The Master of Tone designed and plays his signature JS models. That almost says it all. Because if you know how exacting Joe is in getting the best tones in the business then by definition his signature models have to be great guitars. If that doesn’t convince you, then you can see from the spec lists here some of the serious cutting edge features that make these great guitars.

But ultimately, you’ve got to personally experience these guitars to really know just how great. That’s when you’ll find that these guitars were designed to be like Joe Satriani himself—capable of otherworldly sonic speed, extraordinary musicality and TONE, TONE and more TONE.

There are few that would argue Steve Vai’s tremendous influence on modern guitar playing. There is no one who would debate Steve’s tremendous influence on Ibanez guitars. Innovations from the guitars created by Steve and Ibanez designers can be found in so many of our instruments, from pro through entry-level. Then there’s Steve Vai’s Universe, the guitar that ignited the seven-string revolution in rock.

When Steve Vai’s guitars with their Edge tremolos, lightning fast two octave necks, and beautifully sculpted bodies came out in 1987, they were cutting edge. In 2001, they’re still cutting edge. And that’s the mark of a true classic.
It's very tough to pigeonhole one of guitar's fastest and most eclectic artists—because Paul can do it all, whether he's playing Racer X material at hyperspeed or gently covering a Beatles tune. Perhaps Guitar Player comes closest in their description of Paul's playing on his new album, Alligator Farm: "There are terrifying guitar moments, but there are also lush harmonies and clever melodic twists." Paul's whammy bar equipped PG is much the same as Paul himself, built for wild turns of speed but completely comfortable with taking it nice and slow.

**XL Neck**
Lower tunings on standard guitars can cause your strings to flop and turn your articulation to slop. Ibanez XL model RGs feature necks with an extra long 27" scale that provides nice tight tension and crisp articulation—exactly what you want if you're going to reach new lows in guitar playing.

**7 Strings**
Why has the 7-string been so visible—so audible—in heavy rock? Lots of reasons. But two of the biggest reasons are Head and Munky. In celebration and appreciation of the Korn duo's contributions to rock guitar, Ibanez is proud to present our newest solid body signature models, the K7 Head and Munky Signature 7-strings. These very different 7-strings come equipped with all kinds of Head and Munky inspired specs such as custom DiMarzio pickups, necks with the K7 logo on the 12th fret AND glow-in-the-dark side dots, and their unique U-bar trem system.
For fourteen years, the RG has reigned supreme as the king of heavy rock guitars—despite the constant revolutions in music that deposed powerful pretenders to the throne. Why? Because when you put pickups that cut through the room, the RG rules. When you need a neck that’s thin, flat, and fast, the RG rules. When you desire a lightweight body with sexy, comfortable contours and cutaways, the RG rules. But when it’s time to play, you rule.
Why do players who don’t even do trem work play guitars with the Edge tremolo systems? Because the Ibanez Edge offers more tuning stability than most fixed bridges.

The mahogany solid bodies of the past were heavy, awkward, and uncomfortable. The modern S is only big where it counts. For rich tone and long sustain, the S is full bodied at the neck, pickups and bridge. But around the edges, the S is beautifully tapered for light weight and complete comfort. The absolute perfect axe for the active player.

On top of that, the S features fast 22-fret Wizard necks, and a vast array of hardware and electronics. Now you know some of the reasons why the S is today’s guitar—and why the S has loyal adherents from progressive rock to death metal. But when you easily pickup the lightweight S feel its curved body and hear its full tones—that’s when you’ll know the S is the guitar of the future.

The Ibanez Double Edge combines this great tremolo system with the superb piezo technology of L.R. Baggs. Which means that axes equipped with the Ibanez Double Edge can cut both ways—with the fire of an electric or the brilliant clarity of an acoustic. The piezo pickups are ingeniously isolated so noise caused by the palm brushing the bridge (an unfortunate drawback in so many systems) is non-existent.

