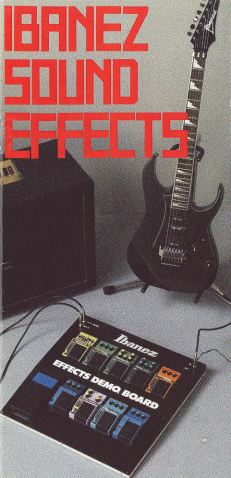


IBANEZ SOUND EFFECTS

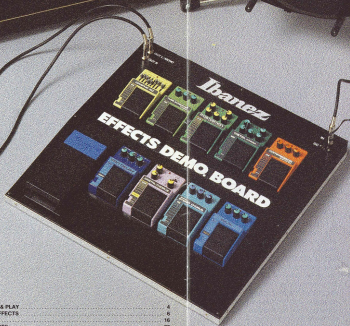


Ibanez

There are several reasons why real musicians can make great sounds. The most obvious is a personal playing technique, but other aspects must be taken into account as well, such as the instrument itself, amplifier(s) and signal processing or effects.

Since the Ibanez products got into the market, they have firmly taken root in the modern live circuit and studio scene, adding color and new dimensions to contemporary music.

If you are (or will be) a real musician, it's sure that you will find a way in the Ibanez-products.



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Ibanez

ROCK & PLAY

STEREO CASSETTE PLAYER FOR GUITAR
RP200

With speed and techniques becoming ever more prevalent in contemporary music, you don't want to be left behind. But how do you learn today's master's impressive runs when they're going by at three times the speed of sound? And it's just not the notes—

effects make up a huge part of the licks you're trying to learn. The answer is the Ibanez RP200 ROCK & PLAY system that does it all!

1/2 TAPE SPEED

The tape can be slowed down to half of normal speed, so you can listen to and practice ultra-sonic phrases.

PITCH CONTROL

The pitch control allows you to precisely adjust the pitch of the tape playback to the tuning of your instrument.

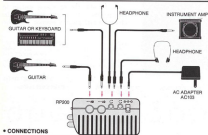
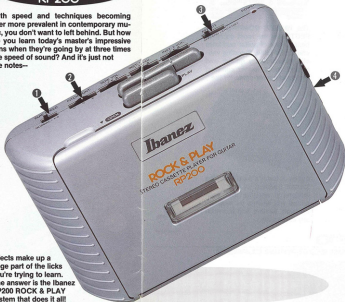
DISTORTION / CHORUS

Distortion and chorus effects are built-in, allowing you to practice with a sound similar to that of the tape.

2 INPUTS & 2 HEADPHONE OUTPUTS

Two inputs and two headphone outputs are provided as a convenience for session practice.

POWER SUPPLY ▶ SIZE AA BATTERY x 2pcs or AC100-240V AC ADAPTER
SIZE ▶ 193(W) x 94(D) x 44(D)mm WEIGHT ▶ 350g
HEADPHONE (INCLUDED)



COMPACT EFFECTS

The IBANEZ COMPACT EFFECTS are the most comprehensive line of guitar and bass effects available. Blending variety, extraordinary quality and superb specs, Ibanez compact effects are tailor-made for the



needs of today's musician. The Ibanez tradition of innovative leadership ensures that your sound will always be modern, up-front, flexible and individually expressive.

TS10 TUBE SCREAMER CLASSIC



The TS10 acts as an overdriven tube amp. It adds fat, tenacious sustain to your guitar sound without spoiling the character and picking nuance. It is also the most suitable for chord backing.

EFFECT OVERDRIVE (TUBE AMP)
MAX. GAIN ∞ dB
TONE HIGH BOOST/CUT
CONTROLS DRIVE/TONE/LEVEL
POWER REQUIREMENT 12mA

SAMPLE SETTINGS

1 LEAD OVERDRIVE	2 MILD RHYTHM OVERDRIVE	3 TUBE OVERDRIVE

MT10 MOSTORTION MOS-FET DISTORTION



The MT10 is a U.S. designed distortion effect that simulates the sound of an overdriven vintage tube amp. It utilizes MOS-FET technology, which emulates the characteristics of a vacuum tube.

