MAINTENANCE

Our congratulations and deepest thanks on making Ibanez your choice of instrument. Ibanez standards are second to none. All Ibanez instruments are set up to our strict quality control standards before shipping. The purpose of this manual is to explain how to maintain your instrument’s finish and to keep your guitar playing as well as it did when it left our factory.

CLEANING

Regular cleaning of your bass is one of the most important ways you can maintain the finish and lengthen string life. After playing, wipe down your instrument to remove any perspiration from the instrument. Perspiration can actually contain acids that can be corrosive to the strings and metal parts of the bass. Gloss finish basses should be polished with polish formulated specifically for musical instruments, and a soft treated guitar cloth or a cotton rag. Abrasive rags such as polyester can scratch the finish. Oil finished basses should be wiped clean immediately after playing with a dry cotton rag only. If your bass has become discolored due to extended use or heavy perspiration, factory appearance, see a qualified bass repair person about methods to restore the oil finish to its original factory appearance.

STRINGS AND TUNING MACHINES

If strings become dirty, discolored, or produce a dull sound or buzz, replace the strings with new ones. For best results we recommend replacing one string at a time, this will help to avoid removing the string tension from the neck. When replacing strings with different gauge strings, it may be necessary to adjust the truss rod tension. (We recommend only qualified technicians perform this.) Ibanez basses are factory equipped with the following string gauges. Please follow the instructions below for your particular model. The strings should be tightly wound on to the tuning machines from top to bottom with 2 to 3 string wraps around the post. In case of tuning machines, where the string ends are inserted into the posts, the string can be cut to length in advance using a pair of string cutters. If the tuning machines are sealed gear units, they are self-lubricating types. The set screws for the tuning knob are adjustment screws that can be tightened with a small Phillips head screwdriver to increase the tension.

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NECK

Ibanez steel string models are equipped with adjustable truss rods. The purpose of a truss rod is to adjust the neck to counteract string tension. There are many reasons for truss rod adjustments. One of the most frequent reasons is changing string gauges or tuning pitch which can affect string tension. String tension changes may affect the string height and cause fret buzz or incorrect notes. To adjust the truss rod, locate the truss rod nut and adjust it by inserting the correct wrench into the nut and tightening (clockwise) or loosening (counter clockwise) the rod. Truss rod tension can be measured by installing a capo at the first fret, holding the string down at the fret position where the neck joins the body. Insert a thickness gauge between the string and the fret at the 8th fret. There should be between 0.3 mm to 0.5 mm clearance. Too much neck relief can cause the neck to have higher action causing poor intonation and uncomfortable playability. No neck relief can cause fret buzz.

*Appropriate care must be taken when adjusting the neck and we recommend only qualified technicians perform this procedure.

INTONATION

Intonation adjustment is the operation of adjusting the location of the string at the saddle to compensate for different tuning. Follow the instructions of the particular bridge intonation below. Intonation is properly set when the 12th fret note and the 12th fret harmonic are exactly the same note. This is the center point of the scale and the most accurate way of setting a standard scale length. With the harmonic note as the standard, if the fretted note is flat move the bridge saddle forward toward the headstock (a) to decrease the string length. If the fretted note is sharp, move it back away from the headstock (b) to increase the string length intonation adjustments.

Action

Ibanez bass string action is set at the factory. However, there are many reasons that an instrument’s string height can change. Instruments can be affected by changes in temperature and moisture. High string action can make the guitar difficult to play. If the string action is too low, fret buzz or unclear notes can occur. To remedy this, follow the instructions for the particular type of bridge installed. In the case of string action, make sure the guitar is in tune and the truss rod is adjusted properly. Ibanez action is set to 1.5mm for treble side and 2.0mm for bass side at the 12th fret. The action may also need to be readjusted after the neck is adjusted or strings are changed to a different gauge. Follow the instructions in the relevant bridge manual to make adjustments.

*If strings other than those described above are used, gradually increase the action clearance from the treble side through to the bass side.

BATTERY

The battery should be changed when the volume becomes weak or the sound becomes distorted. Use a new 9-volt alkaline (not lithium or carbon) battery. The battery is stored inside the battery cavity or control cavity. Inserting a plug into the jack activates the power supply. Be sure to disconnect the cord when the bass is not in use, this will prevent the battery from draining.

