

# GXC-46



CASSETTE STEREO TAPE RECORDER

## OPERATOR'S MANUAL



THIS MANUAL IS ALSO APPLICABLE TO MODEL GXC-46D  
CASSETTE STEREO TAPE DECK

**AKAI**<sup>®</sup>

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### **GX (glass & crystal ferrite) HEAD**

Akai has equipped this model with its new and amazing GX Recording/Playback Head to bring you open reel high fidelity sound with a cassette tape recorder. With the GX Head, high frequency signals can be recorded in all their true fidelity covering 16,000 Hz with low noise tape. In other words, with the new GX Head, a wide dynamic range and excellent signal-to-noise ratio is attained. The secret of this success lies in the head materials, superior processing technique and a focused-field. The core of this quality head is made of single crystal ferrite and is mounted and set in glass. The superior high range characteristics are contributable to the structure of the head gap which focuses the magnetic field into a sharp oblong radius. This focused-field recording system minimizes high frequency loss, eliminates undue equalization and achieves a wider dynamic range. As the characteristics of the head materials are such that the head is not damaged by the use of chromium tape, this model is equipped with a Tape Selector Switch for utilization when employing this high performance tape. The characteristics of the GX Head coupled with the use of chromium dioxide tape will further extend the high frequency range to cover an amazing 18,000 Hz.

### **DOLBY NOISE REDUCTION SYSTEM**

Prior to the Dolby System, tape hissing noise, amplifier noise from resistors and transistors, induction noise from the head lead wires, etc., existed regardless of the kind of recorder. Naturally, the degree of such noise depended much upon the design and quality of the unit. Nevertheless, with even the highest quality units, some noise, especially tape hissing noise, remained and was thought to be impossible to eliminate. With the Dolby System, however, tape hissing noise is reduced to a completely inaudible level. Basically, this system boosts the low level signals before recording and lowers them by precisely that same amount at playback time. That is to say, at low signal levels where noise is most apparent, boosting is maximum, and as signal levels rise, boosting is reduced. Then at playback time, these boosted signals are lowered precisely and proportionately according to the previously boosted level. During this process the extraneous and superimposed noises are eliminated and hissing noise is amazingly reduced. This system coupled with the characteristics of the GX Head and the Tape Selector Switch produces a heretofore unheard of musical clarity.

This machine is constructed of the finest materials, and with proper care will bring you many years of service. We, therefore, request that you read this manual carefully prior to operation.

CFF, CSA, and UL Standard models are not equipped with a Voltage Selector and Cycle Conversion Switches. Therefore, voltage and cycle conversion is not necessary. If your machine corresponds to any of these standards, please disregard all references to voltage and cycle adjustment throughout this manual. CFF Models : 220 V, 50 Hz; CSA Models : 120 V, 60 Hz; UL Models : 120 V, 60 Hz.

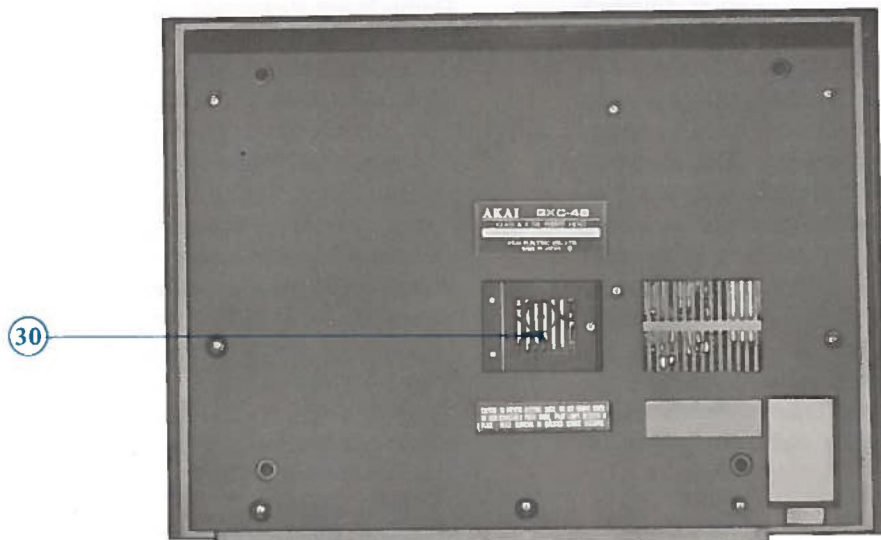
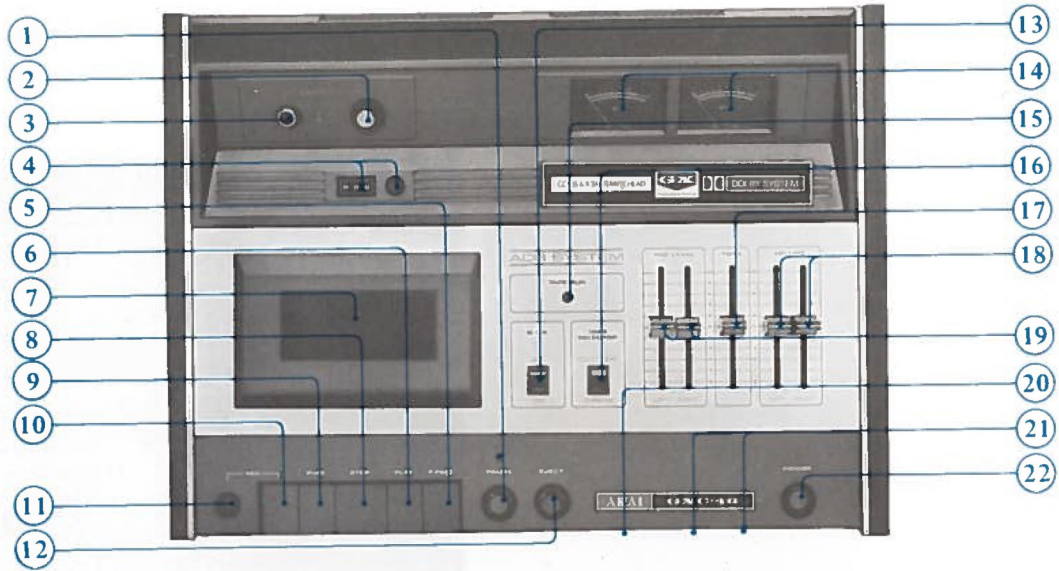
## A.D.R. (automatic distortion reduction) SYSTEM

