GX-636

STEREO TAPE DECK

Notes:	* This manual is applicable to both silver and black panel models. * Supply reel and tape shown in photograph not included in standard accessories.
Remarques:	* Ce manuel s'applique aussi aux modèles avec panneaux argent et noir. * La bande et la bobine sur la photo ne sont pas comprises dans les accessoires standards.
Opmerkingen:	* Deze gebruiksaanwijzing is van toepassing op modellen met zilver en zwart paneel. * De afgebeelde aanvoerspoel met tape behoort niet tot het standaardtoebehoren.
Anmärkningar:	* Bruksanvisningen gäller både för modellen med silverpanel och modellen med mattsvart panel. * Matarspolen och bandet på bilden tillhör inte standard tillbehören.
Anmerkungen:	* Diese Betriebsanleitung gilt auch für die Ausführung mattsilber und mattschwarz. * Der auf dem Foto abgebildete Ablaufbandspule und das Band sind im Standardzubehör nicht enthalten.
Notas:	* Este manual cubre ambos modelos, el de panel plateado y el de panel negro. * El carrete de suministro y la cinta mostrados en la fotografía no están incluídos como accesorios estándar.



WARNING

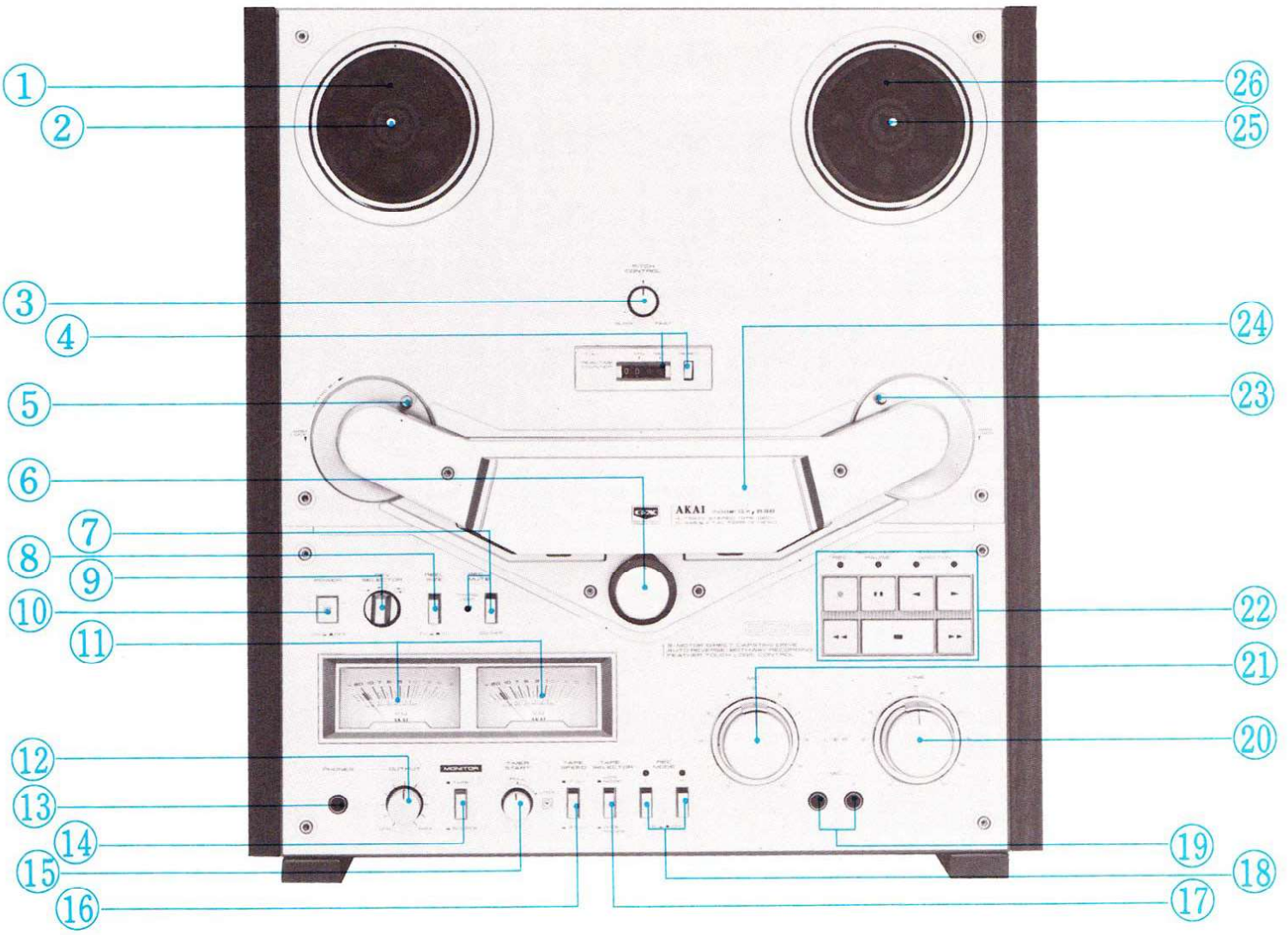
To prevent fire or shock hazard, do not expose this appliance to rain or moisture.

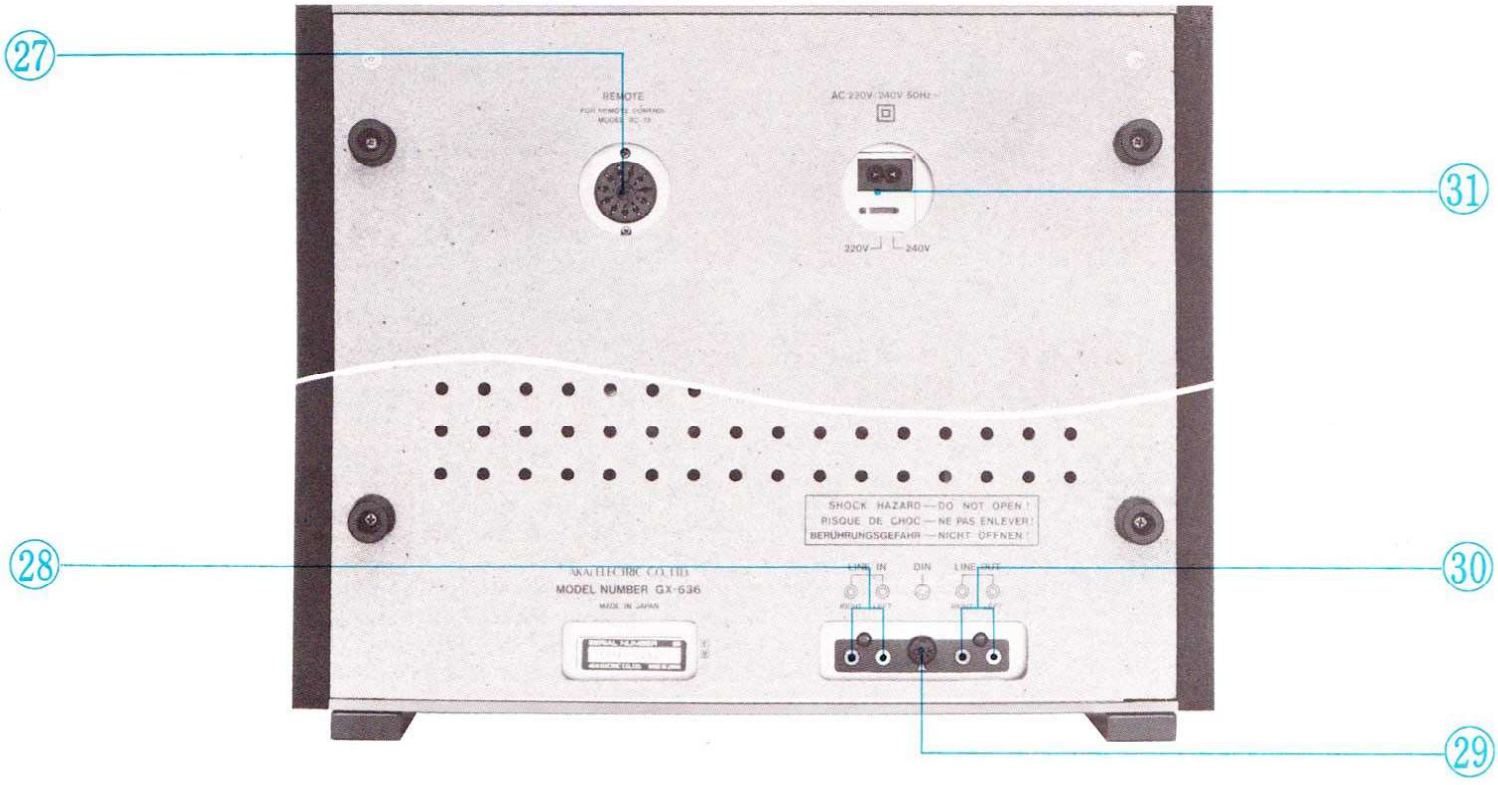
Operator's Manual
Manuel de l'utilisateur
Gebruiksaanwijzing
Bruksanvisning
Bedienungsanleitung
Manual del usuario

