



**marantz**

# *Audio Consolelette*

**control preamplifier-equalizer**

The Audio Consolelette is a fine electronic instrument, specifically designed to be the central control for music reproducing systems of the highest calibre. Components are of a quality rarely used in commercial equipment. For example: eighteen of the resistors used are of the low-noise carbon-deposit type; Allen-Bradley potentiometers are used throughout. A high-Q toroid is the basic component of the Sharp Cutoff Filter. Terminal board construction is used in the main assembly which, with its associated tubes, is floated on soft rubber shock mounts. The Audio Consolelette is constructed on two chassis, the power pack being remote to keep the transformer, etc., away from the main unit.

**s. b. marantz**, New York

## general specifications

**HUM and NOISE** — Hum is inaudible at full gain from all input positions. Total noise voltage at output, from open phono inputs, 1.2 mv to 2.5 mv, or the equivalent of 4  $\mu$ v maximum at first grid. This figure will be reduced considerably with proper input connection.

### INTERMODULATION DISTORTION —

**High level inputs** — With volume control at maximum and all controls at flat positions. 60 and 7000 cps. mixed 4:1 ratio.

15 volts output\* . . . . . 1% maximum

**Low level inputs** — With equalization controls set as follows: Bass — AES, Treble — Ortho. Output adjusted for 60 and 7000 cps. mixed 4:1 ratio.

15 volts output\* . . . . . 1% maximum

\*almost unmeasurable at normal levels

**FREQUENCY RESPONSE** — 1 db. from 20 to 40,000 cps.

**POWER SUPPLY** — The remote power supply plugs into the main unit via a 6 conductor cable. Three A.C. line outlets, controlled by the main switch, are provided for other components.

### SELECTOR SWITCH Seven position input switch.

MICR

For high impedance microphones.

LO-LEVEL PHONO

For popular low-level magnetic phono cartridges,

HI-LEVEL PHONO

For Pickering, Clarkstan, etc.

EXTRA

A spare high level input.

TUNER

High level input for F.M., F.M.-A.M. or A.M.

TAPE

High level input for tape reproduction.

TV

High level input for TV sound.

**BASS RECORD EQUALIZATION.** Six turnover positions

**TREBLE RECORD EQUALIZATION.** Six "roll-off" positions

**LOUDNESS COMPENSATOR.** This is a continuously variable control of unique design which compensates for the Fletcher-Munson Hearing Characteristics curves. Unlike other such controls, its adjustment produces no corresponding change in listening level and may be used independently of the volume control.

**BASS TONE CONTROL.** Turnover point, 375 C.P.S.

**TREBLE TONE CONTROL.** Turnover point 2500 C.P.S.

**HIGH FREQUENCY CUTOFF FILTER.** An adjustable low-pass filter (12 db. per octave cutoff)

**Four High Level Inputs.** For tuner, tape, T.V., etc. Voltage gain, 23 db.

**Three Low Level Inputs:** Microphone, Low Level Magnetic and High Level Magnetic. Voltage gain, 56 db.

**Main Output.** This is fed by a cathode-follower which permits a long shielded lead to the main amplifier.

**Recorder Output.** A selector-switch controlled output which can be used to feed a tape or other recorder. It is not affected by the volume or tone controls.

Cabinet Model \$155  
Chassis available at lower cost

# marantz



## *Audio Console* **preamplifier-equalizer**

The Audio Console is a fine electronic instrument, specifically designed as a central control for music reproducing systems of the highest order. In its construction there is lavish use of precision parts and workmanship. Such quality features as deposited-carbon resistors, Allen-Bradley controls, silvered mica condensers, terminal board construction and cabling of leads is rarely found in commercial equipment. Careful engineering and strict attention to detail result in spectacularly low distortion and noise figures. The superior quality of reproduction with this preamplifier will be readily apparent to the listener.

