ELECTRONIC ACCESSORIES FOR THAT GOOD SOUND
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, top grade components and hand assemble them with extreme care. All Ibanez chassis and cases are either die cast aluminum alloy or heavy stamped steel for roadiability 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.
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 proved the performance of Ibanez components.

As a result of improved technology, we are 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 700Hz 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 backroom meter for both the flanger and delay sections. Nearly any audio input can be accommodated with a variable input sensitivity and an input selector to choose up to −10dB, 0dB, or +10dBm.

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 | | Outputs | | Distortion |
| --- | --- | --- | --- |
| 300Ω, unbalanced, 1/4" phone jack | 300Ω, unbalanced, 1/4" phone jack | 300Ω, unbalanced, 1/4" phone jack | Dry Less than 1.5% at 1K Hz - 10 dBm (600 more) Delay Less than 1.5% at 1K Hz - 10 dBm (30% 75, 18, 18 more) |
| +20dB/30 dBm | +20dB/30 dBm | +20dB/30 dBm |
| LO-Z 496Ω, differential amp balanced, XLR connector | LO-Z 496Ω, differential amp balanced, XLR connector | LO-Z 496Ω, differential amp balanced, XLR connector |
| +20dB/30 dBm | +20dB/30 dBm | +20dB/30 dBm |
| | | | |
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 10k ohms unbalanced
- **Output**: Hi-impedance 10k ohms unbalanced
- **Delay Time**: 10ms to 75ms
- **Delay Section**: 10ms ± 7.5ms
- **Flanger Section**: 10ms ± 7.5ms
- **Input Noise**: -85 dBm (input shorted HBF 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 technology comes, naturally, from Ibanez — the AD-150. This startling new performer features the latest in low noise and 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 bias, 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
- **Output**: Less than 5k ohms
- **Delay Only Output**: Less than 5k ohms
- **Input Noise**: -85 dBm (input shorted HBF A curve)
- **Power**: 120 VAC 50/60 Hz 3.6W
- **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/return 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
  - Balanced Input
  - Unbalanced Input
  - Maximum Input Level
- Output Characteristics
  - Balanced Output
  - Maximum Output Level
- Equalization Characteristics
  - Equalizer Center Frequencies
  - Equalizer Input Level
- Filter Characteristics
  - Filter QC (12/15kHz)
- Compression Characteristics
  - Compression Range
- Distortion Characteristics
  - Maximum Amplification

UE-700

Power
117VAC 50/60Hz 24W (T-Type)
230-240VAC/50/60Hz 26W (RJ & S-Type)
Weight
6.8kg, 14.5 lbs (Unit Only)
Size
1003(H) X 483(W) X 293(D) [mm]
19" X 11.5" X 11.5" [inch]

Accessories
Remote Footswitch (included)
Remote Footswitch Connector Cord 2m, 1964 (included)
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. Unlike using out-of-sync tapes, the Ibanez flanger electronically delays a live signal in a sweeping fashion and mixes 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**

<table>
<thead>
<tr>
<th>FL-305</th>
<th>FL-303</th>
</tr>
</thead>
<tbody>
<tr>
<td>Delay Time</td>
<td>0.8 – 16ms</td>
</tr>
<tr>
<td>Equivalent Input Noise</td>
<td>-30 dBm</td>
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<tr>
<td>Maximum Input Level</td>
<td>-20 dBm</td>
</tr>
<tr>
<td>Frequency Response</td>
<td>20 Hz – 20KHz</td>
</tr>
<tr>
<td>Power Supply</td>
<td>5000V 5V DC or</td>
</tr>
</tbody>
</table>

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 phase shifters are designed to be practical, durable and high performance. Both of these phase shifters 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 DCS 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**

<table>
<thead>
<tr>
<th>PT-707</th>
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</thead>
<tbody>
<tr>
<td>Maximum Input Level</td>
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<tr>
<td>Control Speed</td>
</tr>
<tr>
<td>Frequency Response</td>
</tr>
<tr>
<td>Equivalent Input Noise</td>
</tr>
<tr>
<td>(Input Shared BIF A-curve)</td>
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</tbody>
</table>

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**

<table>
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<tr>
<th>PT-909</th>
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<tbody>
<tr>
<td>Maximum Input Level</td>
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<tr>
<td>Output Impedance</td>
</tr>
<tr>
<td>Maximum Input Level</td>
</tr>
<tr>
<td>Equivalent Input Noise</td>
</tr>
<tr>
<td>(Input Shared BIF A-curve)</td>
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</tbody>
</table>
Technically, equalization refers to the correction of acoustic problems in a particular listening environment. As we musicians loosely 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 affected 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 spec turn you on, the GE-1000 has a signal to noise ratio of 90 dB — on a par with most studio equalizers.

