

ULTIMATE HIGH FIDELITY STEREO COMPONENT

**QUORXMAN**

**CL-35/III**

▶ **OWNER'S MANUAL** ◀  
STEREO CONTROL CENTER

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CL35/III

# SWITCHES & CONTROLS

## 1. Bass Control

A clockwise turn of the control boosts the bass response, while counterclockwise decreases. This control has click-stop of 11 points and yields flat frequency response at the center point of rotation.

A turn-over (roll-off) frequency can be selected at either of 150Hz, 300Hz or 600Hz with the selector switch (2). This control uses a switch type adjustment and offers precise and stable level control.

## 2. Bass Frequency Selector Switch

Bass turn-over (roll-off) frequency can be selected by this switch. When the desired frequency (150Hz, 300Hz or 600Hz) is set by this switch the tone control (1) starts to function at the selected frequency.

## 3. Treble Control

This is the tone control to vary the treble frequency response. A clockwise turn boosts the treble response, while counterclockwise cuts the treble. Having 11-point click-stop, this control is of the same structure as that of the Bass Control (1) and the operation of the Treble Control and Bass Control (1) is similarly applicable.

## 4. Treble Frequency Selector Switch

Function-wise this is the same as the Bass Frequency Selector expressed in (2), and a treble turn-over (roll-off) frequency can be selected of 6 KHz, 3 KHz and 1.5 KHz.

## 5. Tone Control Switch

If this switch is set at the "defeat" position all tone controls are released, and flat response is obtained irrespective of the position of level controls and frequency selector switches. See that this switch is set at the "in" position when using tone control functions.

## 6. Low Cut Filter

When this switch is set at the upper position low frequency range below 60Hz can be cut off, while at the lower position below 25 Hz, both at the rate of -12 dB/octave. At the center point the filter function is released.

## 7. High Cut Filter

The same function as the Low Cut Filter (6). At the upper position high frequency range above 7KHz can be cut off at the rate of -12 dB/oct., while at the lower position over 12KHz according to the same slope. The filter does not function at the center position.

## 8. Headphone Jack

Connection of a stereophonic headphone to this jack allows private listening. Insertion of a headphone plug into this jack stops the output signals to the speakers. The output level of a headphone can be controlled by the volume for headphone (38) on rear panel.

## 9. Tape Monitor Switch

When this switch is lifted up to the "deck-1" position playback from tape-recorder is feasible either from "DECK-1" (30) or tape connector (34), while when this switch is pressed down to the "deck-2" position playback from "DECK-2" (32) is possible. In case of 3-head tape-recorder which has playback head for playback in the course of recording, simultaneous playback monitoring is feasible while recording if the signals are fed to above terminals. In this case this amplifier receives the playback signals while feeding the recording output signals to the recording output terminals REC OUT-1 (31) REC OUT-2 (33) or the tape connector (34).

Check that if this switch is on function no playback from other program sources is feasible, and see to it that this switch is usually set at the "source" position.

## 10. Reprint Switch (Dubbing)

Reprinting (Dubbing) from pre-recorded tape is easily done by this switch between 2 tape-recorders when the output terminals (LINE OUT) of one tape-recorder is connected to the "DECK-1" terminals (30) of this amplifier and the AUX input terminals (LINE-IN) to the REC OUT-1 (31), and on the other tape-recorder similarly the output terminals and the AUX input to the TAPE OUT-2 (32) and the REC OUT-2 (33) respectively, dubbing either from DECK-1 to DECK-2 or DECK-2 to DECK-1 is possible by this switch. This switch must be set at the "source" position when other program sources are reproduced.

## 11. Pilot Lamp

Pressing the On-Off switch (17) causes this lamp to light, which shows that AC power is on.

## 12. Input Selector Switch

This switch allows to select desired program source. You may select either of 6 positions (mic., aux-1, aux-2, phono-1, phono-2, aux-3).

## 13. Mode Selector Switch

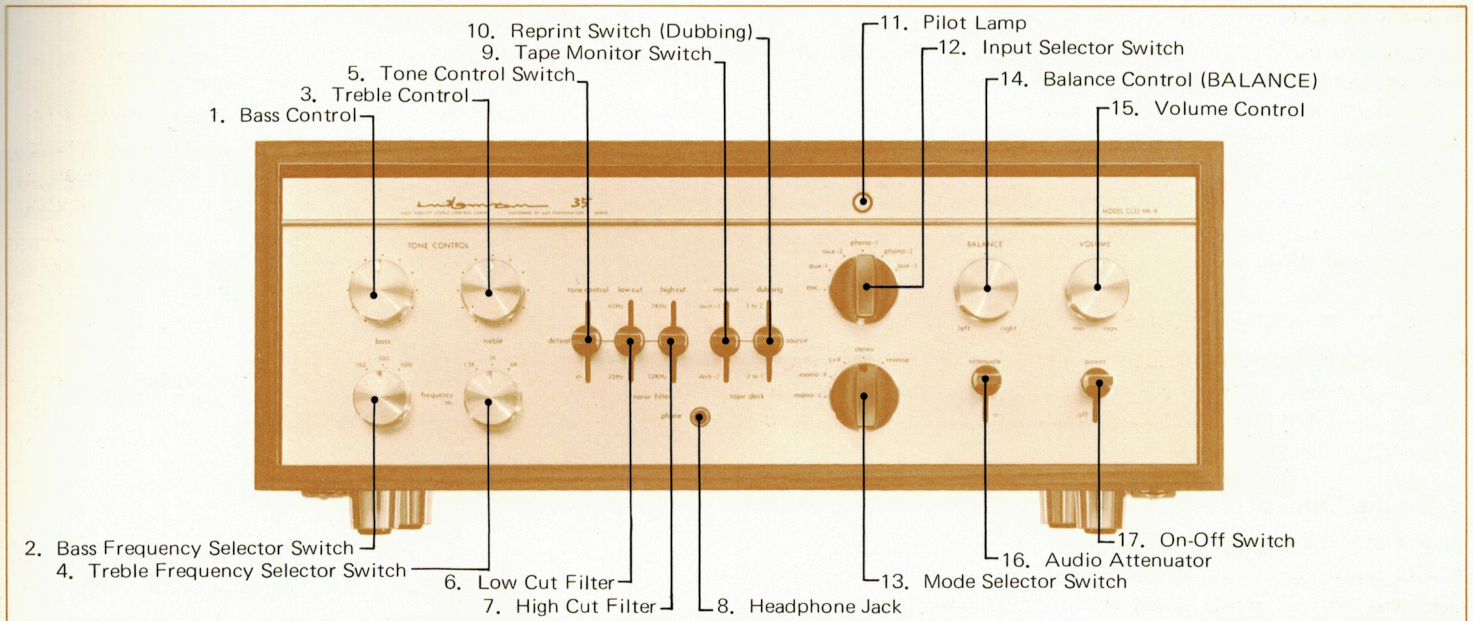
Reproduction mode can be selected by this switch and 5 positions (mono L, mono R, L+R, stereo normal, stereo reverse) are provided. For further details please refer to the "Mode Selection".

## 14. Balance Control (BALANCE)

The volume balance between right and left channels can be adjusted by this control. Turn it clockwise and the sound volume of left channel will decrease and finally disappear, while counterclockwise will gradually cut off the right channel. When proper balance of volume between right and left channels is maintained, monaural reproduction sound comes from the center of both right and left speakers, which is usually obtained at the center position of the control.

## 15. Volume Control

A clockwise turn increases volume, while a counter-clockwise



turn gradually decrease and finally cuts off volume. This control is a high grade attenuator type detent-volume which enables accurate adjustment of attenuation between right and left channels.

Occasionally a precise adjustment of volume control may not be easy when low level reproduction is needed: in case of over-rated input at the input terminals or the mid-night listening. In such cases, setting the attenuator at the "in" position makes more precise volume adjustment possible.

### 16. Audio Attenuator

This switch in its "in" position reduces volume by 20dB. Instantaneous attenuation of volume may be desirable for such occasions as answering the phone during music listening.

### 17. On-Off Switch

Depressing this switch permits the flow of AC power to the amplifier and the pilot lamp will light up.

## 18. Socket for Step-up Transformer

A 9-pin socket for MT tube is used as this receptacle. LUX type 6400 series transformer is available for this purpose.

## 19. Selector Switch for Step-up Transformer

This switch is effective on the "PHONO-2" terminals. Sound reproduction through a moving coil type cartridge of low output is feasible when a transformer is inserted at the socket (18) and this switch is set at the "in" position. At the "out" position the transformer cannot be applied.

## 20. AUX-3 Terminal

This is an auxiliary input terminal for playback of such program sources as AM/FM stereo tuner, line output of tape-recorder and audio output of TV receiver. Input sensitivity can be adjusted by the level-set control (21) on rear panel.

