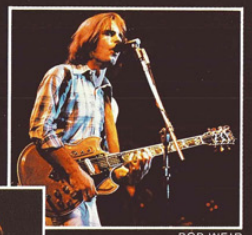
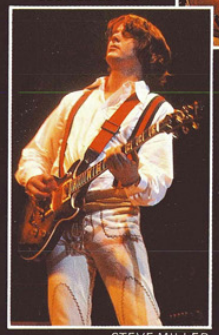
HEAD ROOM LEVEL
FLANGER
DELAY
Ibanez
PROFESSIONAL ANALOG DELAY & MULTI-FLANGER
MODEL AD3000
INPUT LEVEL
SENSITIVITY
TONE
BASS
TREBLE
DELAY TIME
MODULATION
WIDTH
SPEED
REGEN.
MIXING
DELAY
DRY
FLANGER
IN/OUT
IN
OUT
MULTI-FLANGER
ANALOG DELAY
MUTING
POWER
ELECTRONIC ACCESSORIES
FOR
THAT GOOD SOUND

...Ibanez®

GEORGE BENSON

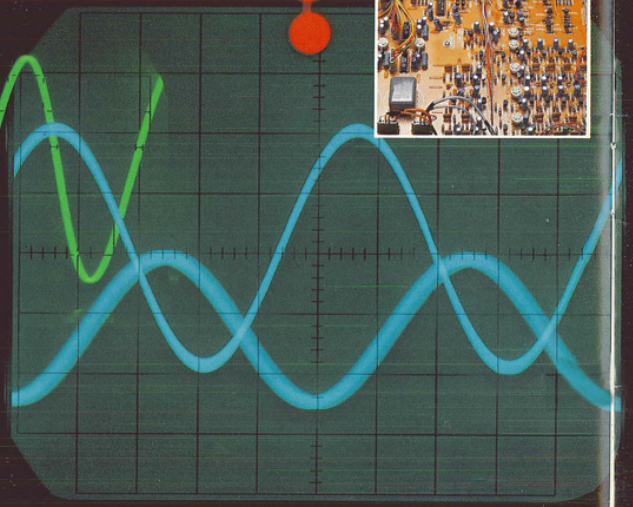


BOB WEIR



STEVE MILLER

BOBBY COCHRAN



We're proud to bring you the fine quality electronic accessories in this catalog. Each one is the result of much development by our engineering staff, in the United States, Japan and around the world.

Most of our field input comes from musicians, some famous, some not – and our thanks goes out to them for their invaluable assistance in making the best sounding, most durable effects we can.

Art and technology have always had a difficult time coexisting, but we feel that we've made the best of the compromise. While some audio products have spec sheets that will dazzle the engineering community, they, "just don't have that sound that makes you wanna get down". And the sound is what it's all about. Most of the engineers who work on the development of Ibanez effects are also musicians, and believe us, it helps.

So, in a nutshell, our philosophy is to bring you the state-of-the-art in audio products, with the main criteria being warmth of sound and distinction of character.

In the production process, we utilize only selected. low noise components and hand assemble them with extreme care. All Ibanez chassis and cases are either die cast aluminum alloy or heavy stamped steel for roadability and long service. Many Ibanez exclusive features are included on various items.

Most mini effects feature an LED (light emitting diode) to indicate when the effect is on, and to check the battery condition. Ibanez has developed a special footswitch for floor mounted accessories that virtually eliminates the annoying "pop" of many switches.

These and many other features can be found in the Ibanez line of electronic accessories. We hope this brochure helps to give you a clearer picture of our effects and what they can do for your sound – after all, that is the important thing.

A few of the Pro's into Ibanez effects

JERRY GARCIA
GEORGE BENSON
BOB WEIR
STEVE MILLER
BOBBY COCHRAN
BILLY COBHAM
JAY GRAYDON
STARZ

1983

PRO AUDIO COMPONENTS
ANALOG DELAY WITH MULTI-FLANGER

Over the past two years, musicians everywhere have accepted the superiority of Ibanez Pro Audio Components, particularly Ibanez audio delay lines. Noted electronics pioneers such as the Grateful Dead, Steve Miller, Billy Cobham and others have raved about the performance of Ibanez components.

