
EC: Electrolytic Capacitor
MiC: Mica Capacitor
OC: Oil Capacitor
CC: Ceramic Capacitor
MFR: Metal Film Capacitor

TONE CONTROL BLOCK 〈F-1209A〉

W	X		Y	Z
R735	1MΩ		0101105	2 A
R737	10kΩ		0101103	2 B
R739	6.8kΩ		0101682	2 B
R741	8.2kΩ		0101822	2 B
R743	2.2kΩ		0101222	2 B
R745	10kΩ		0101103	2 B
R747	10kΩ		0101103	2 B
R749	8.2kΩ		0101822	2 A
R751	8.2kΩ		0101822	2 A
R753	18kΩ		0101183	2 B
R755	470kΩ	±10% ¼W CR.	0101474	1 B
R757	330kΩ		0101334	1 B
R759	5.6kΩ		0101562	1 A
R761	3.3kΩ		0101332	1 B
R763	4.7kΩ		0101472	1 A
R765	100kΩ		0101104	1 A
R767	47kΩ		0101473	1 A
R769	1.5kΩ		0101152	2 A
R771	5.6kΩ		0101562	1 A
R773	820Ω		0101821	2 A

W	X			Y	Z
R775	8.2kΩ	±10%	¼W CR.	0101822	1 A
C719	10μF		25V EC.	0513100	1 A
C721	0.47μF	±10%	50V MC.	0601478	1, 2 B
C723	47μF		10V EC.	0511470	1 B
C725	0.47μF	±10%	50V MC.	0601478	2 A
C727	0.47μF			0601478	2 A
C729	33μF		25V EC.	0513330	2 A
C731	33pF	±10%	50V CC.	0660330	1 A
C733	47μF		10V EC.	0511470	2 A
C735	10μF		25V EC.	0513100	1 A
C737	0.1μF	±10%	50V MC.	0601108	1 A
C753	22pF	±10%	50V CC.	0660220	
C755	3.3μF		50V EC.	0515339	2 A
TR705	XA495BL (B, C, D)			0300161, 2, 3	1 B
TR707	XA495BL (B, C, D)			0300161, 2, 3	1 A
TR709	XA495BL (B)			0300161	1 A
L701	0.8H Choke Coil			4010030	1 B



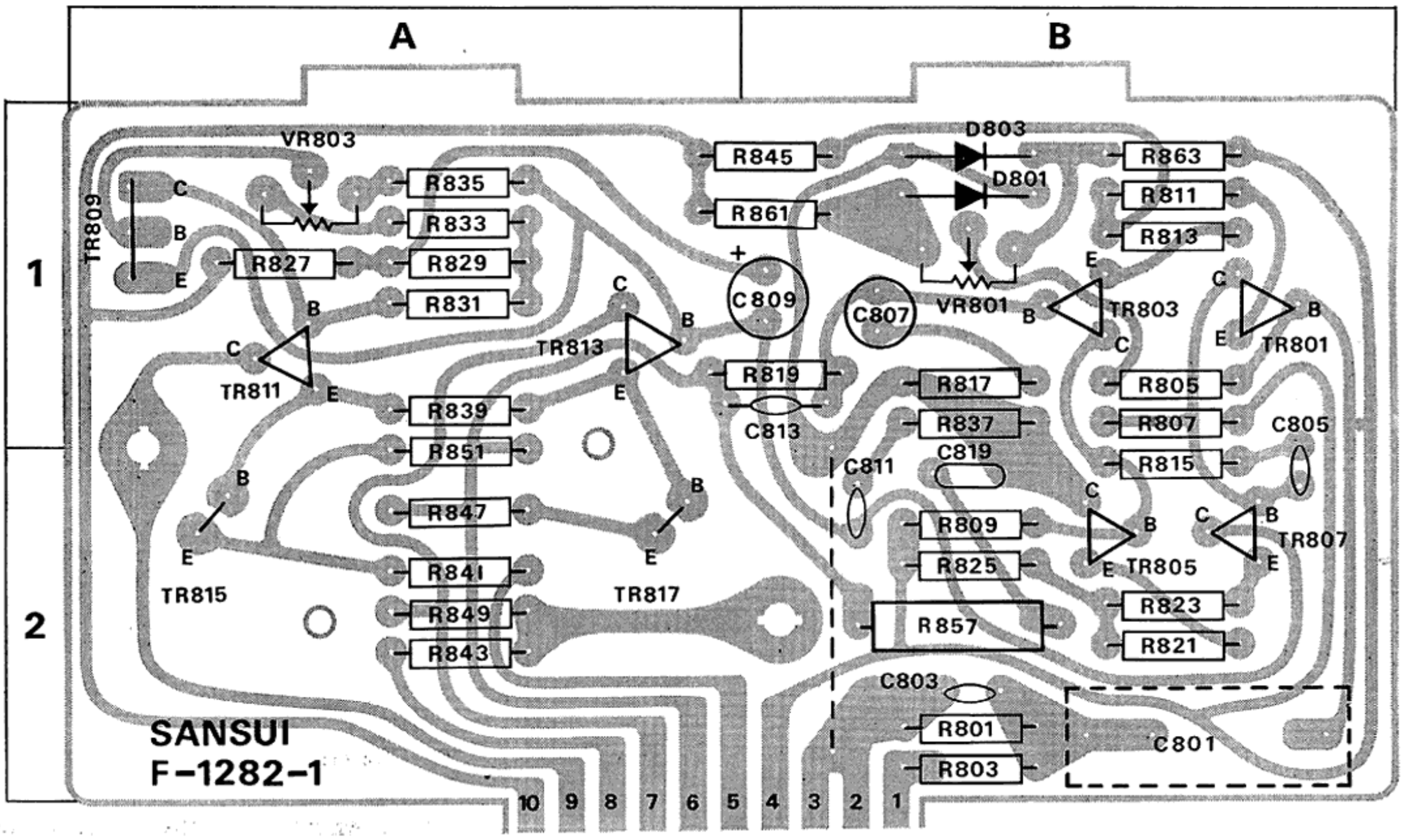
PRINTED CIRCUIT BOARDS AND PARTS LIST

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

DRIVER BLOCK ⟨F-1282-1⟩

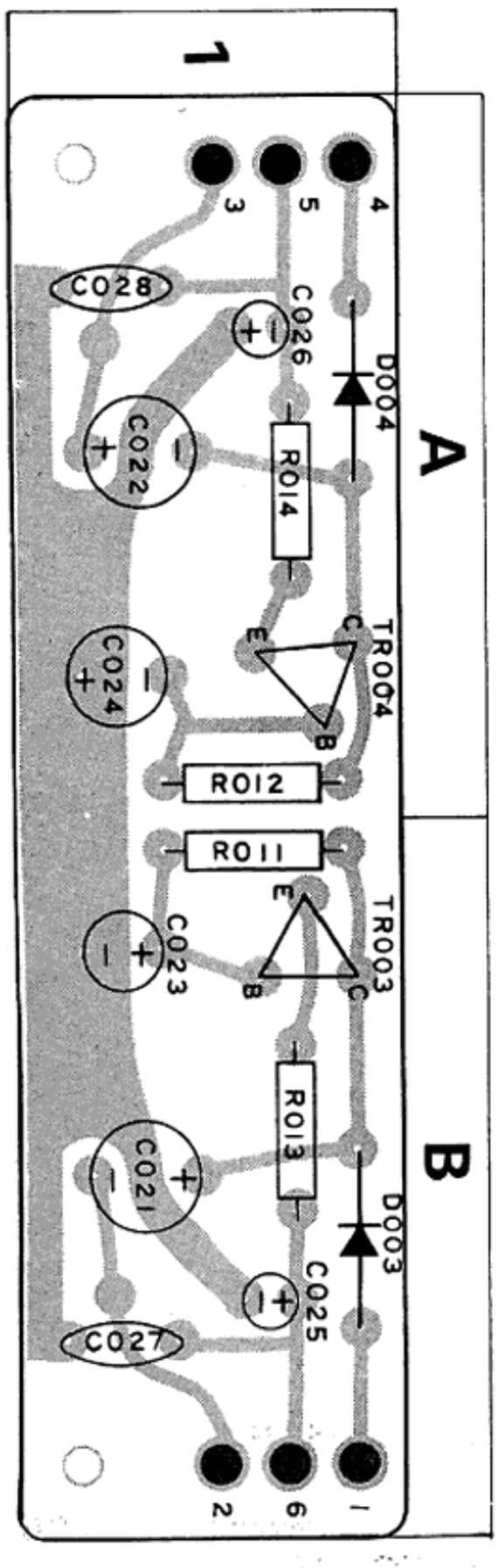
W	X	Y	Z
R801	470kΩ ⎫	0101474	2 B
R803	10kΩ ⎪	0101103	2 B
R805	47kΩ ⎪	0101473	1 B
R807	3.9kΩ ⎪	0101392	1 B
R809	3.9kΩ ⎪	0101392	2 B
R811	82Ω ⎪	0101820	1 B
R813	82Ω ⎪	0101820	1 B
R815	82Ω ⎪	0101820	2 B
R817	2.2kΩ ⎪	0101222	1 B
R819	47kΩ ⎬ ±10% ¼W CR.	0101473	1 B
R821	82Ω ⎪	0101820	2 B
R823	82Ω ⎪	0101820	2 B
R825	220Ω ⎪	0101221	2 B
R827	8.2kΩ ⎪	0101822	1 A
R829	680Ω ⎪	0101681	1 A
R831	47Ω ⎪	0101470	1 A
R833	3.3kΩ ⎪	0101332	1 A
R835	680Ω ⎪	0101681	1 A
R837	120Ω ⎪	0101121	1 B
R839	1kΩ ⎭	0101102	1 A
R841	6.8Ω ⎫ ±10% ½W SR.	0111689	2 A
R843	6.8Ω ⎭	0111689	2 A
R845	18kΩ ±10% ¼W CR.	0101183	1 B
R847	22Ω ⎫	0111220	2 A
R849	220Ω ⎬ ±10% ½W SR.	0111221	2 A
R851	220Ω ⎭	0111221	1, 2 A

