

SANSUI G7000/6000

Pure Power DC Stereo Receivers with FET Differential Input Design,
Advanced FM/AM Tuners and Four Large Meters.

Only hi-fi, everything hi-fi.

Sansui



PURE SANSUI

At Sansui, every engineering decision is based, ultimately, on music. Pure music.

Reproducing perfect sinewaves on a graph or oscilloscope screen was not our goal in refining the basic electronic performance of the G-7000 and G-6000 to a level no other receiver has dared to claim. Such perfection *is* achieved in both these Sansui Pure Power DC Stereo Receivers, however, largely because it is the surest way to guarantee their performance excellence when judged by the best precision "test instrument" ever "invented"—the human ear.

In creating these remarkable receivers we've surpassed conventional high fidelity requirements by a wide margin. Greatly expanded frequency response. Superior signal-to-noise ratios. The reduction of all forms of distortion far below audibility. But beyond the hi-fi basics, the emphasis is on startlingly clear and distinct sound image reproduction and impressive dynamic response. And vital to these achievements is our Pure Power DC or Direct Coupled power amplifier design, introduced in the following pages.

For the first time in hi-fi, here are stereo receivers to equal the quality and value of separate components in the same price ranges. Tuner and phono equalizer specifications are strictly hi-fi. And no combination of separates can offer wider flexibility or easier handling.

Your decision, too, should be based on pure music. Hear it in the Pure Power DC Stereo Receivers G-7000 and G-6000 from Sansui, where it's *all* hi-fi.





LOUDNESS

TUNING

FM MUTING

MODE

TAPE MONITOR

4-CH/NR ADAPTOR

BALANCE

RIGHT

SELECTOR

DOLBY FM DE-EMPHASIS

MIC MIXING LEVEL

MIC

The bottom section of the radio receiver contains various controls. From left to right: a 'LOUDNESS' switch (OFF/ON), a large 'TUNING' knob, a 'BALANCE' knob (labeled 'RIGHT' with a scale from 2 to 10), an 'FM MUTING' switch (ON/OFF), a 'MODE' switch (STEREO/MONO), a 'TAPE MONITOR' switch (SOURCE TAPE), a '4-CH/NR ADAPTOR' switch (OFF/ON), a 'SELECTOR' knob (with positions for PHONO, 1, FM AUTO, 2, AM, and AUX), a 'DOLBY FM DE-EMPHASIS' switch (OFF/ON), a 'MIC MIXING LEVEL' knob (scale from 0 to 8), and a 'MIC' input jack. A red line connects the 'MIC MIXING LEVEL' knob to the 'MIC' jack.

WHY DC AMPLIFIERS?

DC amplifier technology, as applied to audio, was still a novelty when we made our design decisions for the G-7000 and G-6000 and other receivers in our new Pure Power DC lineup. But novelty or not, the advantages of DC are clearly heard in the more faithful reproduction of music these receivers have achieved.

DC or Direct Coupled amplifiers, by definition, use no capacitors in their negative feedback loops. Thus the connection of components—transistors, FETs, resistors, etc.—is made directly. Additionally, the DC power amp in the Sansui AU-517 (and our other AUs and Pure Power Receivers with DC) has no input capacitor. Thus Sansui is proud to claim a "true DC" design. And as a result of the complete elimination of capacitors from the negative feedback loop, the inputs and the outputs, our design has the capability to amplify signals from the highest supersonics clear down to zero Hertz. And a zero Hertz signal, as you may know, is also called DC.

What are the DC benefits in musical terms? Less distortion is one. The very wide 200,000Hz to 0Hz (DC) frequency response in Sansui's Pure Power DC receivers is another. The lower distortion is the result of removing the major *cause* of distortion—the capacitors. The logic of DC amplification is as pure as the sound it offers.

Can all this be quantified? Yes. The elimination of capacitors in the negative feedback loop, and in the normal signal path itself, gives the power amplifiers much faster transient response. In turn this means much less TIM or Transient Intermodulation Distortion is produced when pulse-like, momentary high-level signals enter the amplifiers (as the instant-by-instant content of music dictates). Because DC amps keep the *phase deviations* to a nearly infinite zero across the entire audio range. And all this can be proven by ears *and* 'scopes.

So far, all this can be applied to any DC amp. Where Sansui's own DC design shows the real improvements over the others is in the high frequencies. Because, as mentioned earlier, the DC power amplifiers in the G-7000 and G-6000 have an incomparably wide frequency response (0~200,000Hz) they are able to expel the frequency range of high-frequency phase deviations far *beyond* the upper limit of the audible frequency spectrum thus improving the quality of sound reproduction *within* that spectrum.

