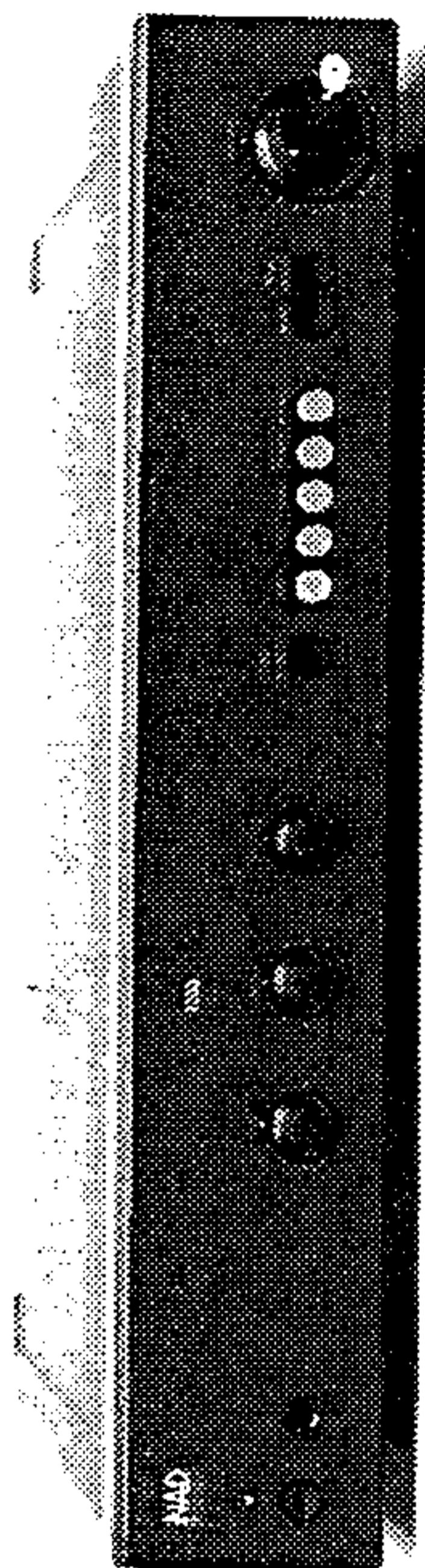
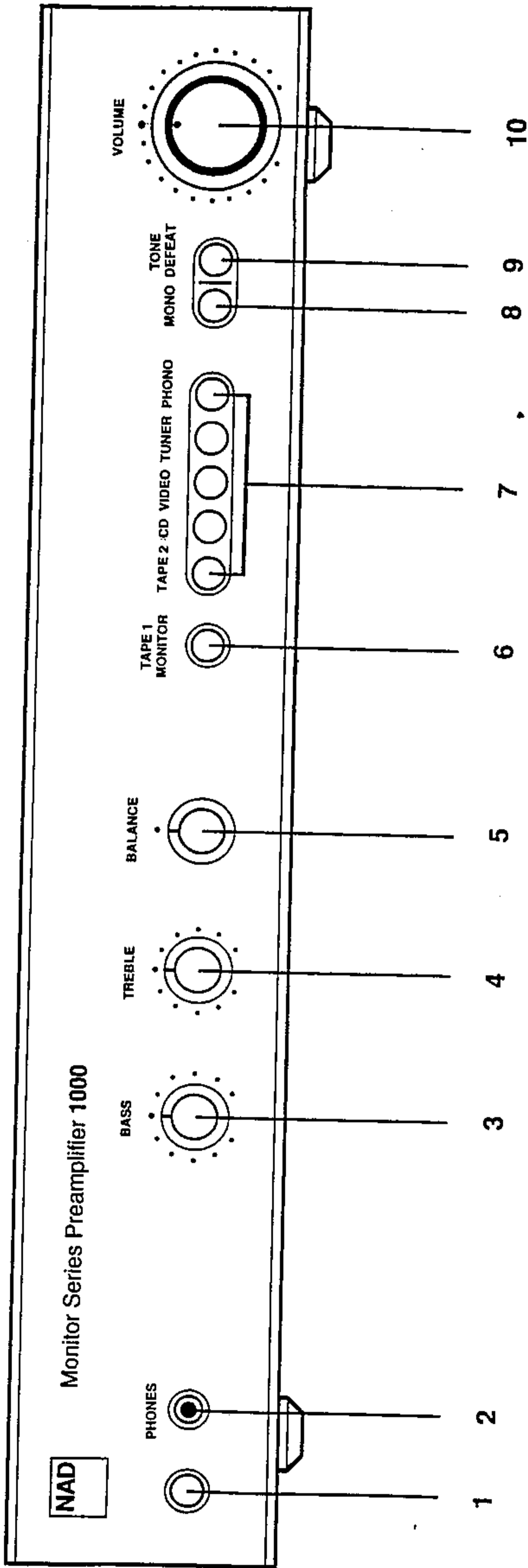


NAD

10000



**OWNER'S MANUAL
MANUEL D'UTILISATION
BEDIENUNGSANLEITUNG
MANUAL DEL USUARIO**



IVAL I UUU



CAUTION:
RISK OF ELECTRIC SHOCK
DO NOT OPEN



ATTENTION:
RISQUE DE ELECTROCUTION
NE PAS OUVRIR LA CASSE



AFIN D'EVITER UN
CHOC ELECTRIQUE
ET LES CONSEQUENCES
GRAVES QUI POURRAIENT
EN RESULTER, TENEZ
PAS D'OUVRIR L'APPAREIL
ET DE TOUCHER AUX
COMPOSANTS INTERIEURS
SANS LA PRESENCE D'UNE
PERSONNE QUALIFIEE.

