introduction

Why is there a particular model Ibanez? How did it come about? What features make it different and why should it be different?

And why is there an Ibanez? Why should you consider an Ibanez as your next instrument when there are plenty of other instrument makers to choose from? Well, we've been making acoustic guitars for fifty years and electrics for over forty. We've survived and grown in the shadow of the big guitar companies because we're not bound by tradition. Certainly we have classic guitars of our own. But by keeping our ears open to music, and players' needs as they change, we've constantly been able to offer something different... real alternatives to the same three or four old standards. We make instruments that will take you from your first forays with the fretboard to the versatility you need as a mature player.

The reason our signature artists choose Ibanez to design their instruments is not just because we have a reputation for uncompromising quality. It's because they know we will work with them to get it right, no matter how long it takes. And their ideas don't remain limited to their own instruments. Many of their best ideas end up on our standard models, including our most inexpensive ones.

The ultimate benefactor is you. The most important reason we work so hard is not so our artists will love playing our instruments. It's so YOU will.

Final Note: No one catalogue (unless maybe it was the size of a Sears catalogue) could ever provide all information available on Ibanez guitars. However, with the wonders of modern communication, many of our questions about parts, our artists, and more can be found on our website. Check us out: www.ibanex.com

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aristidhe, ca; pau at calacote
ca, braid, david, cl, and tomb at
acoustical solutions, richmond, va,
How do you make an even better guitar when you're already recognized as making some of the finest instruments in the world?

Well, one way might be to make entirely handmade instruments. But that's not a real solution. One reason is the sheer time involved. Another is consistency; machines are actually better for some tasks if you insist on an exact level of standards and specs. The largest reason is expense. We love seeing $30,000 handmade custom shop collector's items as much as the next guitar fanatic. But we're here to build guitars and basses that players play.

What makes a Prestige instrument a Prestige? First, it's the most successful merge of the handcraft and technological worlds in the history of guitar making. Prestige guitars and basses are crafted at a separate production facility that's staffed by our most experienced builders and equipped with the most sophisticated machinery available. Every Prestige instrument is meticulously examined and re-examined through every step in the building process and every detail, including the neck and frets, is completely finished by hand.

Next, each model is setup to the highest standard of the industry - the Ibanez standard. And because these instruments take longer to build and use only the most select of select materials, they are limited production instruments. But the most important part of what makes a Prestige a Prestige is something that can't be measured in numbers, the actual love and pride that goes into each guitar or bass.

All this means each Prestige guitar or bass is a collector's item. But it's a collector's item that is made to be played; something you will appreciate each time you take it in hand.

<table>
<thead>
<tr>
<th>SPECS</th>
<th>RG3120</th>
<th>S2540</th>
<th>S1520FB</th>
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Steve Vai's Universe was the instrument that ignited the seven-string revolution in rock. And after nine years it remains the standard in solid body seven string guitars.

So why an RG seven string? For one reason, some players wanted something more basic in appearance than the more ornate Universe. For another, we wanted to offer something slightly more affordable so more players could have the advantages that a seven string offers in playing leads, chording and crunch—especially the low end rhythm crunch favored by bands like Korn, Fear Factory and Limp Bizkit. Also, many players wanted a fixed bridge seven string, something which isn't part of the Universe concept.

The RG shares one very important feature with the Universe: a neck shape and thickness that makes transposing 6-string playing techniques to the 7-string amazingly easy. RG 7-string models feature a 48mm x 65mm neck, which is basically a standard 43mm neck with an added string. The RG7260 Lo-Pro Edge 7 double locking tremolo is exactly the same as our 6-string version. It just adds one saddle so you can pick like you normally would on a 6-string. Like the Universe, there's a recessed tremolo cavity so you can raise as well as lower pitch and an All Access Neck Joint so you can take complete advantage of the staggering number of new chord and lead combinations that a 7-string offers.