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CONTROLS

1. **Suppy Reel Table**
2. **Built-in Reel Retainer (left)**
   To lock the reel firmly into place, pull the tip of Retainer outward and turn to the left or right.
3. **PITCH CONTROL**
   Facilitates modification of playback musical tone as desired by changing the musical interval by ±1 semi-tone (tape speed ±6%). Convenient for musical instruction or adjusting pitch during duet performance, etc.
   * This control is effective only during playback and must be kept at center click position during recording.
4. **REAL TIME COUNTER and RESET Button**
   Indicates for the tape speed of 7-1/2 in (19 cm/sec). Convenient for locating particular places on the tape and for keeping time at playback and recording. Depress the RESET button to re-set the REAL TIME COUNTER to "0000".
5. **Left Tension Arm (Forward, Reverse Sensing Pole)**
   Provides ideal tape tension for a smooth tape travel. It is interlocked with automatic stop and starts the motor only when the tape is given correct tension. Lock the Arm to the ARM LOCK position when loading a tape, then release to STAND BY position when loading has been completed.
   * The motor will not start with arm at ARM LOCK position.
6. **Pinch Roller**
   Presses against the capstan to transport the tape.
7. **Recording (REC) MUTE Switch and TIMING 1 SEC Indicator**
   When this switch is depressed, the recording amp circuit will be brought into a no-signal mode. No recording will be made on the tape during this period. The TIMING 1 SEC indicator will flash on and off at approximately one second interval to allow timing of blank portion. To release the REC MUTE, depress the button again or depress the Pause (▮▮) button to put the deck into recording standby.
   * Set the MONITOR selector to SOURCE during this period.
8. **REEL SIZE Selector**
   10: Set to this position when using 10-1/2 inch (26 cm) reels.
   7: Set to this position when using 7 (17 cm) or 5 (12 cm) inch reels.
9. **Reverse (REV) SELECTOR**
   ⟶ : Set to this position for one-way forward or reverse recording or playback.
   ⇄ : Set to this position for one cycle, forward and reverse recording or playback.
   ↻ : Set to this position for continuous playback. Playback will continue until the Stop (■) button is depressed. Recording will take place as in ⇄ mode.
   * Automatic stop will be effected at the end of reverse recording.
10. **POWER Switch**
11. **Left and Right VU Meters**
    Indicate the left and right channel recording and playback levels.
12. **OUTPUT Control**
    Adjusts line or headphone output levels during playback. Set to correspond with the external amplifier input.
    * Not interconnect with the VU Meters.
    * Refer to HOW TO USE OUTPUT CONTROL DURING RECORDING AND PLAYBACK on page 11.
13. **Headphone Jack (PHONES)**
    Accommodates 8 ohm impedance type stereo headphones.
14. **MONITOR Selector**
    TAPE: Set to this position to monitor the tape signals. Set to this position during playback.
    SOURCE: Set to this position to monitor the source signals.
    * The just recorded signals can be compared with the source signals by switching to and from TAPE and SOURCE positions during recording.
    * For accurate monitoring, match the line output level of the deck with the line listening level of the external amplifier. Refer to HOW TO USE OUTPUT CONTROL DURING RECORDING AND PLAYBACK on page 11.
15. **TIMER START Switch**
    PULL: Set to this position at all times when timer start operation is not be engaged.
    LOCK: Set to this position for absentee recording and timed playback. Pull out the switch and then turn it clockwise.
16. **TAPE SPEED Selector**
    7-1/2 in: Set to this position for 7-1/2 inches per second (19 cm/sec) tape speed.
    3-3/4 in: Set to this position for 3-3/4 ips (9.5 cm/sec) tape speed.
    * Refer to TAPE RECORDING TIME on page 4.
17. **TAPE SELECTOR**
    LOW NOISE: Set to this position when using low noise tape.
    WIDE RANGE: Set to this position when using special wide range tape of a grade higher than low noise.
    * Refer to STANDARD REFERENCE AND RECOMMENDED TAPES on page 6.
18. **Recording (REC) MODE Switches and Indicators (L: left, R: right)**
    L: Depress this switch for monaural recording on tracks 1 → 4.
    R: Depress this switch for monaural recording on tracks 3 → 2.
    * Depress both switches for stereo recording.
19. **Microphone Jacks (MIC L: left, R: right)**
    Plug in a microphone (s) for microphone recording.
20. **LINE Recording Level Controls and Memory Marker (L: left ◉ R: right)**
    Adjust recording input levels for line input. The outer ring controls the right channel recording input level and the inner knob controls the left channel recording input level. The controls are coaxial therefore they may be adjusted independingly or together.
    * Coaxial controls and enumerated positions facilitate easy fade-in (gradual increase in volume at the beginning of a musical selection) and fade-out (gradual decrease in volume at the end) recording operation. Set the Memory Marker to the optimum recording level to regain the optimum recording level for fade-in or for effective fade-out operations. The Memory Marker will move with the other two controls if enough pressure is applied.
21. **Microphone Recording Level Controls with Memory Marker (MIC L: left ◉ R: right)**
    Adjust recording input level for microphone input. The outer ring controls the right channel recording input level and the inner knob controls the left recording input level. The controls are coaxial, therefore they may be adjusted independently or together.
    * Refer to above for fade-in, fade-out operation and for use of Memory Marker.
    * This control also controls the DIN input level if the model is equipped with a DIN jack.
22. **Operating Buttons**

    Recording (●) Button and Indicator
    Depress the Recording (●) and Forward (▶) buttons simultaneously for forward recording, and Recording (●) and Reverse (◀) buttons simultaneously for reverse recording.
    * The REC indicator will light to confirm recording mode.