W	X	Y	Z
R857	10Ω ±10% 2W MFR.	0172100	2 B
R861	18kΩ ⎫ ±10% ¼W CR.	0101183	1 B
R863	18kΩ ⎭	0101183	1 B
C801	1μF ±10% 50V MC.	0601109	2 B
C803	100pF ⎫ ±10% 50V CC.	0660101	2 B
C805	0.001μF ⎭	0660102	1, 2 B
C807	22μF ±30% 10V BPEC.	0531220	1 B
C809	100μF 25V EC.	0513101	1 B
C811	100pF ⎫ ±10% 50V CC.	0660101	2 B
C813	10pF ⎭	0660100	1 B
C819	0.1μF ±10% 50V MC.	0601108	2 B
TR801	⎫ XA495G (C, D)	0300172, 3	1 B
TR803	⎭	0300172, 3	1 B
TR805	⎫ CDC8002-1 (A, B, C)	0305550,1,2	2 B
TR807	⎭	0305550,1,2	2 B
TR809	2SC984 (C)	0305872	1 A
TR811	CDC8002-1 (A. B, C)	0305550,1,2	1 A
TR813	CDC9002-1 (A, B, C)	0300140,1,2	1 A
TR815	2SC680 Blue (B, C)	0305621, 2	2 A
TR817	2SA566 (B, C)	0300151, 2	2 A
D801	⎫ SR1FM-2	0310870	1 B
D803	⎭	0310870	1 B
VR801	5kΩ (B)	1033091	1 B
VR803	1kΩ (B)	1033051	1 A



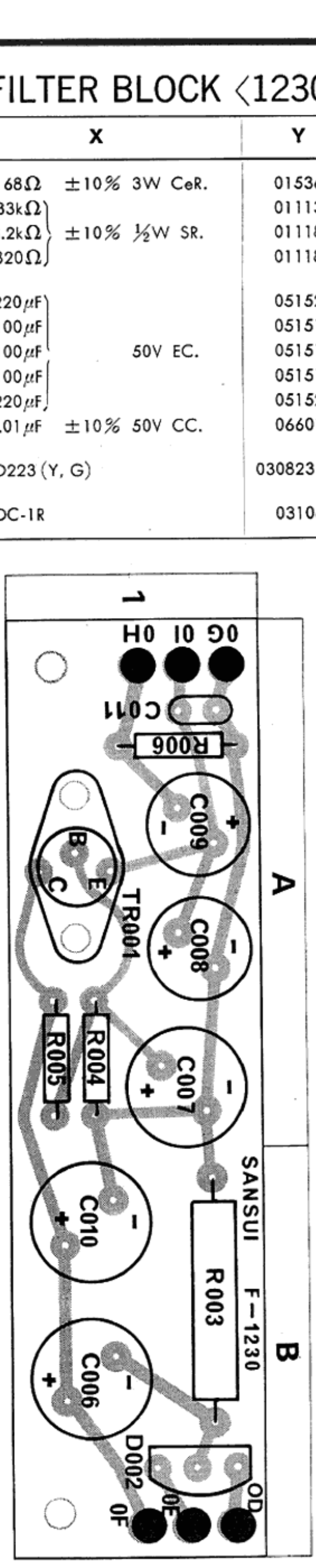
POWER BLOCK 〈F-1293〉

W	X	Y	Z
R011	10kΩ ±10% ½W SR.	0111103	B
R012	4.7kΩ ±10% ½W SR.	0111472	A
R013	47Ω ±10% ½W SR.	0111470	B
R014	47Ω ±10% ½W SR.	0111470	A
C021	1000μF 10V EC.	0511102	B
C022	1000μF 10V EC.	0511102	A
C023	100μF 50V EC.	0515101	B
C024	100μF 50V EC.	0515101	A
C025	4.7μF 50V EC.	0515479	B
C026	4.7μF 50V EC.	0515479	A
C027	0.01μF ±10% 50V CC.	0660103	B
C028	0.01μF ±10% 50V CC.	0660103	A
TR003	CDC8002-1 (A)	0305550	B
TR004	CDC9002-1 (A)	0300140	A
D003	SR1FM-2	0310870	B
D004	SR1FM-2	0310870	A



RIPPLE FILTER BLOCK 〈1230A〉

W	X	Y	Z
R003	68Ω ±10% 3W CeR.	0153680	B
R004	33kΩ ±10% ½W SR.	0111333	A
R005	8.2kΩ ±10% ½W SR.	0111822	A
R006	820Ω ±10% ½W SR.	0111821	A
C006	220μF 50V EC.	0515221	B
C007	100μF 50V EC.	0515101	A
C008	100μF 50V EC.	0515101	A
C009	100μF 50V EC.	0515101	A
C010	220μF 50V EC.	0515221	B
C011	0.01μF ±10% 50V CC.	0660103	A
TR001	2SD223 (Y, G)	0308231, 2	A
D002	10DC-1R	0310670	B

