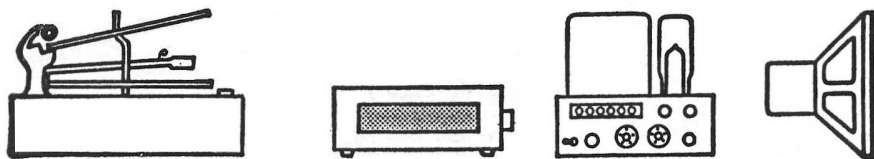


# EQUIPMENT



# PROFILE

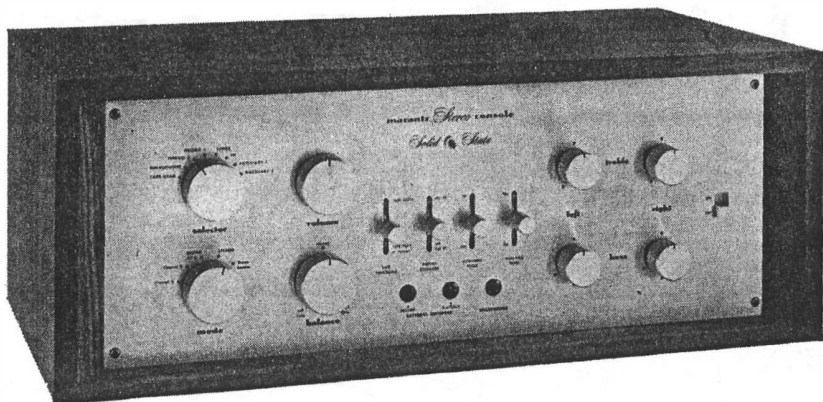


Fig. 1. Marantz 7T Solid-State Preamp

## MARANTZ 7T SOLID-STATE STEREO PREAMPLIFIER

Here are the manufacturer's published specifications on this new unit:

Frequency response—20-20,000 Hz  $\pm$  0.1 dB.  
Total Noise: 80 dB below 10 mV input.  
I. M. Distortion: 0.15 per cent at 10 volts equivalent output.  
Dynamic range: up to 100 mV at less than 0.15 per cent IM distortion.

Our tests proved every Marantz claim conservative. But that is what we have come to expect from this firm.

The Marantz 7T is all solid-state. This would seem then to be the successor to the Model 7 vacuum-tube preamplifier. All of the established virtues have been kept in this new version; in fact, there are some interesting innovations.

Exterior appearance is unchanged in this model except for the addition of three jacks on the front panel. These are for headphones (600 ohms or higher), stereo tape recorder in, and stereo recorder out. These last two functions are duplicated on the rear panel. With the front-panel inputs it is now possible to use the preamp as a dubbing go-between with two recorders.

Other innovations include a center-channel output with a separate level control.

As with the earlier tube unit, the preamp will accept a wide variety of input sources. There are direct low-level inputs for two magnetic-phono systems, high-impedance microphone, and tape head. In the phono positions a three-position front-panel switch chooses OLD 78, RIAA, or OLD COLUMBIA LP equalizations. The tape-head

input (high impedance) has a rear panel trim pot to adjust high-end response.

The tone-control action along with the high- and low-cut filters remains unchanged from the earlier models (except, of course, that transistors are now used). Low-cut positions are at 50 or 100 Hz, while high-cut points are called out at 5 and 9 kHz. In each case, the position marked is (accurately) the three-dB-down point.

The tone controls themselves are step-type, offering accurately contoured and repeatable positions of boost and cut.

As we said at the beginning, our bench

measurements proved the published specs conservative. Frequency response is, in fact from 5 to 50,000 Hz  $\pm$  0, -1 dB. IM distortion measurements through the full preamp were 0.12 per cent at 3 volts rms out. RIAA equalization is within 1 dB of RIAA specification, and that includes extension to the 20-20,000 Hz range.

We could go on. We did not find a test that proved this unit less than it is claimed to be. Moving on to listening tests showed that this 7T takes a sonic back seat to nothing. It operates with very-low-level cartridges without noise, and very-high-level cartridges without distortion. It has six a.c. convenience outlets on the rear panel. It still has a husky power on/off switch that won't give up under a heavy a.c. load. In fact, removing the top cover reveals a level of construction that is consistent with that which we have come to expect from Marantz. And, lest there be any misunderstanding about what that level is—it is a good cut above that which is usually seen in home componentry.

There is, thus, every reason to believe that trouble-free longevity is another virtue of this unit. Marantz is asking \$295 for the 7T with an additional \$24.00 for the walnut cabinet. We feel that it is worth every penny.

Circle 201

## SYNCRON S-10 CONDENSER MICROPHONE

We often speak of the individual character of transducers, mentioning phono cartridges and speakers as typical, and completely forgetting that microphones too belong in that class. They have every bit as much individual personality as any product. And, as is true of all transducers, it is difficult (if not impossible) to laboratory test them and come out with a firm knowledge of what the product will sound like.

Condenser microphones have built a reputation for quality that has set them apart from other systems. If they have become the Rolls-Royce of the recordists; they have also demanded equivalent image pocketbooks. And, they have been bulky, with their need of separate power supplies.

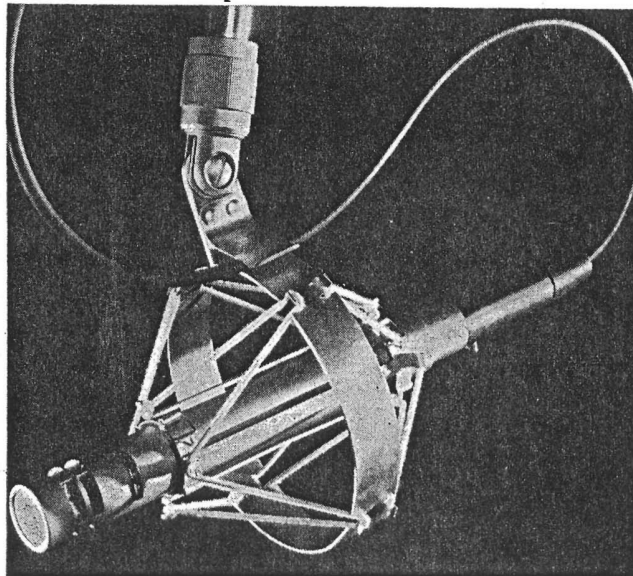


Fig. 2. The S-10 Synchron condenser microphone. It is shown in a shock mount.