## 21. Level Set Control for AUX-3

This control permits an adjustment of the input sensitivity of AUX-3 terminals (20). Useful for adjustment of volume difference of input sources. This amplifier is usually delivered with this control set at the extreme end of clockwise direction.

## 22. PHONO-2 Terminals

This is for reproduction through magnetic cartridges (MM, IM, MC) and the input sensitivity is usually 1.2mV against 1V output voltage. When the step-up transformers are inserted at the sockets (18) and the switch (19) is set at the "in" position a Moving Coil type pick-up of low output can be used for reproduction. In this case the input sensitivity is 0.08mV.

## 23. PHONO-1 Terminal

The function is the same as that for PHONO-2, but as a step-up transformer cannot be used at this input, an MC type cartridge cannot be connected. The input impedance can be selected by the Input Impedance Selector (24).

## 24. Input Impedance Selector for PHONO-1

Desired impedance can be selected by this switch among 30K $\Omega$ , 50K $\Omega$  and 100K $\Omega$ . This is provided for the purpose of correct reproduction through MM type cartridge under an appropriate load since these MM cartridges tend to vary in frequency response under different load resistance. Nowadays the pick-up of 50K $\Omega$  impedance is predominant in the market and the selector is set at 50K $\Omega$ .

## 25. AUX-2 Terminal

Same with AUX-3 (20) except that level adjustment is not available.

## 26. AUX-1 Terminal

This has also the same function as AUX-3. A level set control (27) is provided and you can adjust input level as you wish.

## 27. Level Set Control for AUX-1

Same function with that of AUX-3.

## 28. MIC Terminal

Connection of 2 high impedance dynamic microphone to these terminals makes it possible to reproduce stereophonic sound with microphones. The left terminals are for pin-jack type microphone, while the right for plug type. In case both channels are simultaneously plugged in, that for a plug type will be on function.

## 29. Earth Terminal (GND)

Connect an earth lead wire of record player (from motor or pick-up arm). This terminal can be used for grounding of this amplifier should it be necessary.

## 30. DECK-1 Monitor Terminal

Line output signals of tape-recorder can be reproduced through this terminal. For this purpose the tape monitor switch (9) should be set at the "deck-1" position. In case of 3-head tape-recorder tape-monitoring is feasible — simultaneous recording and playback.

## 31. REC. OUT-1 Terminal

Signal for recording is taken out from this terminal. As far as input signal is given to either of the input terminals, the recording output signal is always available from this terminal. However when the reprint switch (10) is set at the "2 to 1" position the inside connection is changed to the "DECK-2" terminals (32) and the recording signals can be taken out from the "DECK-2" terminals.

## 32. DECK-2 Monitor Terminal

Same as with the DECK-1 terminals (30) in function. Playback from tape is possible when the tape monitor switch (9) is set at the "deck-2" position.

## 33. REC. OUT-2 Terminal

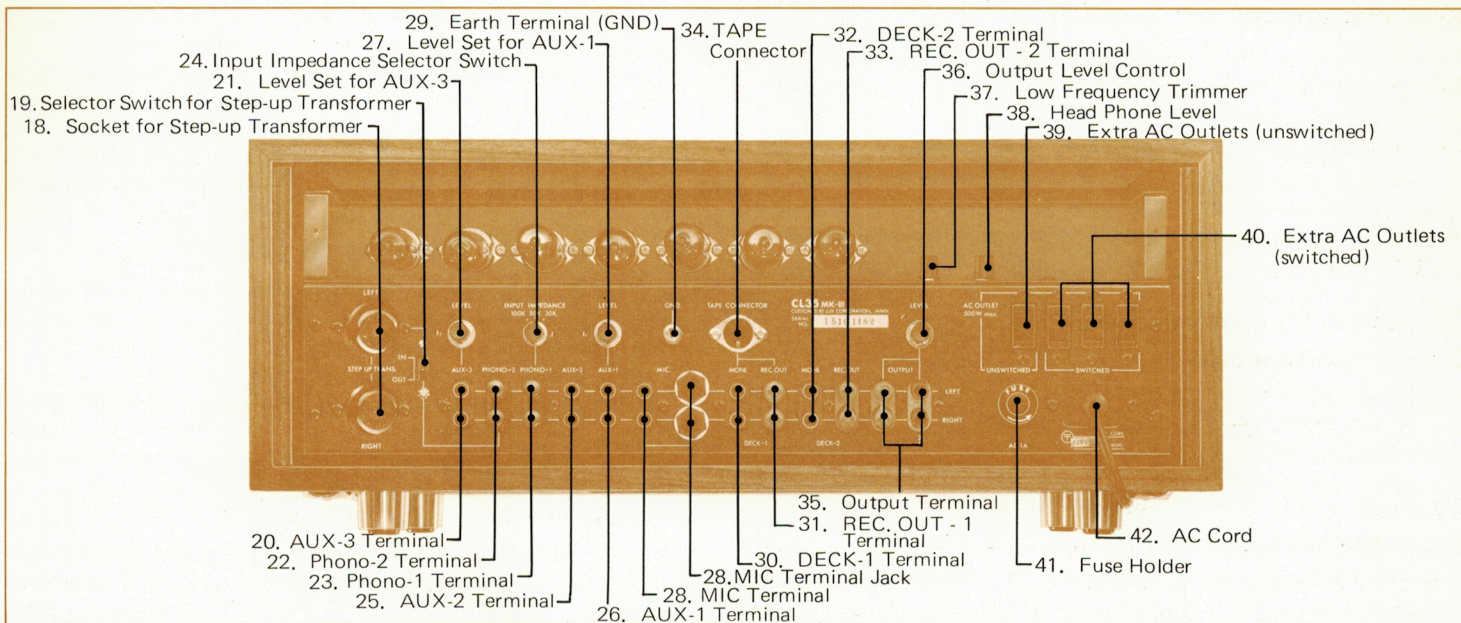
Same as with (31), and when the reprint switch (10) is set at the "1 to 2" position output of recording signal can be changed to DECK-1, when the switch is at "source", the signal is fed to both channels (31, 33) for recording on 2 tape-recorders.

## 34. Tape Connector

This connector is of DIN standard: With both recording output and tape monitor terminals in it, a single lead-wire of DIN plug permits connection for recording and playback of tape-recorder. This circuit is coupled with TAPE-1 and REC. OUT-1 terminals, and for operation the tape monitor and reprint switches must be at the "tape-1" position.

## 35. Output Terminals (OUTPUT)

The output is taken out from this terminals. 2 channels provided allow simultaneous command on 2 main amplifiers. Rated output



2V r.m.s. and max. 15V r.m.s. With output impedance of about  $550\Omega$ , no worry about possible treble attenuation caused by pin-plug cord.

### 36. Output Level Control

This is to control the output voltage to match the input sensitivity of the main amplifier. This unit is delivered with the indication of the knob at the center position.

### 37. Low Frequency Trimmer

This is to ensure a subtle adjustment at the middle and low frequency range. 3 positions are provided and a clockwise turn decreases the response at the middle and low frequency range while a counter-clockwise turn makes reinforcement. At the center point this is released and flat frequency response is obtained.

This is useful for adjustment to decrease boomy sound caused by standing wave at about 200Hz which may possibly occur.

Please take out the punched metal cover and fix it as you wish.

### 38. Headphone Level Control

Volume to control the output of headphone. You can adjust the output level of headphone at the same level with speaker systems.

### 39. 40. Extra AC Outlets

Convenient for supply of AC power to other equipments such as AM/FM tuner and record player. The terminal (39 UN-SWITCHED) is independent of the on/off switch (17) of this amplifier, while the other 2 outlets (40 SWITCHED) are coupled with the on/off switch and the supply AC power depends on the on/off switch. The total capacity is 500W.

### 41. Fuse Holder

A 1A fuse is inserted in the AC power supply circuit of this amplifier (120V type). Should the fuse blow replace it, first ascertaining the cause of such blow. Replacement can be easily done by turning the fuse cap to the direction of arrow mark with  $\oplus$  driver.

Please be sure that the AC cord is disconnected from the AC power supply point when such replacement is made.

### 42. AC Cord

One end of the attached AC cord should be connected to this point, while the other end with plug to the AC power supply socket.

#### CAUTION:

Please insert the attached short-pin plugs into the out-of-use PHONO terminals to prevent noise which are possibly heard because of large amplification at the PHONO equalizer stage, when the Input Selector Switch is set to the equivalent position with the PHONO terminals of no cartridge load.

Please bear it in mind not to insert the short-pin plugs into the REC. OUT and PRE. OUT terminals. When inserted, no reproduction sound is available from the speakers even when the input signal is supplied.