    Pause (▮▮) Button and Indicator
    Depress this button to temporarily suspend tape travel during recording or playback. Depress this button to release the REC MUTE and the deck will go into recording standby. Depress again to recommence tape travel.
    * The Pause (▮▮) button does not function during fast forward or rewind.
    * During recording, set the MONITOR selector to SOURCE before depressing the Pause (▮▮) button.
    * The PAUSE indicator will light to confirm pause mode.

    Reverse (◀) Button and Indicator
    Depress this button for reverse recording or playback.
    * The indicator will light to confirm direction.

    Forward (▶) Button and Indicator
    Depress this button for forward recording or playback.
    * The indicator will light to confirm direction.
    * When the power is switched on again after being switched off once during the reverse mode, the direction of tape travel will automatically change to Forward.

    Rewind (◀◀) Button
    Depress to rewind the tape in the direction of arrow.

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Stop (■) Button
Depress to stop tape travel and to cancel recording, playback, fast forward, rewind and pause modes.

Fast Forward (▶▶) Button
Depress to fast forward the tape in the direction of arrow.

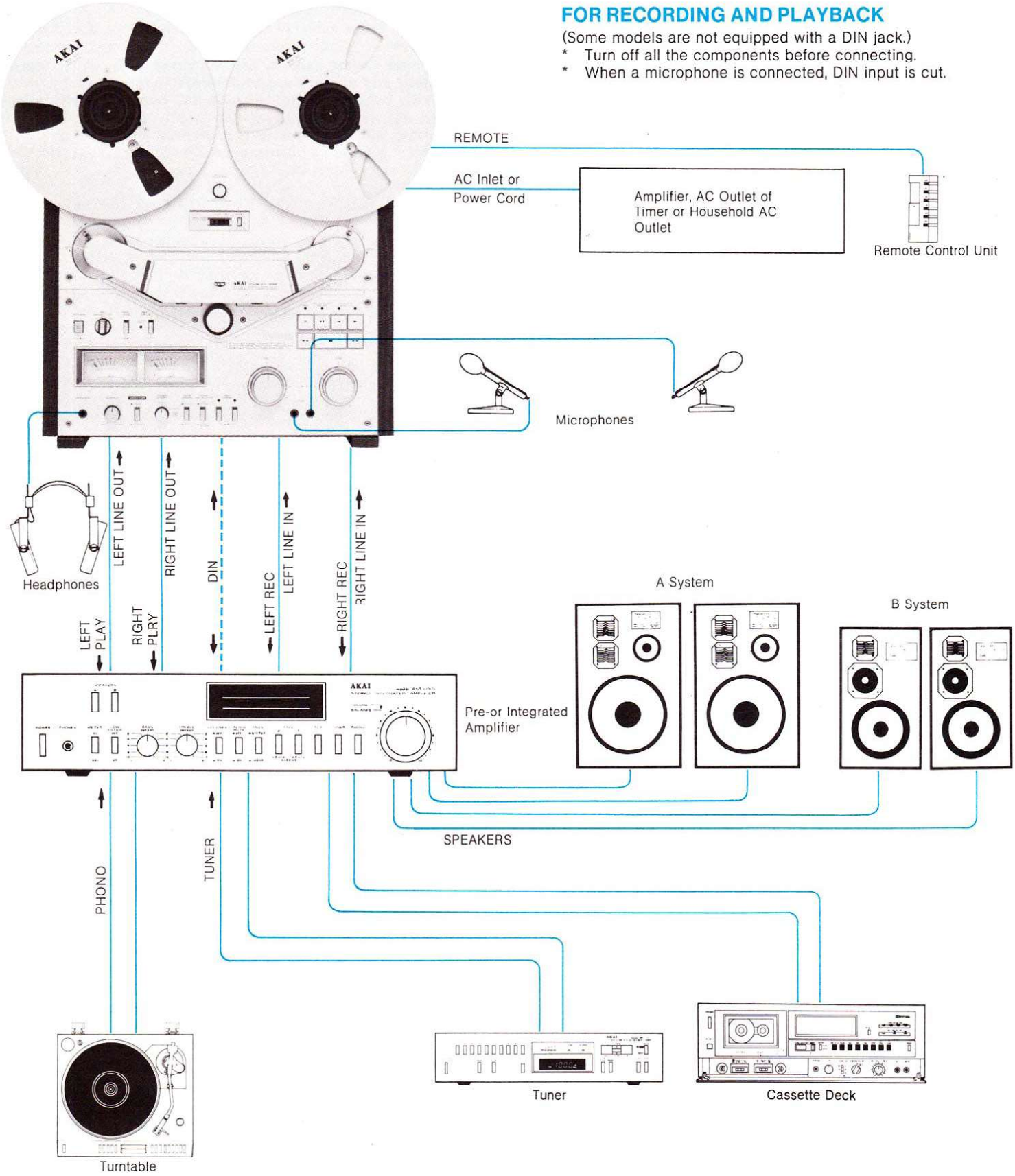
23. **Right Tension Arm (Forward, Reverse Sensing Pole)**
24. **Head Cover**
25. **Built-in Reel Retainer (right)**
26. **Take-up Reel Table**
27. **REMOTE Control Jack**
    Connect the optional Remote Control Unit RC-19 for remote control operation.
    * Use only an Akai recommended connection cord.
28. **LINE IN Jacks (RIGHT and LEFT)**
    Connect to the outputs of an external amplifier or tape deck or recorder.
29. **DIN Jack (Some models do not have this facility.)**
    Can be used instead of the LINE IN and OUT jacks for connection with an external amplifier through a DIN connection cord.
30. **LINE OUT Jacks (RIGHT and LEFT)**
    Connect to the inputs of an external amplifier or tape deck or recorder.
31. **AC-Inlet (Some models are equipped with an AC cord instead and do not have an external Voltage Selector.)**
    Set the Voltage Selector below the AC-Inlet to the voltage for your area with a screw driver.
    Connect with an appropriate connection cord.

CONNECTIONS

FOR RECORDING AND PLAYBACK

(Some models are not equipped with a DIN jack.)

* Turn off all the components before connecting.
* When a microphone is connected, DIN input is cut.



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TAPE CARE

* Scotch #176 (for LOW NOISE position) and Maxell UD (for WIDE RANGE position) tapes are considered standard for this deck. The use of regular tape is not recommended.
* Set the TAPE SELECTOR to WIDE RANGE position only when using special wide range tape of a grade higher than low noise tape.
* As tapes which have not been used for a period of time may have become sticky, run the tape once before using.
* Heads should be kept clean and demagnetized at all times.
* Recording cannot be made on the leader tape. Therefore, when using a new tape, be sure to forward the tape so that the leader tape is not in the head path.
* Tapes which have been stored in a hot moist place for a period of time or tapes with bent reel should not be used. Such tapes may curl or have greasy places altering tape speed and preventing proper performance. Always store the tapes in a cool dry place.
* Do not touch the inner part of the tape with your fingers as signal drop-out will occur.
* Full care must be taken when handling thin tapes (200% and above: e.g., when tapes of 2,400 ft (740 m) length is used with 7 inch reels).
* Long-period storage of tapes that was taken up in a fast forward or rewind mode will cause damage to the tape, leading to unexpected troubles or will make them unfit for use. Therefore, the tapes should be stored in a condition as taken up in an orderly manner with the tape traveling at the fixed speed of recording or playback. However, either rewind or fast forward the entire tape before using the tape after storage.