The pickups and wiring system on the RG 7-string are an Ibanez exclusive. It's no easy task keeping the low end from breaking up an amp without sacrificing the high end, but the engineers at DiMarzio were able to do just that. A special Ibanez 5-way switching system is specially wired to offer anything from traditional guitar tones to the sounds of a hot rodded death machine.

The fixed bridge 7-string RG7621 is something that came about because of continued player request. It features the same neck, basswood body and pickups as the locking trem RG7620BK, but its 7-String Standard bridge loads the strings right through the body for the ultimate in sustain and low end crunch.
In the 1980's a new generation of guitarists began breaking the rules of rock. In equipment, that usually meant they had to make all kinds of aftermarket modifications to their guitars:

different tremolos, hotter pickups,
custom necks. A lot of these players came to Ibanez knowing that, since we weren't locked into "tradition," we might break a few rules ourselves. And we did.

The RG neck was fitted with 24 big, high frets, but what made the neck different was that it was thinner, flatter and stable. High output pickups such as the V7, V8 and S1 were placed in specific harmonic locations that allow the guitar to stand on its own without the need for effects. The RG also featured locking tremolos that stayed in tune. It had routed tremolo cavities so pitches could be raised as well as lowered and the strings would stay low to the body. There were deeper cutaways and modified neck joints which provide effortless playability at every point on the fretboard.

All of these items were stock—everything players needed to concentrate on the music instead of the nuts and bolts. And the RG broke the biggest rule of all for professional guitars offering this much in tones and features: it was affordable.

Twelve years later, music has changed and there's a new generation of players. But the RG is still the guitar for players who want to break the rules.

**John Petrucci model**

John Petrucci's JPM signature model is based on the RG, but has a slightly rounder Viper neck and direct mount DiMarzio pickups with a unique three-way switching system.

**Paul Gilbert model**

There's no mistaking Paul Gilbert's signature playing or his trademark signature F-hole graphic. Paul's PGM30WH features an RG basswood body, reverse headstock neck, Lo-TRS II tremolo and medium output Ibanez Infinity pickups.
**S series**

Over fourteen years ago, several designers/guitarist at Ibanez USA had an idea: a sleeker, lighter guitar that would have the warmth, tone and sustain of the classic mahogany/humbucker without the backbreaking weight. Production personnel grumbled at the thought of such a project but hunkered down and after several years the S guitar was born.

How did they make a guitar that remains a classic twelve years after its introduction? They reduced mahogany’s undesirable weight by tapering the body around the edges yet retained its classic, warm tone by leaving the body thicker at the neck, pickups and bridge. This would allow full transfer of the tone from the strings to the body. To make the S attractive to all kinds of players they offered a vast array of S models with different pickups, necks and tremolos.

**SCR**

New for 1999, the SCR is a marriage of the S with our 1987 aerofilo-shaped R model (the guitar the Joe Satriani model was based on). On the electronics end, the SCR is equipped with V1 and V2 humbucking pickups which accent without changing the guitar’s natural sound. The SCR also differs from the S with a slightly wider neck with a 10 degree tilt back headstock for more even string tension. A low friction nut and standard trem allow simple worry-free operation. The bottom line is that the SCR provides straight out rock and roll sound without being too heavy tonewise.

**S classic**

The S Classic is the S guitar concept taken to its ultimate degree...more sleekness and sustain and an even wider assortment of features. Innovative top mount controls require no body cavities so there’s more wood for tone and sustain. The S Classic 25.1” scale is shorter (and therefore “looser” in feel) than our 25.5” RG, but not quite as loose as our 24.75” Artstars. The recessed electronics backplate eliminates any edges so the back of the S Classic is even more comfortable.

Special dual humbuckers with a unique switching system offer single coil tone, but with more output than a regular coil tap. The SC is fitted with the Ibanez Short Stop II fixed bridge for even more sustain, faster string changes and easily adjustable intonation.