Finally there are the interrelated quantifiers "slew rate" and "rise time." These terms might be new to you, so here is a brief explanation of each, and how they are used to input signals—a vital indicator of musical quality:

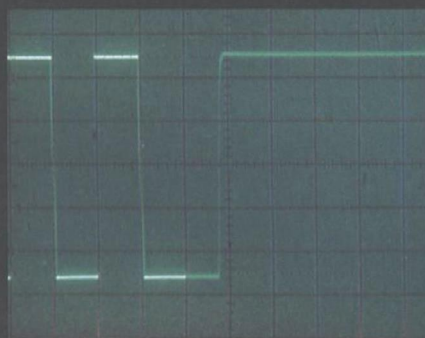
Slew rate shows how many volts an amplifier's output voltage can reach within one microsecond (1 μ sec), when a test input known as a square wave, with an instantaneously rising waveform, is applied to that amplifier. The higher the slew rate, the faster the amplifier responds to an input signal. When input signals, such as in music, are highly pulsive, an amplifier with a high slew rate is the one which will deliver the clearest, sharpest reproduction for realistic musicality.

Rise time, on the other hand, is a measurement of the time it takes an amplifier's output voltage to rise from 10% to 90% of the peak voltage of a square wave input. The smaller the rise time, the faster that amplifier can respond to an input signal.

In the G-7000, slew rate is 60V/ μ sec and rise time is 1.4 μ sec. These are amazing figures! Rise time is the same, and slew rate only 2V lower, in the equally amazing G-6000. With these receivers, you hear the subtle tonal changes that distinguish one musician, or even note, from the next!

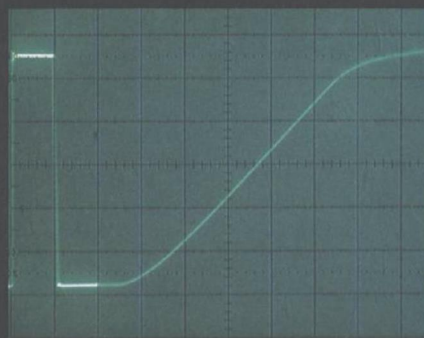
Use these quantifiers when you shop for a receiver. They are as valid—even more valid—than the usual specifications when comparing one component with the next. And they are as valid—even the most valid—a reason to buy a Sansui Pure Power DC Stereo Receiver as you'll ever find.

SLEW RATE & RISE TIME (Power Amp)



INPUT SQUARE WAVE

V: 0.5V/div.
H: 50 μ Sec, 1 μ Sec/div.



A SANSUI CONVENTIONAL RECEIVER

Slew Rate: 21V/ μ Sec
Rise Time: 4 μ Sec

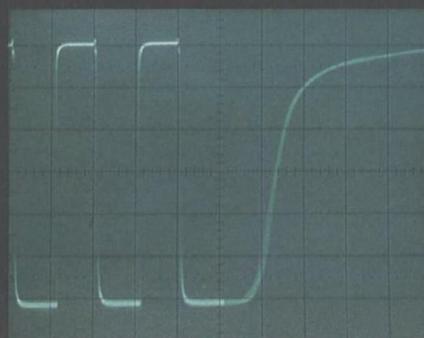
V: 20V/div.
H: 50 μ Sec, 1 μ Sec/div.



G-7000

Slew Rate: 60V/ μ Sec
Rise Time: 1.4 μ Sec

V: 20V/div.
H: 50 μ Sec, 1 μ Sec/div.



G-6000

Slew Rate: 58V/ μ Sec
Rise Time: 1.4 μ Sec

V: 20V/div.
H: 50 μ Sec, 1 μ Sec/div.

PURE PERFORMANCE FROM DC POWER AMP, FET PHONO EQUALIZER & MOS FET FM FRONTEND

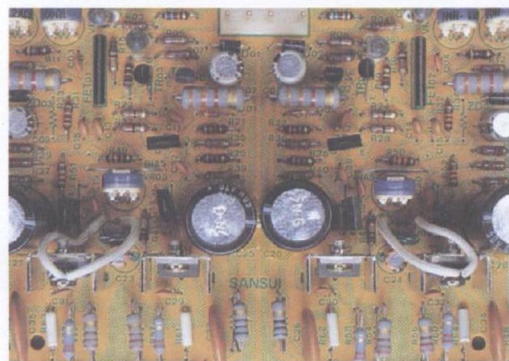
Sansui has the world's first stereo receivers with DC power amplifiers to offer unprecedented 0~200,000Hz frequency response and superb "dynamic response" to transient musical signals.

There can be no doubt that the use of DC power amplifiers in the new Sansui G-7000 and G-6000 account for their ability to handle complex, pulsive musical signals with such purity. These are the world's first receivers with DC to offer even better performance and sound quality than many separate stereo amplifiers on today's market.

Take our AU-717 integrated stereo amplifier, for instance. We've borrowed its advanced DC circuit design, its new and highly dependable power supplies, and more. In the G-7000 and G-6000 we've taken the same care to give these designs the advantages of carefully chosen, top-quality parts and components. The results are stereo receivers which cannot be distinguished from high-class stereo integrated amplifiers by specifications or by "blindfold" listening tests. Here are some of the details of circuitry:

Sansui-exclusive circuitry in power amplifiers features Dual-FET differential input for superb tonal quality

Input circuits in the power amplifiers of both the G-7000 and G-6000 are of the Dual-FET differential design. They are followed by a current-mirror loaded, cascode-connected amplifier of low-noise transistors, a current differential pushpull driver amplifier (Sansui patent pending), a three-stage differential predriver amplifier, and, finally, a three-stage Darlington-connected OCL output circuit that holds four large power transistors of excellent linearity in parallel in each channel.



