



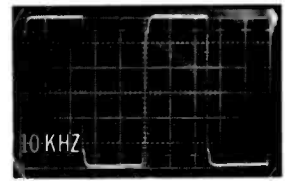
A Luxurious Receiver from Marantz

The Equipment: Marantz 2270, a stereo FM/AM receiver. Dimensions: 17 $\frac{3}{8}$ by 5 $\frac{7}{8}$ by 14 inches. Price: \$549.95. Manufacturer: Marantz Co., Inc. (a subsidiary of Superscope, Inc.), P.O. Box 99, Sun Valley, Calif. 91352.

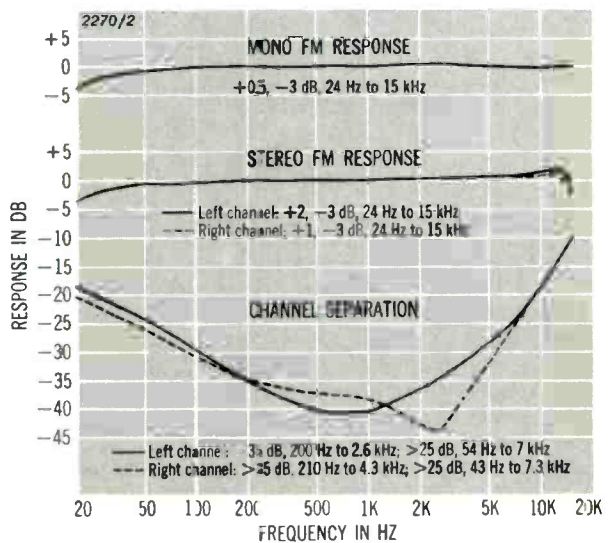
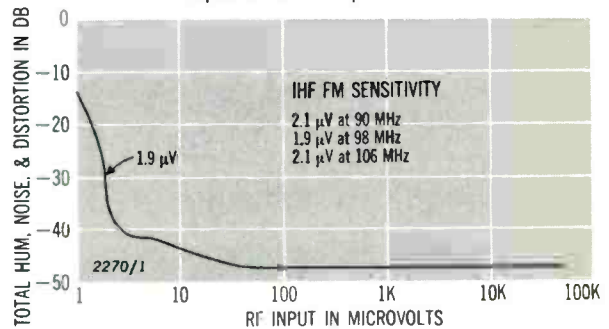
Comment: Performance aside (for the moment), little design quirks mean a lot in terms of the "feel" of a given piece of stereo equipment; and the 2270 is one of those units that, with a little use, takes on its own personality. The silky and noise-free action of its pushbuttons, the horizontal tuning wheel, and the clutched triple tone controls (bass, midrange, and treble) with detents for repeatable settings all contribute to this feeling of individuality.

Below the tuning meters, dial, and tuning wheel are three groups of switch buttons with four buttons in each group. The first has one button to convert the signal-strength meter to read multipath, a high-blend switch, and two buttons for tape-monitor switching. The second has two for mono-mode switching (permitting selection of left, right, or both signals) and two for filtering—high and low. At the right are buttons for loudness compensation, FM muting, main speakers (on/off), and remote speakers (on/off). Across the bottom are six knobs: selector, the three tone controls, balance, and volume. At the extreme left are input and output jacks for an added tape recorder. The output is in parallel with the two tape outputs on the back panel; the input overrides those from the back panel. At the extreme right are the power on/off switch and headphone jack, which is live at all times.

On the back panel are the main and remote speaker connections, switched and unswitched AC convenience outlets (one each), a Quadradial output (for use with an adapter should a quadraphonic broadcast method be approved), connections for AM antenna and 75-ohm or 300-ohm FM lead-in, a local/distant FM switch, a screwdriver adjustment for FM-muting level, a chassis ground connection, and the pairs of phono-jack inputs and outputs. These include preamp-out and main-in connections—for use with room equalizers for example—that are delivered fitted with jumpers for nor-

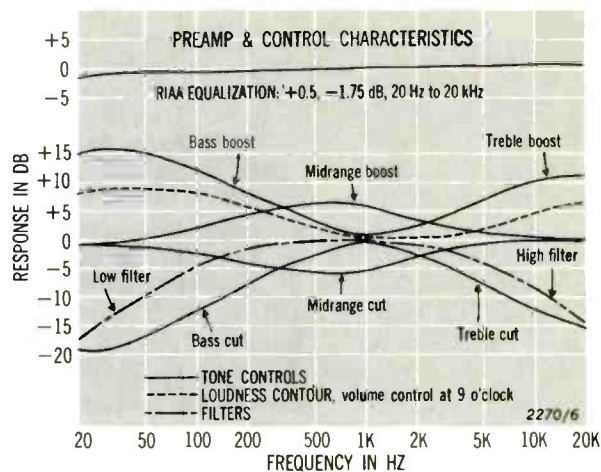
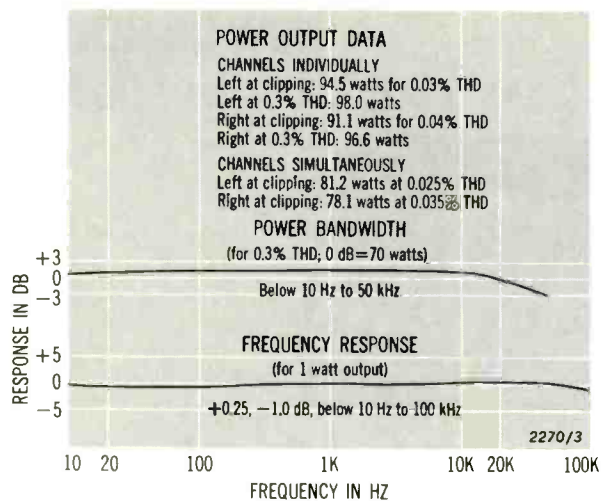