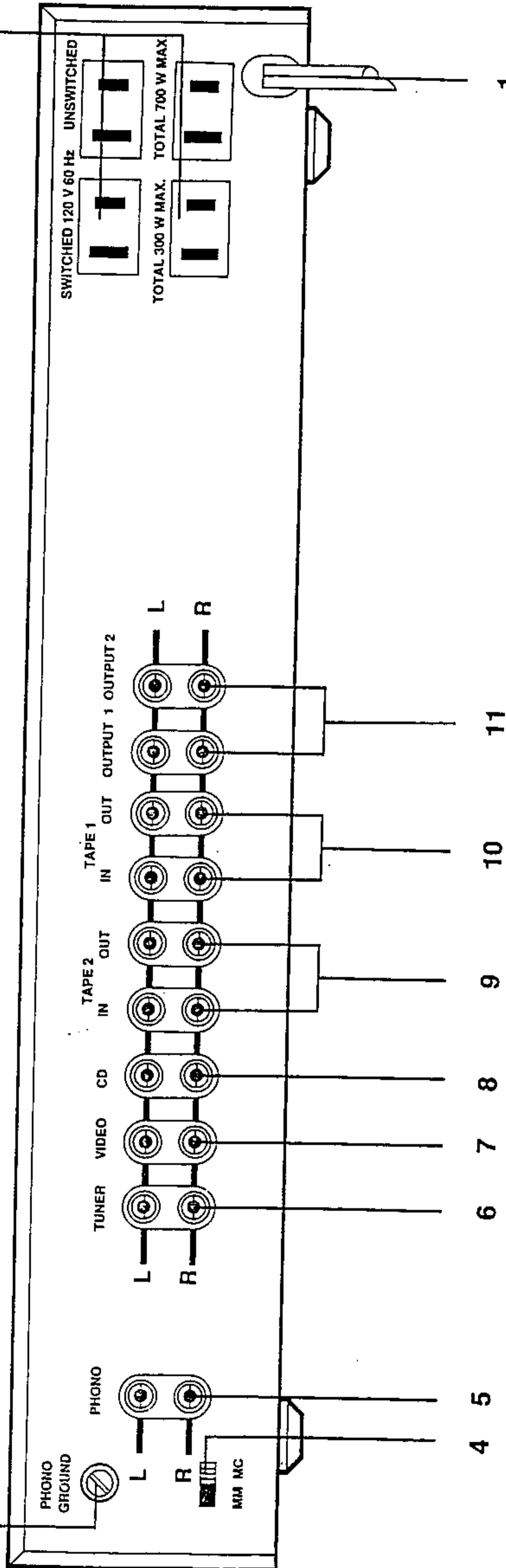


PRECAUCION:
RIESGO DE ELECTROCHOQUE
NO ABRIR LA TAPA

PARA REDUCIR EL RIESGO
DE SACUDIDAS ELECTRICAS,
NO DEBERA QUITARSE LA
TAPA (EN PARTE POSTERIOR).
CONSULTESE AL PERSONAL
CAPACITADO PARA LAS
REPARACIONES INTERNAS.

3

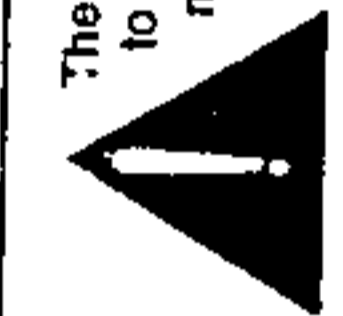
2



The lightning flash with arrowhead, within an equilateral triangle, is intended to alert the user of the presence of uninsulated "dangerous voltage" within the product's enclosure, that may be of sufficient magnitude to constitute a risk of electric shock to persons.



The exclamation point within an equilateral triangle is intended to alert the user of the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.



decoder. Alternatively, any "line-level" audio signal may be connected here, such as the playback from a spare tape deck.

8. CD INPUT.

Connect the audio signal cables from a digital Compact Disc player to these jacks. The input signal will be fed to the Volume control before reaching any active circuitry, so the preamplifier's circuits cannot be overloaded by high-level signals from the digital player.

If you don't have a CD player, any other line-level signal source (such as a spare tape deck) may be connected to the CD input.

9. TAPE 2 INPUT/OUTPUT.

Connect a consumer-type tape recorder (analog cassette, DAT, or the soundtrack of a HiFi VCR) to these jacks. To make recordings, connect a stereo patch cord from the preamplifier's TAPE 2 OUTPUT jacks to the recorder's LINE IN jacks (not to its microphone inputs). To play back tapes, connect a stereo patch cord from the recorder's LINE OUT jacks to the preamplifier's TAPE 2 INPUT jacks. (See Figure 3.)

If your tape recorder has separate recording and playback heads and is designed to allow the signal on the tape to be monitored immediately after recording, connect it to the Tape 1 jacks instead.

10. TAPE 1 INPUT/OUTPUT.

These jacks allow you to connect a second tape recorder of any type, especially a high-performance cassette or open-reel recorder whose independent recording and playback heads allow you to monitor the signal on the tape immediately after it is recorded. Connect a stereo cable from the TAPE 1 OUTPUT jacks of the 1000 to the recorder's LINE IN jacks, and a second cable from the recorder's LINE OUT jacks to the TAPE 1 IN jacks.