Capacitors, which are the traditional cause of phase distortion, are eliminated in this highly stable, advanced circuitry. Sansui has taken this a step farther with the elimination of capacitors from the negative feedback loops, also. This removes the threat of coloration of tonal quality in the reproduced sound. The amplifier's dynamic response is improved to an unprecedented degree. Slew rate, rise time and TIM, valuable quantifiers explained elsewhere in this brochure, are greatly improved.

Power supplies back up the Pure Power performance of the G-7000 and G-6000

An amplifier's power supply is a most critical factor. What a good, bad or mediocre supply system can do, or not do, for tonal quality cannot be seen easily in specifications. This is all the more true with DC amplifiers, and it is the reason Sansui has taken painstaking care with the power supplies in all its new amplifiers and receivers.

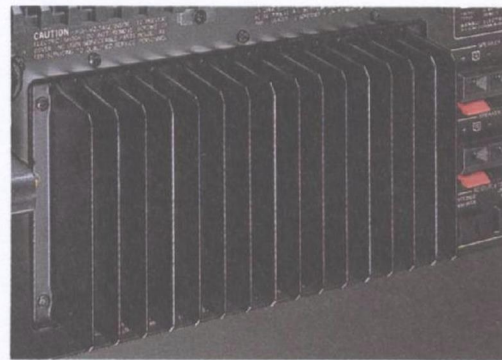
The G-7000 is provided with separate power supplies for the left and right stereo channels. It utilizes a dual-wound toroidal transformer of very low magnetic resistance and DC resistance. It has independent left/right rectifying and voltage-stabilizing circuits. For plentiful power reserve, a pair of Dual Capacitors, which have a common internal ground potential, is used. Thus even when a very high current flow is present, differences in ground potential are avoided. This contributes to very stable power supply performance across the entire audio frequency spectrum to help enhance tonal quality as no other system can.



G-7000

Because of its slightly lower power output and minor differences in other areas, the G-6000 uses a somewhat different power supply: a large EI type transformer, and a pair of 12,000 μ F capacitors with the ability to hold source impedance very low across a very wide frequency range. The result is that reproduced stereo sound images retain amazingly high resolution.

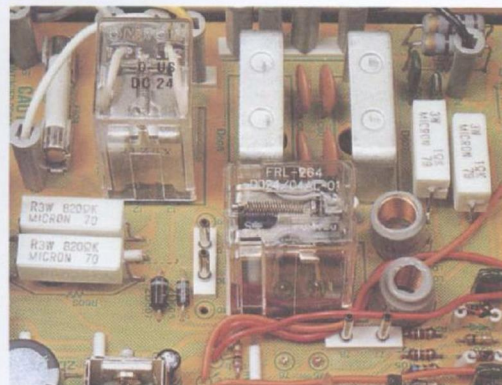
In both receivers, thanks to these well-designed supplies, reproduced bass sound is very clear cut, midranges are rich, and musicality is lifelike across the entire audible range.



Complete safety is assured by reliable power protector circuitry

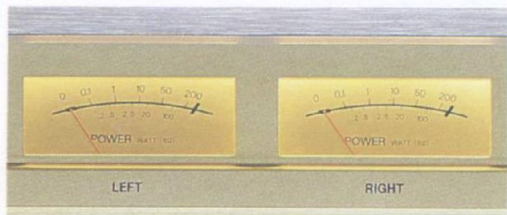
The importance of having a protector circuit that can respond instantly and accurately to any accident is increased in proportion to the output power of an amplifier. Since the G-7000 and G-6000 are among the highest power receivers, they have one of the best protection circuit teams ever devised—a dual function circuit consisting of:

- (1) DC detection protector circuit: The moment a DC current exceeding a prescribed value appears in the output, this circuit instantly opens the output circuit to protect your valuable speaker systems.
- (2) Overcurrent detection protector circuit: Whenever the output terminals are shorted, this circuit instantly opens the output circuit and prevents an overcurrent from flowing into your speaker systems.



Wide-range, direct-readout Power Meters for better control

You have more accurate control over your entire hi-fi system, especially your speaker systems, if you use the dual power meters on the G-7000/G-6000 as intended: By observing their direct-readout, logarithmically compressed scales—reading from 0.1 to 200 watts each—you can tell exactly how much power is being produced instant by instant.



Phono Accuracy, Tone Control Versatility, Two-Deck Connection in the Preamp/Control Section.

High-precision phono equalizer with FET differential inputs eliminates input coupling capacitors

What most determines the tonal quality of reproduced records? Sansui engineers can prove that it's the phono equalizer, for once those tiny electrical signals from your cartridge pass through the equalizer, nothing can be done to improve them. This is why we've gone to the expense of incorporating a newly developed FET differential input circuit in the phono equalizers of the G-7000 and G-6000 Pure Power DC Stereo Receivers.

This circuit assures very stable operation. It achieves an ICL or Input Coupling Capacitor-Less design by the elimination of the input coupling capacitor. It therefore suffers none of the deterioration of tonal quality such capacitors cause as the result of unnecessary phase shifts.