As a result of improved technology, We're now able to top our own best act with the newest in our line of Pro Audio Components – the Ibanez AD-3000.

Here is a list of some of the features of the AD-3000.

DISCRETE DELAY AND FLANGING

The delay and flanger sections of the AD-3000 are completely separate allowing you the versatility of using them in any series or parallel configuration, or using two different instruments or channels.

EXTENDED DELAY TIME AND BANDWIDTH

Delays from 1ms to 600ms are possible with the AD-3000. The bandwidth is 8KHz for delays up to 300ms and 4KHz for delays from 300ms to 600ms. Over 24,000 delay stages are incorporated into this device giving you the most accurate and distortion-free reproduction.

DELAY EQUALIZATION

In order to further assist you in getting the "just right" sound, the AD-3000 features equalization of the delayed signal. Two bands of EQ are supplied offering ±12dB of control at 70Hz and 7KHz.

PITCH MODULATION

Slight frequency modulation of the delayed signal is the heart of the sound of flanging and adds another dimension when incorporated with longer delays. The AD-3000 offers complete control over the width and speed of this frequency modulation with a specially designed low frequency oscillator circuit. Two LFO circuits are used, one in the flanger and one in the delay section. Both feature LED indicators to monitor the speed visually.

VERSATILE INPUTS

The AD-3000 features both 100KΩ high impedance and 600Ω differential amp balanced low impedance inputs. The input is also coupled to a separate LED headroom meter for both the flanger and delay sections. Nearly any audio input can be accomodated with a variable input sensitivity and an input selector to choose up to –20dBm, 0dBm, or +20dBm.

FLEXIBLE OUTPUTS

Five flanger and three delay outputs provide increased versatility. High and low impedance effect and inverted effect outputs along with a high impedance dry output are provided for the flanger section. The delay section outputs consist of a high impedance dry along with low and high impedance effect.

POP MUTE

When power is turned on or off the outputs remain inactive to protect amplifiers and speakers.

SPECIFICATION

Inputs	HI-Z 100KΩ, unbalanced, ¼" phone jack +20/0/–20 dBm LO-Z 600Ω, differential amp balanced, XLR connector +20/0/–20 dBm
Outputs	HI-Z 10KΩ, unbalanced, ¼" phone jack – 20dBm LO-Z 600Ω, differential amp balanced, XLR connector – 20 dBm
Distortion	Dry Less than 1.5% at 1K Hz – 10 dBm (600 msec) Delay Less than 1.0% at 1K Hz – 10 dBm (300, 150, 75, 36, 18 msec)
Input Noise	–105 dBm (Input shorted IHF A-curve)
Delay EQ	Bass ±12 dB at 70Hz Treble ±12dB at 7KHz

Delay Ranges/ Bandwidth			
	Flanger	1–16ms	8KHz
	Delay	9–18ms	8KHz
		18–37ms	8KHz
		37–75ms	8KHz
		75–150ms	8KHz
		150–300ms	8KHz
		300–600ms	4KHz

AD-3000

ANALOG DELAY WITH MULTI-FLANGER

The Ibanez AD-220 employs the same state-of-the-art circuitry as the AD-3000, but with restricted delay capability and without the preset feature of the Multi-Flanger. For applications where long delays are not necessary, the AD-220 fills the bill extremely well.

Priced a few hundred dollars less than the AD-3000, this unit is well within the budget of most working bands and is in a price range with some tape echos. Its performance and versatility obsoletes the tape echo for most applications and it can produce effects that even the most expensive tape echos cannot hope to duplicate.