The TAPE 1 jacks may be used for a signal-processing accessory instead of a tape recorder. Examples of such accessories include a dynamic range

processor, a noise filter, or a graphic equalizer. Connect a patch cord from the TAPE 1 OUTPUT jacks to the processor's inputs, and another patch cord from processor's outputs to the TAPE 1 IN jacks.

Most signal processing accessories may be connected either to the TAPE 1 jacks or at the Preamplifier Output jacks. The choice is a matter of convenience. A surround-sound processor normally should be connected at the Preamplifier Output. (Refer to the SIGNAL PROCESSOR CHAINING diagram in the Supplement.)

11. PREAMP OUTPUTS.

Two sets of preamp output jacks are provided for convenience. Connect a stereo signal cable from either OUTPUT 1 or OUTPUT 2 to the main input jacks on your power amplifier.

The preamp has a low output impedance (220 ohms). It can drive several amplifiers connected in parallel, and it can be used with long signal cables in order to drive power amplifiers that are located near the speakers (or "powered" speakers having built-in power amplifiers).

If you have a special loudspeaker equalizer or another signal processor that should be installed in the signal path after the volume control, connect a cable from the either pair of OUTPUT jacks to the input of the processor, and a second cable from the output of the processor to the main input of your power amplifier.

If you are using a surround-sound or "ambience" processor and you want the signals for your main stereo speakers to pass through the surround unit, connect a stereo cable from either preamp output to the surround processor's main input; then connect a second cable from the processor's "front" output to your power amp. But if you do NOT want your main stereo signal to pass through the surround unit, connect a stereo cable from one preamp output directly to your power amp and a second cable from the other preamp output directly to the surround processor's input.

FRONT PANEL CONTROLS

1. POWER

Press to switch on the power to the preamplifier and to any other products plugged into the SWITCHED convenience outlet on the rear panel. To switch the power off, press the button again.

2. PHONES

Plug stereo headphones in here. The circuit will provide proper drive signals for all conventional stereo headphones regardless of their impedance, with just one exception: electrostatic headphones usually are supplied with an adapter unit which must be connected directly to the speaker terminals on your power amplifier.

Insertion of a plug into the PHONES socket automatically mutes the signal at the PREAMP OUTPUT jacks, silencing the loudspeakers. In order to resume listening to loudspeakers you must unplug the headphones from the PHONES socket.

3. BASS.

The Bass control adjusts the relative level of the low frequencies in the sound. The electrical response of the preamplifier is flattest when the control is set in the detent at the 12 o'clock position. Rotation of the knob to the right (clockwise) increases the level of low-frequency sounds, and rotation counter-clockwise decreases their level. Adjust the Bass control to achieve the tonal balance that sounds most natural to you.

At moderate rotations away from center the effect of the Bass control is subtle, because its action is confined to the lowest audible frequencies where significant energy is seldom found in recordings. Only at large rotations away from center is there a substantial boost or cut at the mid-bass frequencies that are common in music.

The 1000 preamp contains a built-in (non-switchable) infrasonic filter to remove non-musical signal energy below 10 Hz.

NAD 1000 MONITOR SERIES PREAMPLIFIER SPECIFICATIONS

Measured in accordance with EIA Standard RS-490 (IHF T-202).

PHONO INPUT

Input Impedance (R and C) MM and MC: 47 k Ω + 200 pF
 Input sensitivity ref. 0.5 V 1 kHz MM: 1.5 mV
 MC: 0.1 mV
 Input overload at 20 Hz/1 kHz/20 kHz MM: 20 mV/200 mV/1700 mV
 Signal/Noise ratio (A-weighted with cartridge connected) MM: 76 dB ref. 5 mV
 MC: 76 dB ref. 0.5 mV
 THD (20 Hz - 20 kHz) and IM dist. <0.04%
 RIAA accuracy \pm 0.5 dB

LINE LEVEL INPUTS (CD, Video, Tuner, Tape)

Input Impedance (R and C) 20 k Ω + 450 pF
 Input sensitivity ref. 0.5 V 80 mV
 Maximum input signal >10 V
 Signal/Noise ratio, A-weighted (20 Hz - 20 kHz in tone defeat mode) 96 dB ref. 0.5 V
 Frequency response \pm 0.2 dB
 Infrasonic filter (fixed) -3 dB at 10 Hz
 18 dB/octave
 0.01%