EFFECT OVERDRIVE/DISTORTION/EQUALIZING
MAX. GAIN ∞ dB
TONE 3 BAND EQ
CIRCUIT MOS-FET DISTORTION
CONTROLS DISTORTION/BASS/
MIDDLE/TREBLE/LEVEL
POWER REQUIREMENT 12mA

SAMPLE SETTINGS

1 PRE-AMP	2 DISTORTION	3 HEAVY METAL

MS10 METAL CHARGER



The MS10 creates the hot, excessive distortion that is most desired by "Heavy Metal" players. The heavy sound of the MS10 will make both you and your guitar SCREAM.

EFFECT METAL DISTORTION
MAX. GAIN ∞ dB
TONE 3 BAND EQ
CIRCUIT STACKS DISTORTION
CONTROLS DISTORTION/ATTACK/
PUNCH/EDGE/LEVEL
POWER REQUIREMENT 12mA

SAMPLE SETTINGS

1 MILD RHYTHM DISTORTION	2 LEAD DISTORTION	3 HEAVY METAL

DL10

DIGITAL DELAY



The digital delay of the IBANEZ DL10, in addition to covering a delay time range of 70msec to 400msec for doubling, repeat echoes, and other effects, uses stereo outputs to achieve a uniquely clear stereo echo signal.

EFFECT DOUBLING/SLAP BACK/ECHO
 DELAY TIME 70ms to 400ms
 BANDWIDTH 70Hz
 CONTROLS DELAY TIME/REPEAT/DELAY LEVEL
 POWER REQUIREMENT 50mA

SAMPLE SETTINGS



DPL10

DIGITAL PAN DELAY



The DPL10 is a delay effect unit with stereo outputs that produce a delayed signal that switches or pans between the left and right channels. The panning left/right speed can be set between 70msec to 400msec. The DPL10 also functions superbly as a monaural digital delay with a maximum delay of 800msec.

EFFECT PANNING DELAY/ECHO/DOUBLING
 DELAY TIME MONO 140ms to 800ms
 STEREO 70ms to 400ms
 BANDWIDTH 70Hz
 CONTROLS DELAY TIME/REPEAT/DELAY LEVEL
 POWER REQUIREMENT 100mA

SAMPLE SETTINGS



DSC10

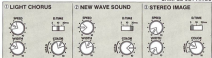
DIGITAL CHORUS



The Ibanez DSC10 Digital Chorus offers the fat and clean chorus without the DIGITAL high end. The COLOR control gives warmth and rich taste. For your various favor, the DSC10 features the DELAY TIME switch that gives you many sound possibilities.

EFFECT CHORUS/FILTERING/STEREO IMAGE
 STEREO OUTPUT NORMAL EFFECT AND
 INVERTED EFFECT
 DELAY TIME 5/10/20ms
 COLOR KNOB EFFECT TONE AND
 LEVEL ADJUSTMENT
 CONTROLS SPEED/WIDTH/DELAY
 TIME SW/COLOR
 POWER REQUIREMENT 80mA

SAMPLE SETTINGS



SC10

SUPER STEREO CHORUS



The SC10 is the basic chorus unit of the Ibanez compact effects, that goes far beyond just being basic. In addition to the usual speed and width controls, there is delay time control that lets you capture even the most subtle of chorusing effects.

EFFECT CHORUS/FILTERING
 DELAY TIME KNOB ADJUSTABLE
 CHORUSING EFFECT
 STEREO OUTPUT NORMAL EFFECT AND
 INVERTED EFFECT
 CONTROLS SPEED/WIDTH/DELAY TIME
 POWER REQUIREMENT 21mA

SAMPLE SETTINGS



SF10

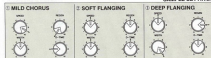
SWELL FLANGER



The IBANEZ SF10 has BBD circuitry which delivers rich and smooth flanging effects that will enrich the tone of any electronic instrument.