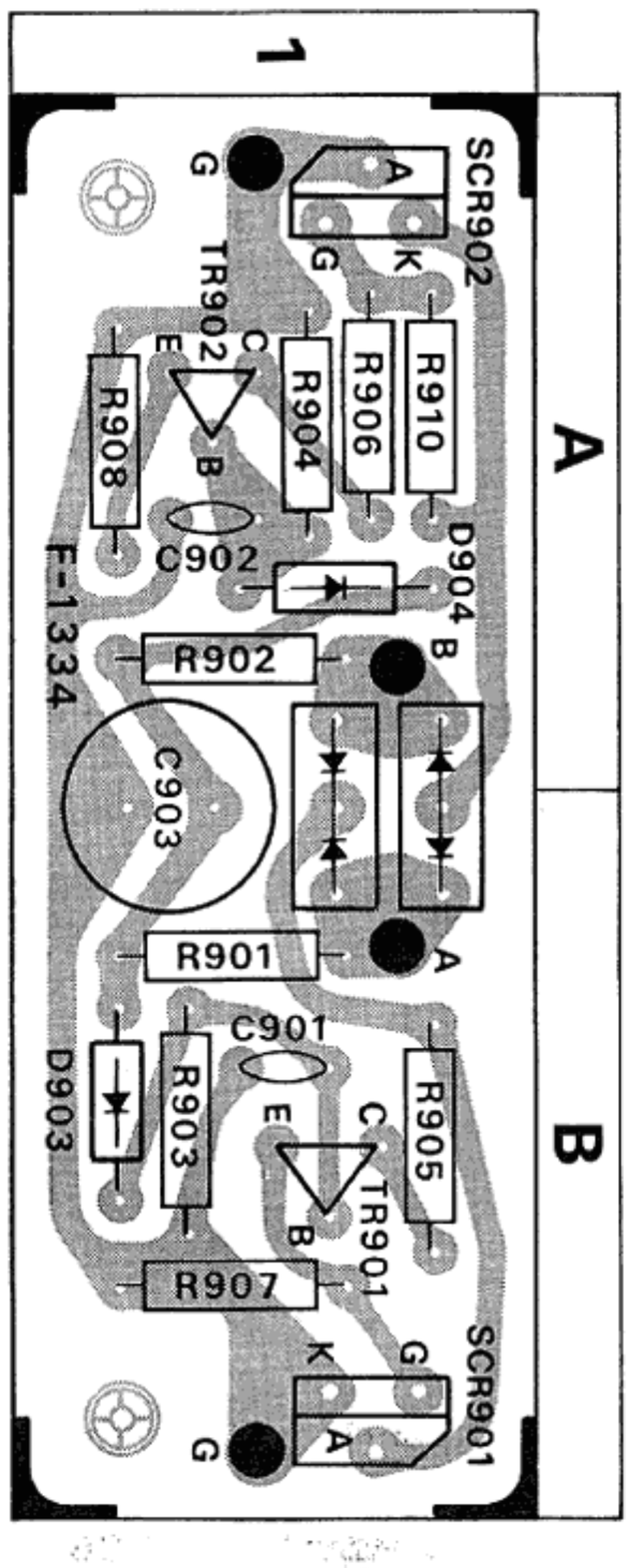


PRINTED CIRCUIT BOARDS AND PARTS LIST

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

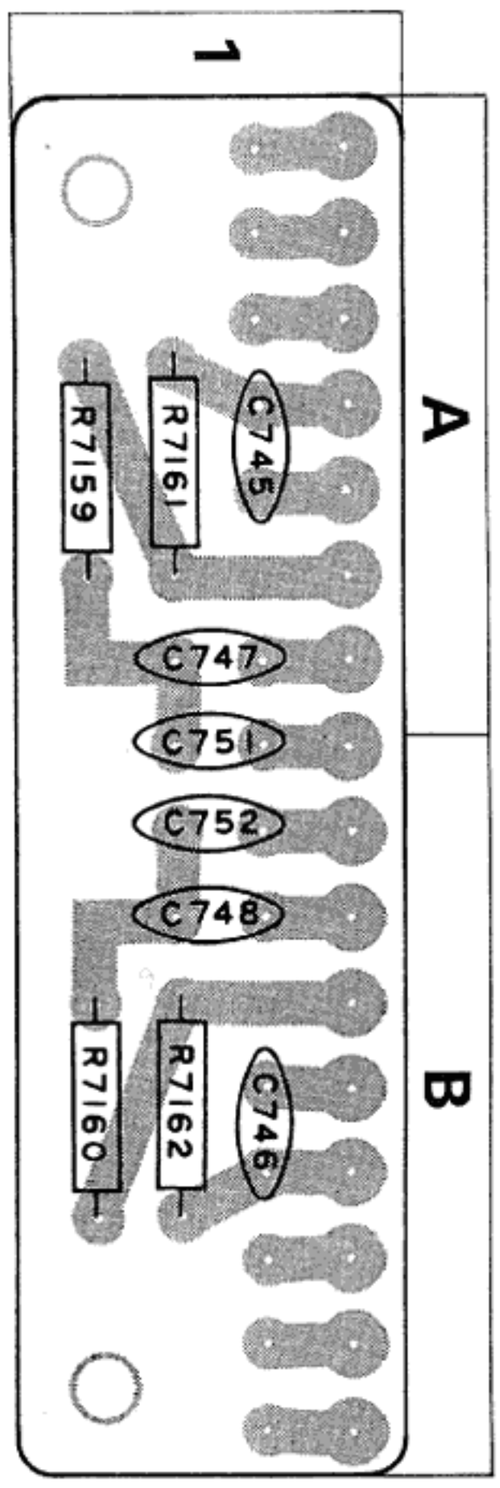
SP PROTECTOR BLOCK ⟨F-1334⟩

W	X	Y	Z
R901	10kΩ ⎫	0101103	B
R902	10kΩ ⎪	0101103	A
R903	3.9kΩ ⎪	0101392	B
R904	3.9kΩ ⎪	0101392	A
R905	560Ω ⎬ ±10% 1/4W CR.	0101561	B
R906	470Ω ⎪	0101471	A
R907	150Ω ⎪	0101151	B
R908	120Ω ⎪	0101121	A
R910	150Ω ⎭	0101151	A
C901	0.02μF ⎫ ±80/20% 25V CC.	0659005	B
C902	0.02μF ⎭	0659005	A
C903	220μF ±30% 10V BPEC.	0531221	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	⎭	0310870	A
SCR901	⎫ 1RC5	0350050	B
SCR902	⎭	0350050	A



CR BLOCK ⟨F-1300⟩

W	X	Y	Z
R7159	2.2kΩ ⎫	0101222	A
R7160	2.2kΩ ⎪	0101222	B
R7161	8.2kΩ ⎬ ±10% 1/4W CR.	0101822	A
R7162	8.2kΩ ⎭	0101822	B
C745	0.0022μF ⎫	0601226	A
C746	0.0022μF ⎪	0601226	B
C747	0.047μF ⎪	0601477	A
C748	0.047μF ⎬ ±10% 50V MC.	0601477	B
C751	0.047μF ⎪	0601477	A, B
C752	0.047μF ⎭	0601477	B



OTHER PARTS AND THEIR POSITION ON CHASSIS

W	X		Y
R635	100kΩ	±10% ¼W CR.	0101104
R636	100kΩ		0101104
R637	100kΩ		0101104
R638	100kΩ		0101104
R639	100kΩ		0101104
R640	100kΩ		0101104
R641	100kΩ		0101104
R642	100kΩ		0101104
R643	47kΩ		0101473
R644	47kΩ		0101473
R645	56kΩ		0101563
R646	56kΩ		0101563
R647	100kΩ		0101104
R648	100kΩ		0101104
R649	330kΩ		0101334
R650	330kΩ		0101334
R651	100Ω		0101101
R652	100Ω		0101101
R713	820kΩ		0101824
R714	820kΩ		0101824
R715	820kΩ		0101824
R716	820kΩ		0101824
R723	3.3kΩ		0101332
R724	3.3kΩ		0101332
R733	820kΩ		0101824
R734	820kΩ		0101824
R777	6.8kΩ		0100682
R778	6.8kΩ		0100682
R779	8.2kΩ		0100822
R780	8.2kΩ		0100822
R781	10kΩ		0100103
R782	10kΩ		0100103
R783	10kΩ		0100103
R784	10kΩ		0100103
R785	12kΩ		0100123
R786	12kΩ		0100123
R787	12kΩ	±10% ¼W CR	0100123
R788	12kΩ		0100123
R789	10kΩ		0100103
R790	10kΩ		0100103
R791	10kΩ		0100103
R792	10kΩ		0100103
R793	8.2kΩ		0100822
R794	8.2kΩ		0100822
R795	6.8kΩ		0100682
R796	6.8kΩ		0100682
R797	4.7kΩ		0100472
R798	4.7kΩ		0100472
R799	6.8kΩ		0100682
R7110	6.8kΩ		0100682
R7111	8.2kΩ		0100822
R7112	8.2kΩ		0100822
R7113	12kΩ		0100123
R7114	12kΩ		0100123
R7115	10kΩ		0100103
R7116	10kΩ		0100103
R7117	10kΩ		0100103
R7118	10kΩ		0100103
R7119	6.8kΩ		0100682