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<td>V1, V2, V3</td>
<td>V1, V2, V3</td>
<td>V1, V2, V3</td>
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Perhaps the best endorsement of the S comes from other guitar makers. In fact, a short tour through any musical instrument catalogue will show you all kinds of guitars that look suspiciously like the S, but a short play of any of these Rittenhouse simulations will show you that there remains only one real S guitar. Ibanez.
George Benson models
At a distance, George Benson's GB10 looks like a traditional jazz box. Close up, it doesn't. And it's not.

Our longest running signature model was designed by George Benson and Ibanez to play jazz, but at a louder volume and more comfortably than a traditional jazz box. The basic design came from George, who wanted a guitar he could play live without worrying about feedback. It also needed to be small enough to play comfortably standing up, but still large enough to get the great jazz sound he's famous for.

Since most feedback is the result of sound reverberating inside the body and then passing through to the pickups, the GB10 is made with a thicker top to keep more sound inside. This, along with a floating pickup system, helps keep unwanted feedback under control and makes the GB10 the ideal instrument for live applications where loud stage volumes are the norm. To make sure string vibrations are completely transferred to the top, the GB's special wooden bridge is shaped to the exact radius of the spruce top. For added control over string tension, the die-cast tailpiece allows separate angle adjustment for the three high and three low strings.

All these factors allow the complete character of the GB10 guitar—a warm, tight, unique sound—to come through at any volume: traditional jazz soft or untraditional jazz loud. And that's one of the reasons why the George Benson is our longest running signature model.

Pat Metheny models
Every aspect of the PM100—maple top for quick attack, neck size, fret type, bridge material, Super 58 pickups, thickness of the top, back, and sides—was designed to achieve the sound and playability that Pat demands. Unlike traditional jazz boxes, the neck joins the body at the 17th fret instead of the 14th fret. Even more untraditional is the PM100 double cutaway for easier access to the upper frets. The result of this Pat Metheny/Ibanez co-design is like Pat himself, steeped in the jazz tradition, but not bound by it.

On the other hand, jazz purists will feel completely comfortable with Pat's PM20, which is based on the old Ibanez FG100 Pat has played for over fifteen years. It has the traditional jazz size, specs and great sound, but leaves one jazz box tradition behind: the standard hefty jazz box price.
Artstar guitars

George Benson, Pat Metheny and John Scofield have each played Ibanez jazz guitars for over 15 years. One of the reasons they came to Ibanez was they wanted fine guitars they weren’t afraid to play live. Some guitars are so costly they require a bodyguard. Others are made by companies without a long tradition of making jazz guitars. Ibanez jazz guitars have both the right pedigree and the right price.

Each of the Artstar models was designed for a specific playing purpose. A good example is the AF207, the first full production seven string hollow body. The three piece neck on the AF207 combines mahogany to bring out the lows and maple to accent the highs. It’s wide enough to keep larger gauge strings at an equal distance, yet not so wide as to be unplayable. Seven years of cooperative work with DiMarzio in seven string guitars gave us a considerable edge in obtaining a pickup capable of handling the wide range of the seven string. And because it was specifically designed to be a pure jazz guitar, the AF207 (as well as our AF120) uses standard jazz guitar bracing patterns. There are no solid blocks like some other companies use on their full hollows. We feel that when a guitar is supposed to sound like a hollow body, it should be a hollow body.

Our AS models, on the other hand, shouldn’t be completely hollow. Since these guitars have loyal enthusiasts among rock and rollers, contemporary jazzers, R&B session players and punk purveyors, AS guitars are semi-hollow. AS guitars incorporate a solid maple sound block which is fitted precisely to the inside of the top and back. The sound block allows the pickups and bridge to be mounted solidly in the guitar reducing feedback and increasing sustain.

All AS and AF models (except the AF207) feature Super 58 humbucking pickups, designed back before the days of distortion pickups. The sound of the strings and body is sent right to the amplifier without any tonal coloration other than a pleasing warmth and sweetness.

SPEC

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<th>BODY TYPE</th>
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14
In the mid-80's, Steve Vai decided he wanted his own model guitar. Not a one-of-a-kind, but a guitar he could get at any music store and play right out of the box. Easy enough. The hard part was he wanted it to do everything.