It is a well-known fact that the frequency response of any magnetic tape is not flat and that considerable equalization is required to achieve the needed flatness. When the frequency of the recording signal increases to over 8,000 Hz, the saturation point of the tape tends to become lower, causing more interference and resulting in beat noise or distortion which originates from the characteristics of the tape itself. However, Akai engineers succeeded in solving this problem with the A.D.R. System which changes the recording equalizer characteristics according to the signal level of a certain frequency band to achieve low distortion figures with increasing frequency range. Generally, a recording equalizer circuit has more high frequency amplitude than the lower frequency portion. Therefore, if the input signal level of the high frequency range is over 8,000 Hz, recording without distortion cannot be accomplished. However, with the A.D.R. System, when there is a high level signal input of over 8,000 Hz, the level selective network is activated automatically to vary the recording equalizer characteristics. In brief, this system has a threshold at certain input signal levels of the high frequency band and will avoid any possibility of over-recording produced by higher peak levels. When signals over 8,000 Hz are being recorded the circuit automatically adjusts the recording level signal to prevent distortion. Another step ahead in the realization of completely distortionless sound reproduction.

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# CONTROLS



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- 1. PAUSE BUTTON & PAUSE INDICATOR LAMP**  
Depress to momentarily stop tape travel during recording or playback mode (Indicator Lamp will light to indicate pause mode). Depress again to release.
  - 2. DOLBY NOISE REDUCTION SWITCH**  
See Dolby System, page 7.
  - 3. DOLBY NR INDICATOR LAMP**  
Lights when Dolby Noise Reduction Switch is set to ON position.
  - 4. INDEX COUNTER & RESET BUTTON**
  - 5. FAST FORWARD KEY**  
Advances tape at fast speed.
  - 6. PLAY KEY**  
Advances tape for playback or recording mode.
  - 7. CASSETTE RECEPTACLE LID**  
See page 5 for tape loading.
  - 8. STOP KEY**  
Stops tape travel.
  - 9. REWIND KEY**  
Rewinds tape at fast speed.
  - 10. RECORDING KEY**  
While holding this key at depressed position, depress Play Key.
  - 11. RECORDING INDICATOR LAMP**  
Lights when machine is set to recording mode.
  - 12. EJECT BUTTON**  
Depress to eject cassette tape (Stop Key must be depressed before ejecting cassette tape).
  - 13. O.L.S. (over-level suppressor) SWITCH**  
See Over-Level Suppressor Switch, page 7.
  - 14. VU METERS (left & right)**  
Indicates recording and playback levels.
  - 15. TAPE RUN INDICATOR LAMP**  
Lights while tape is running (light goes out at end of tape supply or when Pause Button is depressed).
  - 16. TAPE SELECTOR SWITCH**  
Set to CHROME position when using chromium dioxide tape and to LOW NOISE position when using low noise tape.
  - 17. TONE CONTROL (GXC-46 only)**  
Adjusts tone control during playback.
  - 18. VOLUME CONTROLS**  
Adjusts output level during playback.
  - 19. RECORDING LEVEL CONTROLS**  
Controls recording input level. Adjust while observing VU Meters.
  - 20. HEADPHONE JACK**  
Use stereo headphones of 8  $\Omega$  impedance.
  - 21. MICROPHONE JACKS**
  - 22. POWER SWITCH**
  - 23. UNIVERSAL VOLTAGE SELECTOR**  
See Voltage & Cycle Conversion, page 4.
  - 24. AC CORD**
  - 25. SPEAKER JACKS (GXC-46 only)**
  - 26. LINE OUTPUT JACKS**  
Connects to tape inputs of external amplifier or tape recorder.
  - 27. DIN JACK HIGH/LOW INPUT SWITCH**  
When using the Din Jack for connection with an external amplifier, set this switch to HIGH position when the output level of the amplifier is high, and to LOW position when low.
  - 28. LINE INPUT JACKS**  
Connects to outputs of an external source.
  - 29. DIN JACK**  
Enables inter-connection with an external amplifier through the use of a single Din connection cord.
  - 30. CYCLE CONVERSION SWITCH & PULLEY**  
Open this door only when cycle conversion is necessary. See Voltage & Cycle Conversion, page 4.