W	X		Y
R7120	6.8kΩ		0100682
R7121	5.6kΩ		0100562
R7122	5.6kΩ		0100562
R7123	3.9kΩ		0100392
R7124	3.9kΩ		0100392
R7125	3.3kΩ		0100332
R7126	3.3kΩ		0100332
R7127	3.3kΩ		0100332
R7128	3.3kΩ		0100332
R7129	3.9kΩ		0100392
R7130	3.9kΩ		0100392
R7131	3.9kΩ		0100392
R7132	3.9kΩ		0100392
R7133	3.9kΩ		0100392
R7134	3.9kΩ		0100392
R7135	3.9kΩ		0100392
R7136	3.9kΩ		0100392
R7137	3.9kΩ		0100392
R7138	3.9kΩ	±10% ¼W CR.	0100392
R7139	3.9kΩ		0100392
R7140	3.9kΩ		0100392
R7141	3.3kΩ		0100332
R7142	3.3kΩ		0100332
R7143	2.7kΩ		0100272
R7144	2.7kΩ		0100272
R7145	2.7kΩ		0100272
R7146	2.7kΩ		0100272
R7147	8.2kΩ		0101822
R7148	8.2kΩ		0101822
R7149	820kΩ		0101824
R7150	820kΩ		0101824
R7159	27kΩ		0101273
R7160	27kΩ		0101273
R7163	470kΩ		0101474
R7164	470kΩ		0101474
R853	0.5Ω		0153508
R854	0.5Ω	±20% 3W CeR.	0153508
R855	0.5Ω		0153508
R856	0.5Ω		0153508
R859	470Ω	±10% 2W MFR.	0172471
R860	470Ω		0172471
C001	0.0047μF	600V OC.	0591476
C002	4700μF	50 V EC.	0559311
C003	4700μF		0559311
C004	0.1μF	400V OC.	0590108
C739	0.022μF		0601227
C740	0.022μF		0601227
C741	0.01μF	±10% 50 V MC.	0601107
C742	0.01μF		0601107
C765	0.03μF		0601307
C766	0.03μF		0601307
C767	150pF	±10% 50 V MiC.	0641151
C768	150pF		0641151
CR001	0.047μF × 4		0800121
TR819	2SC1111		0305830,1,2
TR820			0305830,1,2
TR821			0305830,1,2
TR822			0305830,1,2

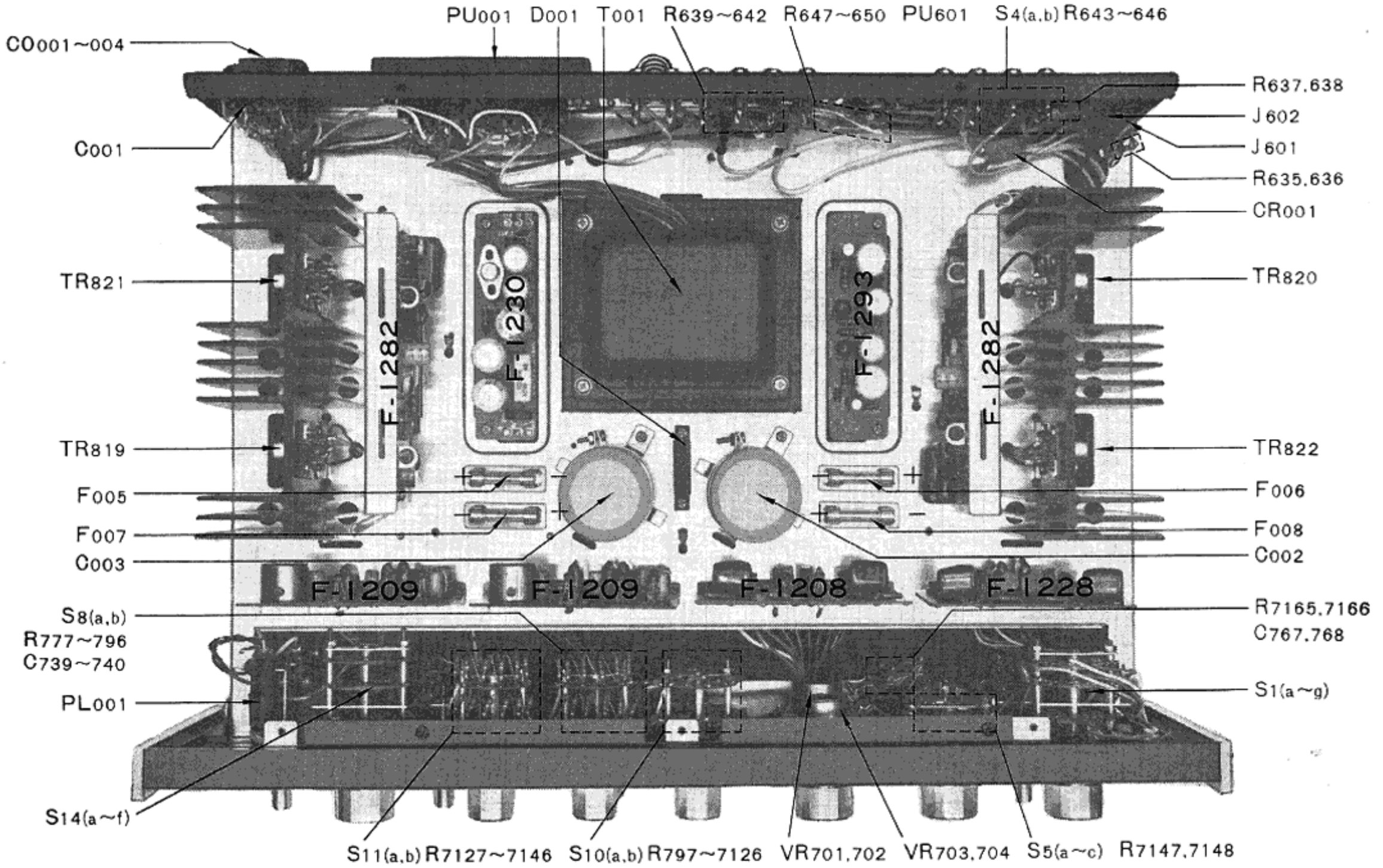
OTHER PARTS AND THEIR POSITION ON CHASSIS

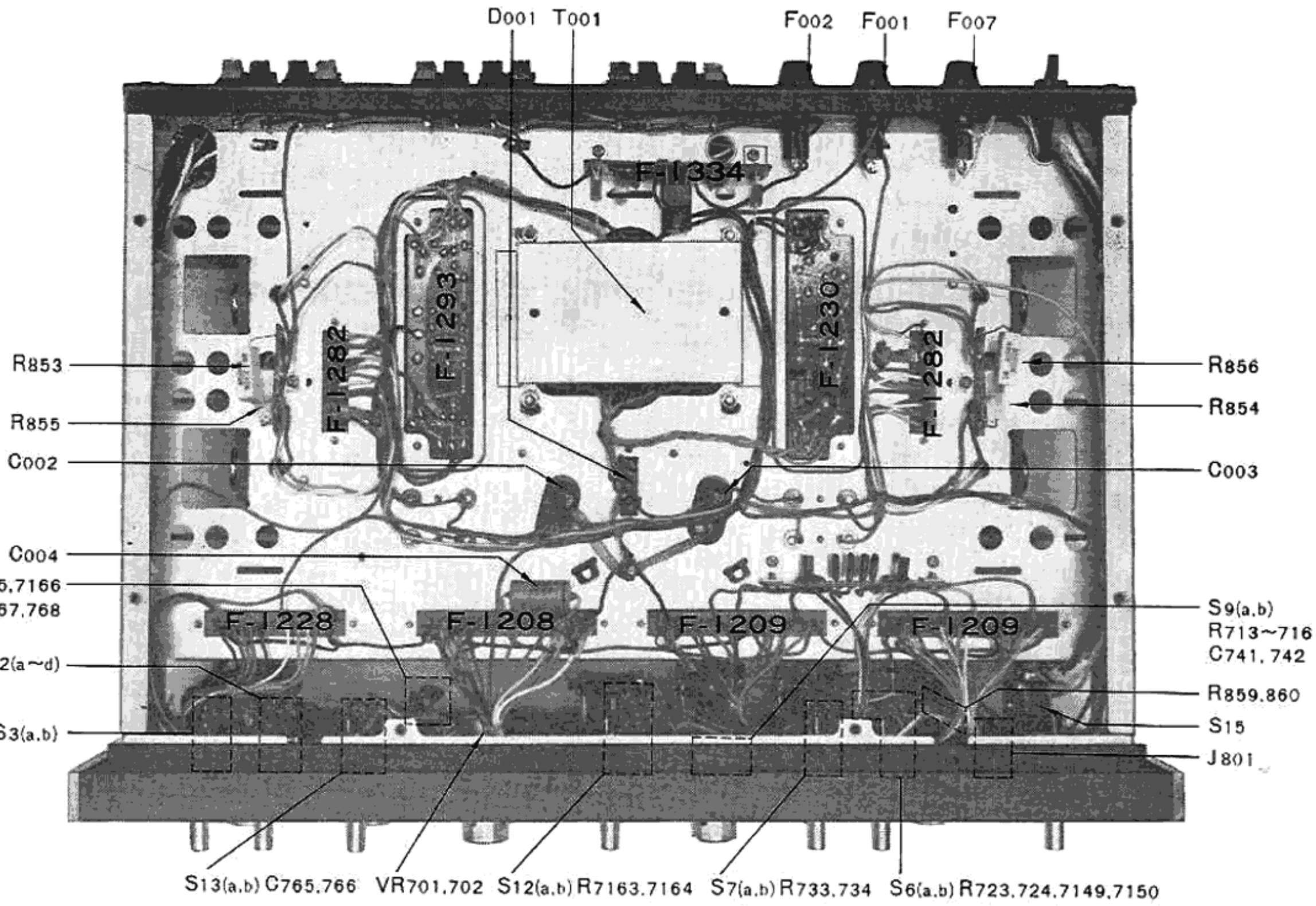
W: Parts No. **X:** Parts Name **Y:** Stock No.