This amplifier is designed to be put into perfect operational condition after some 20 seconds of turning on the AC switch. Therefore each control and switch such as main volume control or filter should be operated accordingly.



# CONNECTION PROCEDURE

## Basic Connections

This pre-amplifier controls all other equipments in a Hi-Fi stereo reproduction system. This pre-amplifier, however, has no power section to drive speaker systems and it is necessary to combine it with an appropriate power amplifier. A stereophonic reproduction system is completed only when such program sources as record-player, tape-recorder and tuner are connected to the input side of this pre-amplifier, and a main amplifier with speaker systems is connected to the output side.

## Connection to Input Terminals

Connect the relevant input terminals of this pre-amplifier to the outputs of tuner, record-player, tape-recorder and/or microphone. As to the details see the items of playback of Disc, Tuner, Tape-Recorder and Microphone.

## Connection of Power Amplifier

Connection should be made by pin-jack cord (shielded wire) between input terminals of the power amplifier and the output terminals (35) of this pre-amplifier. Be sure that correct phase matching is ensured between RIGHT and LEFT channels. In case a power amplifier has input level control, please see to it that the control is set at the extreme end of clockwise direction, i.e., at the maximum volume.

## Connection Cable (Cord Wire)

For protection from external noise or inductance noise shielded wire is used for connection. Usually this shielded wire has the capacitance of approx. 300pF/m, that is to say, an adoption of connection cable gives the same effect as that of insertion of capacitor in parallel with input or output circuits, which composes a type of high-cut filter circuit.

For instance, 2 meters of this shielded wire has 600pF capacitance, and if this cord is used where the parallel composite value of input and output impedance is  $50K\Omega$ , it means an insertion of a high-cut filter with the cut-off frequency at about 10KHz and causes to yield an unnecessary attenuation of treble range. Use of the shortest wire is therefore recommended, especially on equipment of high impedance.

Choose a shielded wire of good quality and use it as short as possible for connection of this amplifier with equipment of high impedance. In case impedance of either input or output is sufficiently low it does not effect much since the parallel composite impedance becomes lower and cut-off frequency will be shifted out of audible range. It does not matter if relatively long cable is used for the output or recording output terminals of this amplifier because they are so designed as to be sufficiently low in impedance.

## Connection of Speaker to Power Amplifier

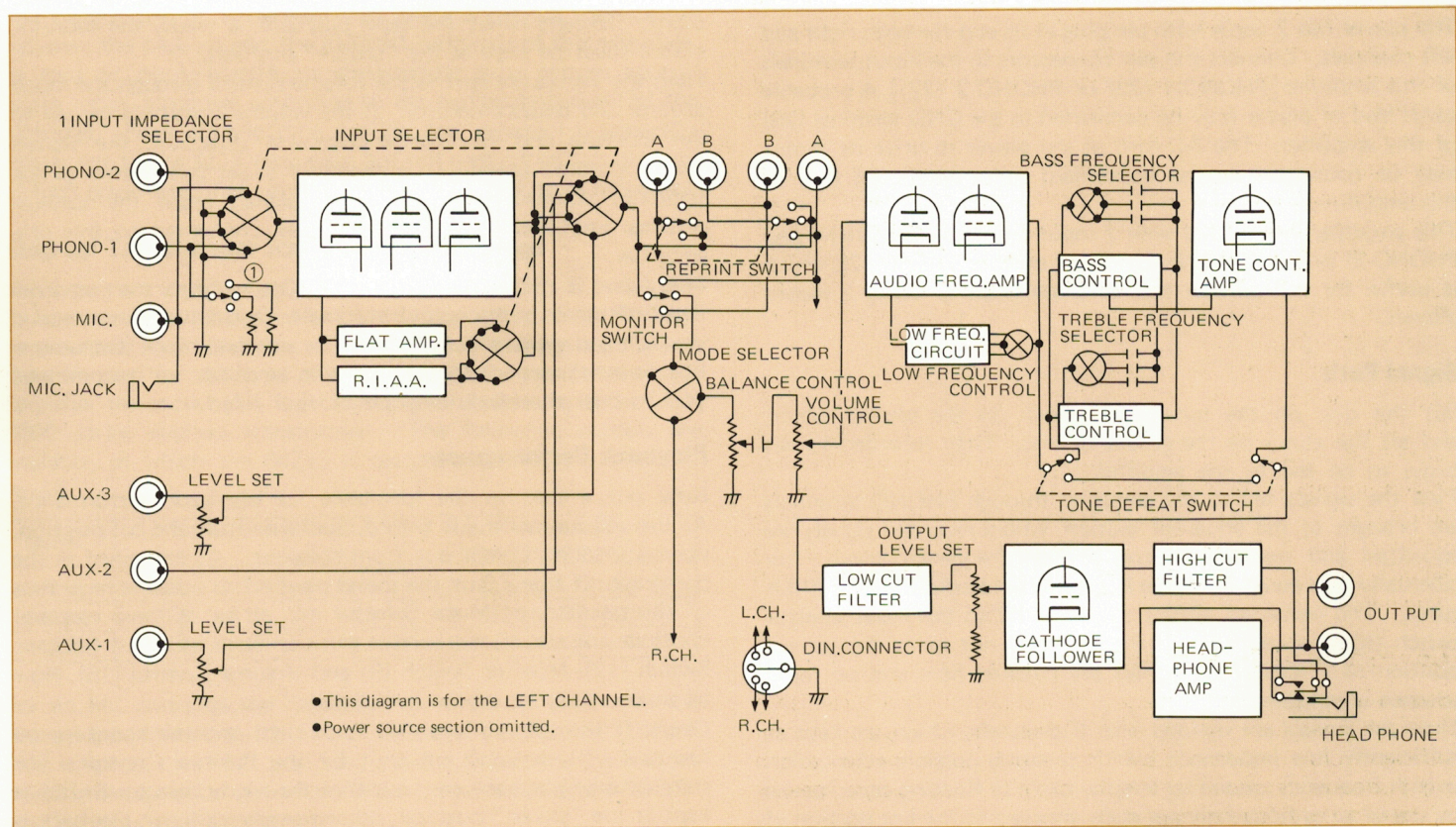
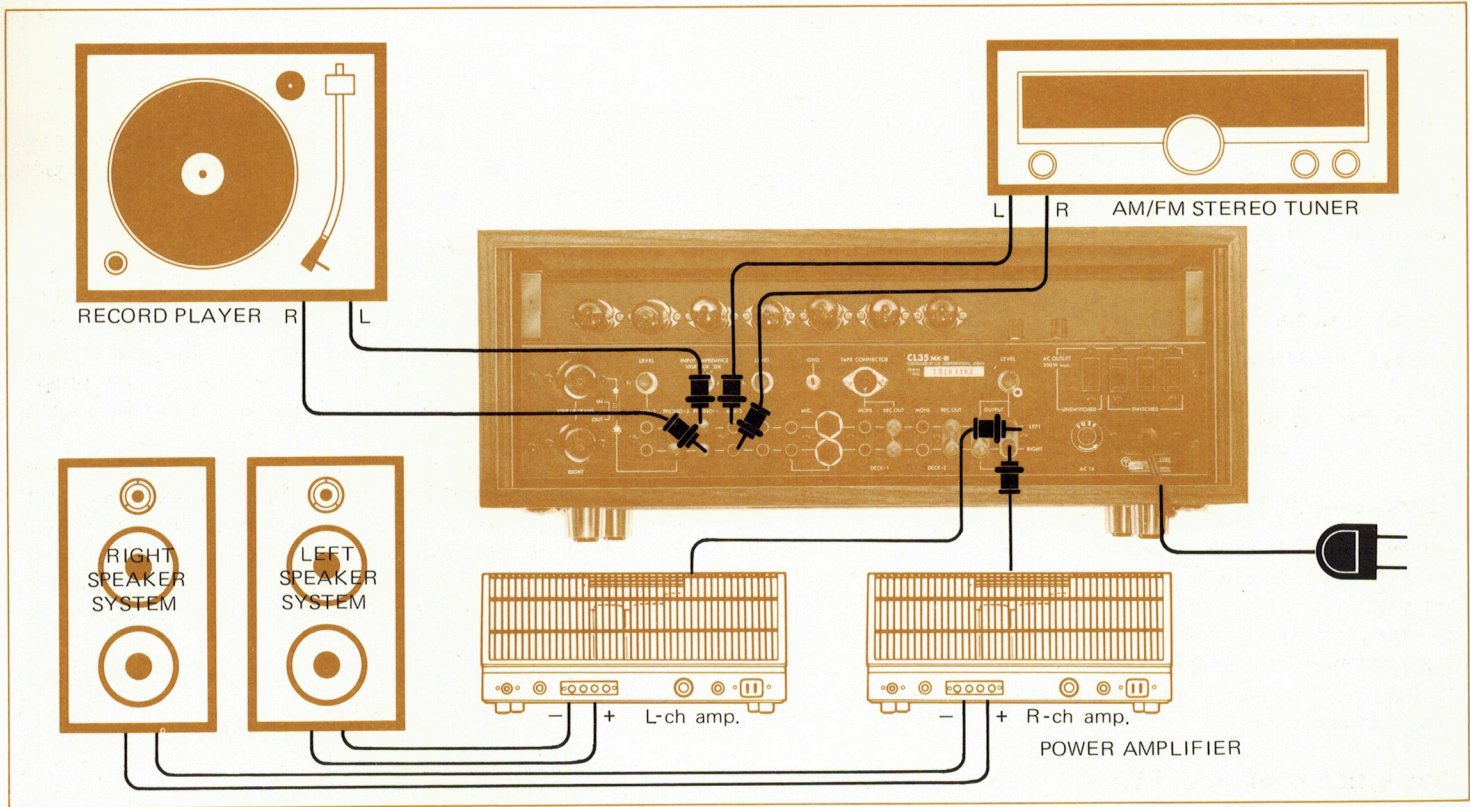
Stereophonic playback is made with a pair of speaker systems for right channel and left channel. Right hand speaker system (viewed from the listener's position) should be connected to the right speaker terminals of power amplifier, while left speaker system to the left terminals.