EFFECT FLANGING/FILTERING
 DELAY TIME KNOB ADJUSTABLE FLANGING EFFECT
 CONTROLS SPEED/WIDTH/REGEN/DELAY TIME
 POWER REQUIREMENT 18mA

SAMPLE SETTINGS



PH10

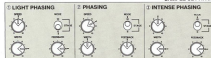
BI-MODE PHASER



The IBANEZ PH10 features a mode selector that allows you to go from a 6 stage phase shift to a 10 stage phase shift. This is a considerable advantage when you realize that most phase shifters only use a 4 stage phase shift.

EFFECT PHASING
 STAGE MODE SW ... 6 OR 10 STAGE PHASE SHIFT
 CONTROLS MODE SW/SPEED/WIDTH/FEEDBACK
 POWER REQUIREMENT 22mA

SAMPLE SETTINGS



CP10

COMPRESSOR/SUSTAINER



The CP10 is a high tech, studio quality effect in a compact case. It's ultra low noise (-107dBV) combined with the latest VCA circuit provides clean, distortion free compression and sustain.

EFFECT COMPRESSING/LIMITING/SUSTAIN
 VCA IC LOW NOISE AND CLEAN SOUND
 COMPRESSION RANGE 20dB
 CONTROLS ATTACK/SUSTAIN/LEVEL
 POWER REQUIREMENT 9mA

SAMPLE SETTINGS



GE10

GRAPHIC EQ



The GE10 controls the 7 octave ranges between 100Hz and 6.4kHz with ± 15 dB of equalization at each octave. There is also a master level control that provides an overall ± 15 dB of variation in the output level without disturbing any of the filter settings.

EFFECT 7 BAND OCTAVE EQ
 EQ RANGE 100Hz to 6.4kHz
 EQ LEVEL ± 15 dB
 CONTROLS FILTER FREQUENCY
 (100, 200, 400, 800, 1.6k, 3.2k, 6.4kHz)/LEVEL
 POWER REQUIREMENT 17mA

SAMPLE SETTINGS



OT10 OCTAVE



The OT10 lets you fatten your solo guitar sound by adding an identical line exactly one octave below the original melody for a rich unison effect.

For exciting hard rock riffs try combining the OT10 with distortion effect.

EFFECT HARMONIZING (1 OCTAVE BELOW)
 EDGE CONTROL ADDING HARMONICS
 CONTROLS EFFECT/EDGE/DRY
 POWER REQUIREMENT 24mA

SAMPLE SETTINGS



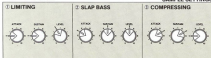
BP10 BASS COMPRESSOR



The BP10 is exclusively an effect for the bass guitar, designed to control the attack and sustain of the envelope. It not only controls the attack time and sustain, but it also exhibits ultra low noise qualities (-107dBv).

EFFECT COMPRESSING/LIMITING/SUSTAIN
 VCA IC LOW NOISE AND CLEAN SOUND
 COMPRESSION RANGE 25dB
 CONTROLS ATTACK/SUSTAIN/LEVEL
 POWER REQUIREMENT 6mA

SAMPLE SETTINGS



BE10 GRAPHIC BASS EQ



The BE10 is an effect designed to vary the harmonics within the spectrum of a bass guitar sound. The BE10 ranges from 63Hz to 5kHz, which is specially suited for the frequency range of a bass guitar.

EFFECT 7 BAND OCTAVE EQ
 EQ RANGE 63Hz to 5kHz
 EQ LEVEL 15dB
 CONTROLS FILTER FREQUENCY
 (63, 125, 250, 500, 1k, 2.2k, 5kHz) LEVEL
 POWER REQUIREMENT 17mA

SAMPLE SETTINGS



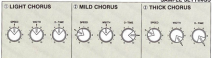
BC10 STEREO BASS CHORUS



The BC10 maximizes effect potential in the low frequency range of the audio spectrum. Delay time control range is longer than usual for a chorus type pedal, giving bassists the ability to "tune" in the effect to the lower register.

EFFECT CHORUS/FILTERING
 DELAY TIME KNOB ADJUSTABLE CHORUSING EFFECT
 STEREO OUTPUT NORMAL EFFECT AND INVERTED EFFECT
 CONTROLS SPEED/WIDTH/DELAY TIME
 POWER REQUIREMENT 21mA

SAMPLE SETTINGS



SOUNDTANK

CUSTOM TAILORED 6 DISTORTIONS

The Ibanez SOUNDTANK series offers 6 distortion pedals that were designed with different music generation in mind. From the soothingly sweet and warm to the frighteningly vicious, SOUNDTANK distortion units each reproduce a uniquely different style of distortion but always have the flexibility to add your own individuality. Ibanez SOUNDTANK ... the way you've always wanted to sound.