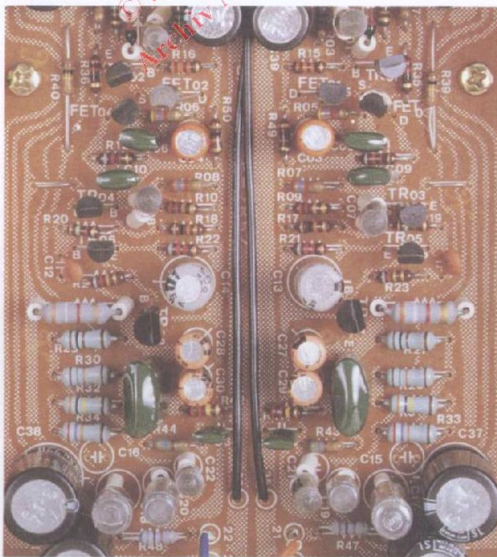
The FET differential equalizer also noticeably improves distortion, frequency response and transient response characteristics. The FET in the first stage effectively shuts out all external noise; this ends a problem found in conventional receivers, since receivers handle radio frequency signals. And the FET differential input ensures clear, straight reproduction of input phono signals. It's expensive, but worth it.

In terms of circuit design, the equalizer in the G-7000/G-6000 is an elaborate 12-transistor circuit adopting a current-source-loaded FET differential input, follow-

ed by a buffer amplifier and an inverted Darlington-connected two-stage class-A amplifier. It is perhaps the best equalizer design to be found in the state of the art. Because of its superior pre-negative-feedback amplification performance, it assures superb dynamic response to transient musical signals. You hear the benefits of this in the finely-grained quality of your music, with all its stereo sound images reproduced with high resolution.

The RIAA equalizing elements here are carefully selected for precision, and have very low tolerance for error. The deviation from the standard RIAA equalizing curve in both models is held within $\pm 0.2\text{dB}$ across the 20–20,000Hz range. Accurate reproduction of disc records is guaranteed.

Finally, our phono equalizers are driven at the exceptionally high voltage of $\pm 30.0\text{V}$, which makes possible a very high phono overload capacity (240mV) and very high hum/noise of 78dB. This is your assurance that any musical input, even with the very widest dynamic range, is reproduced faithfully, without clipping or deterioration in signal-to-noise ratio.



New Differential-Input Tone Control Circuit avoids unnecessary tonal coloration

We extended the benefits of the differential input design to the tone controls of the G-7000 and G-6000. The Bass/Treble tone control circuit, with its four low-noise transistors in negative feedback, affords minimum distortion as a result. When you set the control switch to Defeat, the entire tone control circuit is bypassed (via a resistor) and you avoid all unnecessary undulations in the circuit's frequency response. Broad control ranges and sharp control curves are additional advantages in this Sansui tone control design.

Subsonic and High Filters cut out harmful super-low and ultra-high frequency signals

The Subsonic Filter on both G-7000 and G-6000 receivers cuts out harmful, extremely-low-frequency signals (below 16Hz) such as produced by warped records. The cut out rate is 6dB per octave. The High Filters, on the other hand, cut off annoying high-frequency noise in signals above 10kHz, such as those produced by tape hiss. The cut out rate is 6dB per octave. Both filters are designed to eliminate undesirable noise components effectively without affecting the main musical signals themselves.

Large, smooth-feel volume control

Here is an important feature we've borrowed from the most expensive Pure Power DC Stereo Receivers in our new lineup.

The extra-large control has 41 click stops, and a construction which assures extremely fine, smooth-feeling precision over long years of use.



Tape Play Switch controls two stereo decks

Record to, monitor and play back two stereo decks through either receiver. The Tape Play Switch on each model is simplified for easy use; you may easily dub (copy) a stereo tape from deck 1 to deck 2, even as you listen to another source through connected speakers.

And that's not all

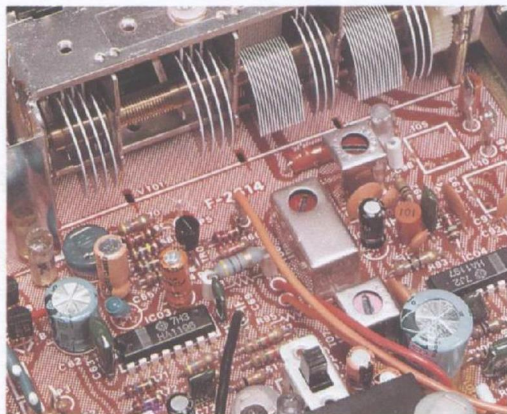
- –20dB Audio Muting Switch reduces sound volume instantly.
- Loudness Control assures natural tonal balance during low-volume listening.
- 4-Channel/Noise Reduction Switch for connecting and using noise reduction unit or other adaptor units. May also be used with third stereo tape deck.
- Two sets of stereo phono inputs for connecting two turntables.

Newly-designed FM Stereo/AM Tuners deliver hi-fi FM and noise-free AM reception.