**Steve Vai**

The JEM starts out with a standard 25 1/2 scale neck, but it has 24 frets for greater range and a wider 43mm nut for more comfortable string spacing. Instead of moving the bridge to compensate for these changes, the neck is set deeper into the body which also increases playing comfort. The bridge is also set deeper into the body to provide more playing room and make it easier to palm the bridge while picking. The tremolo cavity is recessed so strings can be raised and lowered. Since Steve didn’t want to switch guitars in the middle of a tune, the JEM’s hum/sing/hum pickup configuration with Split-5 switching can access any kind of guitar tone.

Did Steve get what he wanted? Well, Steve’s been using JEM’s for over ten years and getting every sort of sound imaginable. And he can still walk into any store with Ibanez JEM’s and get just what he wants. Right out of the box.

What Joe Satriani wanted from Ibanez seemed pretty simple: an instrument with a vintage feel and modern features. But considering how exacting Joe is, it’s no surprise that this simple concept became one of the longest design projects in Ibanez history. **Joe Satriani**

The neck of the JS had to feel like home to Joe. Ultimately this turned out to be a neck with a rounder fretboard radius so when Joe bends notes he can feel them in his fingers (flat radius fingerboards made the high strings feel unnatural). Joe also wanted frets that were harder and a little higher than standard vintage issue.

Joe’s work with DiMarzio resulted in the FRED® pickup which is voiced to match the JS’ basswood body. A vintage-style three way switch is combined with two coil taps so each humbucker also produces single coil twang. The push/pull volume pot engages a high pass filter that retains high end clarity at low volume.

Joe’s albums of the past ten years will attest to just how successful the JS project was. But don’t take our word for it. The next time you get the chance, plug in a JS1000...set the pickup switch to center, engage the coil tap and high pass filter, roll back the volume to about five and experience one a slew of cool sounds this truly classic guitar has to offer.
No other guitar says "rock and roll" like the Iceman. The most original of all the radically shaped guitars, the Iceman makes you feel like you've walked out into the arena stage lights the moment you strap it on.

The Iceman is the ultimate rock guitar, and J.'s ICJ100WZ signature guitar is the ultimate Iceman. The first Iceman with the Lo-Pro Edge tremolo, the ICJ100 can dive bomb, scream and crunch in manner that's even more radical than its custom finish and unmistakable Iceman shape.

**AX guitars**

If the Artist is the classic guitar of the late 70's and mid 80's, our new AX is destined to become the classic guitar of the late nineties and beyond. With its crystal cut double-cutaway body loaded with medium output Infinity pickups, the AX has the look, but more importantly, it has the sound. The AX has an assertive, cutting tone for the kind of rhythm work needed for today's rock and roll and a lead tone that's powerful without leaning too hard in the shred direction. Is that a lot to claim? We don't think so. Before the guitar was even out of the final design stage, both Gizz Butt of the Prodigy and John 5 of Marilyn Manson took one look and said they wouldn't wait—they wanted their own AX's right then and there.

The AX320H features a hip shot D tuner while the AX320T is equipped with the Lo-TRSII tremolo.

All AX guitars feature set-in necks and mahogany bodies with a deep inset neck pocket for easy upper fret access.

**AR model**

First introduced in the 1970's, the Artist is not only the affordable and more comfortable alternative to the "other" mahogany/set-in neck/two humbucker guitar, it's also a valued collector's item. Guitarists and writers had been urging us to reintroduce the Artist in the States, but the question was always, which Artist? What we found was that most players preferred the older Artists which had thinner, broader bodies than the flashier models of the 80's. So we made a wax mold of a classic 70's 2618 Artist body and reproduced it exactly at the factory. Aside from that, our 1999 version has all the famous Artist features: select mahogany body for sustain, a 1/2 inch maple top for just enough highs to cut, and warm, sweet Super 58 pickups.
The most popular affordable guitar in our history, the GAX70, is made for music of all kinds, not just cutting a path for the kind of cutting edge work done by the band. This guitar is made from mahogany, a wood similar in look to mahogany, but more similar in sound. Apatite has great sustain in the high end which is just the right tonal characteristic for the kind of cutting rhythm and lead work needed for today's harder, heavier rock. Apatite is hard to alter, but more similar in sound to mahogany.