UNIQUE CLEAN FUNCTIONAL DESIGN



1 AC ADAPTER JACK

Connects the optional AC100 AC adapter. Plugging into this jack automatically disconnects the internal battery and the unit works by the AC adapter only.

2 INPUT JACK

Connects a guitar. Plugging into the jack automatically puts power to the unit (battery is on).

3 OUTPUT JACK

Connects to amp or the input of another effect device.

4 LED INDICATOR

Lights when the effect is on. If the LED is on or does not light, replace the battery.

5 TONE

Controls the distortion depth. Turning this control to the right increases both distortion and sustain.

6 LEVEL

Controls the output level when the effect is on.

7 DISTORTION

Controls the distortion depth. Turning this control to the right increases both distortion and sustain.

8 BATTERY COVER

To replace the battery, push in both sides of the battery cover and it is off the main unit. Replace the battery with a new one, and replace the cover.

9 FOOTSWITCH

Alternately turns the effect on or off each time it is depressed.



EASY BATTERY REPLACEMENT



PL5

For those lightning-fast lead breaks, with the punchy sound to get through, but with the subtlety to get every note across, no matter how fast you play. The Ibanez PL5 makes you and your guitar into the perfect team, capable of playing everything your imagination can devise.

* POWER REQUIREMENT: 9mA

SAMPLE
SETTING

CR5

Most distortion units have been designed for lead players only – but no more! This unit gives you, rhythm guitarist, control over the clear responsive sound to keep you driving along. Don't even think of playing another rhythm part without the Ibanez CR5!

* POWER REQUIREMENT: 10mA

SAMPLE
SETTING

CM5

British hard rock in the 70s gave world a new guitar sound-based on high-power stacks. This unit's low end power helps you to re-create that classic sound which has influenced so many players of today. With the CM5, you could end up influencing the next generation!

* POWER REQUIREMENT: 9mA

SAMPLE
SETTING

SF5

Compact effects units really started to come into their own in the '60s. With a single-coil pickup guitar, this unit gives you a re-creation of the chapter of history. We can't promise you Jimi Hendrix' genius, but we can give you his sound with Ibanez SF5. Who knows, you might discover that you have his genius as well!

* POWER REQUIREMENT: 9mA

SAMPLE
SETTING

TMS

Designed to enhance the feel of modern high-speed driving '80s heavy metal playing. The penetrating aggressive treble tone cuts through walls of sound like a knife, getting your sound right through to your audience. Let the Ibanez TMS make your day!

* POWER REQUIREMENT: 10mA

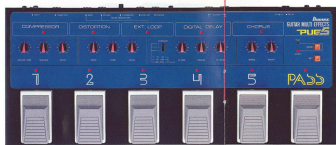
SAMPLE
SETTING

MFS

In the jazz/fusion fields, each guitarist has his own individual style, talking to the audience through the sound of his guitar. Earlier softer distortion units haven't really helped you to do this. Now the Ibanez MFS helps you achieve that style, with a sweeter distortion sound to help bring your music to your audience.

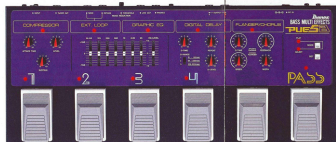
* POWER REQUIREMENT: 9mA

SAMPLE
SETTING



GUITAR MULTI EFFECTS
PUES5

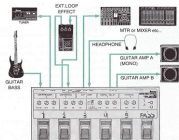
CONTROLS COMPRESSOR (ATTACK
TIME/SUSTAIN/LEVEL)
DISTORTION (DRIVE/TONE/LEVEL)
DIGITAL DELAY (DELAY RANGE SW/
DELAY TIME/REPEAT/DELAY LEVEL)
CHORUS (SPEED/WIDTH)
POWER REQUIREMENT 200mA
SIZE 432-40-182 (mm)