Note that perfect sound reproduction cannot be expected if the phase is not matched between both channels. To match the phase is to connect the (+) terminal of the right hand speaker to (+) terminal in right channel and the (-) terminal to (-) one, and to do the same with left channel speaker. If mismatched for some reasons (for example mis-connection of speakers) low frequency range may be subject to deterioration.

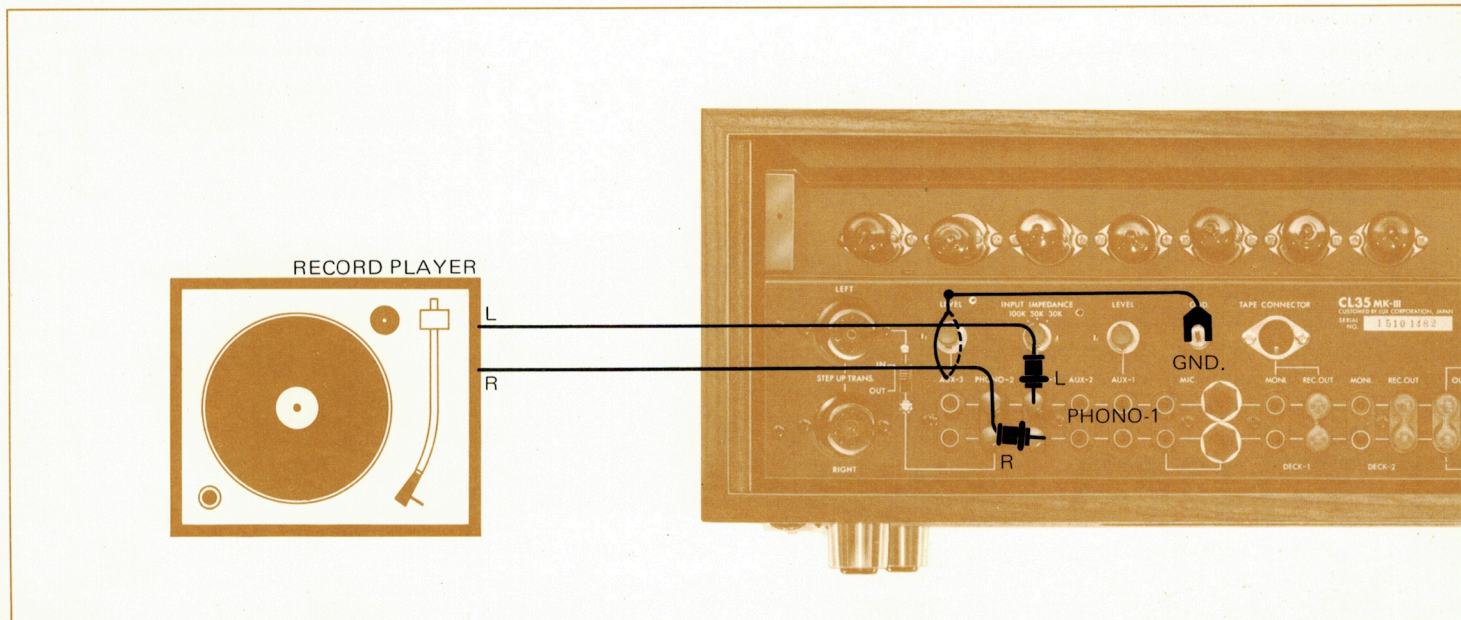
## Connection of AC Power Supply Source

As the final step of preparation, connect the amplifier to the AC power supply source. Attached AC cord should be connected to the AC connector of this amplifier and the other end should be plugged into the AC power supply receptacle. Then, press the on/off switch and the pilot lamp lights up and the amplifier will function in some 20 seconds.

The AC power for other audio equipment used in combination with this amplifier can be obtained from the extra AC outlets (SWITCHED) of the amplifier. In this case repetition of ON/OFF switching on this amplifier is common to that on other annexed audio equipments. If the AC power of the amplifier is switched on, the AC switch on the other audio apparatus start to work simultaneously.



# PLAYBACK FROM RECORD DISC



## Connections

Generally a record player consists of a turn-table ensuring constant rotation of the record disc, a pick-up (cartridge) whose stylus (needle) traces the sound groove of the disc converting the physical signal of the recorded sound into the electric signal, and the arm which holds the cartridge.

The player has 2 cords with pin plug at its end for both right and left channels. Connect the pin connectors to the input terminals of this amplifier [PHONO-1 (23) or PHONO-2 (22)]. A probable earth lead of player may be connected to the GND terminal (29) of this amplifier. The AC cord of the player to drive its motor may be connected to the convenient extra AC outlet (39) of this amplifier.

This amplifier is provided with 2 input terminals (PHONO-1 and PHONO-2) to be selected by the input selector switch (12), which is useful for comparison test of 2 pick-ups or using 2 record players.

## Signal Path

Put the disc on the turn-table, switch on the phono motor, and set the stylus on the groove of disc. Then recorded signals begin to be fed to the amplifier.

First the signals fed to the amplifier through PHONO terminals are brought to the equalizer section, where recorded signals are equalized and restored to the original frequency curve. Incidentally this equalizer curve has been standardized in the RIAA curve. The equalized signals are then fed to the input selector switch (function switch). If this switch is not set at the correct position of PHONO, the signals are blocked here and no more advance is possible.

Then the signals are divided into 2 channels, which are kept at sufficiently low impedance (which prevents possible attenuation in high frequency caused by lengthy cable or floating capacitance) by use of an cathode-follower stage annexed to the last portion of

equalizer section. One line to the REC. OUT terminal, and the other to the tape monitor switch. If the monitor switch (9) is set at the "source" position, the signals are sent to the mode selector switch, balance control and volume control, but if at the "deck-1" or "deck-2" position the tape monitor terminals start to function and the signals are stopped at this point. Except when the tape playback is made, the monitor switch must be kept at the "source" position.

Then the signals are sent to the volume control through the mode selector and balance control. If the volume control is turned to the extreme end of counter-clockwise direction, the signals cannot proceed ahead. It is necessary to set this control at the optimum volume level. Thus the signals reach the speaker systems amplified by a main amplifier connected to this pre-amplifier.

The above is the feeding path of PHONO signals starting from input terminals to the output terminals. Difficult as it may sound you can easily understand it from the attached block diagram. For your pleasant command of this amplifier we recommend you to bear the block diagram in your mind.

## Playback Performance

Now put a disc on the turn-table for playback performance. As the volume control is turned clockwise from the cut position, playback sound comes out from speakers. As explained in the paragraph of Signal Path the sound playback is possible regardless of the position of Mode Selector etc. as far as these essential controls are set at the correct position such as Input Selector Switch (12), Monitor Switch (9) and Volume Control (15). Now all preparations have been completed.

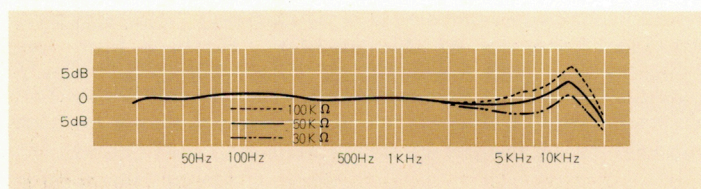
Check if the volume levels on both right and left speakers are identical. If deviated adjust it by the Balance Control. For stereophonic playback see to it that the Mode Selector Switch is kept at the "stereo" position, otherwise stereophonic playback is not feasible.