GRX models

Although modern in feel and tone, the GAX has all the traditional good looks; two humbucking good looks: two humbucking controls, standard 3-way toggle switch, die-cast tuners, and a 24.75" scale, one-piece maple neck with 22 frets and rosewood fretboard. There's also a 60s Full Tune bridge with stop tailpiece which allows easy intonation and keeps the GAX's ample sustain. The fact that this is an expensive axe is just a plus. At any price, the GRX70 is an instrument that stands on its own.
Guitar & Bass

Decided that it's time to actually jam instead of just listening to music? Well, get out there and do it. With Jumpstart guitar and bass packages, you've got all the stuff you need to start playing right now. Ibanez electric guitar or bass, Ibanez amp, and electronic tuner. Plus cable, picks, and an instruction video.

So jump in and start jamming. Now!!

Because Ibanez is always in the process of adding value to Jumpstart packages, included items are subject to change without notice.

“Everything you need to plug in and play.”

For aspiring metalists, there's even a new Heavy Metal guitar package complete with Powerlead distortion pedal so you can crunch just about as soon as you open the box.
BTB basses

We've got the massive ATK, the futuristic Ergodyne, and of course, a slew of sleek Soundgears. That should be enough, if you'll pardon the cliche, "to cover all the basses," right? We don't think so. Ibanez believes bass players are just as diverse as their guitar playing brethren. Putting that belief into action is the reason Ibanez is now one of the top -- if not the top -- bass makers. And that's also the reason for the new BTB basses. We didn't add the BTB to the Ibanez line just for diversity's sake. We added it to offer you a unique combination of superior features.

First the neck is different. Many players are tuning down or using five string basses so we extended the scale length from the standard 34” to 35”. With the BTB's longer scale, the tension and feel are nice and tight; there's no "flopping" on the low end, and the high strings ring through and sustain better.

Like many high-end, professional basses, the BTB features an independent bridge which isolates each string so it vibrates without interference from the vibrations of other strings.

As with all Ibanez Prestige guitars and basses, BTB1000 and BTB1005 necks receive six extra steps of hand finishing for the ultimate in playing comfort.

Unfortunately, many independent bridges are complicated, not terribly durable and require a lot of body wood to be removed which reduces tone. But the BTB's new Monorail bridge uses minimal body routing, allows easy string and height adjustment changes, and is die-cast for superb strength.

Many bassists prefer passive pickups as they add no coloration or modification to the bass's natural tone. The BTB features passive pickups, but with the addition of the studio-quiet Vari-Mid 3-B EQ which allows you to color or modify your tone all you want when that's what you (or a meddlesome recording engineer) want.

But the heart of the matter is wood. For the BTB500 and BTB505, we chose light ash for its accented highs and strong, even low end. Our BTB1000 and BTB1005 Prestige models feature a perfect balance of bass tone woods: an A-grade mahogany center for rich deep lows and long sustain, and a maple back and flame maple top for just the right amount of high end.

Neck, hardware, electronics and woods...all of these combine to give the BTB the looks, quality and sound equal or superior to a fine handmade "boutique" bass. But there's one significant difference between the BTB and a boutique bass...the BTB has a reasonable price.
At Ibanez, we recognize that there are some beautiful hand carved, boutique basses out there... unfortunately, their prices are just as out there. So the question was raised: How do you make an unconventional bass at a conventional price? We knew the answer wasn’t wood. Graphite and other man-made or composite materials were either too heavy, too expensive or just didn’t sound good.

The answer was to develop our own material which we call Luthite™. Luthite is the perfect material for electric stringed instruments because we can make any body shape and control its weight and sound character. Combine this with our years of experience of creating just the right pickups, and you’ve got Ergodyne basses— instruments that look, feel and play in every way like expensive handmade basses. Except that EDC and EDB basses have even more tonal versatility.