**Double Edge**

**S2020X**
- Mahogany
- Prestige Wizard
- Jumbo
- Double Edge
- IBZ QM1 (H)
- Cosmo Black
- AV

**S520**
- Mahogany
- Super Wizard
- Jumbo
- Edge
- IBZ V1 (H)
- Cosmo Black
- WNF

**S470QS**
- Mahogany
- Quilted Sapele Top
- Wizard II
- Jumbo
- Lo TRS II
- IBZ AH1 (H)
- IBZ AH1 (H)
- TR

**S470**
- Mahogany
- Wizard II
- Jumbo
- IBZ AH2 (H)
- Black
- Chrome

**S370**
- Mahogany
- SC
- Medium
- IBZ V2 (H)
- N/A

**SC420**
- Mahogany
- SC
- Medium
- Chrome

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**S2020XAV**

Mike Mushok/Staind
SAT30 Satellite Tremolo
In the strictest sense of the term, the Satellite 30 is a standard tremolo. After all it is a two-pivot synchronized trem with simple string changes. But the SAT30’s smooth arming, super-stable tuning, even string-to-string response and incredible control bring a whole new meaning to the words “standard tremolo system.”
The volume goes up. Traditional jazz guitars begin howling in protest, their pure and beautiful jazz tones but a memory among the frustrating shrieks and squeals. But that doesn't happen to the GB10. The GB10 stays just as jazz cool and in command as it was when the volume was low.

Back in the mid-70s, virtuoso George Benson had a vision of the cutting edge features a jazz guitar would need to survive in the world of amplification. The result was his GB10, a jazz guitar for the modern world. New generations of cutting edge jazz guitarist continue to record and perform with the GB10, unimpeachable testimony that the GB10 is still jazz guitar for the modern world. Anytime, anywhere, any volume.

If you want a traditional jazz guitar, you should consider one of Pat Metheny's signature models. Everything you need to achieve the pure tones of the traditional jazz box. If you don't want a jazz guitar that's traditional, you should consider one of Pat Metheny's signature models. Yes, they ARE the Jazz boxes. They're just not boxy. PM guitars are thinner and they're also double cutaway.

Our AS200 semi-acoustic was the first running regular model in our history. In 2001, we paid a fitting tribute to the great jazz guitarist with whom the AS200 was made famous: John Scofield. The JS100 is built on the foundation of the old AS200 with key features such as a Prestige neck and a single cutaway that keeps the cord out of the way and keeps the top's structural and tonal integrity unaffected. But Ibanez semi-acoustic fans needn't worry: only changes for the better were made. Not only did we keep the sweet super 58 sounds, we even per John's request returned to the 1970's ASAR headstock design.

**GB10NT**
- Spruce Top
- Maple Back & Sides
- GB
- Medium
- Ebony
- GB Special (H)
- N/A
- Super 58 (H)
- Gold
- BST

**GB10BS**
- Spruce Top
- Maple Back & Sides
- GB
- Medium
- Ebony
- GB Special (H)
- N/A
- Super 58 (H)
- Gold
- BST

**GB200BST**
- Spruce Top
- Maple Back & Sides
- GB
- Medium
- Ebony
- GB Special (H)
- N/A
- Super 58 (H)
- Gold
- BST

**JS100**
- Maple Top
- Maple Back & Sides
- JS100
- Medium
- Full Tune II
- Super 58 (H)
- Gold
- VT

**PM100**
- Maple Top
- Maple Back & Sides
- PM
- Medium
- Full Tune II
- Super 58 (H)
- Gold
- VT

**PM120**
- Maple Top
- Maple Back & Sides
- PM
- Medium
- Full Tune II
- Silent 58 (H)
- Anti Feedback

**GB200BST**
- Spruce Top
- Maple Back & Sides
- GB
- Medium
- Ebony
- GB Special (H)
- N/A
- Super 58 (H)
- Gold
- BST

**JS100**
- Maple Top
- Maple Back & Sides
- JS100
- Medium
- Full Tune II
- Super 58 (H)
- Gold
- VT

**PM100**
- Maple Top
- Maple Back & Sides
- PM
- Medium
- Full Tune II
- Super 58 (H)
- Gold
- VT

**PM120**
- Maple Top
- Maple Back & Sides
- PM
- Medium
- Full Tune II
- Silent 58 (H)
- Anti Feedback
When bass players are talking about influential bass players, Gary Willis is one name that's sure to come up. As a respected player and instructor, his absolute mastery of the fretless is well documented in countless recordings with Tribal Tech, Wayne Shorter, Alan Holdsworth, Hubert Laws, Joe Diorio and Gary's own solo albums.