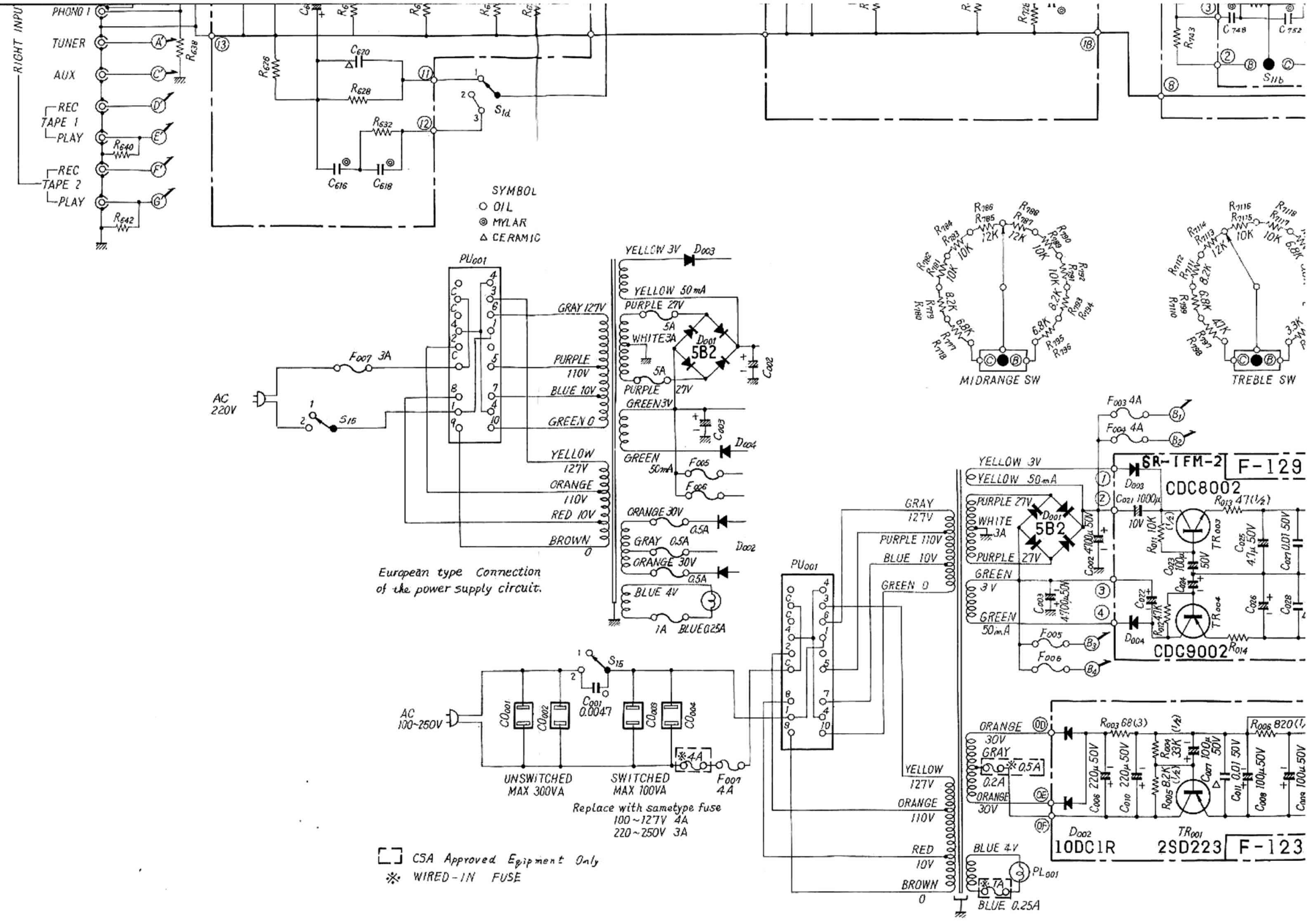
W	X		Y
D001	5B2		0310660
VR701, 702	250kΩ (MN) Balance Control		1010570, 1010571
VR703, 704	250kΩ (B) × 2 Volume Control		1010580, 1010581
S1(a~g)	Source Selector Switch	Y-3-6-5	1103311
S2(a~d)	Tape to Tape Reprint Switch		1170140
S3(a, b)	Tape Monitor Switch		1170130
S4(a, b)	Pick Up Load Switch		1110110
S5(a~c)	Mode Switch	Y-1-2-5	1101190
S6(a, b)	Low Filter Switch		1170120
S7(a, b)	High Filter Switch		1170120
S8(a, b)	Midrange Switch	F-2-2-11	1102120
S9(a, b)	Midrange Selector Switch		1101200
S10(a, b)	Treble Switch	F-2-2-11	1102120
S11(a, b)	Bass Switch	F-2-2-11	1102120
S12(a, b)	Muting Switch		1170120
S13(a, b)	Loudness Switch		1170120
S14(a~f)	Speaker Switch	Y-3-8-5	1103251

W	X	Y
S15	Power Switch	1170200
T001	Power Transformer 400-5438	4000790
J601	MIC Jack	2430071
J602	MIC Jack	2430071
J801	Headphones Jack	2430071
PU001	Voltage Selector Socket	2410170
PU002, 003	Voltage Selector Plug	2410180 2410190
PU601	DIN Connector	2430040
CO001~004	AC Outlet	2450010
PL001	Power Indicator	0400090
F001~006	4A Quick Acting Fuse	0430392
F007	4A Fuse (100~127V)	0430052
	3A Fuse (220~250V)	0430042