Highly sensitive FM frontend with Dual-gated MOS FET

The FM frontend in the G-7000 and G-6000, where the received radio-frequency signals enter their FM tuner sections, employs a low-noise, dual-gated MOS FET. This metal-oxide semiconductor field-effect transistor works in conjunction with a precision, frequency-linear, four-ganged variable capacitor. The combination achieves very high sensitivity (50dB Quieting Sensitivity is 36dBf). It also rejects radio-frequency intermodulation most effectively to assure noise-free, clear reception of received FM signals.

Sansui has taken extra care to rid tuning between the local oscillator and the variable capacitor of tracking errors. This, in turn, keeps tuning drift to a minimum as the temperature of the circuitry rises.



Advanced FM IF circuit for pinpoint selectivity

Pull in the station you wish to hear at its strongest level. You can in the G-7000 and G-6000 because they feature advanced FM IF circuitry. Stations as close as 250kHz on the dial can be selected with pinpoint accuracy, thanks to the improved phase response and group-delay characteristics of the 3-stage IF amplifier, built around an array of ceramic filters. A two-stage limiter IC clears up FM sound by eliminating AM noise, while a newly-developed Adjacent Channel Filter and a new quadrature detector in the discriminator mean further reductions in noise and distortion over a wide frequency spectrum.

FM discriminator uses a high-performance IC

The FM discriminator, which translates frequency deviations into amplitude variations to retrieve audio signals, is a high-performance IC in the G-7000 and G-6000. This IC combines with a double-tuning coil to form a quadrature detector circuit. Inside the microscopic IC is a three-stage IF amplifier, a discriminator and a meter circuit. It offers improved reliability for the entire detector circuit, as well as better linearity and IF rejection.

PLL MPX Circuit assures better FM stereo separation

How can you be sure you're getting maximum stereo separation from a stereo FM broadcast? There's only one way: have confidence in your receiver's FM multiplex demodulator. We give you that confidence by using a PLL or Phase-Locked Loop circuit embodied in a high-performance IC. It minimizes performance deterioration

caused by aging, and it is completely unaffected by changes in temperature. We've improved the grounding of the IC and other peripheral circuits to bring out the best of this design, and to ensure your FM stereo reception always has maximum channel-to-channel separation.

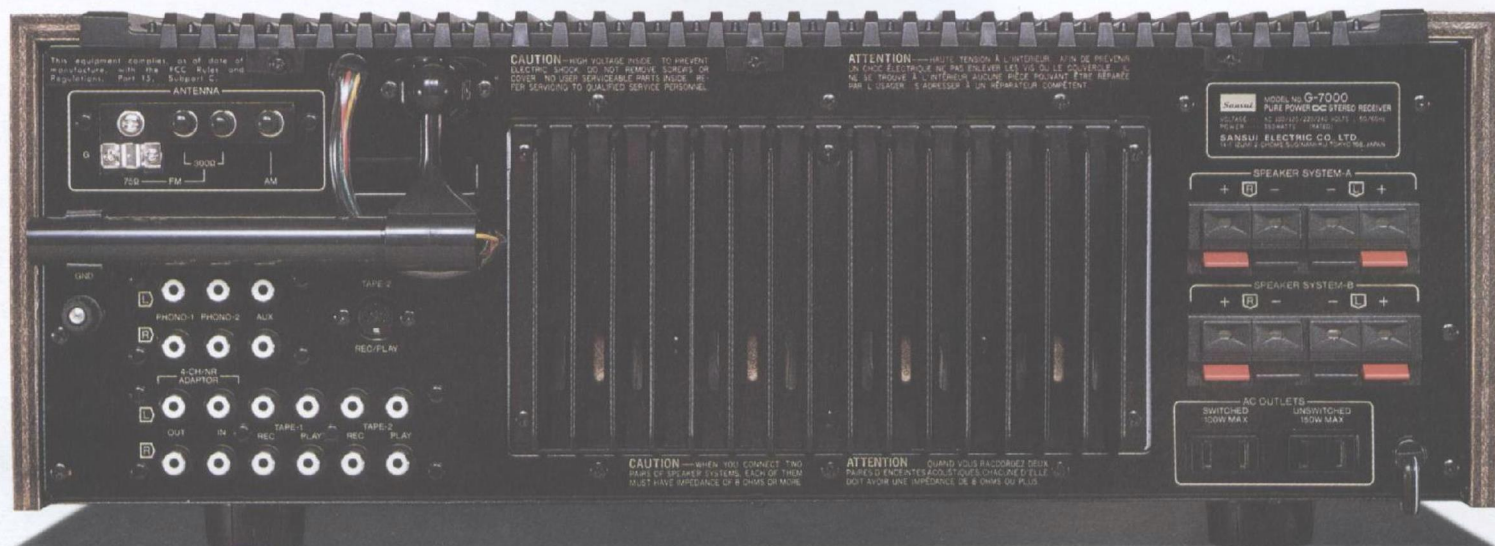
High-quality AM reception

Thanks to a number of careful provisions in the AM tuner sections of the G-7000 and G-6000, you'll enjoy quality AM sound. Tuning is easier and more precise because we use a frequency-linear, double-ganged variable capacitor. Excellent AM frequency response with good linearity, and very high AM selectivity, result from the use of a bi-resonator ceramic filter and a high-performance IC (equivalent to 20 transistors) in the AM IF circuit. An ingenious grounding plan has been used in the preamplifier and power amplifier of both receivers, and this has done wonders to improve the overall tonal quality of AM sound. An omni-directional ferrite bar antenna is included; it can be rotated in any direction for still more improvements in reception in AM.