STANDARD REFERENCE AND RECOMMENDED TAPES

Brand	LOW NOISE Position Low-Noise type	WIDE RANGE Position Low-Noise, High-Output type
AKAI	LN	WR
SCOTCH	#211, #212, #213, #176*	#206, #207, #250 CL
SONY	PR-150	SLH SLH-BL FeCr
TDK	T	AUDUA L, AUDUA LB
FUJI FILM	FM	FG FB
MAXELL	LN	UD,* UDXL,
BASF	LN	LH, LHS

Tapes with this mark are the standard reference tapes.

TAPE RECORDING TIME

Marketed tapes are of various lengths including those of 1,100m (3,600 ft.) 740m (2,400 ft), 550m (1,800 ft) and 370m (1,200 ft). Since this machine offers two choices of tape speed, 7-1/2 ips (19 cm/sec) and 3-3/4 ips (9.5 cm/sec), by the TAPE SPEED selector. Please refer to the following list for the recording time.

4-TRACK 2 CHANNEL STEREO RECORDING (PLAYBACK) SYSTEM

Tape Speed \ Tape Length		1,100m (3,600ft)	740m (2,400ft)	550m (1,800ft)
7-1/2 in (19 cm/sec)	One-way	90 min.	60 min.	45 min.
	Two-way	180 min.	120 min.	90 min.
3-3/4 in (9.5 cm/sec)	One-way	180 min.	120 min.	90 min.
	Two-way	360 min.	240 min.	180 min.

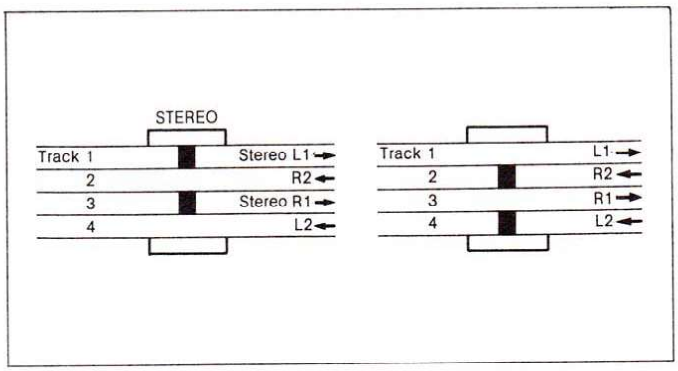
4-TRACK MONAURAL RECORDING (PLAYBACK) SYSTEM

Tape Speed \ Tape Length		1,100m (3,600ft)	740m (2,400ft)	550m (1,800)
7-1/2 in (19 cm/sec)	One-way	90 min.	60 min.	45 min.
	Two-way	180 min.	120 min.	90 min.
	Two-way+ one-way	270 min.	180 min.	135 min.
	Double two-way	360 min.	240 min.	180 min.
3-3/4 in (9.5 cm/sec)	One-way	180 min.	120 min.	90 min.
	Two-way	360 min.	240 min.	180 min.
	Two-way+ one-way	540 min.	360 min.	270 min.
	Double two-way	720 min.	480 min.	360 min.

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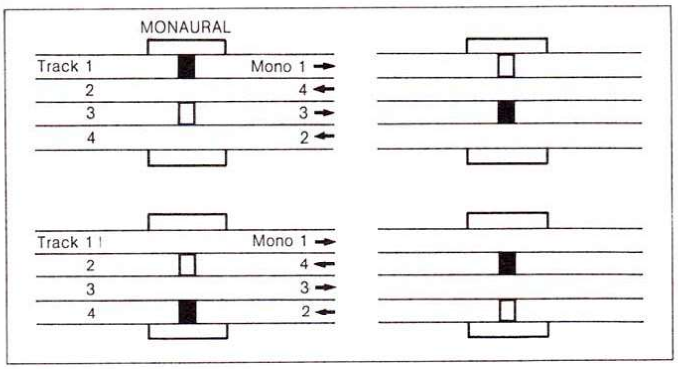
4-TRACK STEREO RECORDING AND PLAYBACK SYSTEM

Stereo recording requires the simultaneous use of two tracks. For stereo recording, depress both the REC MODE switches. The first stereo recording takes place on tracks 1 and 3, and the second on tracks 2 and 4 after the Reverse (◀) button has been engaged in the recording mode. For stereo playback, undepress the REC MODE switches. The first stereo playback takes place on tracks 1 and 3, and the second on tracks 2 and 4 after the Reverse button has been engaged in the playback mode.

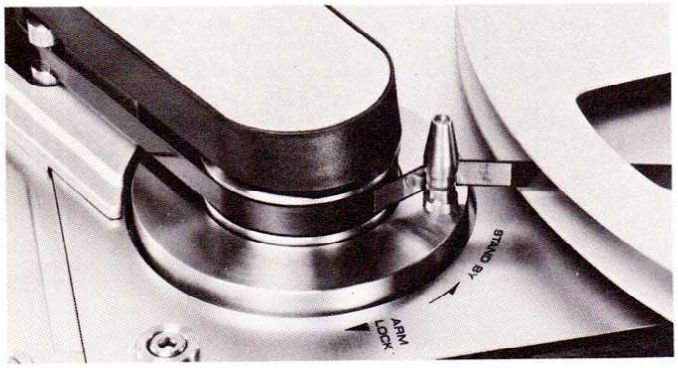


4-TRACK MONAURAL RECORDING AND PLAYBACK SYSTEM

4-track monaural recording sequence is 1-4-3-2. For monaural operation, depress the left (L) REC MODE switch. The first recording takes place on track 1 and second on track 4 after the Reverse (◀) button has been engaged in the recording mode. For recording on tracks 3 and 2, depress the right (R) REC MODE switch. The third recording takes place on tracks 3, and the fourth on track 2 after the Reverse button has been engaged in the recording mode. For monaural playback, undepress the REC MODE switches. Playback takes place as in recording.



PREPARATION FOR AUTOMATIC REVERSE

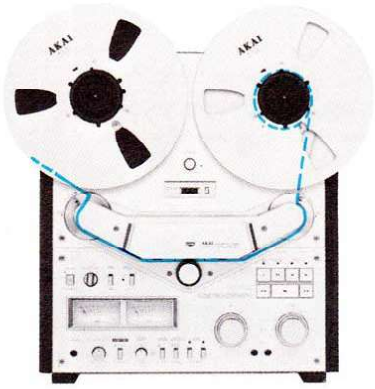


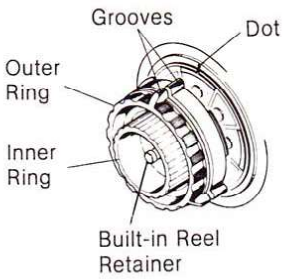
To change the direction of tape travel automatically, the following operations must be carried out:

One cycle forward or reverse recording or playback
Attach a 2.5 cm to 4 cm length of standard accessory Sensing Tape to the back surface of the tape at a point where the direction is to be reversed. When the Sensing Tape comes in contact with the Left Tension Arm which also acts as a Sensing Pole, the direction of tape travel will automatically change.