THD

LINE LEVEL OUTPUTS

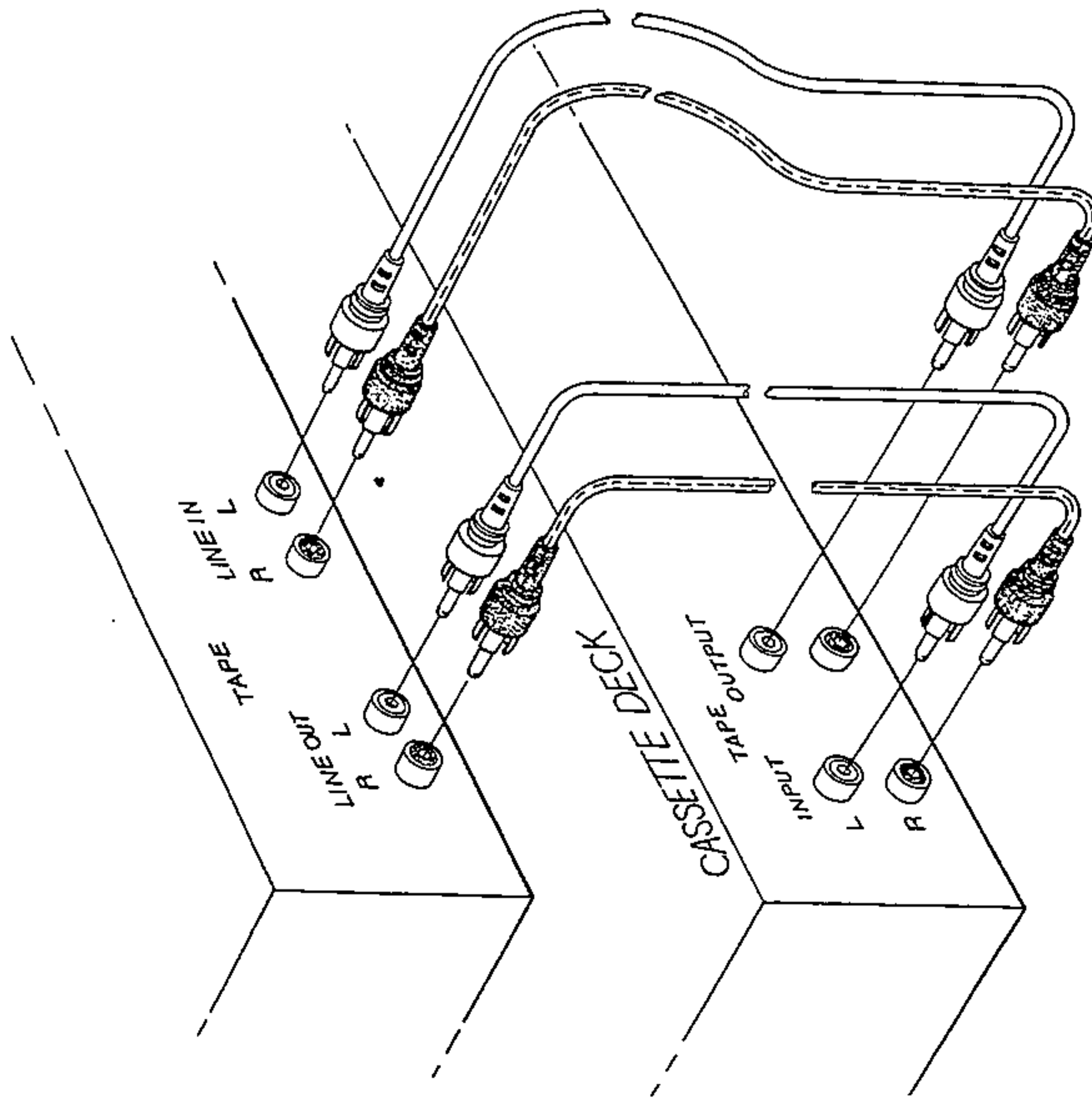
Output Impedance Pre-amp 220 ohms
 Tape Source Z + 3200 ohms
 Phones 120 ohms
 Maximum output level Pre-amp >12 V
 Tape >10 V
 Phones >8 V into 600 ohms
 >250 mV into 8 ohms

CONTROLS

Treble \pm 7 dB at 10 kHz
 Bass \pm 10 dB at 50 Hz

PHYSICAL SPECIFICATIONS

Dimensions (Length x Width x Depth) 43.0 x 26.3 x 8.1 cm
 (16.0 x 10.5 x 3.25 in.)
 Net Weight 3.7 kg (8lb 1 oz.)
 Shipping Weight 4.4 kg (9lb 11 oz.)
 Power Consumption 17 W at 120, 220 or 240 VAC 50/60 Hz



NAD 1000 STEREO PREAMPLIFIER

INSTRUCTIONS FOR INSTALLATION AND OPERATION

REAR PANEL CONNECTIONS

1. AC LINE CORD.

After you complete all connections to the preamplifier, plug the AC line cord into a "live" wall socket.

2. AC CONVENIENCE OUTLETS (Not in U.K. model)

The AC power line cords of other stereo components may be plugged into these accessory outlets. The SWITCHED outlets are intended for all-electronic products (e.g. a power amplifier, equalizer, or surround-sound processor); the power to these outlets is switched on and off by the front-panel POWER button. Power amplifiers rated at up to 100 watts per channel may be plugged into the SWITCHED outlets. If your amplifier is larger than that, plug it into an UNSWITCHED outlet and use its own power switch to turn it on and off, or plug it into a multi-outlet power-socket strip containing a high-current switch.

The UNSWITCHED outlets should be used to supply power to products involving mechanical operations (e.g. a turntable or tape deck); such products should be switched on and off with their own power switches. The UNSWITCHED outlets can also be used to provide power to any device containing a clock timer (such as a VCR), or a digital tuner that requires uninterrupted AC power to maintain station tuning information stored in its memory.

3. PHONO GROUND.

If your LP turntable is equipped with a grounding wire (usually a green wire terminating in a U-shaped spade lug), connect it to this terminal. Turn the thumb-nut counter-clockwise, place the spade lug under the nut, and tighten the thumb-nut clockwise to secure the lug. If the grounding wire has no spade lug, strip off 1 cm of insulation to expose the bare wire, twist the wire strands tightly together, insert the wire through the small hole in the shaft of the Ground terminal, and tighten the thumb-nut to fasten the wire in place. (See Figure 1.)

If you encounter a persistent low-level hum or buzz in the sound, connect a wire from the Ground terminal to a true earth-ground, i.e. a copper-plated rod driven several feet into the earth. A substitute electrical ground, such as a cold water pipe, may also prove effective.