And that's not all

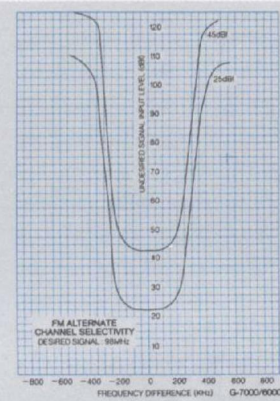
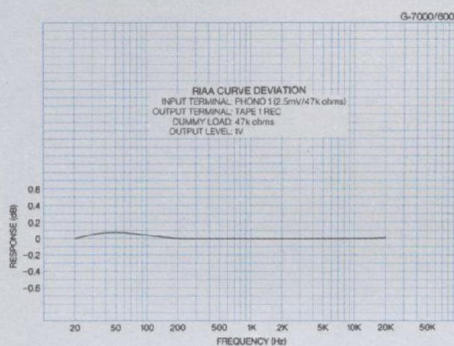
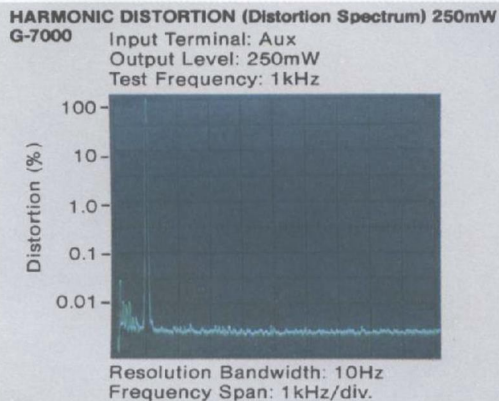
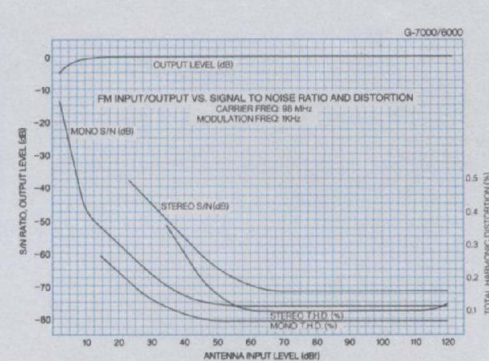
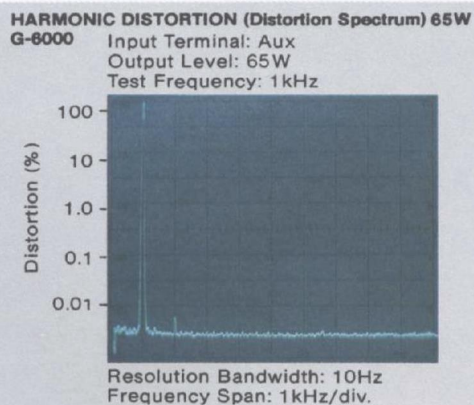
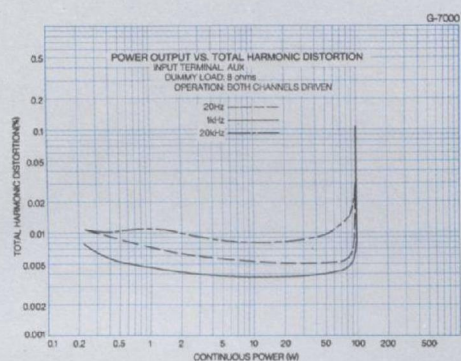
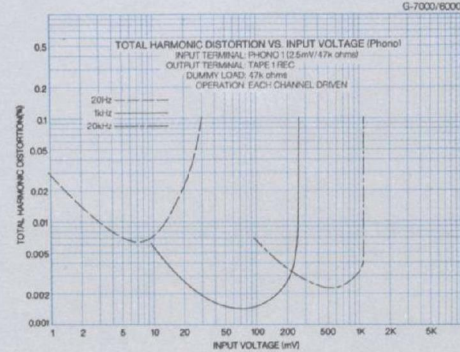
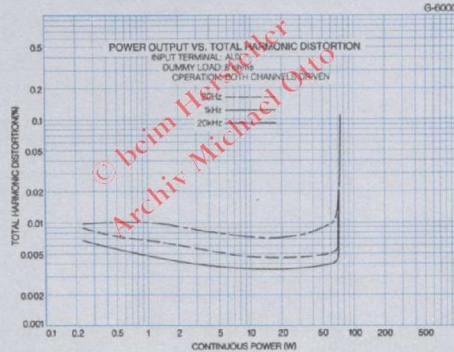
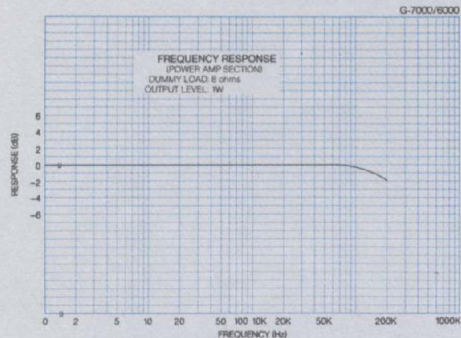
- Versatile Mic Mixing has its own volume control.
- FM Muting Switch for eliminating annoying inter-station noise while tuning FM.
- Two large Signal/Tune meters for faster, easier tuning.
- Dolby® De-emphasis Switch for FM Dolby adaptor.
- Wide frequency-linear dial scale.