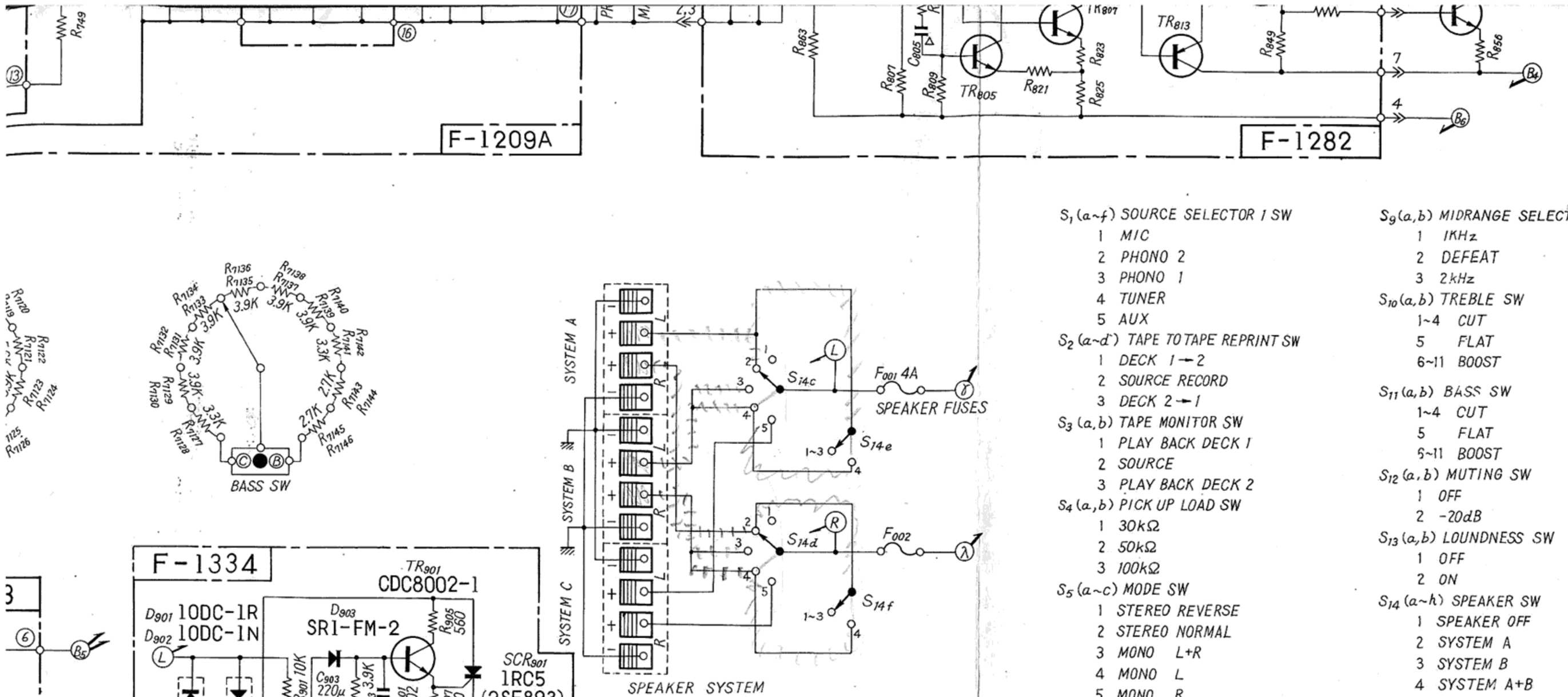
PU001 D001 T001 R639~642 R647~650 PU601 S4(a,b) R643~646

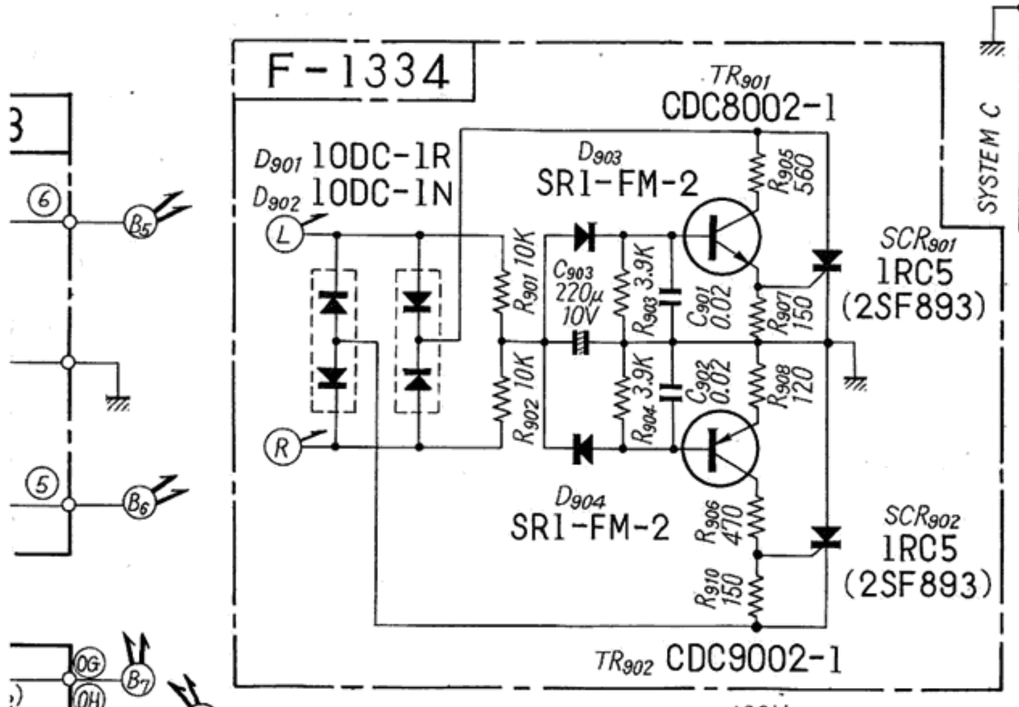


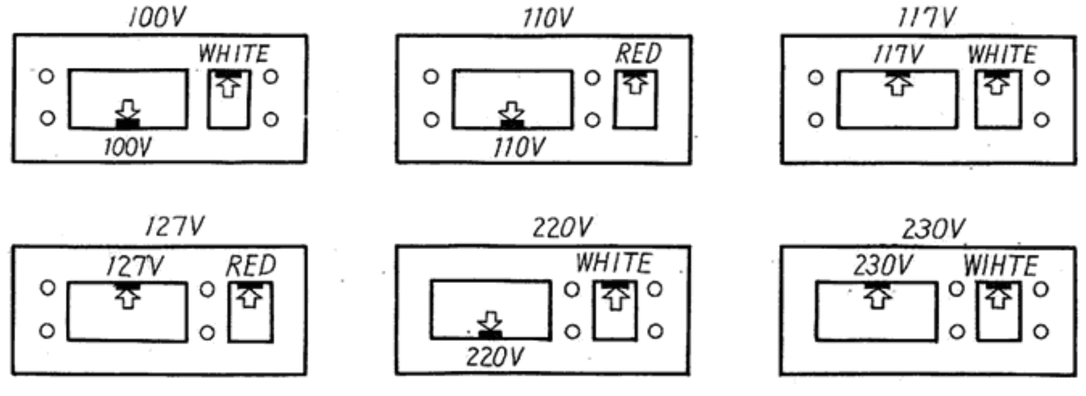

D001
T001
F002
F001
F007
F-1334
F-1293
F-1282
F-1230
F-1282
R853
R855
C002
C004
R7165,7166
C767,768
S2(a~d)
S3(a,b)
R856
R854
C003
S9(a,b)
R713~716
C741,742
R859,860
S15
J801
F-1228
F-1208
F-1209
F-1209
S13(a,b) C765,766
VR701,702
S12(a,b) R7163,7164
S7(a,b) R733,734
S6(a,b) R723,724,7149,7150



* All rights reserve specifications subject to change without notice.