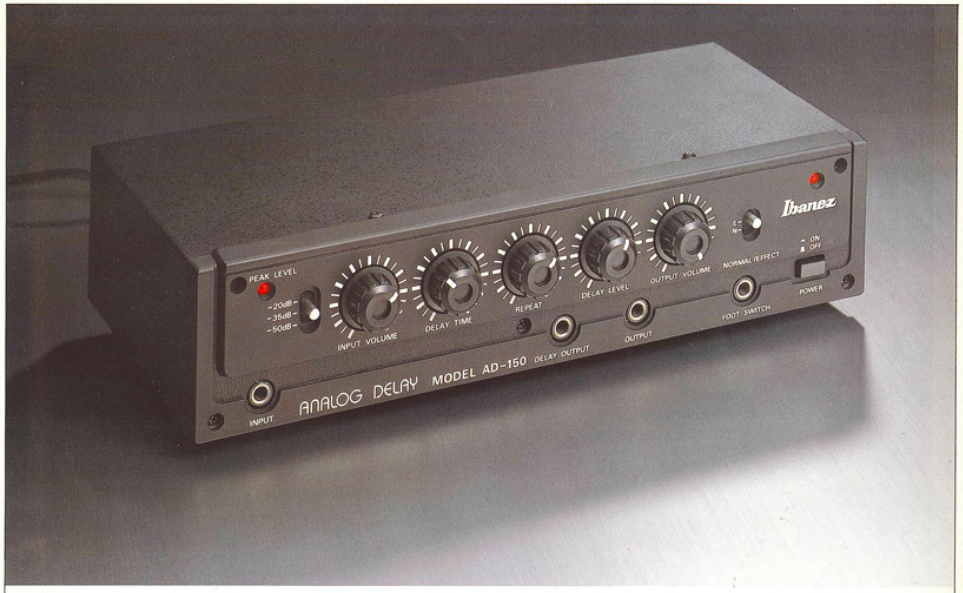
As with the AD-3000, the AD-220 features variable input sensitivity and output level, making it compatible with almost any sound equipment.

SPECIFICATIONS

Input	Hi-impedance 100k ohms unbalanced
Output	Hi-impedance 10k ohms unbalanced
Delay Out	Hi-impedance 10k ohms unbalanced
Delay Time	
Delay Section	10ms - 75ms 15ms - 150ms 20ms - 500ms
Flanger Section	1ms - 22ms
Input Noise	–85 dBm (Input shorted IHF A-curve)
Power Consumption	16W
Size	19" rack mount 4"high x 11.4" deep
Weight	19 pounds
Accessory	Remote footswitch (included)

AD-220

THE LATEST ADVANCEMENT IN DELAY



The latest advancement in delay technology comes, naturally, from Ibanez – the AD-150. This startling new performer features the latest in low noise/wide dynamic range delay technology and applies it to a quality delay line priced well within the reach of the average musician.

The AD-150 features variable delay from 25 to 400 milliseconds, making it capable of effects difficult or impossible to achieve with tape or disc echos. Plus, there are no moving parts to wear out, no tape transport rumble, no dirty head hiss, no wow and flutter, just clean, accurate delay.

So, if you're in the market for an electronic delay line, or if your old tape echo is a jumble of hiss and mud, check out an Ibanez AD-150 – we're sure you'll like what you hear.

SPECIFICATIONS

Delay Time	25ms to 400ms
Input	–20 dB 500K ohms –35 dB 500K ohms –50 dB 5K ohms
Output	Less than 5K ohms
Delay Only Output	Less than 5K ohms
Input Noise	–85 dBm (Input shorted IHF A-curve)
Power	120 VAC 50/60 HZ 3.6W 220~240 VAC 50/60 Hz 5w
Size	3.5" x 13.5" x 6"
Weight	4.5 pounds

AD-150

MULTI-EFFECTS RACK – THE PRO'S CHOICE

If you've often cursed the mess of patch cords, dead batteries, broken jacks and dozens of other frustrations of using multiple effects, Ibanez has done something about it – The UE-700 Multi-Effects Rack.

This sturdy, dependable rack mount unit includes the five "must have" effects for live situations – phase shifter, compressor, distortion unit, flanger and graphic equalizer. These effects are all internally connected and operated by an illuminated pedal board for the utmost in stage versatility.