Our original EDB models feature radically curved backs for the ultimate in comfort, and scooped fronts for the ultimate in slapping. The newer EDC models are even more radical in appearance. They look cool and powerful in much the same way an aerodynamic formula car does, because there are no unnecessary frills or decoration. Every curve and cut has a purpose... a built-in thumb rest, a scooped out area for getting under the strings, even a raised area for the controls so you don’t have to lean over on stage to see your settings. The EDC’s extra long horn balances the neck perfectly so you don’t have to do anything at all you have to do is play. Even the fretboard is rounded so there are no sharp edges for your fretting hand. And like the EDB models, the EDC basses have a contoured back that will fit your body like a glove.

**EDB & EDC basses**
If any one instrument defines just what Ibanez is, it's the Soundgear bass. The SR has features, quite a number. Price, a wide range. And there's performance, plenty of it - and an easier playing and more versatile performance than traditional basses. That's why progressive bassists have made the Soundgear one of the best selling basses in the world since the SR's debut in 1987.

First, Soundgear basses feature thinner necks and thinner nut spacing than traditional basses so you can concentrate on playing and not on fretting. The Soundgear neck feels just right in your hand, slim but very solid. A full 24-fret neck allows you the full range needed for today's music.

We took the concept of active electronics combined with noise free pickups light years ahead of everyone else with the Vari-Mid 3 Band EQ with sweepable midrange (something found previously only on expensive mixing boards). Not only can players "dial in the chunk or zone in on the funk," they can plug right into any amp or mixing board and get the exact sound they want. But we don't limit active electronics to our pro and high end models. The addition of the PHAT active bass boost to the SR300DX means that every player can have the tonal flexibility of active circuitry.

Getting the exact sound is great, but only if you can do it quickly. The EQ section on SR basses is simple and effective. The volume pot is located just where the player reaches. And the balance pot allows you to adjust the exact amount of output from each pickup.

Each Soundgear has a specific character determined in part by the kind of pickups it uses. Our DXP and DXJ Dynamic Series pickups are noise free with more highs in the bridge pickup and more punch in neck pickup - with or without the EQ. For players who want the higher output and versatility of an active pickup, our AFR Active Full Range pickups incorporate an internal preamp. This balanced preamp actually transforms the passive, hi impedance pickup to a hi-fidelity, low impedance pickup.

For those who prefer passive pickups, high output SFR Sonic Full Range pickups with internal parallel wiring allow the true sound of the bass to come through.

So with all these features there's a Soundgear bass here for just about everyone and every situation. Oh, you want a five or even a six string? Just turn the page...
The role of the bass player has expanded exponentially over the last several decades. No longer content to just walk behind, bassists are taking the lead with the extended range of the 6-string's high C, and securing the bottom with the low B found on both the 5 and 6-string.

And when it comes to extended range basses, Soundgear is the working standard. Whether you're a seasoned five or six string player or just making the transition, Soundgear's sleek, slim neck requires absolutely the least possible playing effort. And with Soundgear's electronic versatility and specially designed extended range pickups, you can handle any gig that comes your way, whether it's r&B, metal, or contemporary jazz.

We love to design expensive, high end basses for the virtuoso player. But we also enjoy making instruments that everyone can play... and play well. Advances in guitar making now allow comfortable, easy playing Soundgear basses to be placed in every player's hands. New for 1999 is the GSR GIO Soundgear line. Now aspiring bassists and players on a budget no longer have to struggle on uncomfortable instruments that are hard to play and sound as dull as they look. With GIO Soundgears, every bassist, rich or poor, skilled or journeyman, can have an instrument they can be proud of. And that's something that we're very proud of.
ATK Basses

If you want sleek and slim, our Soundgear basses will be your choice. But what if you’re a bassist who thinks big? That’s where the ATK comes in: big body, big neck, big tone. The ATK’s five bolt, maple neck is substantial. There’s a massive bridge and full sized ash body for thunderous, big bass tone with huge sustain.