S_1 (a~f) SOURCE SELECTOR 1 SW
- 1 MIC
- 2 PHONO 2
- 3 PHONO 1
- 4 TUNER
- 5 AUX

S_2 (a~d) TAPE TO TAPE REPRINT SW
- 1 DECK 1 → 2
- 2 SOURCE RECORD
- 3 DECK 2 → 1

S_3 (a, b) TAPE MONITOR SW
- 1 PLAY BACK DECK 1
- 2 SOURCE
- 3 PLAY BACK DECK 2

S_4 (a, b) PICK UP LOAD SW
- 1 30kΩ
- 2 50kΩ
- 3 100kΩ

S_5 (a~c) MODE SW
- 1 STEREO REVERSE
- 2 STEREO NORMAL
- 3 MONO L+R
- 4 MONO L
- 5 MONO R

S_6 (a, b) LOW FILTER SW
- 1 OFF
- 2 ON

S_7 (a, b) HIGH FILTER SW
- 1 OFF
- 2 ON

S_8 (a, b) MIDRANGE SW
- 1~5 CUT
- 6 FLAT
- 7~11 BOOST

S_9 (a, b) MIDRANGE SELECTOR SW
- 1 1KHz
- 2 DEFEAT
- 3 2kHz

S_{10} (a, b) TREBLE SW
- 1~4 CUT
- 5 FLAT
- 6~11 BOOST

S_{11} (a, b) BASS SW
- 1~4 CUT
- 5 FLAT
- 6~11 BOOST

S_{12} (a, b) MUTING SW
- 1 OFF
- 2 -20dB

S_{13} (a, b) LOUNDNESS SW
- 1 OFF
- 2 ON

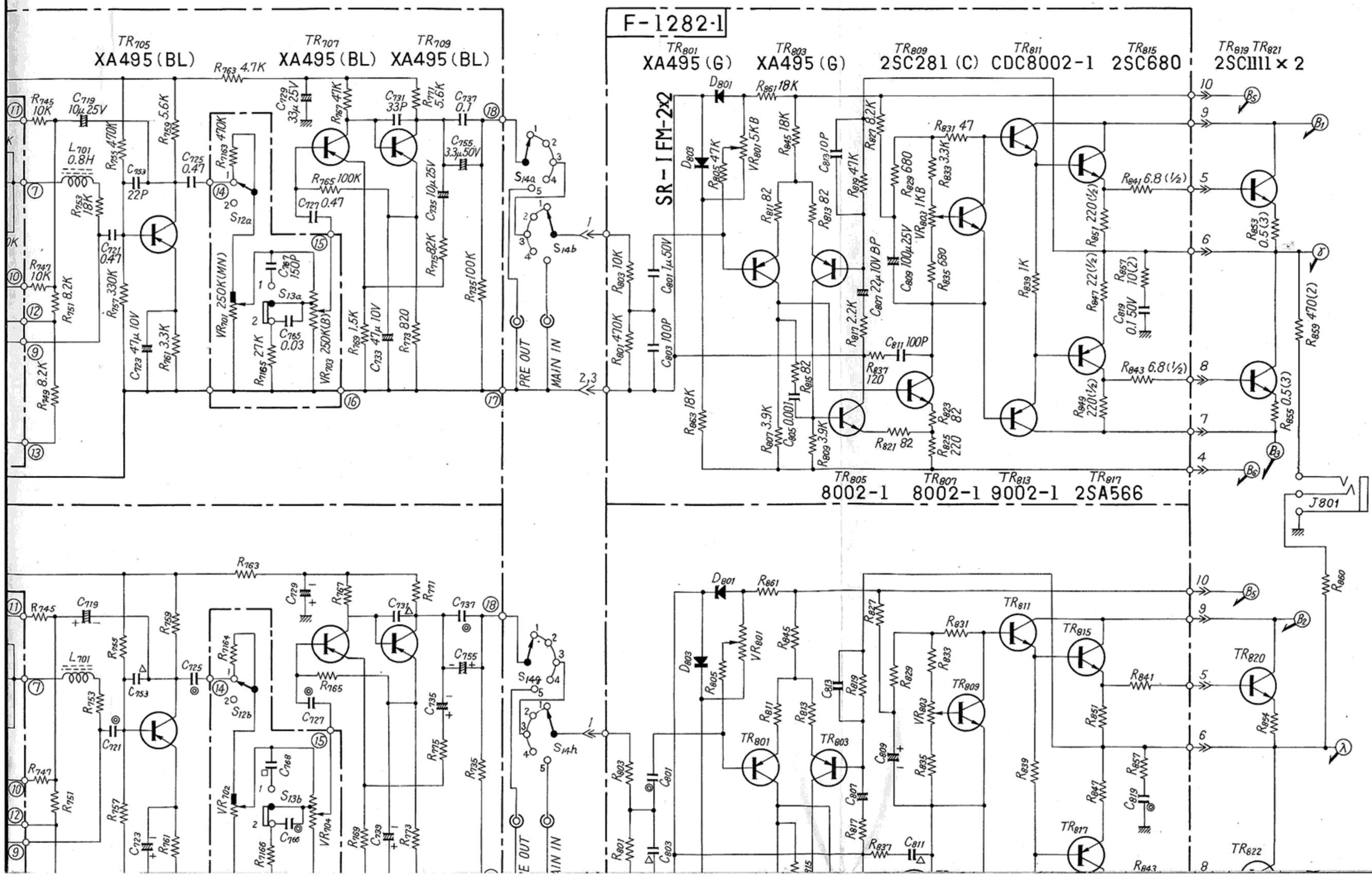
S_{14} (a~h) SPEAKER SW
- 1 SPEAKER OFF
- 2 SYSTEM A
- 3 SYSTEM B
- 4 SYSTEM A+B
- 5 SYSTEM C (PRE & MAIN SEPARATED)

S_{15} POWER SW
- 1 OFF
- 2 ON

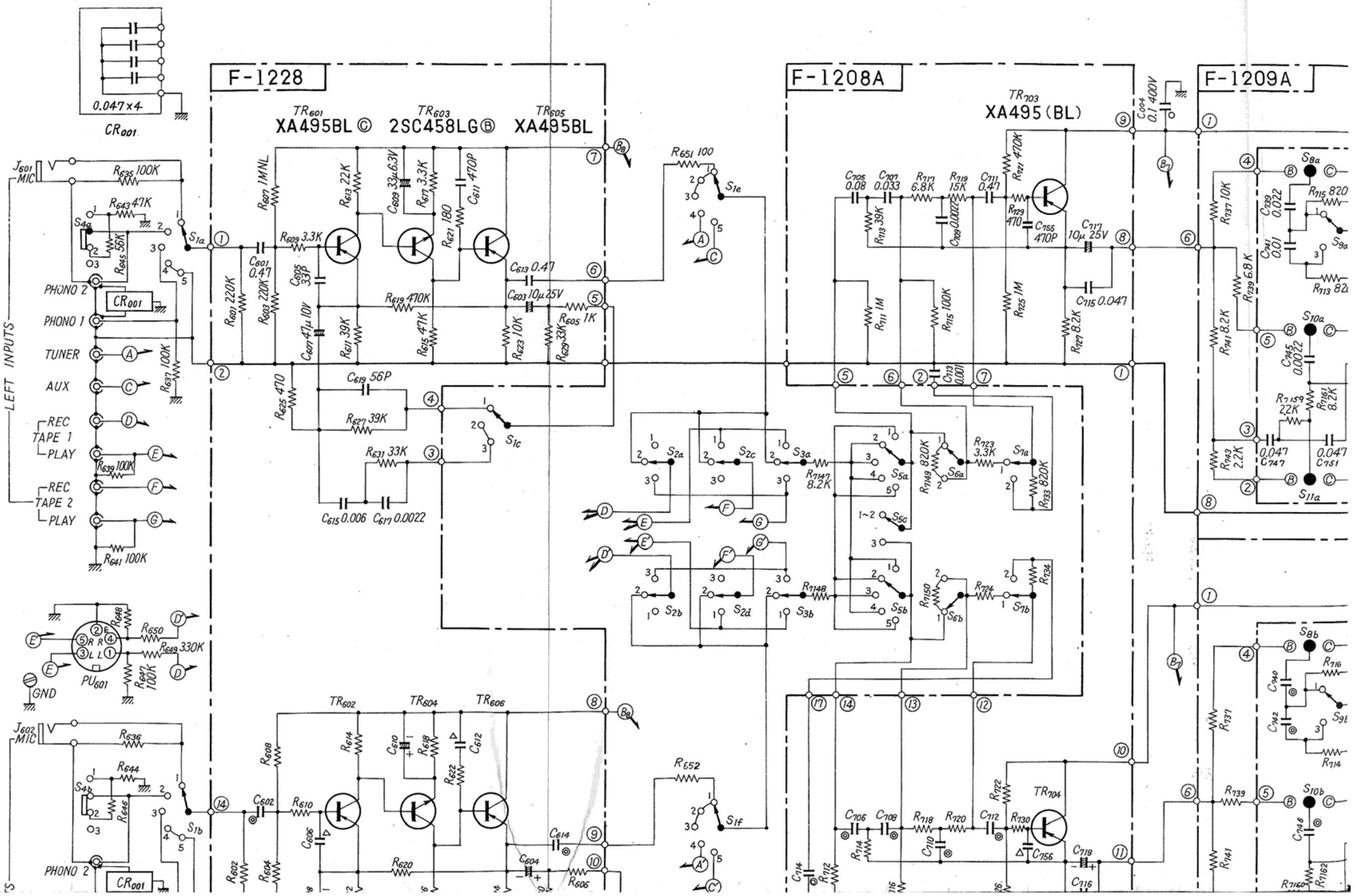
$VR_{701,702}$ BALANCE
$VR_{703,704}$ VOLUME
VR_{801} AC BALANCE
VR_{803} DC BALANCE

SANSUI ELECTRIC COMPANY LIMITED
Printed in Japan (61010M4)