This pedal board connects with the UE-700 via a multi conductor cable and controls the electronic switching of the effects with no noise, clicks or pops. The pedal board also features a buffered input, so you can plug your instrument into the board and have just one cable on the stage. The unit itself features Hi-Z/Lo-Z output capability, making it an excellent recording tool as well. It also features an external effects send/receive loop for adding additional effects with as few wires as possible (we suggest an AD-3000, of course).

The UE-700 pulls out all the stops for a versatile high performance unit. Each UE-700 is hand built from meticulously selected components for the utmost reliability and performance. A very limited number of these units will be available and allow us to inform you that they are rather expensive.

SPECIFICATIONS

- **Input Characteristics**
  - Input Impedace (On the back of the unit): Unbalanced 100K ohms
  - Input Impedance (On the foot switch panel): Unbalnced 100K ohms
  - Maximum Input Level: + 18 dBm
- **Output Characteristics**
  - Low Impedance Output: Balanced 600 ohms
  - High Impedance Output: Unbalanced 10K ohms
  - Maximum Output Level: + 20 dBm
- **External Effects Send/Receive Loop Characteristics**
  - External Effects Send Impedance: Less than 10K ohms
  - External Effects Receive Impedance: 100K ohm
- **Phase Shifter Characteristics**
  - Equivalent Input Noise: – 85 dBm (Input shorted IHF A-curve)
- **Compressor Characteristics**
  - Compression Range: –42 dB
  - Equivalent Input Noise: –100 dBm (Input shorted IHF A-curve)
- **Distortion Characteristics**
  - Maximum Amplification: 40 dB
  - Equivalent Input Noise: –100 dBm (Input shorted IHF A-curve)
- **Flanger Characteristics**
  - Equivalent Input Noise: –85 dBm (Input shorted IHF A-curve)
- **Graphic Equalizer Characteristics**
  - Maximum Equalizer Boost/Cut: ± 12 dB
  - Equalizer Center Frequencies: 31.25Hz, 62.5Hz, 125Hz, 250Hz, 500Hz, 1KHz, 2KHz, 4KHz, 8KHz, 16KHz
  - Maximam Level Boost/Cut: ± 12 dB
  - Equivalent Input Level: –100 dBm (Input shorted IHF A-curve)
- **Power**
  - 117VAC 50/60Hz 24W (T-Type)
  - 220~240VAC50/60Hz 26W (R.U & S-Type)
- **Weight**
  - 6.5kg, 14⅓" lbs. (Unit Only)
- **Size**
  - 100(H) × 480(W) × 290(D) [mm]
  - 4 19 11-1/2 [inch]
- **Accessories**
  - Remote Footswitch (included) 1
  - Remote Footswitch Connection Cord 5m, 196⅛" (included) . . . 1

UE-700

FLANGERS

Until recently, the only way to achieve flanging was either with two tape decks (hardly practical for live performance) or with expensive digital processing (also impractical for most of us).

Ibanez flangers utilize advanced analog signal processing technology to perfectly duplicate studio flanging at a modest cost. Rather than using out-of-synch tapes, the Ibanez flangers electronically delay a live signal in a sweeping fashion and mix that delayed signal with the original signal, producing live, real time flanging.

The Ibanez FL-305 Flanger is the most advanced and fully controllable flanger of its type on the market today. Delay time and width controls are provided to allow the musician to "place" the flanger anywhere in the audio spectrum. He can choose to flange the high frequencies while leaving the lows and mids unflanged or pick any particular band to be flanged.

The FL-305 also features a regeneration control which will "re-flange" the signal any number of times.

A delay level control is an exclusive feature of the FL-305 and lets you mix the amount of flanged signal with the straight signal. This bonus control lets you fine tune your flanger to exactly the amount of presence you desire.

SPECIFICATIONS

Delay Time	0.8 – 16ms
Equivalent Input Noise	–80 dBm (Input shorted IHF A-curve)
Maximum Input Level	–5 dBm
Frequency Response	20 Hz – 20KHz
Power Supply	S006P 9V 2PCS

FL-305

The compact and versatile Ibanez FL-303 flanger is designed primarily for live performance where simplicity of control and dynamic effect are the main criteria. With speed, width, and regeneration controls, the FL-303 will give you any standard flanging effect possible.