The only thing that isn’t big about this active funk machine is the price. It’s half the price and easier to play than anything comparable. The ATK’s All Access neck joint allows you to dance up and down the fretboard with ease. Pickup controls are positioned so you can slap and pop big time.

Plus, the ATK is versatile. With the ATK’s innovative triple coil pickup and active 3 band EQ you can dial in anything from earthquake lows to skull splitting highs—which makes the ATK ideal for any style from 50’s classic to 90’s hardcore or whatever shows up in the new millennium.

With the innovative ATK bridge you can string through the body for increased low end and a little more sustain, or through the bridge for more high end and attack.
Ibanez amplifiers...

Designed by working American players, Ibanez amps deliver the tones that inspire. Each amp is superbly voiced and simple to use - perfect for practice sessions, home recording, or late night jams. Ibanez guitar amps have modern crunchy distortions, sparkling clean highs, dripping reverb and tons of gain. The bass amps deliver the goods with booming lows and complete clarity, and easily handle any kind of bass, active or passive. Sound too good to be true? We think you'll find that Ibanez amps just sound good, period. Shut your eyes and you'll forget you're playing through a small amp. Try that with any other backstage amp, whether it's a big name or a no-name.

TB25 TONE BLASTER
- 25 watt guitar amplifier
- 10" Ibanez "POWERJAM" speaker
- Switchable gain
- Active 3-band EQ
- Footswitch jack
- Headphone jack
- Open-back cabinet design

GT10DX
- 10 watt guitar amplifier
- 3-band EQ
- Separate control over distortion and clean channels
- Switchable gain
- Headphone out
- Open-back cabinet design
- 6" speaker

...Small in price. Small in size. But definitely not small in sound.

TB25R TONE BLASTER
- 25 watt guitar amplifier
- Reverb
- 10" Ibanez "POWERJAM" speaker
- Switchable gain
- Active 3-band EQ
- Footswitch jack
- Headphone jack
- Open-back cabinet design

GT10DXR
- 10 watt guitar amplifier
- 3 band EQ
- Switchable boost
- Headphone output
- Open-back cabinet design
- 6" speaker

SW25 SOUNDWAVE 25
- 25 watt dedicated bass amplifier
- Switchable compressor with threshold control
- Active 4-band EQ with Lo-Mid and hi-mid controls
- Line out
- Headphone out
- Shelf port
- Closed-back cabinet design

BT10
- 10 watt dedicated bass amplifier
- 3-band EQ with presence control
- Headphone out
- Closed-back cabinet design
- 6" speaker

TA25 TROUBADOUR
- 25 watt dedicated acoustic guitar amplifier
- 10" custom made Ibanez speaker with tweeter
- Switchable chorus with speed control
- Reverb with level control
- Active 3-band EQ with sweepable mid control
- Closed-back cabinet with port
- Two discrete channels for vocals and guitars
- XLR balanced and 1/4" balanced / unbalanced microphone inputs on vocal channel

GT10DXA
- 10 watt dedicated acoustic guitar amplifier
- 3-band EQ
- Switchable chorus with depth control
- Headphone out
- Open-back cabinet design
- 6" speaker
### Electronic Specifications