*Dolby is a trademark of Dolby Laboratories, Inc.





G-6000



SPECIFICATIONS

G-7000

AUDIO SECTION

POWER OUTPUT*

Min. RMS, both channels driven, from 20Hz to 20,000Hz, with no more than 0.025% total harmonic distortion

85 watts per channel into 8 ohms

Min. RMS, both channels driven, at 1,000Hz, with no more than 0.025% total harmonic distortion

95 watts per channel into 4 ohms
90 watts per channel into 8 ohms

TOTAL HARMONIC DISTORTION*

OVERALL (from AUX) less than 0.025% at or below rated min. RMS power output

OVERALL (from AUX) less than 0.015% at 1kHz, 85W power output

INTERMODULATION DISTORTION

(70Hz:7,000Hz=4:1 SMPTE method)

OVERALL (from AUX) less than 0.025% at or below rated min. RMS power output

DAMPING FACTOR

30 into 8 ohms

LOAD IMPEDANCE*

8 ohms

RISE TIME

1.4μSec.

SLEW RATE

60V/μSec.

FREQUENCY RESPONSE (at 1 watt)

OVERALL (from AUX) 5 to 50,000Hz

+0.2dB, -2.0dB

POWER AMP SECTION

DC to 200,000Hz

+0dB, -3dB

RIAA CURVE DEVIATION (20 to 20kHz)

+0.2dB, -0.2dB

HUM AND NOISE

PHONO 78dB

AUX 95dB

CHANNEL SEPARATION (at 1,000Hz)

PHONO 60dB

AUX 65dB

INPUT SENSITIVITY

AND IMPEDANCE (at 1,000Hz)

PHONO 1, 2 2.5mV, 47k ohms

AUX 150mV, 47k ohms

MIC 6mV, 10k ohms

(PHONO: Max. input capability more than 240mV

RMS at 0.1% distortion)

OUTPUT VOLTAGE AND IMPEDANCE (at 1,000Hz)

TAPE REC (PIN) 150mV, 47k ohms

(DIN) 43mV open

CONTROLS

BASS +10dB, -10dB at 50Hz

TREBLE +10dB, -10dB at 10kHz

LOUDNESS 8dB at 50Hz

6dB at 10kHz

FILTERS

SUBSONIC -3dB at 16Hz (6dB/oct.)

HIGH -3dB at 3kHz (6dB/oct.)

MUTING (Audio)

-20dB

FM SECTION

TUNING RANGE

88 to 108MHz

SENSITIVITY

MONO (IHF) 10.3dBf (1.8μV IHF T-100)

(DIN) 1.0μV

STEREO 17dBf

50dB QUIETING SENSITIVITY

MONO 14dBf

STEREO 36dBf

SIGNAL TO NOISE RATIO AT 65dBf

MONO 72dB

STEREO 68dB

FREQUENCY RESPONSE

MONO 30 to 15,000Hz

+0.2dB, -1dB

STEREO 30 to 15,000Hz

+0.2dB, -1dB

DISTORTION AT 65dBf

MONO less than 0.15% at 100Hz

less than 0.13% at 1,000Hz

less than 0.25% at 6,000Hz

STEREO less than 0.25% at 100Hz

less than 0.18% at 1,000Hz

less than 0.25% at 6,000Hz

CAPTURE RATIO

1.0dB

ALTERNATE CHANNEL SELECTIVITY

75dB at 400kHz

SPURIOUS RESPONSE RATIO

90dB at 98MHz

IMAGE RESPONSE RATIO

70dB at 98MHz

IF RESPONSE RATIO

Balanced 95dB at 98MHz

RF INTERMODULATION 60dB

AM SUPPRESSION RATIO 55dB

STEREO SEPARATION 35dB at 100Hz

42dB at 1,000Hz

30dB at 10,000Hz

25dB from 30 to 15,000Hz

ANTENNA INPUT IMPEDANCE

300 ohms balanced

75 ohms unbalanced

AM SECTION

TUNING RANGE

530Hz to 1,600kHz

SENSITIVITY (Bar antenna) 50dB/m (300μV/m)

SELECTIVITY (±10kHz) 35dB

IMAGE RESPONSE RATIO 45dB at 1,000kHz

IF RESPONSE RATIO 38dB at 1,000kHz

GENERAL

AC OUTLETS

switched max. 100 watts

unswitched total 150 watts

66 Transistors; 65 Diodes;

9 FETs; 4 ICs; 2 LEDs

POWER REQUIREMENTS

POWER VOLTAGE 100, 120, 220, 240V 50/60Hz

POWER CONSUMPTION 380 watts

DIMENSIONS

505mm (19 1/8") W

187mm (7 3/8") H

422mm (16 5/8") D

16.6kg (36.6lbs.) Net

18.8kg (41.4lbs.) Packed

simulated walnut grain

FINISH

G-6000

AUDIO SECTION

POWER OUTPUT*

Min. RMS, both channels driven, from 20Hz to 20,000Hz, with no more than 0.03% total harmonic distortion