Utilizing the same low noise/wide bandwidth circuitry as the FL-305, the Ibanez flanger is clean and quiet with excellent performance characteristics, even in high volume applications where some effects seem to go haywire.

SPECIFICATIONS

Delay Time	1.6 ms – 12.8ms
Equivalent Input Noise	–80 dBm (Input shorted IHF A-curve)
Control Speed	0.08 Hz – 9 Hz
Maximum Input Level	–5dBm

FL-303

PHASE SHIFTERS

By variably altering the phase of an audio signal, we can create the effect that the sound source is moving. By mixing this phase shifted signal with an identical dry signal, a filtering effect is also achieved. This is the heart of the phase shifter sound.

Ibanez phasers are designed to be practical, durable and high performance. Both of these phasers offer a wide range of phasing effects and quiet, low-distortion operation.

The PT-707 is a professionally designed unit with live performance as its main criteria. The PT-707 has a clean and distinctive sound which separates it from other phasers.

Part of this individuality is due to the CDS photo coupler used in the unit. The very low distortion circuit performs extremely well across the entire audio spectrum.

The circuit also consumes very little power, assuring you of long battery life and extended clean operation.

SPECIFICATIONS

Maximum Input Level	+5 dBm
Control Speed	0.2 – 14 Hz
Frequency Response	20 – 20K Hz
Equivalent Input Noise	–80 dBm (Input Shorted IHF A-curve)

PT-707

This phase shifter features separate controls for speed, width, and feedback, making it the most versatile mini phaser on the market.

The first thing you'll notice about the sound of the PT-909 is how incredibly clean it is. The special low distortion circuit also features a buffered output to control the volume "swells" common to some phasers.

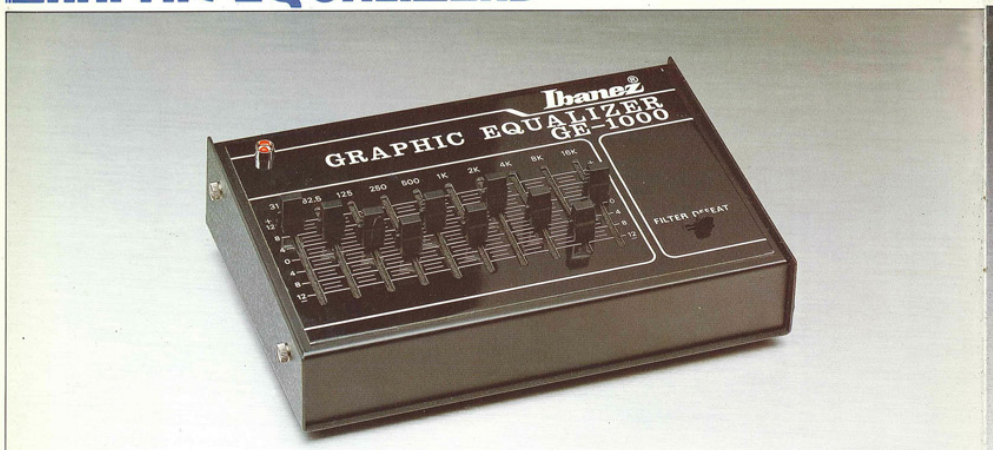
The LFO (low frequency oscillator) width control is a new idea in phasers and allows you to control the sweep from subtle to dramatic. The feedback circuit lets you "re-phase" the signal providing additional depth to the sound.

SPECIFICATIONS

Input Impedance	1M ohms
Output Impedance	less than 5K ohms
Maximum Input Level	0 dBm
Equivalent Input Noise	–80 dBm (Input Shorted IHF A-curve)

PT-909

GRAPHIC EQUALIZERS



Technically, equalization refers to the correction of acoustic problems in a particular listening environment. As we musicians loosly apply the term, it refers to nearly anything we do to change the tone of our instrument or voice.

The audio spectrum covers roughly ten octaves from about 20Hz to 20KHz. An equalizer is usually designed to effect some band within this ten octave range.