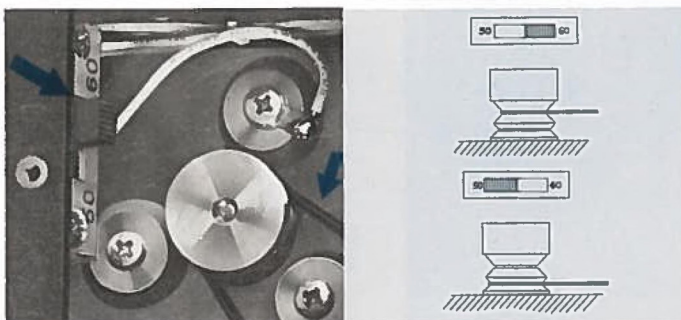
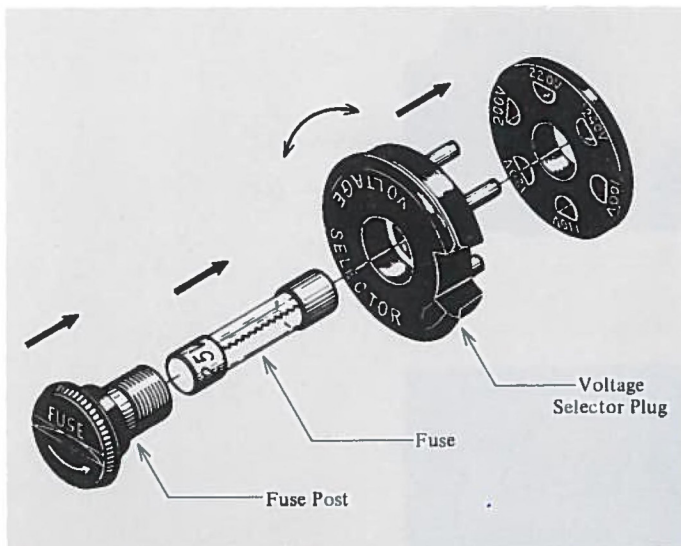
## OPERATING PRECAUTIONS

- \* Because this machine is designed for utilization of low noise tape as standard, for clear sound, it is imperative that ordinary tape not be used. The use of other than low noise tape as standard may very well result in inferior performance.
- \* When using a tape recorded with the Dolby process, it is imperative that the Dolby Noise Reduction Switch be set to ON position for playback. If the tape is not recorded with the Dolby process, the Switch must be set to OFF position.
- \* Be sure to depress the Eject Button before attempting to load a cassette tape.
- \* Operate this model in a level horizontal position only.
- \* Recording cannot take place on a cassette tape from which the knock-out tabs have been removed unless the cavities are plugged.
- \* If the use of C-120 tape is desired, only Akai C-120LN tape can be recommended.
- \* Tapes which have been stored in a hot, moist place for a period of time, or cassette tapes with bent cases, should not be used. Such tapes may curl or have greasy

places on the tape, altering tape speed and preventing proper performance. Store tapes in a cool, dry place.

- \* Do not touch the tape surface with your fingers. High frequency signals cannot be recorded in places which are not clean on the tape.
- \* Loss of sensitivity and tone quality may be due to :  
(a) Curled tape; (b) A.C. power voltage lower than the voltage to which your machine is adjusted.
- \* If your machine will not playback or record, check input or output plug connections and position of the Pause Button.
- \* The Pinch Wheel and Capstan must always be kept clean. If they are not clean, tape is likely to roll or tangle around these parts.

Should there be a problem with your machine, write down the model and serial numbers and all pertinent data regarding warranty coverage as well as a clear description of the existing trouble and contact your nearest authorized Akai Service Station or the Service Department of Akai Company, Tokyo, Japan.



## VOLTAGE & CYCLE CONVERSION

### VOLTAGE

Your machine is equipped with a Universal Voltage Selector offering six selections of voltage from 100 V to 240 V A.C., for worldwide operation. Voltage is preset at the factory according to destination. However, the operator is requested to confirm setting and if necessary, readjust as follows : (A) Disconnect power cord and remove the Fuse Post by screwing in direction of arrow. (B) Remove the Voltage Selector Plug and reinsert so that proper area voltage shows through the Plug cut-out. (C) Change fuse to correspond with voltage and tighten Fuse Post. (GXC-46) 100 V to 125 V : 1 A, 125 V; 200 V to 240 V : 0.5 A, 250 V; (GXC-46D) 100 V to 125 V : 0.5 A, 250 V; 200 V to 240 V : 0.25 A, 250 V fuse.

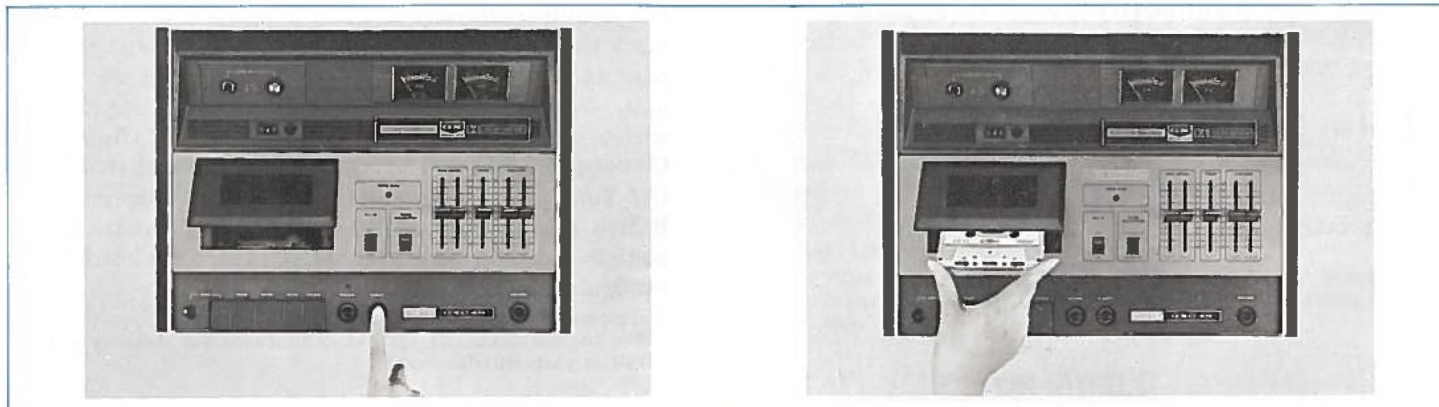
- \* To maintain optimum performance and prolong the life of your machine, it is important that the line voltage be held within a 10% deviation of standard area voltage.