### CONTROLS

**Selector Switch:** 6 position input switching for 3 low-level channels (Microphone, Low and medium level magnetic cartridges), and three High level channels (Tuner, TV, and Extra for ceramic or FM cartridges). **Tape Playback or Monitor Switch;** High level input switch used for tape playback or to directly monitor a tape while it is being recorded. **Bass Record Equalizer;** six turnover positions. **Treble Record Equalizer;** six rolloff positions. **Loudness Compensator;** A continuously variable control of unique design which compensates for the Fletcher-Munson Hearing Characteristics Curves. Unlike other such controls it is used independently of the volume control. **Bass Tone Control;** Turnover point, 300 cps. **Treble Tone Control;** Turnover point 2500 cps. **High Frequency Cutoff Filter;** 12 db. per octave cutoff from three selected frequencies. **On-Off Switch**

### HUM AND NOISE

**Hum;** Inaudible at full gain from all inputs. **Wideband Noise** (20 cps to 60 kc): With 2000 ohms across Low-level Phono input, All controls FLAT; better than 70 db. below 10 mv. input.

### INTERMODULATION DISTORTION

With volume control at maximum and all other controls at Flat positions; 60 cps and 7 kc. mixed 4:1 ratio. 15 volts equiv. RMS . . . less than 1%; 2 volts equiv. RMS . . . less than 0.1%.

### FREQUENCY RESPONSE

± 1db. from 20 cps. to 60 kc.

### INPUTS

**Three low level inputs** for Microphone and low or medium level magnetic cartridges. Equalization can be switched into all three channels. **Four high level inputs** for Tuner, Tape, TV and Extra. Ceramic and FM cartridges can be used in the "Extra" position.

### OUTPUTS

**Main Output;** Cathode follower permits long shielded leads to the power amplifier. **Recording Output;** A selector-switch controlled output which can be used to feed a tape recorder. It is unaffected by all controls with the exception of the record equalizers.

### POWER SUPPLY

The remote miniature power supply plugs into the main unit to provide Direct Current for filaments and B plus. Three convenience outlets, controlled by the On-Off switch, are provided for other components.

**TUBE COMPLEMENT** Three type 12AX7 or ECC83 tubes

**CABINET** Available in choice of Mahogany or Blonde

**DIMENSIONS** Panel; 14½" x 4⅞" Chassis; 13½" x 4" x 6"

### PRICE AND SHIPPING WEIGHT

With cabinet — \$168.00, 15 lbs.

West of the Mississippi — \$176.40

Without cabinet — \$153.00, 13½ lbs.

West of the Mississippi — \$160.65

*... for music reproducing systems of the highest order*

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# High Fidelity

MAY 1955 ISSUE

## Marantz Audio Console

**SPECIFICATIONS** (furnished by manufacturer): a deluxe self-powered control preamplifier-equalizer. **Inputs:** one for high impedance microphone; one for low-output and one for high-output magnetic cartridges; four high-level inputs marked Tuner, Tape, TV and Extra. **Controls:** selector switch with three positions for low-level inputs and four for high-level inputs; loudness compensation control; volume; bass (+17 to -10 db, 50 cycles); cutoff filter switch (Off, 10, 7, and 5 kc cutoffs); treble ( $\pm 10$  db, 10,000 cycles); record turnover (Flat, FFRR, AES, Ortho-RIAA, Col LP, 800); AC power on-off switch; record rolloff (Flat, FFRR 78, AES, Ortho-RIAA, LP-NAB, Early 78). **Outputs:** low-impedance output to amplifier; high-impedance output, unaffected by volume, tone and filter controls, for tape recorder. Three switched AC power outlets on power supply chassis. **Response:**  $\pm 1$  db, 20 to 40,000 cycles. **Distortion:** 1% maximum IM at 15 volts output; virtually unmeasurable at normal levels. **Noise:** four microvolts equivalent maximum open-circuit noise at first phono grid. **Tubes:** 2-12AX7, 12AU7. **Price:** \$155.00 with cabinet; \$142.50 without. **Manufacturer:** Marantz Company, 44-15 Vernon Blvd., Long Island City 1, New York.

The Audio Console is built like a piece of broadcast equipment; our first impression was one of solid, uncompromising quality and workmanship. Further examination confirmed this impression, and disclosed that it is also a versatile audio front end designed with intelligence and a lot of common sense.