His two signature models are the result of years of work with the Ibanez Research and Design Studio in North Hollywood, CA. If you're a pro bassist who demands complete dynamic and tonal control without any unnecessary bells and whistles, the GWB is the just right lean, no frills machine.

For thirty years, Verdine White has been a continuous force in funk. Bassist extraordinaire, composer, producer and now the band leader for Earth, Wind, and Fire. White can also be heard on recordings by Babyface, Wyclef Jean and Seal.

His signature bass neatly combines traditional features with the untraditional shape, two-octave fretboard and active electronics of the Ibanez Soundgear. The end result of this successful merger is what you would expect of a bass designed for and by Verdine White: a warm but focused tone that can only be described as funky.
Thinner necks than traditional basses. Sleek bodies that are lightweight, balanced and comfortably contoured. Active EQs perfectly matched with the right choice of passive or active pickups. These descriptions don't give you a sense of the enormous range of models and price ranges of the 2001 Soundgear line. But it does give you the three Soundgear basics: 

1. Soundgears are fast—exceptionally easy to play whether you've got tiny hands or monstrous appendages. 

2. Soundgears are comfortable, 

3. Soundgears are versatile. 

SR3005SOL 
SR3000SOL 4-string & SR3006SOL 6-string are available. 

Fast, comfortable and versatile are the reasons why Soundgear basses flew in the face of tradition when they debuted in the late 80's. Today they're the same reasons Soundgears are standard equipment on every stage and in every studio—and in the hands of bassists playing everything from gospel to country to jazz to death metal.
Can we see the entire future of the electric bass? Of course not. But we think the ultra-modern new EDA gives more than a glimpse of what will be. Why? Because the evolution of bass playing in the last decades guarantees that bands are going to continue to expect more from their bassists. Which means bassists are going to expect more from their basses. And more is what the EDA is all about. With both piezo and magnetic pickups and “beyond modern” Luthite body the EDA delivers more tones, more dynamics, and more playability.

EDA Basses

EDA900SVF  EDA905SVF

EDA905RFF

EDB600WP  EDB500GP

EDB705DFV  EDC700CFB

EDC705DFV

EDC700CFB


Specs:

EDA900
- Body: Luthite
- Neck Type: EDA4
- Fret: Medium
- Bridge: MR-2 w/ Fishman® Piezo
- Neck PU: Fishman® Piezo
- Bridge PU: Bridge Saddle
- Controls: EOA-PZ (designed EQ)
- Hardware: Cosmo Black
- Finishes: SVF, RRF

EDA905
- Body: Luthite
- Neck Type: EDAS
- Fret: Medium
- Bridge: MR-2 w/ Fishman® Piezo
- Neck PU: Fishman® Piezo
- Bridge PU: Bridge Saddle
- Controls: EOA-PZ (designed EQ)
- Hardware: Cosmo Black
- Finishes: SVF, RRF

EDB605
- Body: Luthite
- Neck Type: EDB5
- Fret: Medium
- Bridge: Accu-Cast B25
- Neck PU: DXH-MN
- Bridge PU: DXH-MB
- Controls: 1v, 1b EQB-3
- Hardware: Black
- Finishes: GP, RRF

EDB600
- Body: Luthite
- Neck Type: EDB4
- Fret: Medium
- Bridge: Accu-Cast B20
- Neck PU: DXH-MN
- Bridge PU: DXH-MB
- Controls: 1v, 1b EQB-3
- Hardware: Black
- Finishes: GP, WP

EDB500
- Body: Luthite
- Neck Type: EDB4
- Fret: Medium
- Bridge: Standard4
- Neck PU: DXH-MN
- Bridge PU: DXH-MB
- Controls: 1v, 1t Phat EQ Chrome
- Hardware: GP
- Finishes: GP, DVF