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

**SPECIFICATIONS**

10 BAND GRAPHIC EQUALIZER

- GE-1000

**GRAPHIC EQUALIZERS**

GE-1000

- Maximum Input Level: +5 dBm
- Maximum Output Level: +20 dBm
- Equivalent Input Noise: -65 dBm (Input S/N: 90 dB)
- Maximum Boost/Cut: +12 dB
- Frequencies: 31.5 Hz, 62.5 Hz, 125 Hz, 250 Hz, 500 Hz, 1 kHz, 2 kHz, 4 kHz, 8 kHz, 16 kHz

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 I.C. networks for a warm and true instrument sound without electronic coloration.

**SPECIFICATIONS**

5 BAND GRAPHIC EQUALIZER

- GE-500

- Maximum Input Level: +16 dBm
- Maximum Output Level: +90 dBm (Input S/N: 80 dB)
- Equivalent Input Noise: -90 dBm (Input S/N: 90 dB)
- Maximum Boost/Cut: +12 dB
- Frequencies: LOW (0.1Hz), LOW-MID (0.1-2kHz), MID-MID (2-10kHz), MID-HI (10-50kHz), HICKBIRD

The Ibanez GE-300 is an advanced tone and gain companion for nearly any musical instrument. It gives you much better control over volumes 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 12 dB 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 Input Level: +17 dBm (level: 0)
- Maximum Output Level: +100 dBm (Input S/N: 80 dB)
- Equivalent Input Noise: -12 dB
- Maximum Boost/Cut: +12 dB
- Maximum Equalizer: +12 dB
- Frequencies: 100 Hz, 600 Hz, 1.5 kHz.
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 OD-855 Overdrive II has a more focused tone with a tighter edge. It features a special bandwidth control to duplicate 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

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<tr>
<th>Specifications</th>
<th>OD-850</th>
<th>OD-855</th>
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<tbody>
<tr>
<td>Maximum Gain</td>
<td>45dB</td>
<td>40dB</td>
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<tr>
<td>Input Impedance</td>
<td>1 Mohms</td>
<td>1 Mohms</td>
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<tr>
<td>Output Impedance</td>
<td>50 Kohms</td>
<td>50 Kohms</td>
</tr>
<tr>
<td>Maximum Output Level</td>
<td>0 dBm</td>
<td>0 dBm</td>
</tr>
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</table>

COMPRESSION & BLUBBER

If sustain is your bag, but distortion is not, the Ibanez CP-830 Compressor is for you. Using a lo-fi noise compression circuit, the 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, giving you a dense sound with excellent presence, without unnessary volume.

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

SPECIFICATIONS

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<th>CP-830</th>
<th>BLUBBER</th>
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<tbody>
<tr>
<td>Maximum Gain</td>
<td>470 Kohms</td>
<td>1 Mohms</td>
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<tr>
<td>Input Impedance</td>
<td>10 Kohms</td>
<td>100 Kohms</td>
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<tr>
<td>Output Impedance</td>
<td>42 dBm</td>
<td>42 dBm</td>
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<tr>
<td>Compression Range</td>
<td>0 dBm</td>
<td>40 dBm</td>
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<tr>
<td>Equivalent Input Noise</td>
<td>100 dBm</td>
<td>50 dBm</td>
</tr>
<tr>
<td>Equivalent Input Noise</td>
<td>4 dBm</td>
<td>4 dBm</td>
</tr>
<tr>
<td>Equivalent Output Noise</td>
<td>0 dBm</td>
<td>0 dBm</td>
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A good wah pedal can be pretty much considered basic equipment these days, and the Ibanez Blubber is one of 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-duct 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.

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<tr>
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<td>Compression Range</td>
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<tr>
<td>Equivalent Input Noise</td>
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