BASS MULTI EFFECTS
PUES5B

CONTROLS COMPRESSOR (ATTACK
TIME/SUSTAIN/LEVEL)
GRAPHIC EQ (3, 125, 250, 500,
1k, 2.2k, 5kHz/EQ LEVEL)
DIGITAL DELAY (DELAY RANGE SW/
DELAY TIME/REPEAT/DELAY LEVEL)
FLANGER/CHORUS (SPEED/WIDTH/
DELAY TIME/FEEDBACK)
POWER REQUIREMENT 200mA
SIZE 432-48-182 (mm)

• CONNECTION DIAGRAM



Ibanez introduce a superb, highly playable multi-effects unit. The PUES/PUESB come equipped with 5 different effect types that are a must for every guitar or bass player. In addition, the

PUES/PUESB allow you to program 5 on/off settings so any order of effects can be recalled instantly. Quite simply, the Ibanez PUES/PUESB are invaluable on-stage performance units.



AC309 AC ADAPTER

The AC309 AC adapter is the power supply for the PUES and PUESB. It is a 300mA regulated power supply that is suggested for extended use situations.

DCP

DIGITALLY CONTROLLED PROCESSOR

FULLY PROGRAMMABLE FUNCTION

All DCP units are fully programmable effects. All parameter values are programmable.

20 SOUNDS AND 100 PROGRAM LOCATIONS

There are 20 sound numbers consist of 1-bypass, 9-user programs, 10-factory presets that also can be programmed and recalled instantaneously. So, you can get up to 19 effect sound setting. Above 20 sounds will be assigned to 100 program locations that are made up of 10-BANKs and 10-PATCHes.



PDM1 MODULATION DELAY

PDM1 can provide chorusing, flanging, or straight delay. Custom LSI allows for 16kHz bandwidth without any noise reduction circuitry.

EFFECT CHORUS/FLANGE/DOUBLING/SLAPBACK/ECHO
DELAY TIME 0.25ms to 1524ms
BANDWIDTH 16kHz
PARAMETERS DELAY TIME/DELAY RANGE/REPEAT/DELAY LEVEL/WIDTH/SPEED
POWER REQUIREMENT 150mA



PDD1 DELAY

PDD1 is the same as PDM1, but without the modulation section.

EFFECT DOUBLING/SLAPBACK/ECHO
DELAY TIME 0ms to 1524ms
BANDWIDTH 16kHz
PARAMETERS DELAY TIME/DELAY RANGE/REPEAT/DELAY LEVEL
POWER REQUIREMENT 150mA



PDS1 DISTORTION

PDS1 is basically designed like Ibanez MS10. All filters (such as attack, punch, edge) have been improved to provide more variety in distortion sounds.

EFFECT	METAL DISTORTION
MAX. GAIN	+55dB
TONE	3 BAND EQ
CIRCUIT	STACKS DISTORTION
PARAMETERS	ATTACK/DISTORTION/PUNCH/EDGE/LEVEL
POWER REQUIREMENT	100mA



PPE1 PARAMETRIC EQ

With middle frequency control covering the incredibly wide range from 100Hz to 9.9kHz, which allows you to determine equalization characteristics, plus independent low and high level parameters, the PPE1 is one of the most flexible parametric equalizers around.

EFFECT	PARAMETRIC EQ (MID) + 2 BAND EQ (LOW, HIGH)
MID FREQUENCY	100Hz to 9.9kHz
LOW/MID/HIGH LEVEL	-15dB
TOTAL LEVEL	-25dB
PARAMETERS	LOW/MID/MID FREQUENCY/MID Q/HIGH/L LEVEL
POWER REQUIREMENT	60mA



POD1 OVERDRIVE/DISTORTION

The POD1 has 2 totally independent circuits built in: an exclusive overdrive circuit and a special distortion circuit. With its 5 sound parameters, gives you the kind of sound variations.