### CYCLE

Correct tape speed cannot be obtained if the Cycle Conversion Switch and Drive Belt are not properly positioned. For 60 Hz operation, open small door at bottom of recorder with a screw driver, and set Cycle Conversion Switch to 60 Hz. Then position drive belt to run on outer groove of pulley. For 50 Hz operation, set Cycle Conversion Switch to 50 Hz and position drive belt to run on inner groove of pulley.

- \* Be sure to disconnect the power cord before attempting to readjust voltage and cycles.

## TAPE LOADING



To load cassette tape proceed as follows : (a) Depress Eject Button. (b) Load cassette with playback side upward and tape facing the heads. (c) Close cassette lid by depressing gently on the lower right hand corner (pressure of the lid will set cassette into place). (d) To remove cassette,

depress Eject Button.

\* The Eject Button must be depressed before attempting to load a cassette tape. The Eject Button will not operate during playback or recording mode. If tape ejection is desired during recording or playback mode, first depress Stop Button and then depress Eject Button.

## DIRECT FUNCTION CHANGE CONTROL

This model employs a convenient direct function change control system for speedy mode selection. The necessity of depressing the Stop Key before changing modes is eliminated.

## FAST FORWARD & REWIND

To effect fast forward or rewind mode, depress Fast Forward or Rewind Key. This feature permits rapid selection of recordings on the tape.

## AUTOMATIC STOP

One of the exclusive features of this model is the automatic stop function of the unit. Control panel keys lock into place when depressed. At the end of the tape, the depressed key will automatically return to position and the Tape Run Indicator Lamp will go out to indicate stop mode.

\* When power is turned off while the tape is running the depressed key will not return to position.

## PAUSE CONTROL

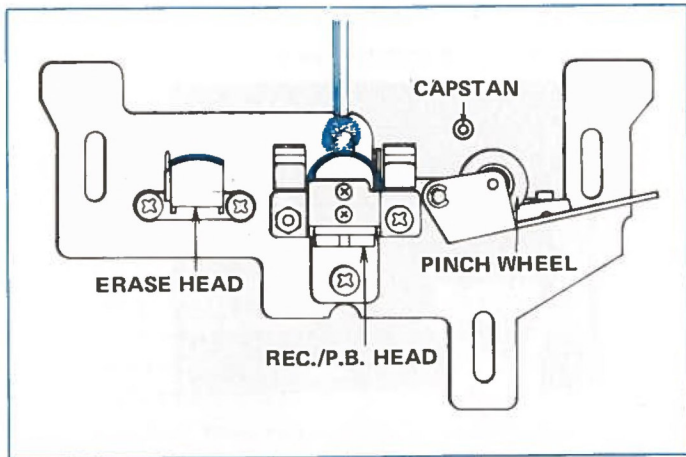
To momentarily stop tape during recording or playback, depress the Pause Button. Pause control is especially useful in editing tape during recording. Depress to stop recording when certain portions of the program are not desired. Note that the Pause Indicator Lamp will light to indicate pause mode. Depress Button again to release.

\* Pause control is also useful for starting recording smoothly and quickly. Depress Pause Button and set recorder to recording mode. Adjust and balance recording input level while observing VU Meters. When an optimum level has been determined, simply depress Pause Button again to release pause mode and begin recording.

\* Pause control does not function during fast forward or rewind mode.

## INDEX COUNTER

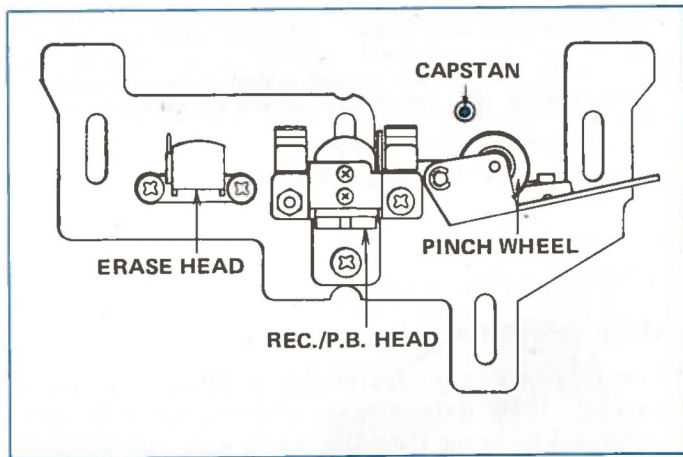
This model is equipped with a handy 3-digit Index Counter for easy indexing. This provides an easy reference for quickly locating positions on the tape. For resetting, simply depress Reset Button.



## HEADS SHOULD ALWAYS BE KEPT CLEAN

For quality performance, it is imperative that the head block be kept clean at all times. Dust and magnetic particles tend to deposit on the heads after prolonged use of the unit, deteriorating sound quality and sensitivity. Use a cotton swab stick soaked in Akai cleaning fluid (from Head Cleaning Kit HC-500) or alcohol, and proceed as follows: (A) Turn off the power of the unit. (B) Depress Eject Button to open cassette lid. Then depress cassette holder plate to flat horizontal position. (C) Clean the heads while manipulating Play Key.

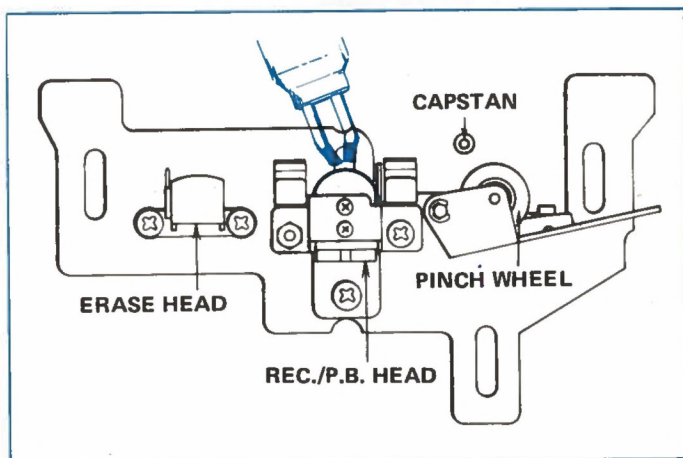
- \* Care must be taken not to scratch the heads.
- \* Do not use chemicals such as chlorothane for cleaning as the rubber parts will deteriorate.