4. MM/MC SELECTOR.

This switch sets the input sensitivity and gain of the phono preamplifier circuit. Set it according to the output level of your phono pickup cartridge. Set the switch at MM for cartridges of the moving magnet, induced magnet, moving flux, and moving iron (variable reluctance) types, and for "high-output" moving-coil pickups, i.e. those with a rated output of 1.0 mV or greater. If your cartridge is a low-output moving-coil pickup (with a rated output of less than 1.0 mV), set the switch at MC.

Here is another way to determine the preferred setting of the MM/MC switch. Begin by setting it to MM. After you have completed the installation and wiring of the system, play a record. You should obtain a satisfyingly loud volume level with a VOLUME control setting between 9 o'clock and 3 o'clock. If you have to turn up the VOLUME control beyond 3 o'clock to get adequately loud sound, turn the VOLUME back down and re-set the MM/MC switch to MC.

5. PHONO INPUT.

Plug the signal cables from your turntable into these jacks. If the cables or plugs are color-coded, refer to your turntable's instruction manual to learn which cable or plug is for the Left channel (upper jack) and which for the Right (lower jack). Be careful to insert each plug fully into the socket so that the plug's metal skirt fits tightly over the exterior of the socket. If necessary, crimp the plug's metal skirt slightly so as to obtain a tight fit with the socket. (See Figure 2.)

6. TUNER INPUT.

Connect the audio signal cable from an AM/FM (or video) tuner to this pair of jacks.

7. VIDEO SOUND INPUT.

Connect a video-related audio signal here, such as the audio output from a video cassette recorder, video disc player, TV monitor/receiver, or stereo television

decoder. Alternatively, any "line-level" audio signal may be connected here, such as the playback from a spare tape deck.

8. CD INPUT.

Connect the audio signal cables from a digital Compact Disc player to these jacks. The input signal will be fed to the Volume control before reaching any active circuitry, so the preamplifier's circuits cannot be overloaded by high-level signals from the digital player.

If you don't have a CD player, any other line-level signal source (such as a spare tape deck) may be connected to the CD input.

9. TAPE 2 INPUT/OUTPUT.

Connect a consumer-type tape recorder (analog cassette, DAT, or the soundtrack of a HiFi VCR) to these jacks. To make recordings, connect a stereo patch cord from the preamplifier's TAPE 2 OUTPUT jacks to the recorder's LINE IN jacks (not to its microphone inputs). To play back tapes, connect a stereo patch cord from the recorder's LINE OUT jacks to the preamplifier's TAPE 2 INPUT jacks. (See Figure 3.)

If your tape recorder has separate recording and playback heads and is designed to allow the signal on the tape to be monitored immediately after recording, connect it to the Tape 1 jacks instead.

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These jacks allow you to connect a second tape recorder of any type, especially a high-performance cassette or open-reel recorder whose independent recording and playback heads allow you to monitor the signal on the tape immediately after it is recorded. Connect a stereo cable from the TAPE 1 OUTPUT jacks of the 1000 to the recorder's LINE IN jacks, and a second cable from the recorder's LINE OUT jacks to the TAPE 1 IN jacks.

The TAPE 1 jacks may be used for a signal-processing accessory instead of a tape recorder. Examples of such accessories include a dynamic range

processor, a noise filter, or a graphic equalizer. Connect a patch cord from the TAPE 1 OUTPUT jacks to the processor's inputs, and another patch cord from the processor's outputs to the TAPE 1 IN jacks.

Most signal processing accessories may be connected either to the TAPE 1 jacks or at the Preamp Out jacks. The choice is a matter of convenience. A surround-sound processor normally should be connected at the Preamp Output. (Refer to the SIGNAL PROCESSOR CHAINING diagram in the Supplement.)

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Two sets of preamp output jacks are provided for convenience. Connect a stereo signal cable from either OUTPUT 1 or OUTPUT 2 to the main input jacks on your power amplifier.

The preamp has a low output impedance (220 ohms). It can drive several amplifiers connected in parallel, and it can be used with long signal cables in order to drive power amplifiers that are located near the speakers (or "powered" speakers having built-in power amplifiers).

If you have a special loudspeaker equalizer or another signal processor that should be installed in the signal path after the volume control, connect a cable from the either pair of OUTPUT jacks to the input of the processor, and a second cable from the output of the processor to the main input of your power amplifier.

If you are using a surround-sound or "ambience" processor and you want the signals for your main stereo speakers to pass through the surround unit, connect a stereo cable from either preamp output to the surround processor's main input; then connect a second cable from the processor's "front" output to your power amp. But if you do NOT want your main stereo signal to pass through the surround unit, connect a stereo cable from one preamp output directly to your power amp and a second cable from the other preamp output directly to the surround processor's input.

FRONT PANEL CONTROLS

1. POWER

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2. PHONES

Plug stereo headphones in here. The circuit will provide proper drive signals for all conventional stereo headphones regardless of their impedance, with just one exception: electrostatic headphones usually are supplied with an adapter unit which must be connected directly to the speaker terminals on your power amplifier.

Insertion of a plug into the PHONES socket automatically mutes the signal at the PREAMP OUTPUT jacks, silencing the loudspeakers. In order to resume listening to loudspeakers you must unplug the headphones from the PHONES socket.