Continuous playback
Attach two pieces of Sensing Tapes 2.5 cm to 4 cm in length to the back surface of the tape at two points: two points at which playback is to be repeated. When the Sensing Tape comes in contact with the Left or Right Tension Arm, the direction of tape travel will automatically change.

TAPE LOADING





Using 7 or 5 inch reels

1. Place a full reel of tape on the Supply Reel Table and an empty reel of the same size on the Take-up Reel Table.
2. Lock both reels into place by pulling the tip of Built-in Reel Retainers outward and turning to left or right to lock the reels.
3. Set the Tension Arms to the ARM LOCK position.
4. Unwind about an 85 cm length of tape from the Supply Reel and thread the tape as shown by the dotted line.
5. Insert the end of tape in the slot of empty reel and wind around the reel hub two or three times.
6. Continue winding the tape onto the Take-up Reel until all slack has been taken up.
7. Release the Tension Arms inward to the STAND BY position when loading has been completed.

* The motor will not start with arm at ARM LOCK position or if there is not enough tension.

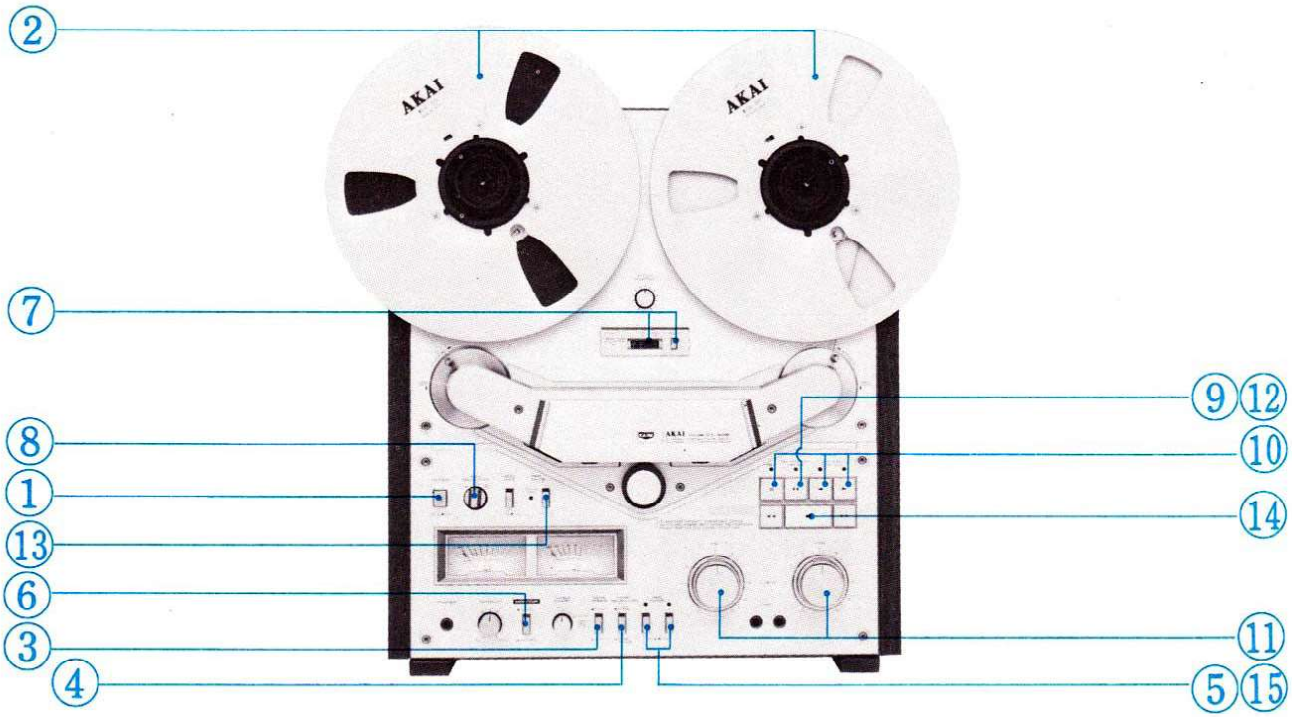
Using 10-1/2 inch reels

1. Place the standard accessory Reel Adapter Hubs on the Reel Table.
2. Plastic Reels: Align the grooves on the Hub with the dot on the Reel Table.
   Metallic Reels: Align the grooves but do not align them with the dot.
3. Pull out the Built-in Reel Retainers and turn to left or right to lock.
4. Turn the Inner Rings clockwise to lock.
5. Fit the reels on the Hubs.
6. Turn the Outer Rings clockwise to lock.
7. Follow steps 3 to 7 of "Using 7 or 5 inch reels".

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OPERATIONS

RECORDING



Confirm the following before attempting recording operation:

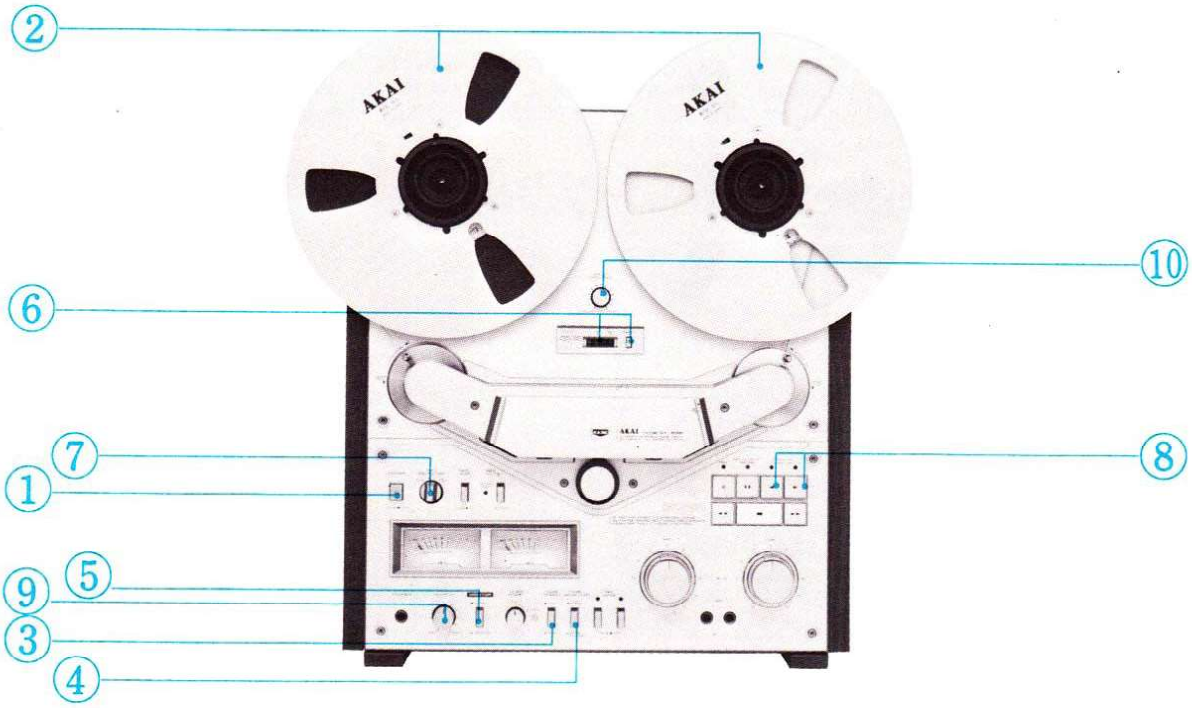
- Components are properly connected. Refer to CONNECTIONS FOR RECORDING AND PLAYBACK on page 5.
- The TIMER START switch is at the PULL position.
- The Power Cord is properly connected.
- The REEL SIZE selector is set to the proper position. Refer to CONTROLS No. 8 on page 3.
- The PITCH CONTROL is set to the center click position.