## PINCH WHEEL & CAPSTAN CLEANING

If the Pinch Wheel and Capstan become dirty, there is danger that the tape will tangle around these parts. Therefore, it is recommended that these parts be cleaned occasionally. This can be accomplished by using a cotton swab stick soaked in Akai cleaning fluid (from Head Cleaning Kit HC-500) or alcohol. (A) Turn off power of the unit. (B) Depress Eject Button to open cassette lid and depress holder plate to horizontal position. (C) Clean Pinch Wheel and Capstan while manipulating Play Key.

- \* While the Glass & Crystal Ferrite Head usually requires no cleaning, if old tapes or spliced tapes are used, head cleaning is recommended. For head cleaning, follow the same procedure as outlined above.
- \* Do not use chlorothane or other chemicals for cleaning as the rubber parts will deteriorate.



## HEAD DEMAGNETIZING

Normally, the steel pole pieces which form part of the recording/playback head as well as parts over which the tape travels become slightly magnetized and as a result, the tape is partially erased at high frequencies. Therefore, head demagnetizing is recommended periodically. (A) Turn off the power of the unit. (B) Depress Eject Button to open cassette lid and depress cassette holder plate to horizontal position. (C) Depress Play Key and with a bulk head demagnetizer, demagnetize the heads and other parts which the tape contacts by bringing the prongs of the demagnetizer close to the heads and making small circular motions over the entire head block area.

- \* Read demagnetizer instructions carefully prior to demagnetizing the heads.
- \* Do not bring the demagnetizer close to the VU Meters.

## DOLBY NOISE REDUCTION SYSTEM

The inclusion of the well-known Dolby Noise Reduction circuit in this unit complements the performance of this unit for excellent signal-to-noise ratio. Setting the Dolby Noise Reduction Switch to ON position activates the Dolby circuit to expand low level signals before they are recorded and lowers them by precisely the same amount during playback, thus reducing the extraneous and superimposed noise to a considerable degree resulting in the reduction of tape hiss to an inaudible level.

\* When using a tape recorded with the Dolby process, it is imperative that this switch be set to ON position during playback also.

## TAPE SELECTOR SWITCH

This model is equipped with a Tape Selector Switch for application of the exact amount of bias and equalization according to the tape being used. When using low noise tape (standard for this machine), set to LOW NOISE position, and when using chromium dioxide tape, set to CHROME position. Although this machine displays a high frequency response covering 16,000 Hz with low noise tape, this is extended to an amazing 18,000 Hz with chromium dioxide tape.

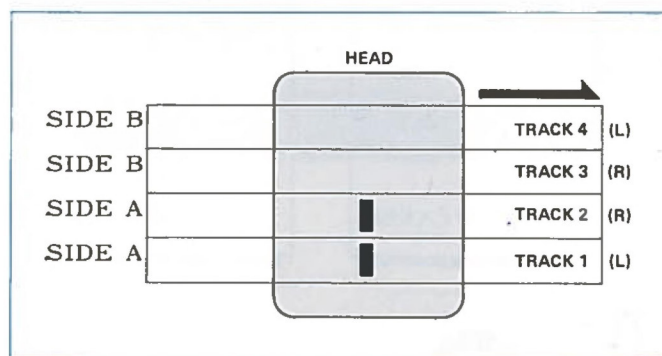
## OVER-LEVEL SUPPRESSOR SWITCH

One of the unique features of this model is the over-level suppressor circuit. When the switch is at ON position, when over-level recording occurs or there is a momentary high volume input, this circuit is activated to stabilize the input and cut distortion. Especially effective when recording from microphones at close range.