## Input Impedance Selector

On the PHONO-1 Terminals (23) the input impedance is interchangeable among 3 steps ( $30K\Omega$ ,  $50K\Omega$ ,  $100K\Omega$ ), which is possible by the Input Impedance Selector (24) provided on the back panel. Except some special low impedance type pick-ups, almost all currently marketed pick-ups bear recommended load impedance in the range of 30 -  $100K\Omega$ ,

Among all,  $50K\Omega$  pick-ups are predominant. It is known that variation of the load impedance effects on the frequency response to large extent. The chart given here clearly illustrates an example – with a low load impedance treble output is lowered while with high impedance a peak is triggered at treble range. Degree of such effect is not same among different pick-ups, but generally speaking the higher in impedance the more delicately influenced. It is therefore necessary that proper selection of input impedance is made with this control.



Above explanation is applicable to the predominant cartridges of magnetic type with output of more than  $0.5mV$ , wherein included are MM (Moving Magnet), MI (Moving Iron) and IM (Induced Magnet). In case of MC (Moving Coil), however, almost all are of low output and it is necessary to insert a step-up transformer between the pick-up and the PHONO terminals of this amplifier. In case of photo-electric or electrostatic type choose appropriate input terminals according to the explanation sheet of the cartridge. Piezo-electric type (crystal and ceramic) is generally connected to the AUX terminals, but not used often for this kind of high grade amplifier because further equalization is necessary.

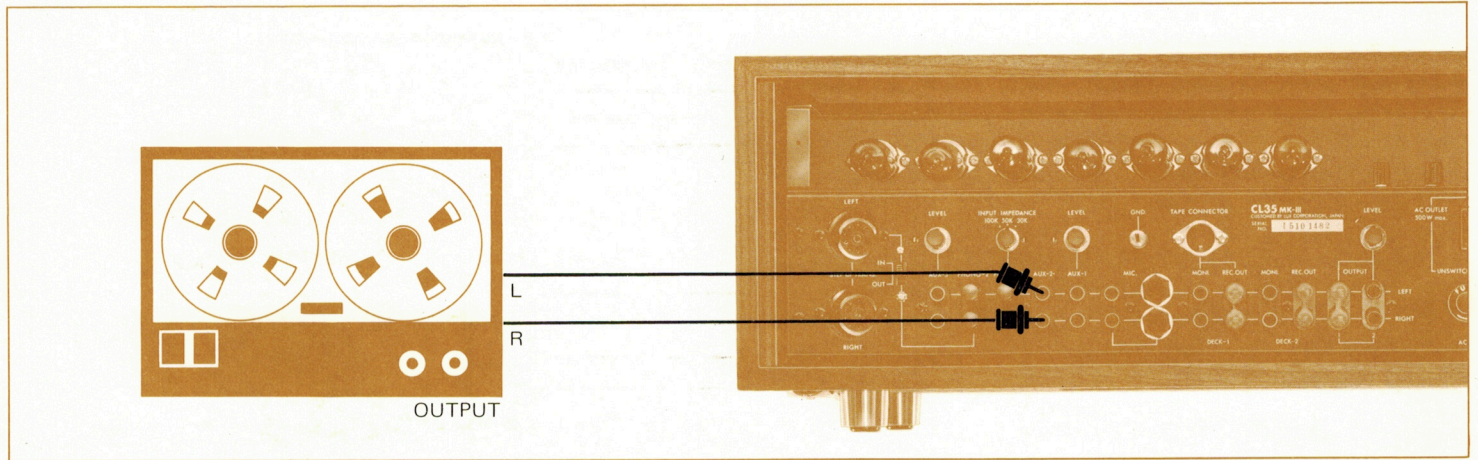
## Step-up Transformer for MC Type Cartridge

MC type cartridge has generally low output ( $0.05 - 0.1mV$ ) due to its structure, and cannot be directly connected to the PHONO terminals of this amplifier. The exclusive step-up transformer must be used for this type of cartridge. At the rear panel of this amplifier the socket (18) is provided for exclusive use of the LUX 6400 series step-up transformer. The following models are available, of which the 6421S is recommended as the standard model.

Model	Impedance Ratio	Step-up Ratio	Recommended Short-Circuit Impedance
6421S	$6\Omega : 5K\Omega$	1 : 28,8	1,5- $6\Omega : 20K\Omega$ - $100K\Omega$
6422X	$60\Omega : 60K\Omega$	1 : 34,5	1,5- $6\Omega : 60K\Omega$ - $150K\Omega$
6422S	$60\Omega : 5K\Omega$	1 : 10	1,5- $60\Omega : 20K\Omega$ - $100K\Omega$

For an MC cartridge the PHONO-2 terminals are used. Put the step-up transformer to the Socket (18) and the pertinent Switch (19) is set at the "IN" position, and the circuit for the step-up transformer is put on operation. When the switch is at the "OUT" position the circuit is released.

# PLAYBACK FROM TAPE



## Playback from Tape Monitor Terminals

Almost all of tape-recorder; and tape-decks currently marketed integrate audio amplifier in the circuit. Also there is a tape-player exclusive for playback. Connect the output terminal (LINE OUT) to the Monitor Terminals (30) (32). Then set the Monitor Switch at the corresponding position to which the tape-recorder is connected, and the playback from tape is realized. If 2 tape-recorders are connected to the Terminals (30) and (32), selection between 2 tape-recorders is possible by the Monitor Switch.

This amplifier can be divided into 2 sections — one before the Recording Output Terminals (REC. OUT) and the other after the Tape Monitor Terminals, and 3-head tape-recorder makes it feasible to make recording with the former section and simultaneously to make playback with the latter section.

Note that normal function cannot be expected if 2 sets of tape-recorder for playback are connected to the terminals of (30) and Tape Connector (34) at the same time, since these 2 are coupled in the inside circuit and effect on each other. Therefore if Tape-Monitor Terminals and Tape Connector are used the tape-recorders should be connected to the terminals of DECK-2 (with the Monitor Switch at the position of "deck-2") and the Tape Connector.

## Playback from AUX Terminals

Playback of tape is possible if the line output of tape-recorder or tape-deck is connected to the AUX terminals of this amplifier by use of pin-jack lead and the Input Selector Switch is set at the corresponding position to the AUX Terminals. All operations in this case are same with those for the Playback of Tuner.

Note that when tape playback is made through AUX terminals the line input or AUX input terminals of tape-recorder should be kept free. If connected to the Recording Output Terminals (REC. OUT) of the amplifier there will be possible oscillation by feedback of signals.

## Playback from Tape Connector

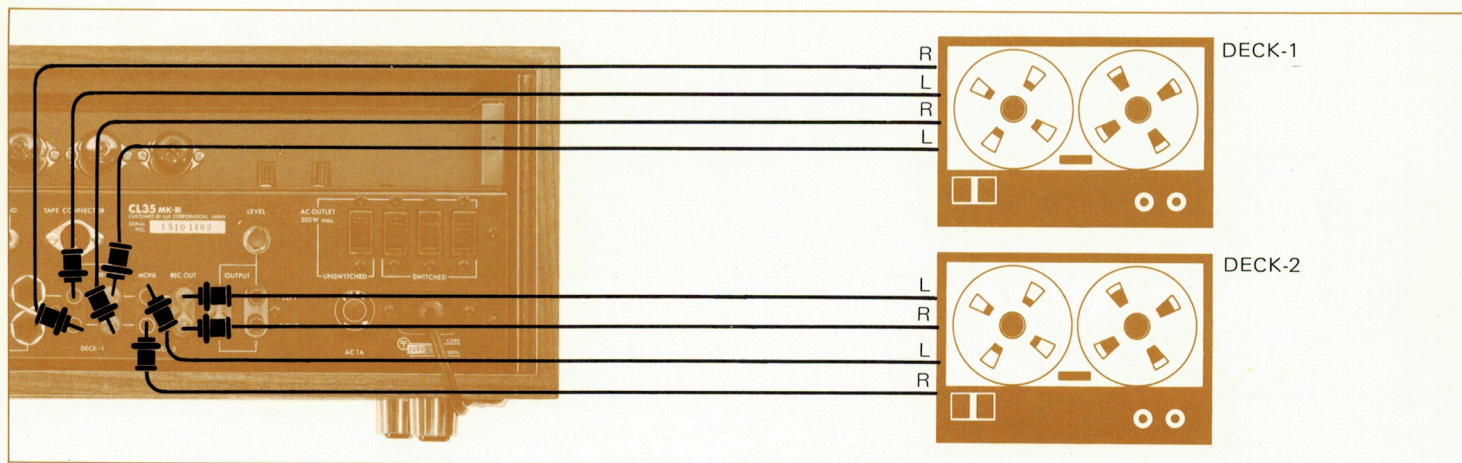
This connector is of DIN norm, and very convenient for simple connection by a single cord between the tape-recorder and recording/playback connectors of this amplifier. A DIN cord

should be connected between DIN connector of the tape-recorder and Tape Connector of this amplifier. Playback from Tape Connector is possible if the Monitor Switch is set at the "deck-1" position.