1. Turn on all the external components and depress the POWER switch to turn on the deck.
2. Load the tape. Refer to TAPE LOADING on page 7.
3. Set the TAPE SPEED selector to the desired speed. Refer to TAPE RECORDING TIME on page 6.
4. Set the TAPE SELECTOR. Refer to STANDARD REFERENCE AND RECOMMENDED TAPES on page 6.
5. For stereo recording: Depress both the REC MODE switches. For monaural recording: Depress the left (L) REC MODE switch only for monaural recording on tracks 1—4.
   * Refer to 4-TRACK STEREO RECORDING AND PLAYBACK SYSTEM and 4-TRACK MONAURAL RECORDING AND PLAYBACK SYSTEM on page 7.
6. Set the MONITOR selector to SOURCE.
7. Depress the RESET button and reset the REAL TIME COUNTER to "0000".
8. Set the Reverse (REV) SELECTOR. Refer to REVERSE SELECTOR on page 10.
9. Depress the Pause (▮▮) button.
10. Depress the Recording (●) and Forward (▶) buttons simultaneously for forward recording and the Recording (●) and Reverse (◀) buttons simultaneously for reverse recording.
11. While observing the VU Meters, adjust the MIC or LINE Recording Level controls. Adjust so that the VU levels exceeds only by little the 0 VU. Refer to CONTROLS Nos. 20 and 21.
12. When the optimum recording levels have been determined, depress the PAUSE (▮▮) button to begin recording.
    * The just recorded signals can be compared with the source signals by switching the MONITOR selector to and from TAPE and SOURCE. When monitoring through speakers, the amplifier's Tape Monitor switch must be set to TAPE.
    * For accurate monitoring, match the line output level of the deck with the playback level of the external amplifier. Refer to HOW TO USE OUTPUT CONTROL DURING RECORDING AND PLAYBACK on page 11.
13. Depress the REC MUTE switch for tape editing. Refer to CONTROLS No. 7.
    * Set the MONITOR selector to SOURCE first.
14. To release recording mode, depress the Stop (■) button.
15. Monaural recording: Depress the right (R) REC MODE switch only for recording on track 3 → 2.
    * Confirm that the left (L) REC MODE switch is undepressed. Repeat steps 6 to 14.

* To change the direction of tape travel, depress the direction button (Forward or Reverse) opposite to the direction in which the tape is now traveling.
* To momentarily suspend tape travel, depress the Pause (▮▮) button. The Pause (▮▮) button does not function during fast forward or rewind.
* Depress the Rewind (◀◀) button to rewind the tape in the direction of arrow.
* Depress the Fast Forward (▶▶) button to fast forward the tape in the direction of arrow.
* To stop tape travel, depress the Stop (■) button.
* Automatic stop will be effected at the end of the tape.

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PLAYBACK



Confirm the following before attempting operation:

- Components are properly connected. Refer to CONNECTIONS FOR RECORDING AND PLAYBACK on page 5.
- The REC MODE switches are undepressed so that the deck will not go into recording mode during playback.
- The TIMER START switch is at the PULL position.
- The Power Cord is properly connected.
- The REEL SIZE selector is set to the proper position. Refer to CONTROLS No. 8 on page 3.
- The PITCH CONTROL is set to the center click position.

1. Turn on all the external components and depress the POWER switch to turn on the deck.
2. Load the tape. Refer to TAPE LOADING on page 7.
3. Set the TAPE SPEED selector to the speed at which the tape was recorded.
4. Set the TAPE SELECTOR. Refer to STANDARD REFFERENCE AND RECOMMENDED TAPES on page 6.
5. Set the MONITOR selector to TAPE.

* Set the amplifier's Tape Monitor selector to TAPE when listening through speakers.

6. Depress the RESET button and reset the REAL TIME COUNTER to "0000".
7. Set the Reverse (REV) SELECTOR. Refer to REVERSE SELECTOR on page 10.
8. Depress the Forward (▶) or Reverse (◀) button depending on the desired direction of tape travel.

* Indicator will light to confirm direction.

9. Adjust the OUTPUT control to adjust the headphone or line output level.

* When listening through speakers, adjust the Output control of the amplifier. Refer to HOW TO USE OUTPUT CONTROL DURING RECORDING AND PLAYBACK on page 11.

* This deck plays back only in stereo. Therefore when playing back tapes recorded in monaural, set the amplifier's Mode selector to Left or Right. If the amplifier does not have a Mode selector with Left and Right positions, set the Balance control so that only one channel is heard.

10. Adjust the PITCH CONTROL if desired. Refer to CONTROLS No. 3.

* To change the direction of tape travel, depress the direction button (Forward or Reverse) opposite to the direction in which the tape is now traveling.

* To momemtarily suspend tape travel, depress the Pause (▮▮) button. The Pause (▮▮) button does not function during fast forward or rewind.

* Depress the Rewind (◀◀) button to rewind the tape in the direction of arrow.

* Depress the Fast Forward (▶▶) button to fast forward the tape in the direction of arrow.

* To stop tape travel, depress the Stop (■) button.

* Automatic stop will be effected at the end of the tape.

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REVERSE SELECTOR		RECORDING	PLAYBACK
ONE WAY REV SELECTOR		One way forward recording.	One way forward playback
		One way reverse recording.	One way reverse playback
ONE CYCLE REV SELECTOR		One cycle forward recording.	One cycle forward playback
		One way reverse recording.	One way reverse playback
CONTINUOUS REV SELECTOR		One cycle forward recording. * Automatic stop will be effected at the end of reverse recording.	Continuous playback
		One way reverse recording. * Automatic stop will be effected at the end of reverse recording.	Continuous playback

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HOW TO USE OUTPUT CONTROL DURING RECORDING AND PLAYBACK

(Applies only to tapes recorded at or being recorded at optimum recording levels.)
When an external amplifier is employed, it is necessary to match the line output level of the deck with the playback level of the external amplifier.

1. Consider the listening level of FM broadcast through the amplifier as standard.
2. Position the Monitor switch of the amplifier to Tape.
3. Set the deck's MONITOR selector to SOURCE and set the deck's OUTPUT control to the same level as the standard level.