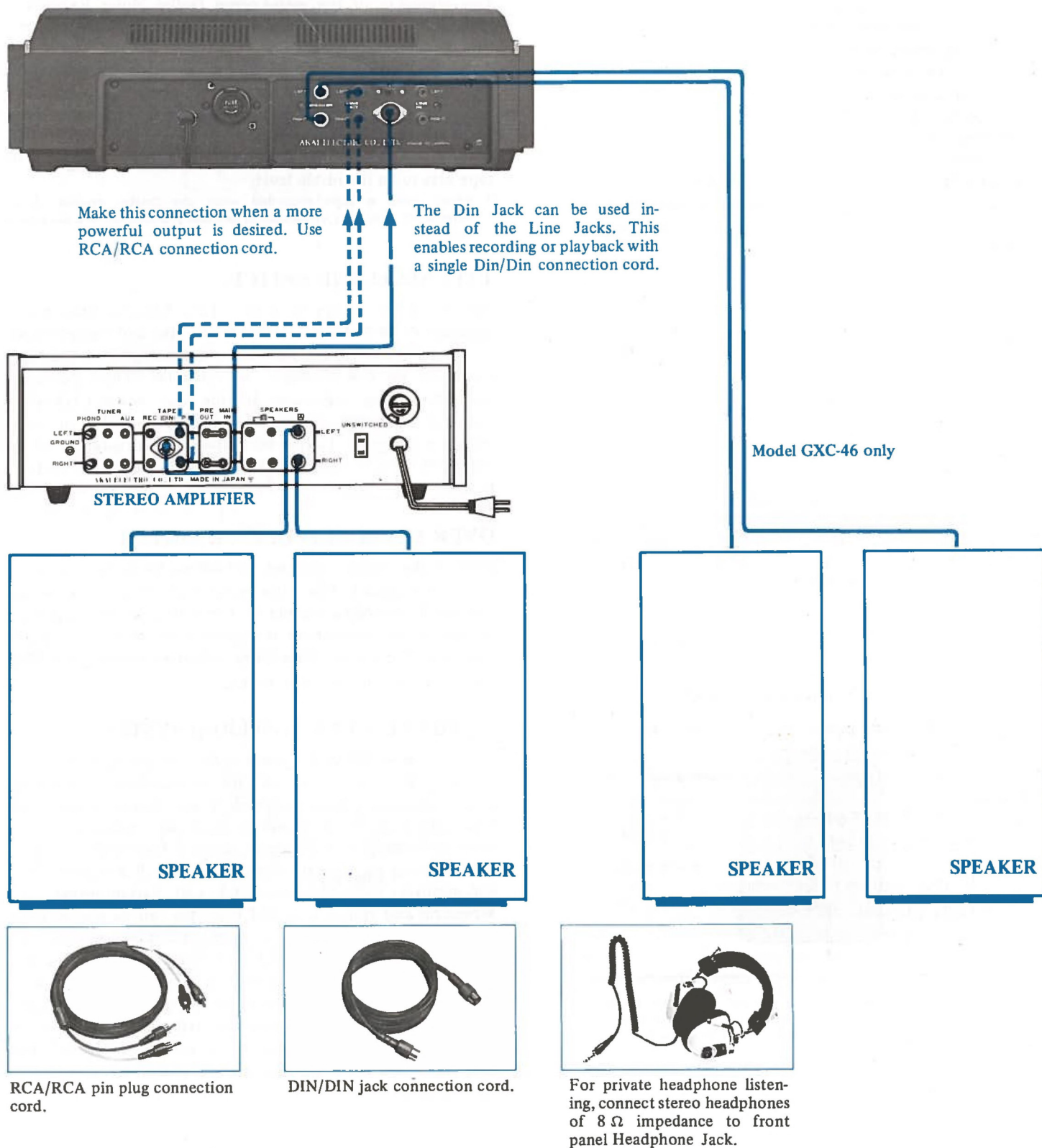
## CASSETTE 4-TRACK STEREO SYSTEM

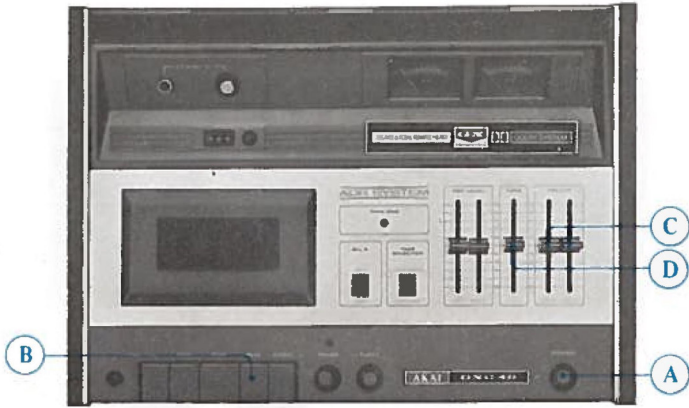
This model employs a 4-track stereo recording (playback) system. The first half of the stereophonic recording (playback) takes place on track 1 and 2. The second half takes place on tracks 3 and 4 after the cassette tape has been inverted. Recording and playback time depends upon the length of the cassette tape; i.e., C-30 (30 minutes), C-60 (60 minutes), C-90 (90 minutes), C-120 (120 minutes).

Monaural and stereo recorded cassettes can be played back on either stereo or monaural cassette recorders without any loss in quality. Because the total track width of the left and right channels is equal to that of the monaural track, when a stereo cassette is played on a monaural recorder, the playback head will scan both the left and right channels together. This results in automatic mixing of the left and right channels from the stereo tape resulting in monaural reproduction.



## CONNECTIONS FOR PLAYBACK





### PLAYBACK WITH MODEL GXC-46

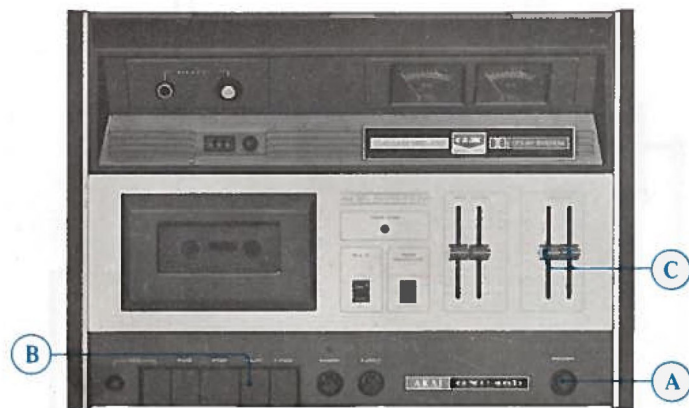
- \* Make necessary connections as shown in CONNECTIONS FOR PLAYBACK.
- \* Please read operating precautions carefully prior to operation.
- \* Connect power cord and load a pre-recorded tape.

- A. Turn on Power Switch.
- B. Depress Play Key to begin playback.
- C. Adjust left and right Volume Controls.
- D. Adjust Tone Control.
- E. When the tape comes to the end, the Play Key will automatically return to position and the Tape Run Indicator Lamp will go out. Invert cassette for playback of the reverse side.

- \* If a more power output is desired, connect the Line Outputs to the tape inputs of an external amplifier and connect two speakers to the amplifier.
- \* If a tape recorded with the Dolby process is used for playback, the Dolby Noise Reduction Switch must be set to ON position.

### HEADPHONE LISTENING

For private headphone listening, use stereo headphones of 8  $\Omega$  impedance and connect to front panel Headphone Jack.