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# RECORDING ON TAPE



## RECORDING ON TAPE

In case of playback of various programme sources through input terminals of this amplifier, the same signals to these reproduced in speakers are always available at the Recording Output Terminals (31, 33) and Tape Connector (34) if the Reprint Switch (Dubbing) is set at the "source" position.

By connection of these terminals to the input terminals (AUX or LINE-IN) of the tape-recorder you can enjoy simultaneous recording and playback.

These recording signals are taken out before the Tape Monitor Switch and there is no influence of such controls as Volume Controls, Tone Controls and Filters etc.

## REPRINTING OF TAPE (DUBBING)

If there are 2 tape-recorders, reprinting of tape is feasible: Connect the output terminals (LINE OUT) and the input terminals (AUX or LINE IN) of one tape-recorder to DECK-1 terminals and REC. OUT-1 terminals of this amplifier respectively, while the output and input of the other tape-recorder to DECK-2 and REC. OUT-2 respectively, and simple operation of the Reprint Switch makes it possible to reprint the tape from one to the other or vice versa without reconnection of these pin-jack cords. Furthermore an operation of the Monitor Switch ensures listening comparison between the master tape and reprinted one.

## SIMULTANEOUS RECORDING

This amplifier is provided with 2 sets of Recording Output Terminals (REC. OUT) enabling to record simultaneously on 2 tape-recorders. The connection is same as reprinting of tape, and if the Reprint Switch is set at the "source" position an interchange of the Monitor Switch among "deck-1", "source" and "deck-2" ensures comparison among the original sound and 2 recorded ones. See to it that the Reprint Switch must be kept at the "source" position as otherwise no signal is fed to one of the Recording Output Terminals.

If desired, combination recording on open-reel recorders and/or cassette recorders can be enjoyed. Moreover if the Tape Connector is used recording on 3 tape-recorders is possible. This facility is useful for safer printing or effective recording etc.

As the impedance at the Recording Output Terminals is kept sufficiently low (about  $100\Omega$ ), mutual interference will be almost nil between the recorders under simultaneous operation.

## SIMULTANEOUS PLAYBACK MONITORING

3-head tape-recorder ensures Simultaneous Playback Monitoring enabling to ascertain perfect recording. In case of 3-head tape-recorder, heads and amplifiers for recording and playback exist independently in the circuit, which ensures simultaneous recording on tape and playback of the sound recorded on the tape.

In this case recording on tape and playback of the recorded sound is practised at the same time, and connection must be made for both functions. Need to connect the Recording Output Terminals (31) or (33) to the Line Input Terminals (AUX Input) of tape-recorder, and the Monitor Terminals (30) or (32) to the Output Terminals (LINE OUT) of the tape-recorder.

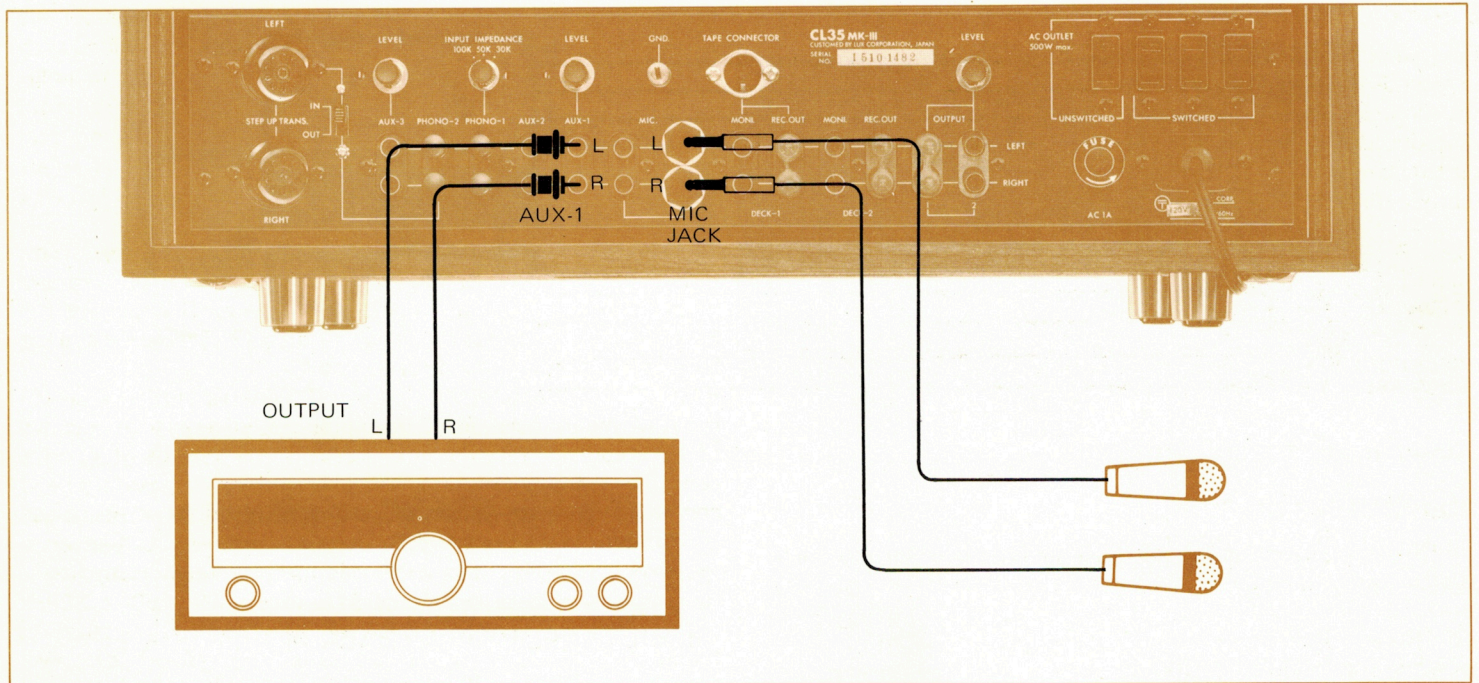
The Monitor Switch (9) is set at the position corresponding to the terminals to which the tape-recorder is connected, and repetition of switching between "source" and "deck-1" or "deck-2" makes it feasible to compare the original sound with recorded one. Thus possible recording error can be prevented in case of 3-head tape-recorder. Incidentally note that reproduction of recorded sound becomes a little bit delayed as compared with that of original sound since there is a gap between recording head and playback head.

Simultaneous Playback Monitoring can be made through the Tape Connector (34) as well. A single piece of DIN cord ensures connection for recording and playback, and simple operation of switching between "deck-1" and "source" of the Monitor Switch is sufficient.

## About DIN Tape Connector

The Tape Connector of this amplifier is provided at the rear panel. This is of DIN norm. As explained in the paragraph of Playback from Tape and Recording on Tape, if tape-recorder is equipped with DIN connector, connection by a single piece of DIN cord suffices for recording and playback.

# PLAYBACK FROM OTHER SOURCES



## PLAYBACK OF AM/FM PROGRAM

Connection of the output terminals of AM/FM tuner to the AUX terminal of this amplifier ensures playback of AM/FM broadcasting programme. This amplifier is provided with 3 AUX terminals (20) (25) (26) and you may connect whichever you like. The Input Selector Switch must be set at the corresponding position.

As shown in the block diagram the input signals from tuner are directly fed to the Input Selector Switch. Afterwards the signals trace the same blocks as explained in the paragraph of Playback from Record Disc, and are reproduced from the speaker systems through a power amplifier. Both for FM stereophonic and monaural broadcasting the Mode Selector Switch can be set at the position of "stereo", for such accommodation to the input source can be made in the tuner.

In case of AM program there is possible trouble of modulation hum, which can be eliminated by varying the distance and angle of these components.

### About Level Set Control Volume

All AUX-1, AUX-2 and AUX-3 are same auxiliary input terminals for signals of flat frequency response, and AUX-1 (26) and AUX-3 (20) have a volume with click-stop just above the terminals. If the volume is turned to the extreme end of clockwise direction, all these 3 terminals have the same input sensitivity 140mV, while on AUX-1 and AUX-3 the volume makes it possible to change the sensitivity above 140mV.