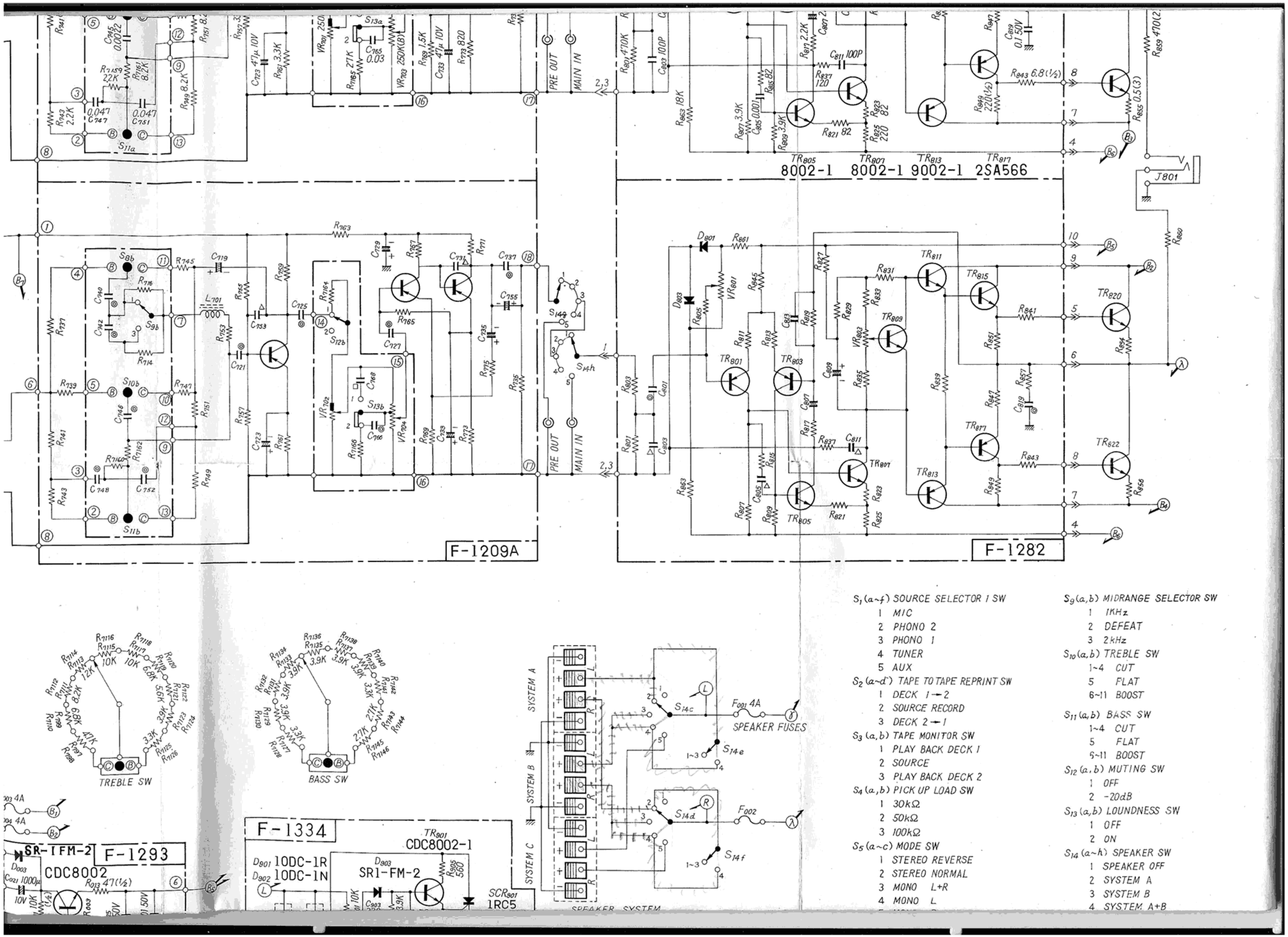
IEMATIC DIAGRAM



SANSUI AU-888 SCH



LEFT INPUTS
TUNER
AUX
REC TAPE 1 PLAY
REC TAPE 2 PLAY
R637 100K
R639 100K
R641 100K
R625 470
C619 56P
R627 39K
R631 33K
C615 0.006
C617 0.0022
S1c
S2a
S2c
S3a
R7147 8.2K
S5a
R7149 820K
S6a
R723 3.3K
S1a
R733 820K
S2b
S2d
S3b
R7148
S5b
S5c
R7150
S6b
R724
S1b
R734
C713 0.001
R741
C745 0.0022
R7159 22K
R7161 8.2K
R740 8.2K
R743 2.2K
0.047 C747
0.047 C751
S11a
PU601
R648
R650
R649 330K
R647 100K
GND
J602 MIC
R636
R644
S4b
R646
S1b
TR602
TR604
TR606
R608
R614
C610
R618
C612
R622
C602
R610
C606
R602
R604
C608
R612
R616
R624
R620
C604
R606
C614
R652
S1f
R626
C620
R628
R632
C616
C618
S1d
PHONO 2
PHONO 1
TUNER
AUX
REC TAPE 1 PLAY
REC TAPE 2 PLAY
CR001
R638
R640
R642
RIGHT INPUTS
C706
C708
R718
R720
C712
R722
R730
TR704
C710
C156
C718
C714
R712
R714
R716
R726
R728
C716
R739
R737
R741
R743
S8b
R716
C740
C742
S9b
R714
S10b
C746
R7160
R7162
C748
C752
S11b
SYMBOL
OIL
MYLAR
CERAMIC
PU001
AC 220V
F007 3A
S15
GRAY 127V
PURPLE 110V
BLUE 10V
GREEN 0
YELLOW 127V
ORANGE 110V
RED 10V
BROWN
YELLOW 3V
D003
YELLOW 50mA
PURPLE 27V
5A
WHITE 3A
D001 5B2
C002
PURPLE 27V
GREEN 3V
C003
D004
GREEN 50mA
F005
F006
ORANGE 30V
0.5A
R7186
R7188
R7184
R7185
R7189
R7190
12K
10K
R7182
R7181
R7191
R7192
8.2K
R7179
R7180
R7183
R7194
6.8K
R7171
R7178
R7195
R7196
MIDRANGE SW
R7116
R7115
R7117
R7118
R7114
R7113
R7119
R7120
10K
6.8K
R7112
R7111
R7121
R7122
8.2K
5.6K
R7109
R7110
3.9K
R7123
R7124
R7107
R7108
R7125
R7126
TREBLE SW
F003 4A
F004 4A
B1
B2
SR-TFM-2
F-1293
CDC8002
YELLOW 3V
YELLOW 50mA
D003
C021 1000μ
R013 47(½)
PURPLE 27V
WHITE 3A
D001 5B2
GRAY 127V
PURPLE 110V



S_1 (a~f) SOURCE SELECTOR 1 SW
- 1 MIC
- 2 PHONO 2
- 3 PHONO 1
- 4 TUNER
- 5 AUX

S_2 (a~d) TAPE TO TAPE REPRINT SW
- 1 DECK 1 → 2
- 2 SOURCE RECORD
- 3 DECK 2 → 1

S_3 (a,b) TAPE MONITOR SW
- 1 PLAY BACK DECK 1
- 2 SOURCE
- 3 PLAY BACK DECK 2

S_4 (a,b) PICK UP LOAD SW
- 1 30kΩ
- 2 50kΩ
- 3 100kΩ

S_5 (a~c) MODE SW
- 1 STEREO REVERSE
- 2 STEREO NORMAL
- 3 MONO L+R
- 4 MONO L

S_9 (a,b) MIDRANGE SELECTOR SW
- 1 1KHz
- 2 DEFEAT
- 3 2kHz

S_{10} (a,b) TREBLE SW
- 1~4 CUT
- 5 FLAT
- 6~11 BOOST

S_{11} (a,b) BASS SW
- 1~4 CUT
- 5 FLAT
- 6~11 BOOST

S_{12} (a,b) MUTING SW
- 1 OFF
- 2 -20dB

S_{13} (a,b) LOUNDNESS SW
- 1 OFF
- 2 ON

S_{14} (a~h) SPEAKER SW
- 1 SPEAKER OFF
- 2 SYSTEM A
- 3 SYSTEM B
- 4 SYSTEM A+B