Over the past ten years, Ibanez electronics has emerged as the premier leader in musical electronics. Our effects pedals with their FET silent switching and low noise circuitry set new standards for others to copy. Our UE series multi-effects were the very first multi-effects of that kind. Finally musicians could have a “custom like” setup in a reliable and affordable package. Our DM 1000 and HDI1000 were revolutionary price/performance digital processing units.

This rich history has lead us to even higher roads this year. Our small effects have all been updated with a new case design, new internal circuitry and a new name—Master Series. We’ve also introduced digital electronics to the effect pedal market with the Digital Master Series.

G-1 SILENT SWITCHING
The G-1 silent FET switch gives reliable noise-free switching and a new springy switchable surface makes it easier to switch effects while playing.

QUICK CHANGE II BATTERY POCKET
The all new “Quick Change II” battery pocket provides easy insertion of batteries from behind the pedal. Now you can switch your pedals to a footboard and still change batteries easily, without the need for any tools.

AS GOES THE MUSIC, SO GOES Ibanez TECHNOLOGY....

It's a simple fact of nature — all things (and especially music) change. The rapidly evolving music industry is a challenge the player and listener must separate the creative music from the ordinary, and learn to appreciate it on its own terms. The player must make the music as interesting and challenging as possible, while integrating the rapid influx of high technology into his medium.

Nowhere is this challenge better understood than at Ibanez. Any manufacturer who professes to be “technology’s edge” must listen carefully to the industry — the listener, the player and forward-thinking ideas with the latest technology available to create truly musical products that most liberates and stimulates the artistic drive in us all.

The new product line-up from Ibanez is a testament to that challenge. The Master Series Effect Pedals culminate years of research into pedal processing technology. Advanced circuitry makes possible powerful new digital pedals, and improves the performance of each member of the line. The new pedal package integrates form and function, making pedal processing effortless and reliable. The rear-entry jack design makes multi-connections neat and concise, and the “no-tools” battery access simplifies battery replacement. The Master Series from Ibanez will make you rethink about pedal processing.

But perhaps our greatest breakthrough is the new digital processing system from Ibanez. The IDPC (Ibanez Digital Processing Conversion) System is a proprietary digital conversion technique that provides superior performance in a pedal format. The IDPC is performed by a custom-design VLSI chip, for repeatable, reliable operation. That’s why you can count on Ibanez for technical innovation that makes sense in the music world.
The Ibanez engineering team has spent the last ten years in research and development of digital electronics. This research has led to many breakthroughs in signal processing. The latest breakthrough is the Ibanez Digital Processing Conversion- IDPC (patent pending). This chip contains the Analog to Digital and Digital to Analog converters (A/D, D/A). This outstanding IDPC enables us to put rack-mount quality into smaller packages, such as the new Master Series Digital Effects.

**Digital Stereo Chorus**

Ibanez is proud to introduce the world's first digital chorus pedal. The DCL has 12 KHz bandwidth and low noise digital circuitry for a pure, crisp, chorus unlike any before. In addition to the usual width and speed controls, we've added a manual (or delay time) control for even more subtle chorus sounds. We've also added an effects level control for balancing between the dry and effect signal. For even more dimension, use the stereo outputs. Digital chorus from Ibanez... The latest breakthrough in advanced signal processing.

**Specifications**

- **Delay Time**: 1 m sec to 8 m sec
- **Bandwidth**: 12 KHz (+1, -3 dB)
- **Sweep Speed Range**: 0.5 Hz to 6 Hz
- **Total Harmonic Distortion**: 0.6% (Input 400 Hz - 10 dB)
- **Equivalent Input Noise**: -90 dB (H1F-A)
- **Power Requirements**: AC 9 Vdc/22 mA, 9 Volt Battery or AC-109 8 Volt AC Adaptor
- **Size**: 30 mm (W) x 125 mm (D) x 54 mm (H)
- **Weight**: 440 g

**Digital Delay**

Over 900 milliseconds of crisp, clean digital delay have been packed into the DDL. Short and Long delay range modes may be selected and a fine tune control lets you zero in on exact delay times. The feedback control is used for multiple repeats and a balance control enables you to select how much dry signal is mixed with the effect. Let the infinite hold feature take you to new heights of expression as you play duets with yourself. With these features and professional sound quality, you'll swear it's a rack unit.

**Specifications**

- **Delay Time**: 14 m sec to 119.9 m sec/12 m sec to 900 m sec
- **Hold**: 119.9 m sec to 900 m sec
- **Bandwidth**: 7 KHz (+1, -3 dB)
- **Total Harmonic Distortion**: 0.5% (Input 400 Hz - 10 dB)
- **Equivalent Input Noise**: -90 dB (H1F-A)
- **Power Requirements**: AC 9 Vdc/22 mA, 9 Volt Battery or AC-109 8 Volt AC Adaptor
- **Size**: 75 mm (W) x 125 mm (D) x 54 mm (H)
- **Weight**: 440 g

**Digital Flanger**

When you're ready for the cleanest, quietest, best sounding flanger on the market, you're ready for the DFL. Advanced digital circuitry brings you astounding specifications like 12 KHz bandwidth, on 8 : 1 sweep ratio, 3 delay modes and whisper quiet operation. A feedback control provides for even deeper and more intense flanged effects. The DFL-Digital Flanger... True studio quality that's priced affordably.

