



### 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