When all 3 terminals are used, if the equipment of the lowest output is connected to AUX-2 and other equipments are connected to AUX-1 and AUX-3, all 3 program sources can be set at the same input level.

## PLAYBACK FROM MICROPHONE

A pin-jack microphone can be connected to the left MIC terminals while plug-jack to the right, and both are available for stereophonic playback. When both jacks are used only the circuit for plug-jack is on function.

This terminal is for a dynamic microphone of high impedance. If a low impedance one is used, gain is insufficient and impedance does not match, and therefore an audio frequency transformers for line-grid purpose (i.g. LUX 6025N, 6225N, 6325X etc.) must be inserted in between the microphone and the MIC terminals.

The input signals given to the MIC terminals are amplified under flat frequency response and fed to the Input Selector Switch. Playback of microphone is feasible if this switch is set at the "mic." position. Then after, the operation is same with that of Record Disc.

# OPERATION OF CONTROLS

## Selection of Mode (Conversion of Playback Mode)

This amplifier is for stereophonic reproduction and intergrates independent amplifiers for 2 channels (right and left). Without the Mode Selector the signals fed to the right channel terminal is reproduced at the right channel speaker. The Mode Selector is placed between these 2 amplifiers to change the mode of reproduction.

knob position	connection		performance	use
	input	output		
STEREO NORMAL	R → R L → L		normal stereo playback	for normal stereo playback
STEREO REVERSE	R → L L → R		reversed stereo playback	when program source is reversly connected
MONO R	R → R L → R		right input signals is, reproduced from both right and left speakers	for monaural program playback
MONO L	R → L L → L		left input signal is, reproduced from both right and left speakers	
MONO R + L	R → R L → R		right and left input signals are integrat-ed.	for playback of monaural record with a stereo phono pick-up

## Control of Volume

Sound volume can be properly adjusted by volume control. A precision detent-volume of high-grade attenuator type which enables an accurate adjustment of attenuation of both the right and left channels. The variable resistor yields A type curve. In the attenuation characteristics of A type, turning angle is proportionate to attenuation degree of dB, and the dB value and the volume audible to human ears are in the proportionate relation. That is to say, the rotation of knob is in proportion to the sound volume felt by human ears. The increasing degree of volume is felt quite natural as the knob is turned on to the clockwise direction.

## Control of Volume Balance

In case of deviation between the volume levels of right and left channels, adjust unbalanced volume level by the Balance Control (14). A complete turn of the knob to either of clockwise or counter-clockwise directions causes to cut off the volume of the other end speaker.

The volume balance of both channels can be adjusted so that monaural disc sound reproduced by the stereo cartridge comes from the center of the right and left channels. Usually the volume level of both channels can be adjusted identical at the center click-stop position of the balancer. Thus a proper balance is established through whole of playback stages. If a program source has deviation of the volume level between 2 channels, establish correct balance with this balancer.

## Tone Controls

The ultimate purpose of the audio system is to make the high fidelity reproduction of program sources. The reproduction

conditions and circumstances do not always match with recording conditions, and it is impossible to reproduce the same sound with the original one. Also there is no objective standard to judge good sound from inferior one. The only possible solution is for every listener to create his favorite sound according to his own taste. It is therefore very important that the audio system offers such facility to permit flexible controls for creation of the best sound.

This amplifier is equipped with the LUX original NF type with turn-over roll-off frequency selector for subtle and minute control of the reproduced sound. Tone controls include Bass Control (1), Bass Frequency Selector (2), Treble Control (3), Treble Frequency Selector (4) and Tone Control Switch (5).

First of all, note the followings: If Tone Control Switch (5) is set at the "defeat" position, whole frequency range becomes of flat frequency response irrespective of the position of all other controls. After setting the switch (5) at the "in" position and controlling the level controls (1) and (3) as desired, if the switch is again set at the "defeat" position you can obtain flat frequency response: controlled tone and flat tone and be easily recognized.

Bass Frequency Selector (2) has 3 points, namely, 150Hz, 300Hz and 600Hz, and from these points Bass Control (1) starts to function. In other words turn-over and roll-off of lower frequency range below this point can be controlled by Bass Control. Controllable range is wider by order of 150Hz, 300Hz and 600Hz, and from this point Bass Control starts to function. Bass Control which functions in conjunction with Bass Frequency Selector is a tone control on frequency response of low frequency range. It is designed so that response is flat at the electric center point, and a clockwise turn of the knob intensifies low frequency range while counter-clockwise turn yields attenuation. For easy adjustment this control is equipped with 11 points of click-stop.

The same is applicable to Treble Control (3) and Treble Frequency Selector (4). The Treble Frequency Selector has 3 points, namely, 6KHz, 3KHz and 1.5KHz, (Controllable range is wider by this order) from which point the Treble Control starts to function. This knob is also with 11-point click-stop, and a clockwise turn boosts low frequency range. For details of these tone controls' characteristics, refer to the attached chart of response curve.

## Operation of Low Cut Filter

When this filter (6) is lifted up from the "defeat" position the low frequency range below 60Hz is cut off at the attenuation rate of 12dB Octave, while when pressed down attenuation starts as of 25Hz.

Useful for removal of low frequency noise such as rumbling of phono motor. Also this can be used as an auxiliary control for Bass Level Control.

## Operation of Audio Attenuator Switch

This switch is usually set at the upper "out" position. If switched over to the "in" position attenuator starts to function and the gain will be attenuated by 20dB (about 1/10). Useful when subdued volume level is desired.

Also this can be used as a momentary speaker silencing switch in case of answering the phone etc. Avoid switching over to "out" at the high volume level, since sometimes such momentary big noise is reproduced as may destroy speakers. See to it that this switch is set to the "out" position after using for attenuation.

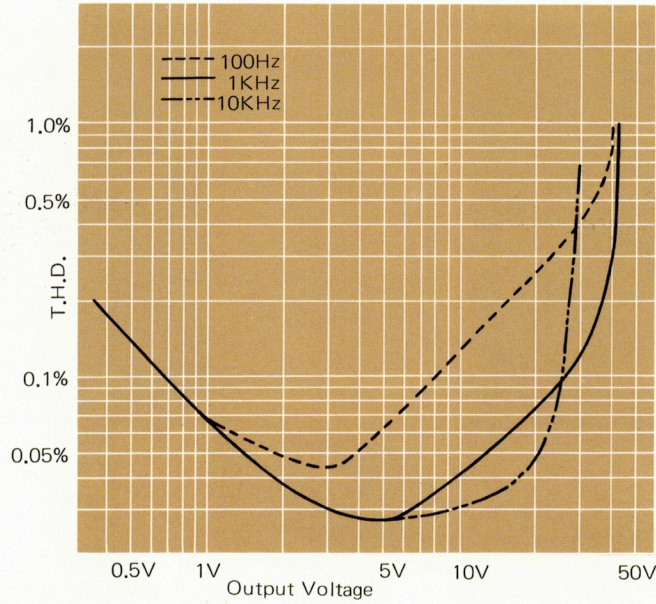
### **Operation of Low Frequency Trimmer**

Remove the punched-board at the back panel, and you will find a switch knob beside the tube-socket. By a counter-clockwise turn the frequency response in the range of 100 - 800Hz is a little hoisted, while by a clockwise turn the same range is lowered. Changeable at 250Hz by about 0.8dB. A subtle effect can be given to the RIAA curve at the frequency range most crucial to reproduced sound, which is not possible under current tone controls.

This tone control is fixed after the recording output terminals and ineffective to the recording output. This switch is released at the center position.