3. BASS.

The Bass control adjusts the relative level of the low frequencies in the sound. The electrical response of the preamplifier is flattest when the control is set in the detent at the 12 o'clock position. Rotation of the knob to the right (clockwise) increases the level of low-frequency sounds, and rotation counter-clockwise decreases their level. Adjust the Bass control to achieve the tonal balance that sounds most natural to you.

At moderate rotations away from center the effect of the Bass control is subtle, because its action is confined to the lowest audible frequencies where significant energy is seldom found in recordings. Only at large rotations away from center is there a substantial boost or cut at the mid-bass frequencies that are common in music.

The 1000 preamp contains a built-in (non-switchable) infrasonic filter to remove non-musical signal energy below 10 Hz.

Figure 2.

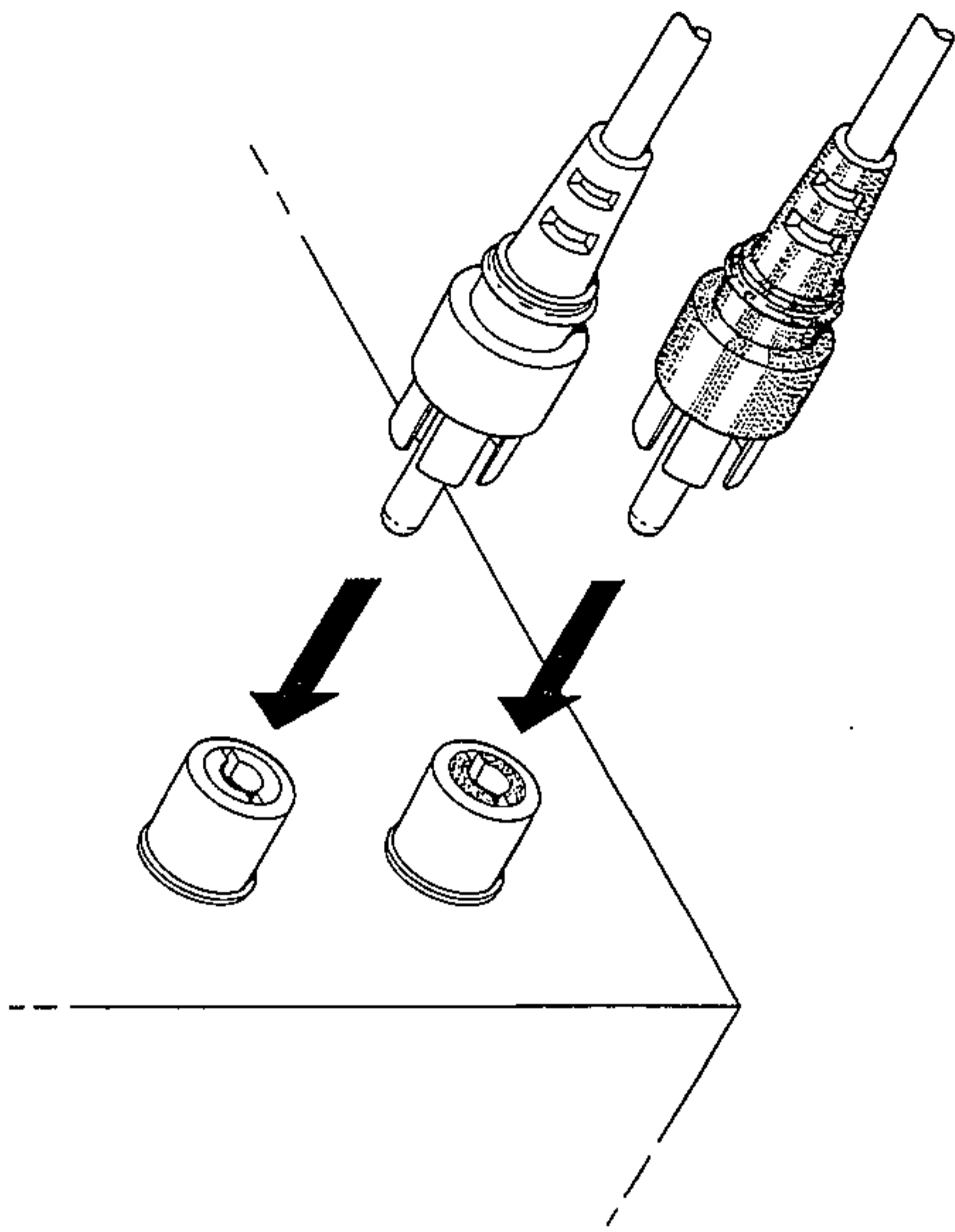
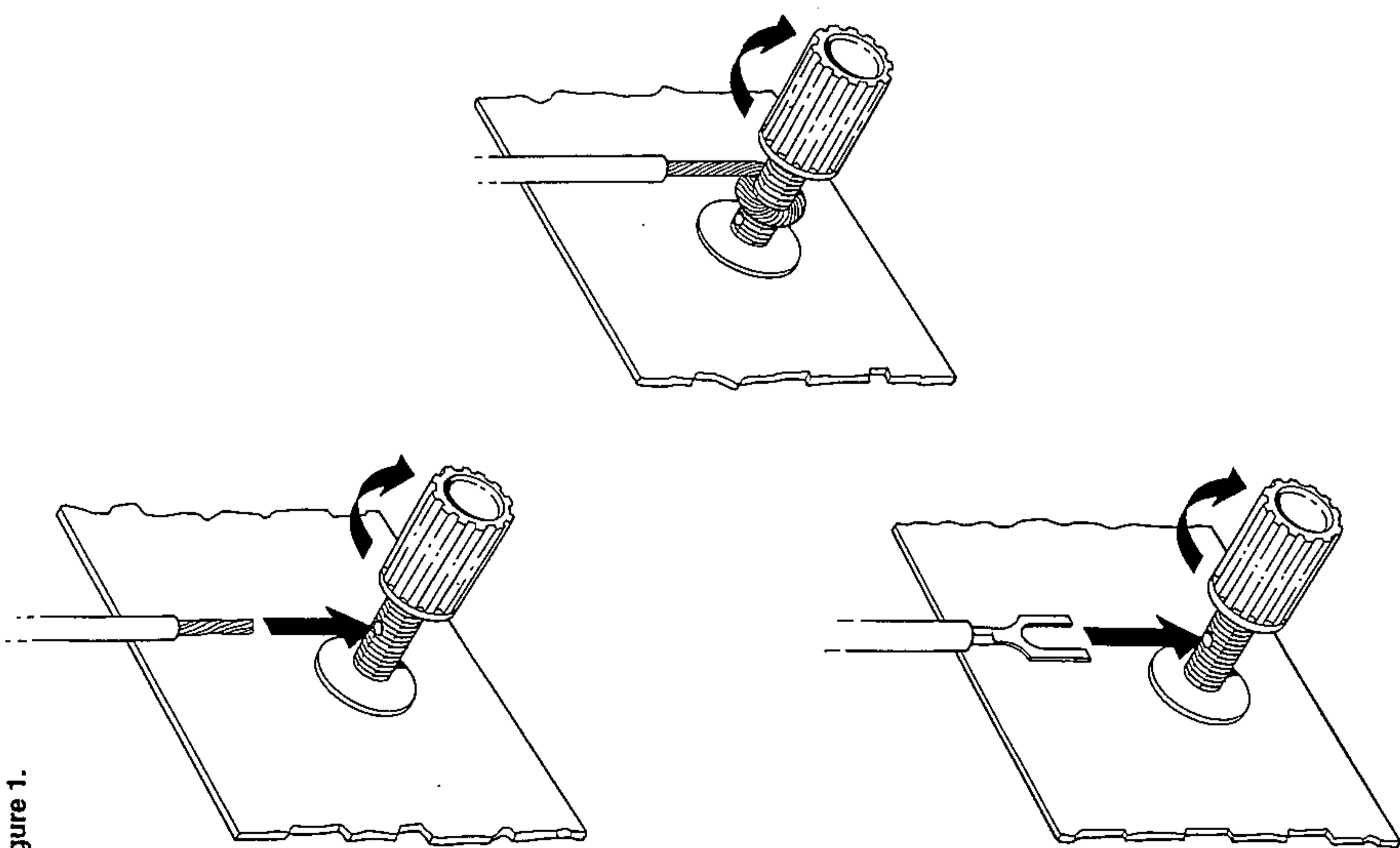