EDC705
- Body: Luthite
- Neck Type: EDB5
- Fret: Medium
- Bridge: Accu-Cast B25
- Neck PU: SFR-MN
- Bridge PU: SFR-MB
- Controls: 1v, 1b EQB-3
- Hardware: Black
- Finishes: GP, CBF

EDC700
- Body: Luthite
- Neck Type: EDB4
- Fret: Medium
- Bridge: Accu-Cast B20
- Neck PU: SFR-SN
- Bridge PU: SFR-SB
- Controls: 1v, 1b VM-3LC 3Band EQ
- Hardware: Black
- Finishes: GP, CBF
BTB basses are a much different approach than our slim necked Soundgears and Ergodynes—the BTB was designed with the more traditional pro bassist in mind. The pickups are passive; the body is fuller and the neck is substantial which contributes to the BTB's rich tone and sustain. With The BTB's extra long 35 inch neck scale, the tension is nice and tight; there's no flopping on the low end and the high strings ring through and sustain better. And although the BTB is traditional in concept and size, it's got the high tech hardware and active EQ you have to have for today's live performances and recording.
On the outside, Tone-Lok effects are equipped with our exclusive "set and forget". Push-Lok rotary pots. Push the knobs down and your tone settings lock securely inside the case. No more lost settings or knobs broken by ticked off lead vocalists stomping off stage.

On the inside, Tone-Lok pedals feature hi-fidelity components carefully tweaked with the constant input from a new generation of Ibanez players. And all this great stuff comes encased in cool looking, road tough metal boxes at prices the working player can afford.

**VINTAGE-STYLE AMPS ARE GREAT—WHEN YOU WANT TO BRING BACK THOSE THRILLING SOUNDS OF YESTERYEAR. BUT FOR TODAY'S TONES, YOU NEED AN AMP SPEC'D AND VOICED FOR THE MODERN PLAYER.**

**AMPLIFIERS**

<table>
<thead>
<tr>
<th>AMPLIFIER</th>
<th>SPECS</th>
<th>OUTPUT</th>
<th>SPEAKER</th>
<th>CABINET</th>
<th>CONTROLS</th>
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<tbody>
<tr>
<td>TB25R</td>
<td>25W</td>
<td>1 x 10&quot; Ibanez Original Speaker PJ30G</td>
<td>Open Back Cabinet</td>
<td>Overdrive - Gain/Volume, Channel SW</td>
<td>Clean - Volume, Bass, Middle, Treble, Reverb</td>
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<tr>
<td>TB15R</td>
<td>15W</td>
<td>1 x 8&quot; Ibanez Original Speaker PJ20G</td>
<td>Closed Back With Tuned Port Type</td>
<td>Clean-Volume, Channel SW</td>
<td>Overdrive - Gain/Volume, Bass, Middle, Treble, Reverb</td>
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<tr>
<td>SW25DX</td>
<td>25W</td>
<td>1 x 10&quot; Ibanez Original Speaker PJ30B</td>
<td>Closed Back With Tuned Port Type</td>
<td>Volume, Compressor-Threshold/ON &amp; OFF SW, Bass, Low Mid, Mid Hi, Treble</td>
<td>Input, Line Out, Phones</td>
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<tr>
<td>IBZ10</td>
<td>10W</td>
<td>1 x 6-1/2&quot;</td>
<td>Open Back Cabinet</td>
<td>Boost SW, Gain, Bass, Middle, Treble, Master</td>
<td>Input, Phones</td>
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<tr>
<th>JACKS</th>
<th>SIZE</th>
<th>WEIGHT</th>
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<tr>
<td>Fuzz</td>
<td>430(W) x 405(H) x 240(D) mm</td>
<td>9.3 kg</td>
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<tr>
<td>Tube screamer</td>
<td>340(W) x 340(H) x 200(D) mm</td>
<td>6.4 kg</td>
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<tr>
<td>Delay/Echo</td>
<td>445(W) x 470(H) x 330(D) mm</td>
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<tr>
<td>Chorus/Flanger</td>
<td>280(W) x 310(H) x 205(D) mm</td>
<td>4.7 kg</td>
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