### PLAYBACK WITH MODEL GXC-46D

- \* Make necessary connections as shown in CONNECTIONS FOR PLAYBACK.
- \* Please read operating precautions carefully prior to operation.
- \* Connect power cord and load a pre-recorded tape.

- A. Turn on Power Switch (GXC-46D and external amplifier).
- B. Depress Play Key to begin playback.
- C. Adjust left and right Volume Controls and external amplifier controls.
- D. When the tape comes to the end, the Play Key will automatically return to position and the Tape Run Indicator Lamp will go out. Invert cassette for playback of the reverse side.

- \* If a tape recorded with the Dolby process is used for playback, the Dolby Noise Reduction Switch must be set to ON position.
- \* For private headphone listening,, use stereo headphone of 8  $\Omega$  impedance and connect to front panel Headphone Jack.

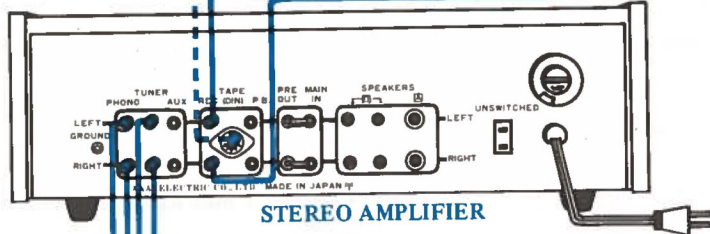
## CONNECTIONS FOR RECORDING



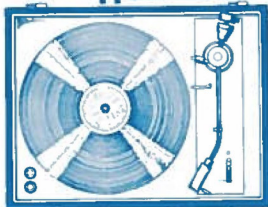
Microphones must be disconnected with recording from line connections.

The Din Jack can be used instead of the Line Jacks for connection. This enables recording or playback with a single Din/Din connection cord. In this case, set Din Jack Input Selector Switch to correspond with external amplifier output.

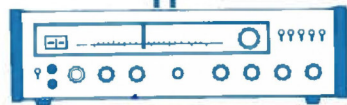
Connect one of the desired sources with an RCA/RCA connection cord.



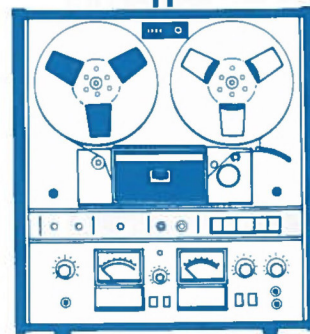
STEREO AMPLIFIER



Turntable with magnetic cartridge.



Stereo tuner



Stereo tape deck or recorder.



Record player with crystal or ceramic pick-up.



RCA/RCA pin plug connection cord.



DIN/DIN jack connection cord.



For monitoring, connect stereo headphones of 8  $\Omega$  impedance to front panel Headphone Jack.

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## FOR BETTER RECORDING RESULTS

When the machine is set to recording mode, the recording input level registers on the VU Meters. However, the recording level can be more precisely set by adjusting the Recording Level Controls while monitoring the input signals through headphones. For recording with the least possible distortion, keep the recording level as high as possible within the white part of the VU Meter scales.

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## CONVENIENT NOTES FOR RECORDING

- If a chromium dioxide tape is used, the Tape Selector Switch must be set to CHROME position.
- When recording using microphones, the use of the O.L.S. Switch is recommended for low distortion recording. After setting recorder to recording mode, depress O.L.S. Switch.
- For recording with the Dolby process, set Dolby Noise Reduction Switch to ON position.
- Recording cannot be made on the leader tape. Therefore, when using a new cassette tape, be sure to forward the tape slightly so that the leader tape is not in the head path.
- Tone Control has no effect during recording mode (GXC-46 only).

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## RECORDING USING MICROPHONES

- \* Please read operating precautions carefully prior to operation.
- \* Connect power cord and load a cassette tape. New tape gives best results.

- Turn on Power Switch.
- Plug in microphones into left and right Microphone Jacks. For best results, a distance of at least two meters (about 7 ft.) should be maintained between microphones.
- Set Index Counter to "000". This Index Counter furnishes a quick reference for locating positions on the tape.
- Depress Recording Key.
- Adjust and balance microphone input level with Recording Level Controls while observing VU Meters. Normal recording should not exceed "0" VU.
- When an optimum recording level has been determined, while holding the Recording Key at depressed position, depress Play Key to begin recording.
- When the tape comes to the end, the Recording and Play Keys will automatically return to position and the Tape Run Indicator Lamp will go out. Invert cassette for recording on reverse side.



## RECORDING FROM AN EXTERNAL AMPLIFIER

- \* Make necessary connections as shown in CONNECTIONS FOR RECORDING.
- \* Please read operating precautions carefully prior to operation.
- \* Microphones must be disconnected.
- \* Connect power cord and load a cassette tape. New tape gives best results.

Follow RECORDING USING MICROPHONES procedure substituting the following step for step B.

- B. Connect the line outputs of the external amplifier to the Line Input Jacks.

## RECORDING FROM A TURNTABLE

- \* Make necessary connections as shown in CONNECTIONS FOR RECORDING.
- \* Please read operating precautions carefully prior to operation.
- \* Microphones must be disconnected.
- \* Connect power cord and load a cassette tape. New tape gives best results.

Follow RECORDING USING MICROPHONES procedure substituting the following step for step B.

- B. Connect the outputs of the turntable to the Line Input Jacks.

- \* If a magnetic cartridge is used, it must be connected to the Line Input Jacks through an external pre-amplifier.

## TAPE DUBBING

- \* Make necessary connections as shown in CONNECTIONS FOR RECORDING.
- \* Please read operating precautions carefully prior to operation.
- \* Microphones must be disconnected.
- \* Do not use the Din Jack for connection with the Din jack of the other machine.
- \* Connect power cord and load a cassette tape. New tape gives best results.