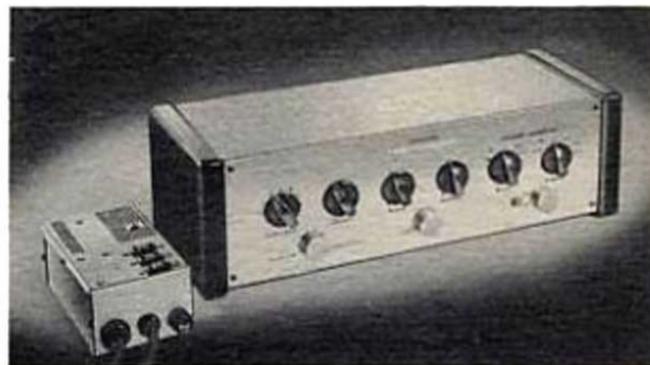
For example: this unit is obviously going to be used in deluxe sound systems, which are more than likely to have two magnetic phono pickups; it would be sensible to furnish two magnetic *phono* channels in any high-quality preamplifier-control. All too few provide this facility—the Marantz unit is one that does. And it has a microphone channel, too. Then there are four high-level input channels; this ought to be enough for even the most complex system. (That's a total of seven switched input channels!)

We approve of the volume-loudness control setup, too. There are actually two controls: one is a straight uncompensated volume control; the other is a continuously-adjustable compensation control that does *not* affect the over-all sound level but adds bass and treble boost in varying degree as desired. This does away with the need for input level controls. It is, in our opinion, a most satisfactory way of dealing with the loudness compensation problem simply and effectively. You select the sound source, adjust the volume as you want it, and turn the loudness knob until it sounds right. Since the boost is

added primarily at very low and very high frequencies the control is often useful as a tone control with special characteristics.

Bass and treble tone controls checked out for us with genuine flat response in their center positions. Inflection frequencies — those at which the controls began to have effect — were lower than usual in the bass and higher than usual in the treble. This results in generally improved performance in the middle range but limits the maximum boost and cut available; no disadvantage in this case because of the other response-shaping controls furnished.

The round knob in the center is the range switch. Turned fully to the left it is removed from the circuit. Other positions successively to the right furnish moderately sharp cutoffs beginning at 10,000, 7,000, and 5,000 cycles, with an attenuation rate of 12 db per octave: useful in gently eliminating scratch, etc.



This front end is designed and built like broadcast equipment.

Individual turnover and rolloff controls for record equalization furnish a choice of 36 curves. Equalization extends to well below 30 cycles, which is unusual and which will be appreciated by those having speaker systems capable of showing up this feature. The phono preamp section is more than adequate; it has enough gain and low enough noise, too, to handle very low-output cartridges without transformers.

With a bit of head-scratching, we can think of three other facilities that might be included in a front end selling for this price. First, a rumble filter can be useful in some circumstances. Second, we believe the recorder output signal should be at low impedance, not high. Finally, there are times (when dubbing old records to tape, for instance) when it might be handy to have the scratch filter and tone controls in the tape recorder output circuit; they're bypassed now, along with the volume control.

These are minor points; we like the Audio Console very much. It merits respect not only for its fine performance in conjunction with a hi-fi system, but in itself as a fine example of good engineering and construction. — R.A.

**MANUFACTURER'S COMMENT:** There is no adjustable rumble filter, but the phono equalizer circuits have been designed specifically for a rapidly falling response below 20 cycles to reduce subsonic rumble interference.

The recorder output signal is switched directly from the high-level inputs and, therefore, is of the same impedance as the original source. On phono and microphone positions the recorder output will be affected very little by normal cable capacitances (less than 1 db loss at 20 kc with a 3,500 mmf load).

Most users seem to prefer an output isolated from the action of tone control circuits for recording purposes. However, if it is desired to use these controls, it is possible to parallel the cables from the main output to both amplifier and recorder.

**SAYS**

**A LEADING NATIONAL  
CONSUMER MAGAZINE**

**FEB. 28th, 1955 ISSUE**

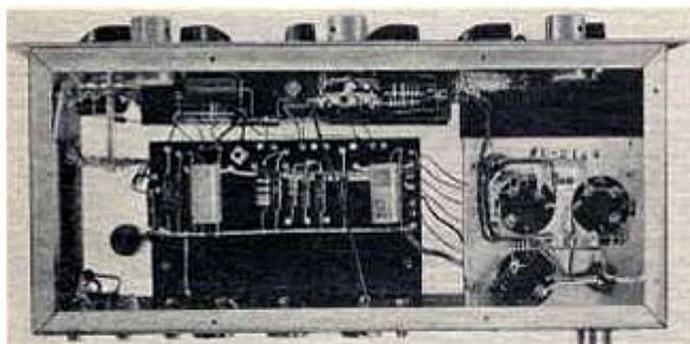
*Sorry, we can't quote them directly, but you'll find enough superlatives about the Marantz Audio Console in their survey article on high-fidelity equipment (page 101).*