INSTRUCTION MANUAL

ELECTRIC BASSES

Solid and Semi Acoustic Guitars

Full Acoustic Guitars

4 String Basses

5 String Basses

STRING GAUGES

Solid Guitars

Full Acoustic Guitars

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**BASS BRIDGES**

**B100, B105, B106 BRIDGE**
SR, SRX, RD, BTB, GW35

The B100, B105 and B106 bass bridges were designed for easy string change. The strings are installed by hooking the ball end into the string catch at the rear of the bridge. The intonation can be adjusted by moving the saddle forward or backward using a Phillips head (+) screwdriver on the adjustment screw at the rear of the bridge. String height is controlled by using a 1.5mm Allen wrench to raise or lower the Allen screws on either side of the saddle.

**B10, B15 BRIDGE**
SR, GSR, ICB, GAXB

To replace strings, thread the new strings through the string holes located on the back of the tailpiece and bring them up and over the saddle. The intonation can be adjusted by moving the saddle forward or backward using a Phillips head (+) screwdriver on the adjustment screw at the rear of the bridge. String height is controlled by using a 1.5mm Allen wrench to raise or lower the Allen screws on either side of the saddle.

**ACCU-CAST B200/B205**
SRX, DW3RD, RD

**REPLACING THE STRINGS**
The Accu-Cast B200 and B205 bass bridges allow two styles of string installation. The strings are installed by lowering the ball end into the bridge and hooking the ball end below the string catch at the rear of the bridge. String height is controlled by adding or subtracting. (Figure 2)

**STRING HEIGHT**
To raise or lower the string action, insert the correct Allen wrench into the screw (A) at the saddle. To raise the saddle turn the wrench clockwise and to lower the saddle turn the wrench counter clockwise.

**INTONATION**
Intonation adjustment can be made by adjusting the intonation screws (B) at the rear of the bridge clockwise to move saddle back and counter clockwise to move the saddle forward.

**EBIO 5STRING BRIDGE**
DW35

EB10 5string bridge was designed for easy string change. The strings are installed by lowering the ball end into the bridge and hooking the ball end below the string catch at the rear of the bridge. To raise or lower the string action, insert the correct Allen wrench into the screw at the saddle (A). To raise the saddle turn the wrench clockwise and to lower the saddle turn the wrench counter clockwise. Intonation adjustments can be made by adjusting the intonation screws at the rear of the bridge clockwise to move saddle back and counter clockwise to move the saddle forward.

**STANDARD BRIDGE**
K5

The Accu-Cast bass bridge was designed for easy string change, durability, and accurate string height adjustment. To raise or lower the string action, insert the correct Allen wrench into the screw at the saddle (B). To raise the saddle turn the wrench clockwise and to lower the saddle turn the wrench counter clockwise. Intonation adjustments can be made by adjusting the intonation screws at the rear of the bridge clockwise to move saddle back and counter clockwise to move the saddle forward.

**SR900/905**
For slightly more sustain, strings can be installed either from the back of the instrument through the string post or from the back of the instrument through the string grommets.

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**BASS ELECTRONICS**

**PHAT EQ**

All 2 pickup models: Pickup Balancer

The pickup balance control pot allows the user to blend between the front and back pickups using a single pot. The center position of the pot has a de-tent which will set both pickups to equal output. Turning the knob clockwise increases the neck pickup while decreasing the output of the bridge pickup. Turning the knob counter clockwise decreases the neck pickup and increases the output of the bridge pickup.

**BASS CONTROLS**

Each of the Ibanez pre-amps are specifically voiced to bring out the distinctive tone of each model.

**MONO-RAIL II**
BTB

Mono-Rail II bridge allows the bass strings to be isolated for one another by using independent bridge plates for each string. This method is installed by lowering the ball end into the bridge and holding the string catch directly below the saddle. This increases string tension and adds sustain. (Figure 2)

**3BAND EQ**

SR, GSR with PHAT II

The pickup balance control pot allows the user to blend between the front and back pickups using a single pot. The center position of the pot has a de-tent which will set both pickups to equal output. Turning the knob clockwise increases the neck pickup while decreasing the output of the bridge pickup. Turning the knob counter clockwise decreases the neck pickup and increases the output of the bridge pickup.

**2BAND EQ**

BTB with PHAT II

Each of the Ibanez pre-amps are specifically voiced to bring out the distinctive tone of each model.

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**“YARI-MID” 3BAND EQ**

SR with PHAT II

Each of the Ibanez pre-amps are specifically voiced to bring out the distinctive tone of each model.

**“PASSIVE”**

SR, GSR with YK, 1T

Each of the Ibanez pre-amps are specifically voiced to bring out the distinctive tone of each model.

**“PHAT II EQ”**

SR, GSR with YK, TIME CHARACTER SW.

Each of the Ibanez pre-amps are specifically voiced to bring out the distinctive tone of each model.