**Classic-S RG7/SC**
- Neck, Center, Bridge
- HUMBUCKER IS PARALLEL CONNECTED

**Split-S RG/S/JEM/UV/GRX**
- Neck, Center, Bridge

**Special-S RG/S**
- Neck, Center, Bridge

**Standard Three Way AR/AS AF/IC/PM/TC/JSS/AX/GAX**
- Neck, Center, Bridge

**IC100W/Z when coil tap is engaged**
- Neck, Center, Bridge

**JPM**
- Neck, Center, Bridge

---

### Pickups, Bridges, and Neck Dimensions

#### Danelectro Pickups

<table>
<thead>
<tr>
<th>Model</th>
<th>Name</th>
<th>Designation Key</th>
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</thead>
<tbody>
<tr>
<td>R-1</td>
<td>Jazz HUMBUCKER 1</td>
<td>H</td>
</tr>
<tr>
<td>R-2</td>
<td>Jazz HUMBUCKER 2</td>
<td>B</td>
</tr>
<tr>
<td>R-3</td>
<td>Jazz SINGLE</td>
<td>A</td>
</tr>
<tr>
<td>R-4</td>
<td>P-SHARKS</td>
<td>C</td>
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<td>R-5</td>
<td>P-SHARKS S</td>
<td>M</td>
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<tr>
<td>R-6</td>
<td>Buddy Relix</td>
<td>R</td>
</tr>
<tr>
<td>R-7</td>
<td>GUS SPECIAL</td>
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#### Danelectro Guitar Pickups

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<thead>
<tr>
<th>Model</th>
<th>Scale Length (in)</th>
<th>Width (mm)</th>
<th>Weight at Cost Price (lbs)</th>
<th>Basswood Body (lbs)</th>
<th>Pickups and Bridge</th>
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<tbody>
<tr>
<td>D8200</td>
<td>25.50</td>
<td>650</td>
<td>7.7</td>
<td>3.2</td>
<td>Single Humbucker</td>
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<td>650</td>
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<td>3.2</td>
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<tr>
<td>D8600</td>
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<td>650</td>
<td>7.7</td>
<td>3.2</td>
<td>Single Humbucker</td>
</tr>
</tbody>
</table>

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### Guitar Bridges

- **Edge**
  - Edge-cut Floyd Rose®-favored floating tremolo with hardcoated steel edge blocks.
  - Bridge can be adjusted for intonation by sliding or removing nylon washers. Steel block is fixed in position after height is adjusted.

- **Lo-Pro Edge**
  - Floyd Rose®-favored. All edge features but low profile to allow player to keep picking hand close to the bridge with less chance of hitting the tremolo arm.

- **Lo-TRS**
  - Low-profile Floyd Rose®-favored floating tremolo with conventional short arm and slimmer thicker neck. Bridge is mounted and then hardcoated with black oxide. Arm is lighter and bridge is adjustable.

- **Lo-TRS II**
  - Low-profile Floyd Rose®-favored floating tremolo with arm tension adjustment, which allows you to swing freely or lock in one position by tightening or loosening the threaded arm socket.

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### Bass Bridges

- **American®-500**
  - Designed to enhance bridge performance and add strings of varying lengths.
  - Simple string change facility.

---

**M-1000 M-Style**
- Similar to the American®-500 but with larger string block for easier string changing.
artist roster

Ace Baker / Rat Bat Blue
Bob Baldoni
Aaron Barnett / Rudi Big Fish
Georges Benson
Jeff Broussard / Steve Hacket
Ves Blevins / Tommy Black
Toney Bray / Pennyswale
Tommy Brown
Gizzi Buzz / The Prodigy, James Stark
Chris Cammack / Michael Bolton
John Carver / Pitchfork
Bob Certo / Deva
Dino Caruso / Fear Factory
Gizzi / (used) pa
Mark Clayton / Pitchfork
Dayne / Rat Bat Blue
Jim Davies / Pitchfork
Mike Dean / Corrosion of Conformity
Todd Degeuschi / Dimstore Woods
Barry Donaghey / Harem Scarem
Fletcher Drage / Pennyswale
Matt Dufendoeffer / Gravity Kills
Mark Epstein
Marty Ferer
John Frisbee
Teddy / Karn
John Frame
Dakkel Frame / Sweeney's Headline Times
John S. / Marilyn Manson
Frank Gambold
Robert Garbis / Spinnaker
Johnny B. Gayton
Rocky George
Paul Gilbert / Mr. Big
John Goodall / Brand X
Joy Gordon / Orgy
Billy Gradziock / Biohazard
Pat McGarry / Orgy
Rexall / Karn
Dexter Holland / The Offspring
Percy Jones
Bob Johnson
Greg K. / The Offspring

Ibanez Guitars are Sold and Serviced by

finishes & necks

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