EFFECT	OVERDRIVE/DISTORTION
MAX. GAIN	OVERDRIVE +55dB DISTORTION +25dB
TONE	2 BAND EQ (PHASE EXCITER)
CIRCUIT	OVERDRIVE CIRCUIT AND DISTORTION CIRCUIT
PARAMETERS	MODE SW/DISTORTION/FREQUENCY/PHASE/PUNCH/LEVEL
POWER REQUIREMENT	60mA



DM14 MIDI INTERFACE

DCP units are primarily designed to work with two or more of together, so DCP units each have SEDI (Small Effect Digital Interface) for interfacing with MIDI through the DM14. The DM14 has 4 SEDI inputs to accept DCP units, and will send MIDI program change information to DCP pedals (from external MIDI controller). * POWER REQUIREMENT: 80mA



DD100

DIGITAL DELAY

The DD100 digital delay provides high quality time based effects such as short and long delays (doubling, slapback etc.) with hold function, flanging and chorus. It gives control over a delay time range from 10msec to 4096msec (more than 4 seconds). For convenience, 1/4 inch and RCA type inputs and outputs for both home recording and live performance.

* POWER REQUIREMENTS: 100mA (DC9V)



DD200

DUAL DIGITAL DELAY

The DD200 actually is two independent digital delay units in one chassis. Channel A has a modulation section, and maximum delay time of 256msec. Channel B has a maximum delay time of 2048msec., and is most suited for medium to long delay effects. This channel, along with the footswitchable "Bypass", features a versatile "Hold" function also.

* POWER REQUIREMENTS: 180mA (DC9V)



GE131

1/3 OCTAVE 31 BAND EQ

The GE131 allows user to see a "graphic" representation of the frequency response curve which he can impose on incoming audio signals. The GE131 offers full 31 bands of signal control in 1/3 octave increments; center frequencies from 20 Hz to 20kHz with ± 12 dB boost/cut range.

* POWER REQUIREMENTS: 70mA (DC9V)



GE215

2/3 OCTAVE STEREO 15 BAND EQ

The GE215 actually has two independent but identical equalizers in one unit for stereo or dual processing. The GE215 offers 15 bands of signal control in 2/3 octave increments with ± 12 dB boost/cut range.

* POWER REQUIREMENTS: 80mA (DC9V)





CP200 STEREO COMPRESSOR /LIMITER

The CP200 is able to compress the dynamic range of an audio signal and to limit transients from rising above a certain level. With this unit, you can keep levels consistent or simulate sustain in an instrument. An added feature of the CP200 is the noise gate separated from the compressor section.

* POWER REQUIREMENTS: 85mA (DCIN)



PQ104 4 BAND PARAMETRIC EQ

The PQ104 equalizer gives the user 6 bands of control to reshape the frequency response curve of incoming audio signals. Four of these bands are totally user controllable in "FREQUENCY", "BANDWIDTH" and "GAIN" controls. "BASS" and "TREBLE" controls are available for total sound shaping.

* POWER SUPPLY: 120V AC 60Hz 6W, 220-240V AC 1



RM80 8CH STEREO MIXER

Features like 8 inputs, stereo outputs, individual monitor and effects sends, parametric EQ, low cut filters, VU metering, RCA tape inputs and outputs.

Headphone monitoring and more! Size, features and price combine to create the perfect mix. SIZE: 480 (W) x 86 (H) x 320 (D) mm



RCM804 8CH 40UT MIXER

The RCM804 is a versatile 8-in by 4-out recording mixer that is capable of performing all of your recording needs. It features 8 inputs with 3 band equalization, 1/4" and RCA type inputs, and submixing capabilities for either 2 or 4 channel outputs.

SIZE: 480 (W) x 110 (H) x 370 (D) mm





TH100
DYNAMIC-CARDIOID-
LOW IMPEDANCE

The TH100 is a high quality microphone with a surprisingly low price. Due to its superior cartridge design and built-in pop filter, it yields a wide dynamic range from powerful low to crisp high.



TH300
DYNAMIC-CARDIOID-
LOW IMPEDANCE

The TH300 is a sleek looking microphone with a balanced feel. The cartridge utilizes a light weight aluminum voice coil and built-in pop filter, with a smooth proximity effect and mid-high boost for exceptional clarity.



TH350
DYNAMIC-CARDIOID-
DUAL IMPEDANCE
(HIGH & LOW)

The TH350 is the way to go changing the impedance from 50kohms. A specially designed transformer provides sonic excellence even in the high impedance mode.