Square-wave response

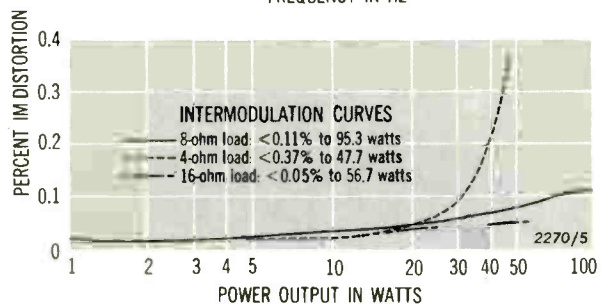
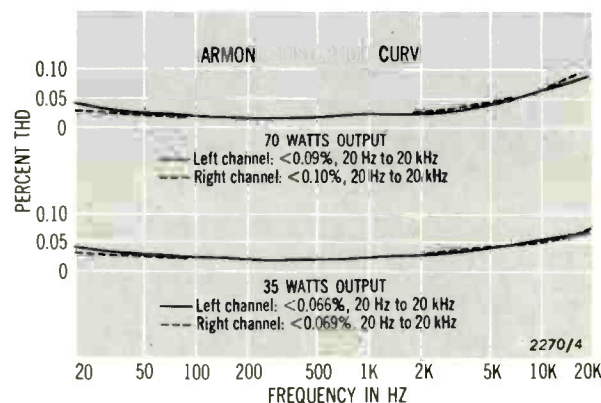


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Marantz 2270 Receiver Additional Data



Tuner Section	
Capture ratio	2.0 dB
Alternate-channel selectivity	62 dB
S/N ratio	more than 79 dB
IM distortion	0.3%
THD	Mono L ch R ch
80 Hz	0.34% 0.52% 0.33%
1 kHz	0.30% 0.30% 0.25%
10 kHz	0.25% 0.95% 0.80%
19-kHz pilot suppression	66 dB
38-kHz subcarrier suppression	64 dB

Amplifier Section		
Damping factor	35	
Input characteristics (for 70 watts output)		
	Sensitivity	S/N ratio
phono 1 & 2	1.9 mV	65 dB
tape 1 & 2	179 mV	86.5 dB
aux	179 mV	86.5 dB

mal use. In addition to the inputs and outputs for two tape decks, there are two input pairs for magnetic phono cartridges and one for aux. In fact, everything about this receiver (except its sometimes unclear instruction manual) is carefully planned and beautifully executed.

Tuner performance is excellent. Quieting descends steeply to -40 dB at only 2.5 microvolts and achieves full effect (-48 dB) at 50 microvolts, making it possible to receive clean sound from stations that would be borderline at best with many receivers. The S/N ratio is, at more than 79 dB, one of the best that CBS Labs has measured for us. And distortion is unusually low.

The amplifier section is a real powerhouse. Marantz's rating of 70 watts per channel is very conservative; many companies would rate such a design at 90 watts or more per channel. To put it another way, at rated output the distortion is exceptionally low—no more than 0.1% of either THD or IM in any of the lab measurements at 8 ohms. Note, however, that power output at 4 ohms

is relatively restricted if IM distortion is to be kept low. If all speaker taps are to be used, particularly if the listening rooms are large or the speakers unusually inefficient, 8-ohm speakers would appear to be in order.

The most distinctive feature of the control section is the three-knob tone-control system. The maximum effect of the midrange control is not as extreme as that of bass and treble—and indeed it need not be for most purposes. It can be used to add a bit more "presence" to a soloist, or to subdue an overly "forward" soloist—typical of some older recordings. And we found a use that may become increasingly important in the near future: to balance dissimilar loudspeakers in four-channel listening (with the addition of an extra stereo amplifier). Normal treble and bass controls had failed to match the tone color of the front pair with those used for the back channels; the three-way controls, with their added flexibility, did a much more satisfactory job when we substituted the 2270 for the receiver that we had been using.

CIRCLE 143 ON READER-SERVICE CARD