Figure 1.



When the TONE DEFEAT button is engaged, the Bass and Treble circuits are bypassed.

4. TREBLE.

The Treble control adjusts the relative level of the high frequencies in the sound. The response of the preamplifier is flattest when the control is set in the detent at the 12 o'clock position. Rotation of the Treble control to the right (clockwise) increases the level of high-frequency sounds, and rotation counter-clockwise decreases their level. Adjust the Treble control to achieve the tonal balance that sounds most natural to you.

Boosting the Treble increases the brilliance and clarity of details in the sound; but also makes any noise more prominent. Turning down the Treble makes the sound mellow while suppressing hiss and record surface noise; but too much Treble roll-off will make the sound dull.

The Bass and Treble controls have no effect when the TONE DEFEAT button is engaged.

5. BALANCE.

The Balance control adjusts the relative levels of the left and right channels. It has no effect on recordings being made. A detent at the 12 o'clock position marks the point of equal balance. Rotation of the Balance control to the right (clockwise) decreases the level of the left channel so that only the right channel is heard, thus shifting the sonic image to the right. Rotation of the control to the left shifts the sonic image toward the left speaker.

Adjust the Balance control to produce a natural spread of sound across the space between the speakers, with any monophonic sound (such as a radio announcer's voice) appearing as a phantom image centered midway between them.

6. TAPE 1 MONITOR.

The TAPE 1 MONITOR button lets you hear the

output signal from a tape deck or signal processor connected to the Tape 1 jacks. This button is a "toggle" switch: press to engage, press again to disengage. When TAPE 1 MONITOR is disengaged you hear the source chosen by the INPUT SELECTOR buttons.

When TAPE 1 MONITOR is engaged, the source chosen by the Input Selector continues to be fed to both sets of Tape Out jacks for recording or processing, but the signal returning from the TAPE 1 recorder (or signal processor) is selected for listening.

TAPE 1 MONITOR has no effect on signals that are being recorded. Selection of a signal for recording is controlled only by the Input Selector.

Both Tape buttons allow you to listen to recorded tapes. If you have a three-head audio recorder that permits off-the-tape monitoring, then by engaging the TAPE MONITOR buttons on both the preamplifier and the recorder, you can hear the playback signal from the tape immediately after it is recorded, to monitor its quality.

With two-head audio recorders, HiFi VCRs, and most digital recorders, the "monitor" signal heard while recording is not from the tape but is merely the signal passing through the recorder's electronics (including its Recording Level controls). In this case the TAPE 1 MONITOR allows you to check the left/right balance of the signal as it is recorded.