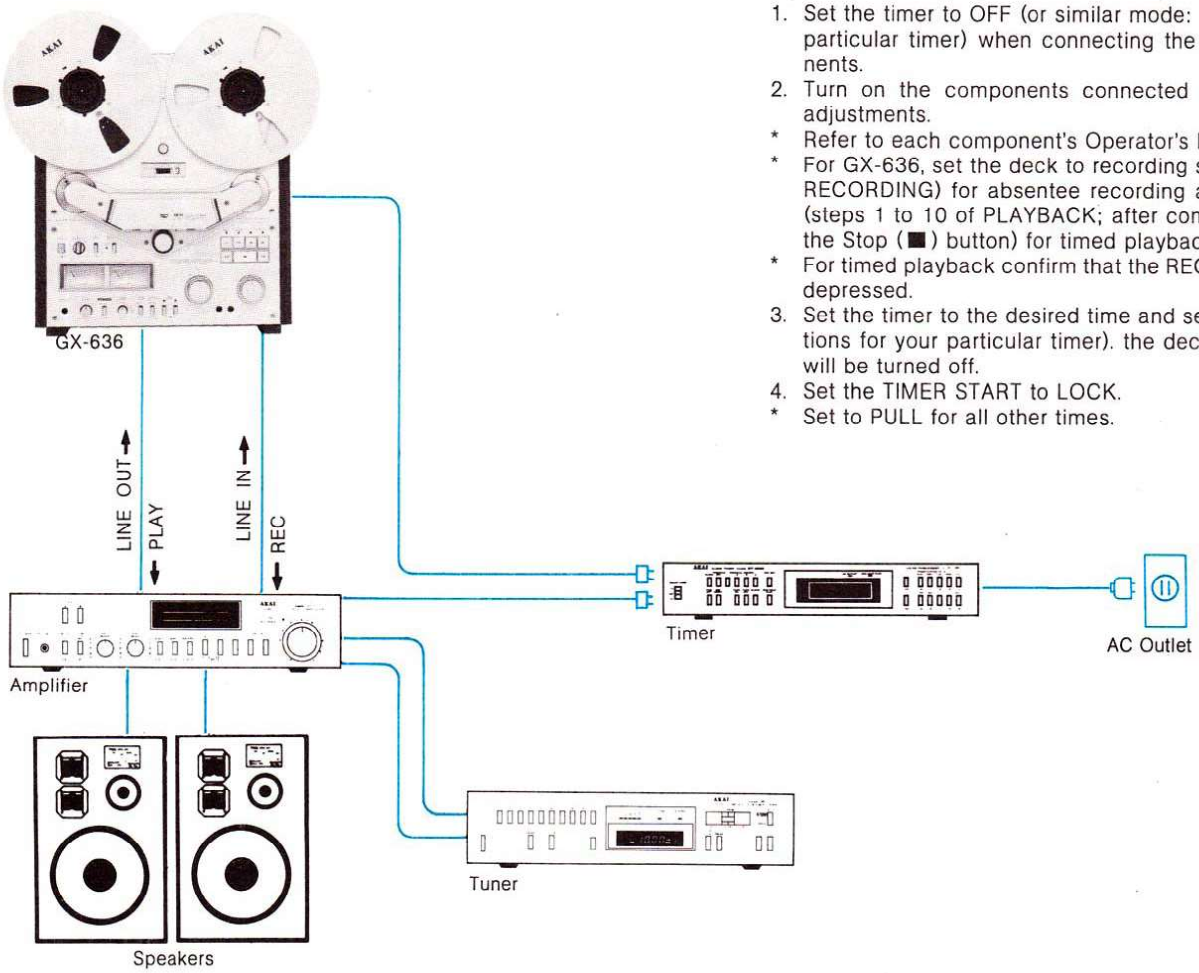
* Adjust the OUTPUT control first before setting the MONITOR selector to TAPE. Since the OUTPUT control is set to the level corresponding to the source level, when the MONITOR selector is set to TAPE the output level may be very loud.

SOUND MIXING

Independent LINE and microphone (MIC) Recording Level controls and input jacks enable signals from microphones and from line sources to be blended and recorded simultaneously on the tape.
Connect a microphone(s) to the MIC jack(s) and connect the desired source to the LINE IN jacks. Follow the recording procedure and adjust both the LINE and MIC Recording Level controls.

* Line and DIN mixing can also be accomplished if the model is equipped with a DIN jack. In this case, the DIN input level is also adjusted with the MIC Recording Level control.

ABSENTEE RECORDING AND TIMED PLAYBACK



1. Set the timer to OFF (or similar mode: follow directions for your particular timer) when connecting the deck and other components.
2. Turn on the components connected to the timer and make adjustments.

* Refer to each component's Operator's Manual.
* For GX-636, set the deck to recording standby (steps 1 to 11 of RECORDING) for absentee recording and to playback standby (steps 1 to 10 of PLAYBACK; after completing step 10 depress the Stop (■) button) for timed playback.
* For timed playback confirm that the REC MODE switches are undepressed.

3. Set the timer to the desired time and set to TIMER (follow directions for your particular timer). the deck and other components will be turned off.
4. Set the TIMER START to LOCK.

* Set to PULL for all other times.

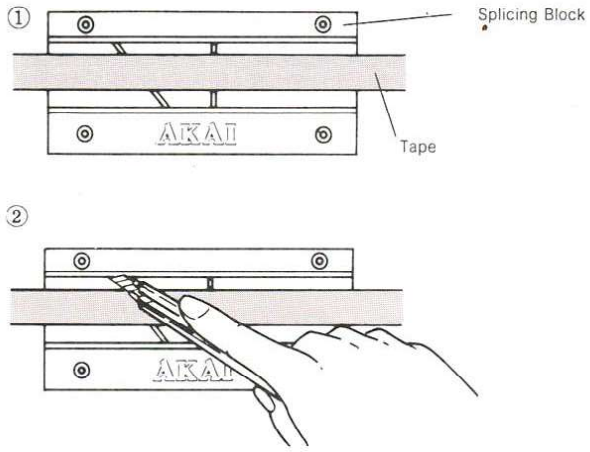
TAPE ERASING

Any signals previously recorded on the tape will be automatically erased as a new recording is made. For erasing only, thread the tape and set the deck to recording mode. No plugs should be connected to the LINE IN jacks and the MIC and LINE Recording Level Controls should be kept at minimum. For quick and complete erasure, a bulk tape eraser is recommended.

* Be sure to depress the proper REC MODE Switch. If both switches are depressed, both the left and right channels will be erased.