For musical instrument use, wide band type equalizers are more useful than narrow band, the narrowest recommended being the one-octave type. When narrow band equalizers are used, volume spikes or dips are often created as one "plays through" the effected band. When properly used, equalizers can add presence, clarity and distinction to the sound of a group.

By understanding a little about the way equalizers function, you'll be able to use your equalizers more effectively. They can be very valuable tools in attaining your own personal sound.

The Ibanez GE-1000 is our most versatile instrument equalizer. It features 10 bands of equalization covering all ten octaves of the audio spectrum.

While many equalizers impart an "electronic" quality to the sound of an instrument, the Ibanez GE-1000 is designed primarily to enhance the warmth of amplified instruments.

And if specs turn you on, the GE-1000 has a signal to noise ratio of105 db — on a par with most studio equalizers.

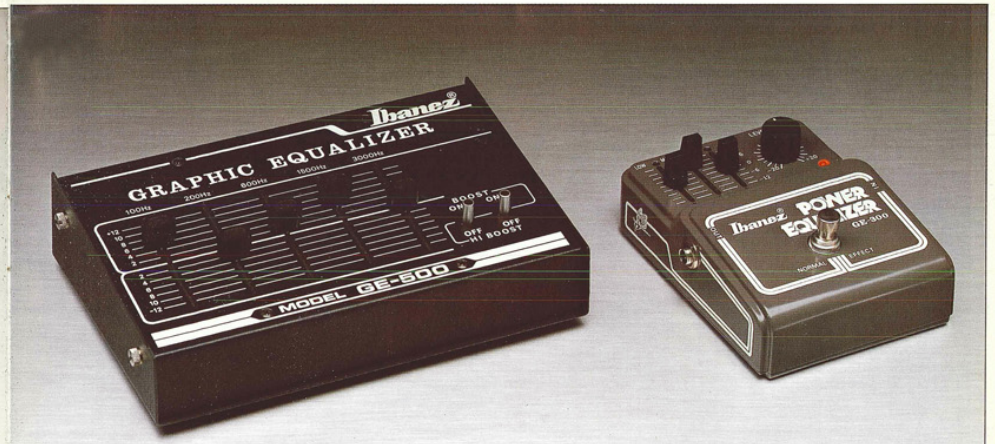
The slider controls all feature a center detent to indicate the flat position and a simple EQ in/out switch lets you compare the equalized sound with the unequalized sound with a minimum of hassle. The unit is also AC powered, assuring you of consistent performance everywhere you play.

SPECIFICATIONS

Maximum Input Level	+5 dBm
Maximum Output Level	+20 dBm
Equivalent Input Noise	−105 dBm (Input Shorted IHF A-curve)
Maximum Boost/Cut	±12 dB
Frequencies	31.25, 62.5, 125, 250, 500, 1K, 2K, 4K, 8K, 16K Hz
Power Supply	117V, 220V - 240V, A-C

10 BAND GRAPHIC EQUALIZER

GE-1000



The Ibanez GE-500 is a simple, easy-to-use, moderately price instrument equalizer suitable for almost any use. It covers five bands within the frequency response of most instruments.

Each of the five sliders is a long travel design, for accurate dialing in, along with a center detent for easy zeroing. Two active boost controls are also included - one for a overall level boost and the other to boost high frequencies. These two controls are not found on most equalizers and expand the capability of the GE-500.

The special low noise circuit features LC networks for a warm and true instrument sound without electronic coloration.

SPECIFICATIONS

Maximum Output Level	+16 dBm
Equivalent Input Noise	−90 dBm (Input shorted IHF A-curve)
Maximum Boost/Cut	±12 dB
Frequencies	LOW(100HZ), LOW-MID(200HZ), MID(600HZ), MID-HI(1.5KHZ), HI(3KHZ),

5 BAND GRAPHIC EQUALIZER

GE-500

The Ibanez GE-300 is an advanced tone and gain companion for nearly any musical instrument. It gives you much better control over timbres and levels than is available on most instruments or amplifiers. Because of its straightforward design and simple controls, the Ibanez GE-300 is very easy to operate effectively.