TH500
DYNAMIC-CARDIOID-
LOW IMPEDANCE

The TH500 utilizes a newly-developed cartridge with high compliance edge and double domed voice coil to withstand high SPL yet still deliver clean full lows.



TH700
DYNAMIC-CARDIOID-
LOW IMPEDANCE

The TH700 was designed for fast transient response with low distortion. An ultra light weight aluminum voice coil provide a full sound with excellent brilliance and clarity.



TH800
DYNAMIC-CARDIOID-
LOW IMPEDANCE

The TH800 was designed specifically for low frequency drums such as bass drums and floor toms, the TH800 also works well with low brass and bass guitar.



TH900
CONDENSER-
CARDIOID-
LOW IMPEDANCE

The TH900 is a back-electret, unidirectional condenser microphone. It features a flat frequency response over the entire audio range with response to 20KHz.



WIND SCREEN

4641S-BK (BLACK)
4641S-BL (BLUE)
4641S-OR (ORANGE)
4641S-RD (RED)
4641S-YW (YELLOW)

MICROPHONE HOLDER

MM27 TAPERED TYPE

MM28 UNIVERSAL TYPE

MICROPHONE STAND ADAPTER

SA3/SA5 3/8" and 5/8" adapter

MICROPHONE CABLE



BALANCED TYPE
INPUT CONNECTOR:
XLA-3-11C
OUTPUT CONNECTOR:
XLA-3-13C
LENGTH: 13m
THC10-BK
(BLACK)
THC10-BL
(BLUE)
THC10-GN
(GREEN)
THC10-RD
(RED)
THC10-YW
(YELLOW)



UNBALANCED TYPE
INPUT CONNECTOR:
XLA-3-11C
OUTPUT CONNECTOR:
1/4" PHONE PLUG
LENGTH: 5m
TH5-BK
(BLACK)
TH5-4
(BLUE, GREEN, RED, YELLOW)

GUITAR CABLE



STANDARD TYPE

There are styles available for straight and coil.

L6, R6 LENGTH: 6m



RECORDING PRO

Inner conductor comprised of 280 strands which never used before. This conductor achieved the widest frequency response and not losing any character of original sound. IBANEZ guarantees those cable will satisfy all recording professionals.

RP1 LENGTH: 1m

RP3 LENGTH: 3m

RP5 LENGTH: 5m



MFC60 MIDI FOOT CONTROLLER

The MFC60 is a remote foot controller that will switch any MIDI device such as a keyboard, sequencer, or MIDI effect. Power is supplied by a 9 volt AC adapter.



MIU8 MIDI INTERFACE UNIT

The MIU8 can be connected to up to 8 different MIDI equipped devices and control all of them from main MIDI controller.



FSM 1CH FOOTSWITCH

momentary type



FS1L 1CH FOOTSWITCH

alternately type



AC109/AC309 AC ADAPTER

The AC109 AC adapter:
200mA Current capacity
The AC309 AC adapter:
300mA Current capacity

CAUTION: For the PUES/PUE5B, use the Ibanez AC309 AC adapter exclusively. Other AC adapters such as the AC109 may damage the PUES/PUE5B performance.



PB4 PEDAL BAG

The PB4 is an effect pedal bag for musician. It has 3 compact effect container straps and 1 straps for Volume pedal or Wah pedal.



DC4 POWER SUPPLY CORD

4-way power splitter cord

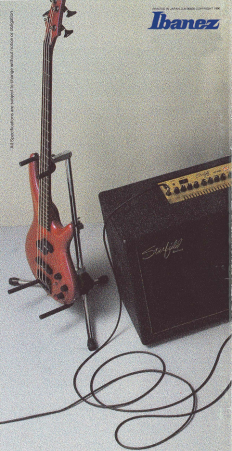
DC2 POWER SUPPLY CORD

2-way power splitter cord

All Specifications are subject to change without notice or obligation.

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Ibanez



**IBANEZ
SOUND
EFFECTS**

IBANEZ ELECTRONIC ACCESSORIES SOLD AND SERVED BY