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TAPE SPLICING AND EDITING

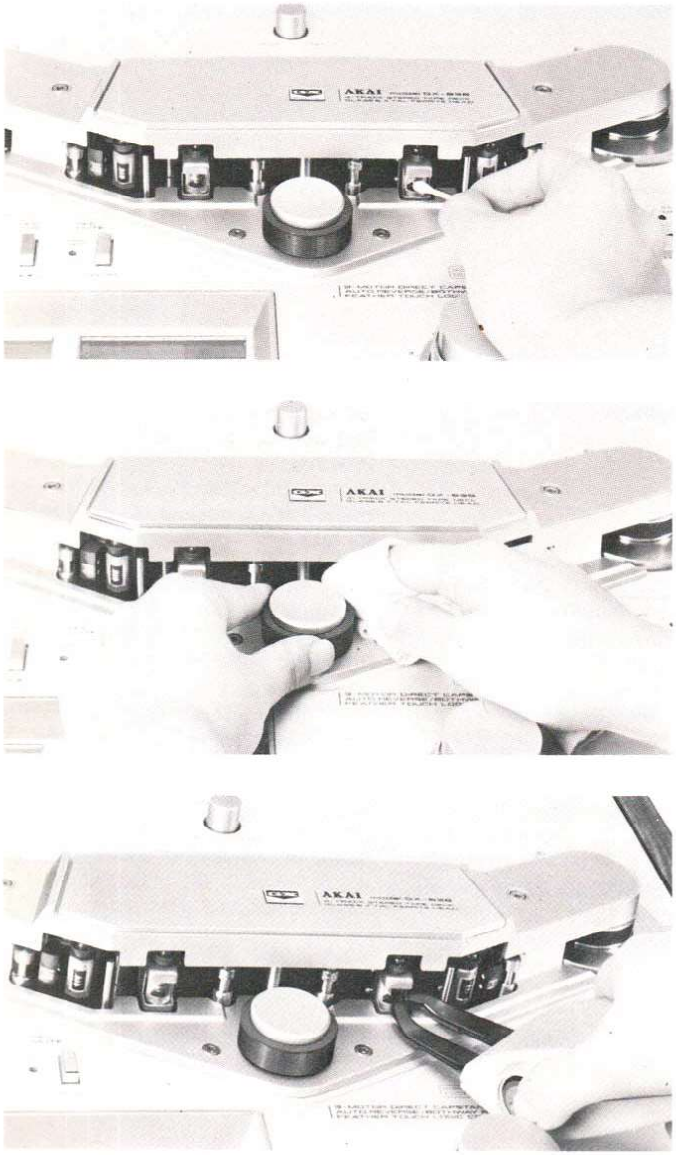


1. After marking the desired connection point, cut the tape at the mark using the standard accessory Tape Splicing Block.
2. Attach the Splicing Tape to the place that has been cut and rub thoroughly with finger to prevent the Splicing Tape from coming off.
3. Tape connection is completed by cutting the excessive portion of splicing tape with a cutter.

* When a recorded tape has torn apart due to wear, etc., match the ends and connect them using the Splicing Tape.

* The tape may be cut with scissors, but it will adversely affect recording when magnetized scissors are used.

MAINTENANCE



Turn off the POWER switch.

HEAD BLOCK CLEANING

HEADS

The GX heads do not require a great deal of cleaning. However, if old tapes or tapes which have been spliced are used, GX head cleaning is recommended.

Clean recording, playback, and erase heads with a cotton swab stick which has been dipped in AKAI cleaning fluid from the Head Cleaning Kit HC-550P.

PINCH WHEEL AND CAPSTAN

If foreign matter is allowed to accumulate on the pinch wheel and capstan, these particles will come off on the tape causing deterioration of sound quality. Oil adhering to the capstan also causes irregularity in tape transport. Therefore, it is also recommended that these parts be wiped clean periodically. Use AKAI cleaning fluid or alcohol.

* Do not use chemicals such as chlorothane, etc. for head block cleaning as the rubber parts will deteriorate.

HEAD DEMAGNETIZING

Prolonged use of the deck will gradually build up residual magnetism on the heads. The effect of magnetization is that it causes a considerable drop in high frequency response and introduces noise into your recordings. It is therefore, recommended that head demagnetizing be performed periodically. This can be accomplished with a head demagnetizer by bringing the prongs of the demagnetizer close to the heads and making several small circular motions over all head surface areas as well as the head housing.

* Do not use magnetized tools in the vicinity of the heads and VU Meters.

* Do not bring the magnetizer close to the VU Meters.

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TROUBLE SHOOTING

The conditions listed below do not indicate mechanical failure of the deck. If your deck exhibits any of these conditions, check for trouble as indicated below.

SYMPTOM	CAUSE	REMEDY
Loss of sensitivity and tone quality.	* Dirty Erase head. * Wrong side of tape facing the heads. * TAPE SELECTOR is set incorrectly. * Magnetized head.	* Refer to HEAD BLOCK CLEANING. * Refer to HEAD DEMAGNETISING.
No recording or playback.	* Incorrect setting of controls and/or connections wrong. * REC MODE switches set incorrectly. * Left Tension Arm not at STAND BY position or not enough tension. * OUTPUT control at minimum.	* Refer to CONTROLS and CONNECTIONS FOR REOCRDING AND PLAYBACK.
Irregularity in tape transport.	* Oil or magnetic particles adhering to the Capstan or Pinch Wheel. * Sticky or dirty tape surface. * Improperly loaded tape.	* Refer to HEAD BLOCK CLEANING. * Refer to TAPE LOADING.
Tape will not run.	* Blown fuse. * Power is not being supplied. * Left Tension Arm not at STAND BY position or not enough tension. * Twisted or sticky tape.	
Previously recorded program will not erase.	* Erase head is dirty.	* Refer to HEAD BLOCK CLEANING.
Distorted or noisy sound.	* Recording level is too high. * Incorrect setting of external controls and/or connections wrong.	* Refer to RECORDING.

Should there be a problem, write down the model name, serial numbers and all pertinent data regarding warranty coverage as well as a clear description of the existing trouble, and contact your nearest authorized Akai Service Station or the Service Department of Akai Company, Tokyo, Japan.

SPECIFICATION

Track System ..... 4 Track 2 Channel Stereo System
Reel Capacity ..... Up to 10" reel
Heads ..... GX head for recording× 2
GX head for playback× 2
Erase head × 2
Motors ..... AC Servo motor for capstan drive× 1
AC Eddy current motor for reel drive× 2
Tape Speed ..... 19 cm/s ±0.5% (7-1/2 ips.)
9.5 cm/s ± 1.0% (3-3/4 ips.)
Wow & Flutter ..... Less than 0.03% WRMS, 0.07% DIN 45500 at 19 cm/s
Less than 0.04% WRMS, 0.09% DIN 45500 at 9.5 cm/s
Tape Winding Time ..... 75 sec. using 360 m (1200 ft.) Tape
Frequency Response ..... 30 to 27.000 Hz ± 3 dB at 19 cm/s
30 to 20.000 Hz ± 3 dB at 9.5 cm/s
Signal to Noise Ratio ..... Better than 65 dB at 19 cm/s DIN 45500
Harmonic Distortion ..... Less than 0.4% at 19 cm/s
Input ..... MIC: 0.25 mV (input impedance 5.0 kohms)
Required microphone impedance: 600 ohms
Line: 70 mV (input impedance 100 kohms)
Output ..... Line: 0.775 V at 0 VU
Required load impedance: more than 20 kohms
Phone: 100 mV/8 ohms at 0 VU
DIN ..... Input: 2 mV (input impedance 10 kohms)
Output: 0.3 V
Required load impedance: more than 20 kohms
Dimensions ..... 440 (W)× 483 (H) × 256 (D) mm (17.3× 19.0× 10.1")
Weight ..... 21 kg (46.4 lbs)
Power Requirements ..... 120 V 60 Hz for U.S.A & Canada
220 V 50 Hz for Europe except U.K.
240 V 50 Hz for U.K. & Australia
110/120/220/240V switchable 50/60 Hz for the other countries

STANDARD ACCESSORIES

Empty Reel 1
Connection Cords ..... 1 set
Sensing Tape Kit 1
Reel Adaptor 2
Operator's Manual 1

* For improvement purposes, specifications and design are subject to change without notice.

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