**SAYS**

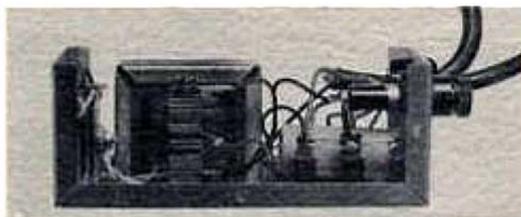
*Music*  
**AT HOME**

**MARCH-APRIL 1955 ISSUE**

The Marantz preamplifier is a noteworthy example of the school of thought which combines the rugged design of telephone equipment, the English spit-and-polish practices, and terminal-panel arrangements of components used in military gear.

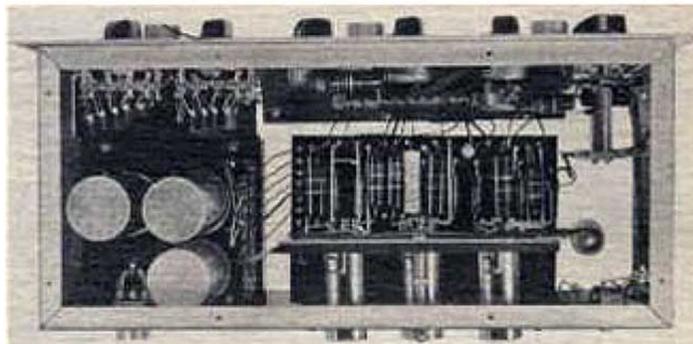


*These views of the Marantz preamp show unusual attention to construction detail, precision workmanship, and ease of access to all the components. The separate unit containing the power transformer and rectifier*



Net result is not only beautiful but substantial. Also it's the servicemen's idea of the way manufacturers should make their work easy. Electrically, this preamp is of very conservative design as to tolerances and the liberal use of precision components. Marantz has even gone so far as to put the power transformer and rectifier in a separate unit, to prevent hum pickup by the preamp circuits.

Front panel controls include a 7-position selector switch, loudness compensator and volume control, continuously variable bass and treble controls, separate turn-over and rolloff controls, and a treble cutoff selector. Pin jacks at the rear provide two phono inputs and one for a microphone, in addition to the usual facilities.



*was photographed upside-down. On the top are three receptacles for plugging in other equipment, all of which can be turned on and off from switch on the front panel of the preamplifier, via the power cable*



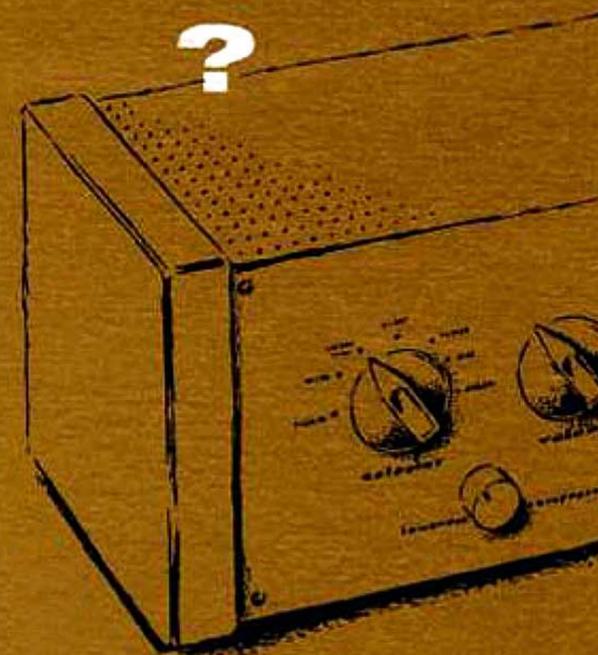
**why**

**the**

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**MARANTZ COMPANY, 44-15 Vernon Blvd. • Long Island City 1, N. Y.**