65 watts per channel into 8 ohms

Min. RMS, both channels driven, at 1,000Hz, with no more than 0.03% total harmonic distortion

72 watts per channel into 4 ohms

70 watts per channel into 8 ohms

TOTAL HARMONIC DISTORTION*

OVERALL (from AUX) less than 0.03% at or below rated min. RMS power output

OVERALL (from AUX) less than 0.015% at 1kHz, 65W power output

INTERMODULATION DISTORTION

(70Hz:7,000Hz=4:1 SMPTE method)

OVERALL (from AUX) less than 0.03% at or below rated min. RMS power output

30 into 8 ohms

DAMPING FACTOR

8 ohms

RISE TIME 1.4μSec.

SLEW RATE 58V/μSec.

FREQUENCY RESPONSE (at 1 watt)

OVERALL (from AUX) 5 to 50,000Hz

+0.2dB, -2.0dB

POWER AMP SECTION

DC to 200,000Hz

+0dB, -3dB

RIAA CURVE DEVIATION (20 to 20kHz)

+0.2dB, -0.2dB

HUM AND NOISE

PHONO 78dB

AUX 95dB

CHANNEL SEPARATION (at 1,000Hz)

PHONO 60dB

AUX 65dB

INPUT SENSITIVITY AND IMPEDANCE (at 1,000Hz)

PHONO 1, 2 2.5mV, 47k ohms

AUX 150mV, 47k ohms

MIC 6mV, 10k ohms

(PHONO: Max. input capability more than 240mV

RMS at 0.1% distortion)

OUTPUT VOLTAGE AND IMPEDANCE (at 1,000Hz)

TAPE REC (PIN) 150mV, 47k ohms

(DIN) 43mV open

CONTROLS

BASS +10dB, -10dB at 50Hz

TREBLE +10dB, -10dB at 10kHz

LOUDNESS 8dB at 50Hz

6dB at 10kHz

FILTERS

SUBSONIC -3dB at 16Hz (6dB/oct.)

HIGH -3dB at 3kHz (6dB/oct.)

MUTING (Audio)

-20dB

FM SECTION

TUNING RANGE

88 to 108MHz

SENSITIVITY

MONO (IHF) 10.3dBf (1.8μV IHF T-100)

(DIN) 1.0μV

STEREO 17dBf

50dB QUIETING SENSITIVITY

MONO 14dBf

STEREO 36dBf

SIGNAL TO NOISE RATIO AT 65dBf

MONO 72dB

STEREO 68dB

FREQUENCY RESPONSE

MONO 30 to 15,000Hz

+0.2dB, -1dB

STEREO 30 to 15,000Hz

+0.2dB, -1dB

DISTORTION AT 65dBf

MONO less than 0.15% at 100Hz

less than 0.13% at 1,000Hz

less than 0.25% at 6,000Hz

STEREO less than 0.25% at 100Hz

less than 0.18% at 1,000Hz

less than 0.25% at 6,000Hz

CAPTURE RATIO

1.0dB

ALTERNATE CHANNEL SELECTIVITY

75dB at 400kHz

SPURIOUS RESPONSE RATIO

90dB at 98MHz

IMAGE RESPONSE RATIO

70dB at 98MHz

IF RESPONSE RATIO

Balanced 95dB at 98MHz

RF INTERMODULATION 60dB

AM SUPPRESSION RATIO 55dB

STEREO SEPARATION 35dB at 100Hz

42dB at 1,000Hz

30dB at 10,000Hz

25dB from 30 to 15,000Hz

ANTENNA INPUT IMPEDANCE

300 ohms balanced

75 ohms unbalanced

AM SECTION

TUNING RANGE

530Hz to 1,600kHz

SENSITIVITY (Bar antenna) 50dB/m (300μV/m)

SELECTIVITY (±10kHz) 35dB

IMAGE RESPONSE RATIO 45dB at 1,000kHz

IF RESPONSE RATIO 38dB at 1,000kHz

GENERAL

AC OUTLETS

switched max. 100 watts

unswitched total 150 watts

66 Transistors; 61 Diodes;

9 FETs; 4 ICs; 2 LEDs

POWER REQUIREMENTS

POWER VOLTAGE 100, 120, 220, 240V 50/60Hz

POWER CONSUMPTION 310 watts

DIMENSIONS

505mm (19 1/8") W

187mm (7 3/8") H

409mm (16 1/8") D

17.5kg (38.6lbs.) Net

19.7kg (43.4lbs.) Packed

WEIGHT

FINISH

simulated walnut grain

*Power specifications measured pursuant to U.S. Federal Trade Commission trade regulation on power output claims for amplifiers.

●The FM performance of the G-7000/6000 is measured pursuant to the new Institute of High Fidelity standard, IHF-T-200, except specifications with the legend IHF-T-100.

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

●For European models, some specifications might change to comply with local safety regulations and standards.