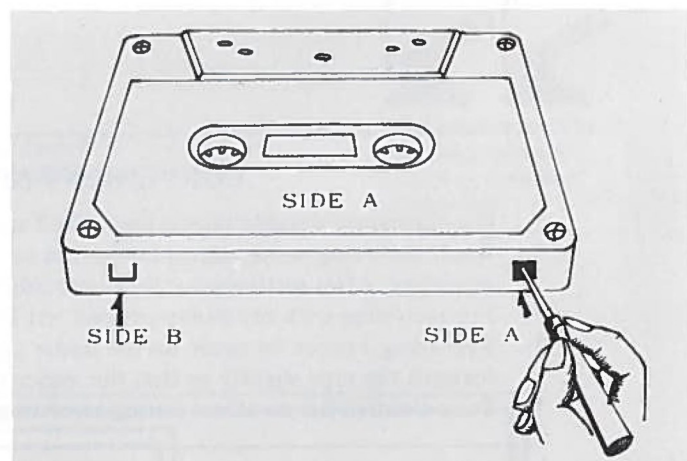
Follow RECORDING USING MICROPHONES procedure substituting the following step for step B.

- B. Connect the line outputs of the playback machine to the Line Input Jacks.

## TAPE ERASING

Any signals previously recorded on the tape will be automatically erased as a new recording takes place. For erasing only, no plugs should be connected to the input jacks and volume controls should be kept at minimum. For quick and complete erasure, a bulk tape eraser is recommended.

## ERASURE SAFETY FEATURE



For protection of your important recordings, your cassettes are equipped with knock-out tabs. After a permanent recording has been made, break out the tabs to prevent accidental tape erasure. As shown in the figure, a knock-out tab is provided for each side of the tape. After the tabs have been removed, no further recordings can be made on the tape unless the cavities are plugged or covered.

## TROUBLE SHOOTING CHART

The conditions listed below do not indicate mechanical failure of your unit. If your machine exhibits any of these conditions check for trouble as indicated.

### Tape will not travel . . .

- \* Blown fuse.
- \* Power is not being supplied. Check power cord and power switch.
- \* Defective cassette tape.
- \* Machine is set to pause mode.

### Record Key will not function . . .

- \* Cassette is not loaded. Record Key will not function unless cassette is loaded.
- \* Cassette knock-out tabs are removed. Cover holes as mentioned on page 12.

### Loss in sensitivity or noisy sound . . .

- \* Magnetized head. See head demagnetizing procedure.
- \* Low recording level. Normal recording level is "0" VU.
- \* High recording level. Normal recording level is "0" VU.
- \* Incorrect connections. Check for proper connection.
- \* Check position of the Tape Selector Switch or Dolby Noise Reduction Switch.

### Irregularity in tape transport . . .

- \* Dirty Capstan or Pinch Wheel.
- \* Bent cassette case.

## TECHNICAL DATA

Track System . . . . .	4-track 2-channel stereo system	Output Jacks . . . . .	Line (2) : 0.775 V ("0" VU) (Required load impedance : more than 20 k $\Omega$ )
Tape Speed . . . . .	1-7/8 ips ( $\pm 2\%$ )		Phone (1) : 30 mV/8 $\Omega$
Wow & Flutter . . . . .	Less than 0.12% weighted RMS		Speaker (2) : 6 W/8 $\Omega$ each (GXC-46 only)
Frequency Response . . . . .	30 Hz to 18,000 Hz using chromium dioxide tape 30 Hz to 16,000 Hz using low noise tape	Input Jack . . . . .	Microphone (2) : 0.5 mV/4.7 k $\Omega$ Line (2) : 80 mV/460 k $\Omega$ (high) 5mV/30 k $\Omega$ (low)
Distortion . . . . .	Less than 1.5% (1,000 Hz "0" VU)	Din Jack . . . . .	0.4 V/5 mV
Output Power . . . . .	12 W total music power (6 W/6 W) at 8 $\Omega$ (GXC-46 only) 9 W continuous power (4.5 W/4.5 W) at 8 $\Omega$ (GXC-46 only)	Semi-Conductors . . . . .	Transistors : 45 (GXC-46D : 39), FET 2 Diodes : 34
Signal to Noise Ratio . . . . .	Better than 50 dB (With Dolby process : 58 dB)	Integrated Circuits . . . . .	Linear IC : 2
Erase Ratio . . . . .	Better than 70 dB	Power Requirements . . . . .	100 V to 240 V A.C., 50/60 Hz
Heads . . . . .	(2) : One GX recording/playback head, One erase head.	Power Consumption . . . . .	50 W (GXC-46D : 20 W)
Motor . . . . .	(1) : Hysteresis synchronous motor	Dimensions . . . . .	410(W) x 132(H) x 294(D) mm (16.4 x 5.3 x 12")
Fast Forward & Rewind Time . . . . .	55/65 sec. using a C-60 cassette. tape at 50/60 Hz	Weight . . . . .	GXC-46 : 7.6 kg (16.7 lbs.); GXC-46D : 7.2 kg (15.8 lbs.)
Recording Capacity . . . . .	2 hours stereo recording using a C-120 cassette tape.		

- \* For improvement purposes, specifications and design are subject to change without notice.
- \* Dolby is a trade mark of Dolby Laboratories Inc.
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## STANDARD ACCESSORIES

### GXC-46

Cassette Demonstration Tape ..... 1  
Spare Fuse. .... 1 set  
Operator's Manual..... 1

### GXC-46D

Cassette Demonstration Tape ..... 1  
Connection Cord..... 1  
Spare Fuse.....1 set  
Operator's Manual ..... 1

\* Spare fuses are not included with CEE, CSA, and UL Standard Models.

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**MEMO**



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