**Specifications**

- **Delay Time**: Short: 0.5 m sec to 4 m sec
  Medium: 1 m sec to 8 m sec
  Long: 2 m sec to 16 m sec
- **Bandwidth**: 12 KHz (+1, -3 dB)
- **Sweep Ratio**: 8:1
- **Total Harmonic Distortion**: 0.5% (Input 400 Hz - 10 dB)
- **Power Requirements**: AC 9 Vdc/22 mA, 9 Volt Battery or AC-109 8 Volt AC Adaptor
- **Size**: 73 mm (W) x 125 mm (D) x 54 mm (H)
- **Weight**: 430 g
STL SUPER TUBE
Distortion units have always had a problem in delivering a warm, tube-type sound. The STL Super Tube provides dynamics and eq that duplicate the way tubes sound when they are overdriven. Our new quasi-parametric eq boost is available for controlling the critical midrange—the very heart of great tone.

SPECIFICATIONS
- Input Impedance: 3000 ohms
- Output Impedance: 100 ohms
- Maximum Output: 6 dB
- Maximum Gain: 15 dB
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

SMU SUPER METAL
Get your fix fired up for the hottest, cleanest distortion effect ever created. The SMU delivers more distortion, more filtering, more controls (6) and more raw gain (54 dB). Drive controls the amount of distortion and LEVEL controls the overall output level. ATTACK gives a pre-distortion treble boost for more "sizzle" on the phatked portion of the sound. PUNCH controls the amount of bass boost or cut to stimulate large amp attack and the EDGE control gives a post-distortion treble boost or cut for brightness.

Every amp becomes a raging attack even at low volume levels. Turn on the Super Metal and let it tear your ears raw! The only question is: Do you want to use two units?

SPECIFICATIONS
- Input Impedance: 400k ohms
- Output Impedance: 100 ohms
- Maximum Output: 6 dB
- Maximum Gain: 15 dB
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

BCL BI-MODE CHORUS
The Ibanez BCL Bi-Mode Chorus is the first chorus effect of its kind. It combines two individual sweep sections with the famous Ibanez chorus sound for startlingly unpredictable chorus movements.

The "A"-mode is used for true sine, high speed pitch bends, and high range chorus sweeps. The "B"-mode may be used for the lower chorus sound that made Ibanez famous. Use both modulators together and step into the extraordinary. Adjust each sweep for symmetrical sweeps or complex patterns that seemingly never repeat. Explore the world of stereo choroing as David Gilmour did it one step further with the Bi-Mode Chorus.

SPECIFICATIONS
- Input Impedance: 400k ohms
- Output Impedance: 100 ohms
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

AFL AUTO FILTER
An exciting effect that has yet to be fully explored, the AFL Filter offers a seemingly endless array of sounds.

The Auto Filter uses automatic "swoosh" tyoe sliding filters that are triggered by the input level. It has two selectable filter types, two slider directions and two slider ranges. The Sensitivity control adds the input triggering threshold and the Peak control determines the slider width.

From a controlled "swoosh" to synthesized brass, the AFL Auto Filter can make your sound truly unique.

SPECIFICATIONS
- Input Impedance: 400k ohms
- Output Impedance: 100 ohms
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

PQL PARAMETRIC EQ
When you need to select an exact frequency for equalization, the PQL puts you in complete control. A mid frequency control is infinitely variable between 75 Hz and 5.6 kHz. The two selectible filter types, two slider directions and two slider ranges. The Sensitivity control adds the input triggering threshold and the Peak control determines the slider width.

From a controlled "swoosh" to synthesized brass, the AFL Auto Filter can make your sound truly unique.

SPECIFICATIONS
- Input Impedance: 400k ohms
- Output Impedance: 100 ohms
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

GEL GRAPHIC EQ
For great lead control in an easy to use package, the GEL is just what you need. Seven bands of equalization from 100 Hz to 6.8 kHz offer up to 15 dB of boost or cut. The level slider allows the signal level to be adjusted without disturbing the filter settings for precise level matching. The GEL Graphic EQ is easy to use to modify the sounds of instruments and other signal processors as well as controlling feedback niveaux.

SPECIFICATIONS
- Input Impedance: 3000 ohms
- Output Impedance: 100 ohms
- Maximum Output: 6 dB
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

FL FLANGER
Offering a unique new approach to flanger effects. If you're looking for that controlled "sweet sustain" or "tight dynamics", then the CFI is the right choice.

The added controls give you complete control over attack time, threshold and output level for a wide range of effects.

SPECIFICATIONS
- Input Impedance: 400k ohms
- Output Impedance: 100 ohms
- Frequency Response: 20 Hz to 20 kHz
- Power Supply: One 9 volt Battery of 6.5 volt adapter
- Size: 120 x 207 x 405 mm
- Height: 405 x 1 1/2 in

CPL COMPRESSOR/LIMITER
If you're looking for that controlled "sweet sustain" or "tight dynamics", then the CFI is the right choice. We've designed the CFI circuit to give deep compression and sustain while adding no noise or distortion. In fact the CFI's noise specifications rival that of rackmount compressors by limiting the frequency of the compressor. The CFI gives you complete control over attack time, threshold and output level for a wide range of effects.