The GE-300 is a simplified three band equalizer representing what we hear as "bottom", "punch", and "cut". By varying these bands, nearly any overall presence can be achieved on stage or in the studio. The GE-300 also features a variable gain control to balance the overall output level of the device to be compatible with any type or system.

It features low noise, low distortion active filters for up to 12db of boost or cut in the three bands. The built-in preamp offers an additional ±20 dB of gain. All the slider controls are of the center detent type for easy zeroing.

SPECIFICATIONS

Maximum Output Level	+17 dBm (level=0)
Equivalent Input Noise	−100 dBm (Input shorted IHF A-curve)
Maximum Boost/Cut	± 20 dB
Maximum Equalizer Boost/Cut	±12 dB
Frequencies	100HZ, 600HZ, 1.5KHz,

POWER EQUALIZER

GE-300

OVERDRIVES

The OD-850 Overdrive is hard distortion at its raunchy best. With a gain capability of 40db, it simulates the sound of an amplifier driven way into distortion at any volume level. The effect is thick and dramatic, but with no breakup of chords and excellent presence.

The amount of distortion is variable from a "rough around the edges" tone to full out spacey distortion. A tone control is also featured to allow you to contour the harmonic presence from mellow to stinging. The balance control adjusts the output level of the OD-850 in the effect mode, letting you balance the level against the straight guitar sound.

The heavy duty footswitch and rugged die cast construction assure you of years of use from this "must have" effect.

SPECIFICATIONS

Maximum Gain	45 dB
Input Impedance	1 Mohms
Output Impedance	50 Kohms
Maximum Output Level	0 dBm

OVERDRIVE

OD-850

You might think that a fuzztone is a fuzztone - well check the Ibanez OD-855 Overdrive II one time. Ever since "Satisfaction", musicians have been looking for a distortion device that didn't sound like a swarm of bees. Finally, here it is.

The problem with most distortion devices is that they fail to follow the gradual distortion pattern of tube amplifiers. The Overdrive II features a special bandwidth contour to duplicate the manner in which a tube amp distorts. This "soft" distortion is much more pleasing to the ear than the ragged square wave distortion of most fuzztones.

The OD-855 features 40db of gain and an active filter tone control for a wide range of distortion effects from warm to sizzling.

SPECIFICATIONS

Maximum Gain	40 dB
Input Impedance	1 Mohms
Output Impedance	50 Kohms
Maximum Output Level	0 dBm

OVERDRIVE II

OD-855

COMPRESSOR & BLUBBER

If sustain is your bag, but distortion is not, the Ibanez CP-830 Compressor is for you. Using a low noise compression circuit, the Ibanez Compressor will sustain your signal as long as possible without a hint of breakup. The Compressor also works to reduce the attack of a note, give you a dense sound with excellent presence, without unnecessary volume.

Most recordings use compression to make them sound "hotter" and more dense. The Ibanez Compressor will give you the same sounds that you hear on record in a live situation. And combined with a good distortion device, such as the Ibanez OD-855, your sustain can be nearly infinite.

SPECIFICATIONS

Input Impedance	470 Kohms
Output Impedance	10 Kohms
Compression Range	42 dB
Maximum Input Level	+2 dBm
Equivalent Input Noise	−100 dBm (Input Shorted IHF A-curve)

COMPRESSOR

CP-830

A good wah wah pedal can be pretty much considered basic equipment these days, and the Ibanez Blubber is one the cleanest and best of the lot.

And if you think we've been standing still on an old circuit, you're wrong. The Blubber features a new FET input to eliminate the signal loss suffered by most other wah wahs. A precision anti-dust pot has also been added, traditionally a weak point of almost all wahs.

The wide frequency response of the Blubber is another reason why it stands apart from the rest. Along with the bulletproof die cast housing, the Blubber is one of the most durable and dependable basic effects you can buy.

SPECIFICATIONS

Input Impedance	1 Mohms
Output Impedance	100 Kohms
Maximum Input Level	+4 dBm
Maximum Output Level	+10 dBm
Equivalent Input Noise	−95 dBm (Input Shorted IHF A-curve)

BLUBBER

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