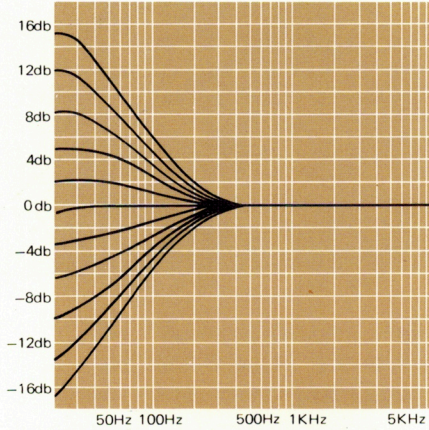
# STANDARD CURVES

PHONO OUTPUT VOLTAGE Vs. T.H.D.  
(PHONO Terminal → REC OUTPUT Terminal)



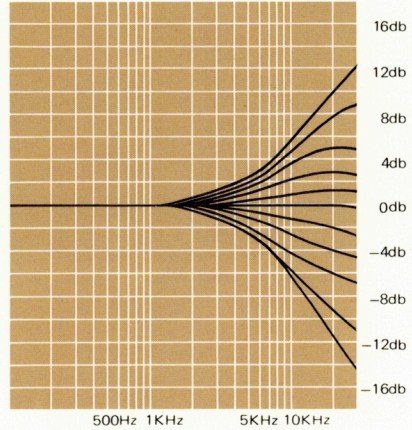
BASS TONE CONTROL

Turnover (Roll-off) Frequency: 150 Hz



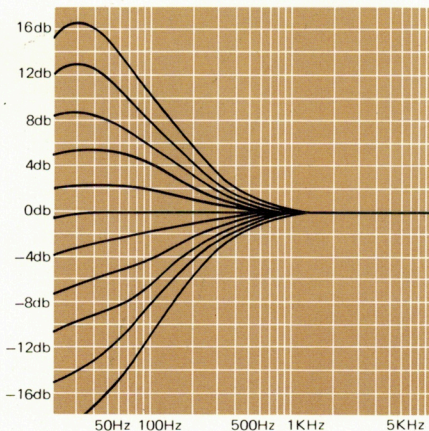
TREBLE TONE CONTROL

Turnover (Roll-off) Frequency: 6 KHz



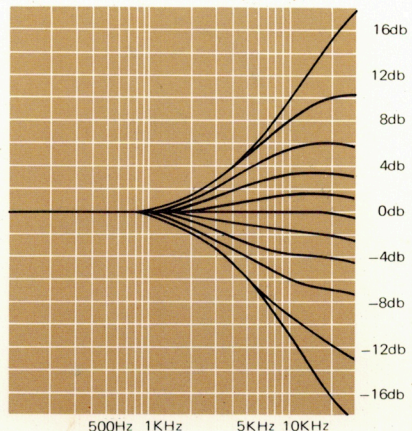
BASS TONE CONTROL

Turnover (Roll-off) Frequency: 300 Hz



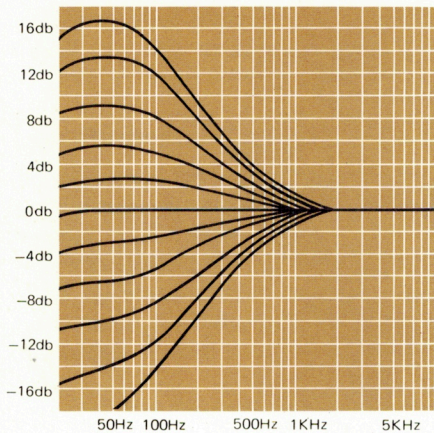
TREBLE TONE CONTROL

Turnover (Roll-off) Frequency: 3 KHz



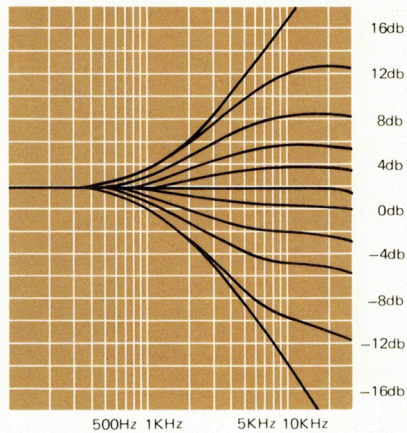
**BASS TONE CONTROL**

Turnover (Roll-off) Frequency: 600 Hz



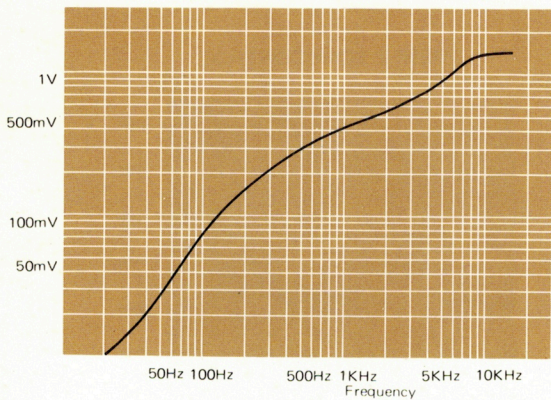
**TREBLE TONE CONTROL**

Turnover (Roll-off) Frequency: 1.5 KHz

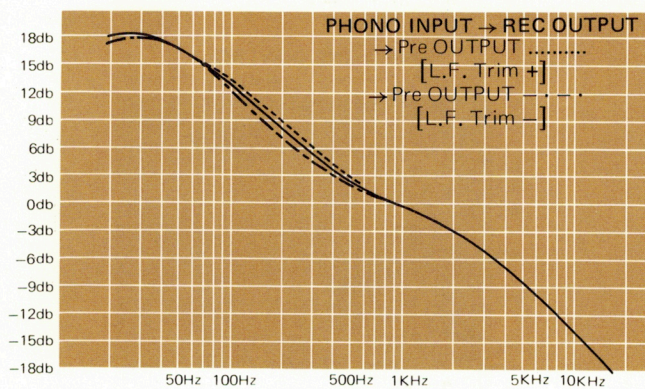


**PHONO INPUT VOLTAGE**

(REC. OUTPUT, THD: 0.5% constant)

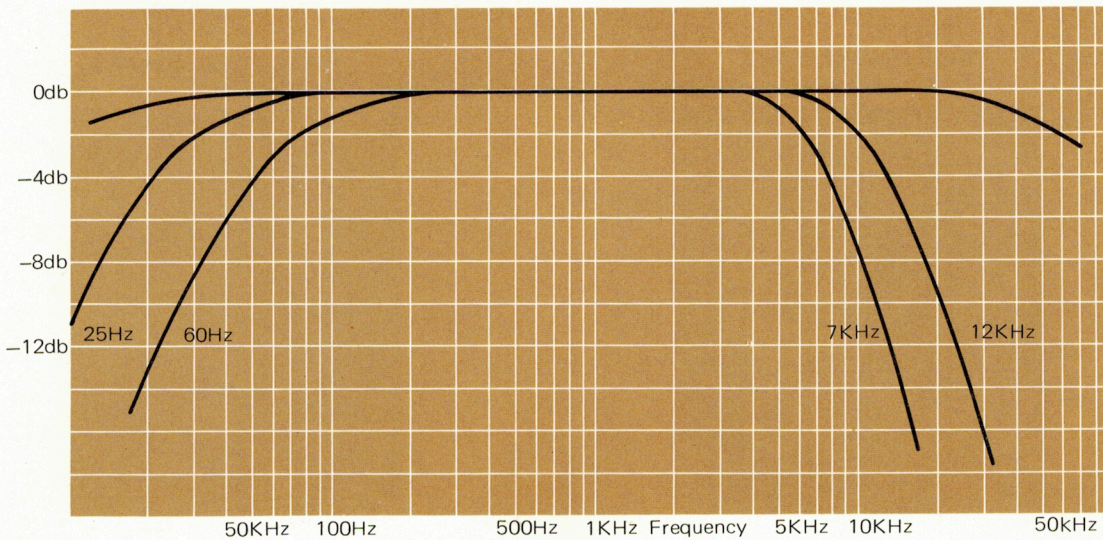


**PHONO EQUALIZER (RIAA)**



**FREQUENCY/FILTER**

(AUX Terminal → OUTPUT Terminal)







CL35/III

# SPECIFICATIONS

Tubes:	12AX7 (6), 12AU7 (1)
Frequency Response:	15Hz – 40,000Hz (–1dB)
T.H.D.:	no more than 0.06% (rated output: 2V)
Output Voltage:	Max. 15V (distortion 0.3%)
Output Impedance:	550-ohms
Input Sensitivity: (output ; 1V, output level max.)	phono-1 1.4mV phono-2 1.4mV aux-1 140mV (variable) aux-2 140mV aux-3 140mV (variable) microphone 0.7mV
Input Impedance:	phono-1 100K ohms, 50K ohms, 30K ohms phone-2 50K ohms aux-1 100K ohms aux-2 150K ohms aux-3 100K ohms microphone 50K ohms
S/N Ratio:	better than 64dB (phono-1 & 2) better than 77dB (aux-1 & 2 & 3) better than 60dB (microphone)
Equalizer:	R.I.A.A. (strandard deviation $\pm$ 0.3%)
Tone Control:	LUX type NF system with defeat position
Bass:	150Hz, 300Hz, 600Hz
Treble:	1.5KHz, 3KHz, 6KHz
Filter:	Low cut 25Hz, 60Hz High cut 7KHz, 12KHz
Low Frequency Trimmer:	100Hz – 800Hz ( $\pm$ 0.8dB, 250Hz)
Attenuator:	–20dB
Accessories:	Tape Monitor Circuit, Phono Input Impedance Selector, Socket for step-up transformer, Headphone Circuit
Dimensions:	476 (19-1/25")W x 275(11")D x 190 (7-3/5")Hmm
Weight:	Net 12Kgs (26.40 lbs) Gross 14Kgs (30.8 lbs)

Specifications and appearance design subject to possible change without notice.