NOTE: If TAPE 2 or TAPE 1 MONITOR is engaged with no tape deck connected, or with a tape machine connected but not running, you will hear only silence — regardless of the settings of any other controls.

7. INPUT SELECTOR (TAPE 2, CD, VIDEO SOUND, TUNER, PHONO).

These buttons select the input signal for the preamplifier. The selected input signal is also fed to both TAPE OUT circuits for recording.

When TAPE 2 is selected, it is fed to the TAPE 1 circuit so that recordings may be copied. Copying operates in one direction, from TAPE 2 (the source tape) to TAPE 1 (the blank tape which is to receive the copy).

If Tape 1 and 2 are disengaged, the selected input signal is fed to the power amplifier and so to the loudspeakers. When Tape 1 or 2 is engaged, the selected input signal continues to be fed to the Tape Out jacks for recording (or signal-processing), but the signal returning from the tape recorder (or processor) is selected for listening.

8. MONO.

The MONO button blends the two stereo channels together to produce monophonic sound. This blend minimizes rumble and surface noise in old monophonic records. Switch the Mono mode off (button OUT) for normal stereo listening.

NOTE: If you are making a tape recording, engaging the MONO button may affect the signal being recorded — depending on whether the TAPE 1 MONITOR button is also engaged. If the TAPE 1 MONITOR is OUT, then pressing MONO will blend the input signal into mono, and the monophonic signal will be recorded on both TAPE 1 and TAPE 2. If the TAPE 1 MONITOR button is engaged, then pressing MONO will affect only the sound that you hear as it returns from the TAPE 1 recorder; the signal going to both tape recorders will be recorded in stereo.

9. TONE DEFEAT.

When this button is pressed the Bass and Treble circuits are bypassed, restoring precisely flat frequency response. This provides a convenient way to evaluate settings of the Bass and Treble controls. By adjusting the tone controls and then switching them in and out of the signal path, you can easily evaluate their effect on the musical sound.

10. VOLUME.

The Volume control adjusts the overall loudness level of the sound. It has no effect on the level of the signals fed to the TAPE OUT jacks for recording. The Volume control is designed for accurate tracking of its two channels, so that the stereo balance will not shift noticeably as the loudness of the sound is varied.

CAUTION: TO PREVENT ELECTRIC SHOCK DO NOT USE THIS (POLARISED) PLUG WITH AN EXTENSION CORD, RECEPTACLE OR OTHER OUTLET UNLESS THE BLADES CAN BE FULLY INSERTED TO PREVENT BLADE EXPOSURE.

ATTENTION: POUR PREVENIR LES CHOCS ELECTRIQUES NE PAS UTILISER CETTE FICHE POLARISEE AVEC UN PROLONGATEUR, UNE PRISE DE COURANT OU UNE AUTRE SORTIE DE COURANT, SAUF SI LES LAMES PEUVENT ETRE INSEREES A FOND SANS EN LAISSER AUCUNE PARTIE FOND SANS EN LAISSER AUCUNE PARTIE A DECOUVERT.

PRECAUCION: PARA EVITAR SACUDIDAS ELECTRICAS, NO DEBERA UTILIZARSE ESTA CLAVIJA POLARIZADA CON UN CORDON DE PROLONGACION, RECEPTACULO U OTRO TIPO DE SALIDA A MENOS QUE SE HAYAN INSERTADO COMPLETAMENTE LAS LENGÜETAS PARA EVITAR SU EXPOSICION.

NOTE to CATV systems installer: This reminder is provided to call the CATV system installer's attention to Article 820-22 of the NEC that provides guidelines for proper grounding and, in particular, specifies that the cable ground shall be connected to the grounding system of the building, as close to the point of cable entry as practical.

NOTA PARA EL INSTALADOR DE ANTENAS DE TELEVISION COLECTIVAS: La presente advertencia se provee para llamar la atención del instalador al Artículo 820-22 de NEC (Código Eléctrico Nacional) donde se facilitan las directrices para la pertinente puesta a tierra y que especifica en particular que el conductor a tierra y cable debe conectarse al sistema de conexión a tierra del edificio, lo más próximo posible al punto de entrada del cable.

WARNING: TO PREVENT FIRE OR ELECTRIC SHOCK, DO NOT EXPOSE THIS APPLIANCE TO RAIN OR MOISTURE.

ADVERTENCIA: PARA EVITAR EL RIESGO DE INCENDIO O SACUDIDA ELECTRICA, NO DEBERA EXPONERSE ESTE APARATO A LA LLUVIA O HUMEDAD.

NOTE: Some NAD products are equipped with dual or multi-voltage transformers (which is indicated on the back panel). If you wish to change the voltage, please bring your unit to an authorised NAD service technician for internal conversion.

ATTENTION: Quelques pièces NAD sont munies de transformateurs à double ou à multi-voltage (indiqué au panneau arrière). Si vous voulez changer le voltage, veuillez apporter votre appareil au fournisseur de NAD pour le transformer.

ZUR BEACHTUNG: Einige NAD Geräte sind mit Umschaltern für unterschiedliche Netzspannungen ausgerüstet (Ein Vermerk auf der Rückseite weist darauf hin).

Die Anpassung, wenn notwendig, muß von einem qualifizieren Techniker in einer NAD Servicestation vorgenommen werden.

NOTA: Ciertos componentes de NAD están dotados de transformadores de doble tensión o de varias tensiones (lo que se indica en el panel posterior). Si se desea cambiar la tensión, sírvanse llevar el aparato a un técnico autorizado por NAD para su conversión interna.