

**DCP**

**DIGITALLY CONTROLLED PROCESSOR**

*Ibanez*



# DCP

## DIGITALLY CONTROLLED PROCESSOR

In the late seventies, musical instrument manufacturers introduced programmable digital processors to the market. Since then, nearly all rack mount electronic effects have been utilizing digital technology. Digital Delays, Pitch Shifters, and Digital Reverbs now have more memory, better programmability, better specs, and certainly have become more affordable. Recent breakthroughs in digital technology now allow compact effects to reach a level of sophistication once available only from the most expensive rack mount equipment.



## FULLY PROGRAMMABLE FUNCTION

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

## 20 SOUNDS AND 100 PROGRAM LOCATION

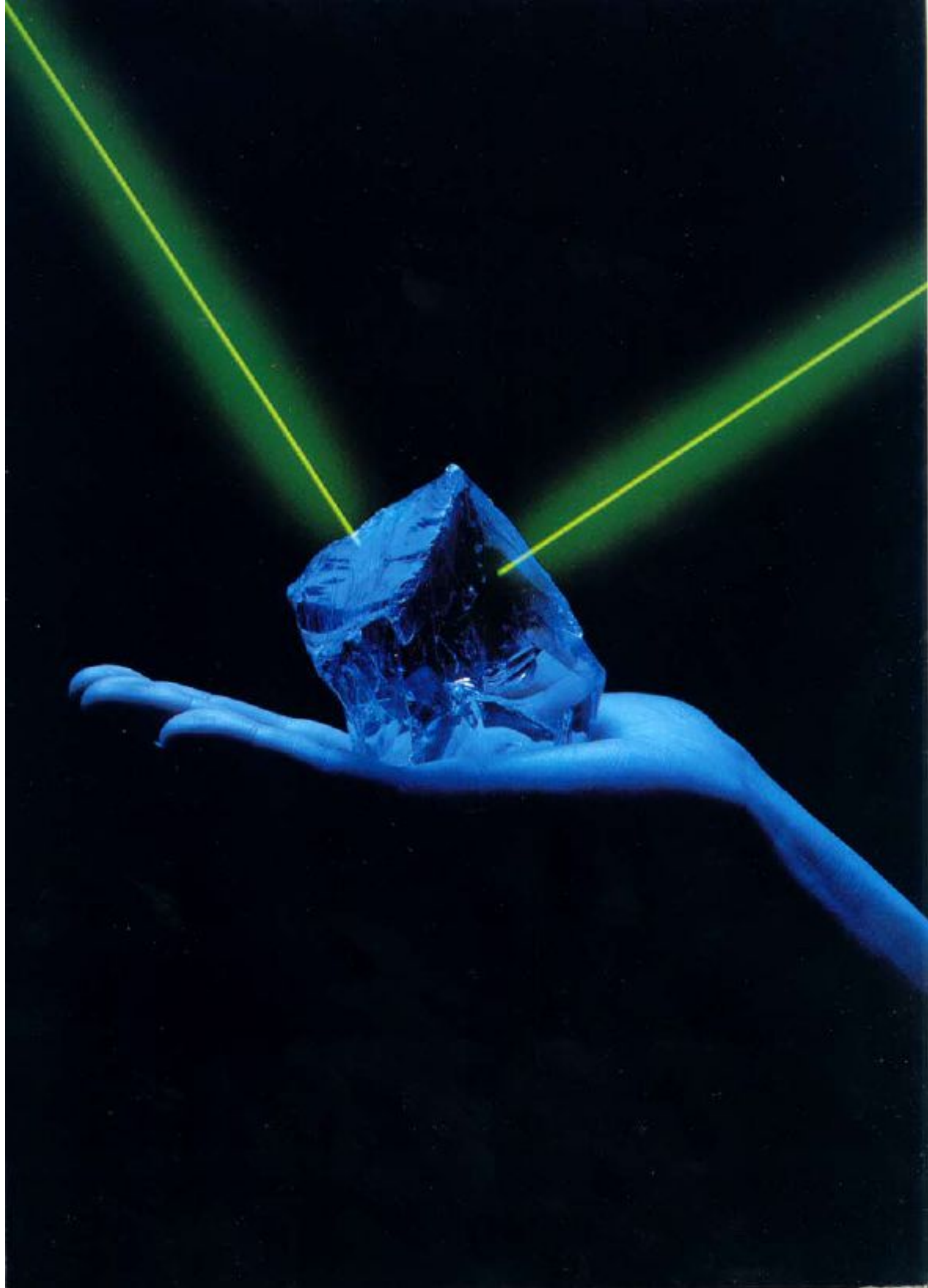
The effect setting, for example, such as delay, chorus, flange have been programmed on SOUND numbers. There are 20 SOUND numbers consist of 1-bypass, 9-user programs, 10-factory presets that also can be programmed and recalled instantaneously. So, you can get up to 19 effects sound setting. Above 20 sounds will be assigned to 100 program locations that are made up of 10-BANKS and 10-PATCHES. You may think that the BANK numbers are parts of the song which can be, for example, intro., rhythm, solo and rhythm etc...

## SEDI (SMALL EFFECT DIGITAL INTERFACE)

Multi-pin cable that transmits program change commands to the DCP effects from the DMI4 MIDI INTERFACE, in addition to providing DC power to individual DCP pedals.

**Ibanez**









## POD1 TUBE SCREAMER+

### BCD OVERDRIVE/DISTORTION

The POD1 has two totally independent circuits built in: a special overdrive circuit and an exclusive distortion circuit. With its five sound parameters, the POD1 gives you the kind of sound variations and control that were simply not possible with conventional guitar amplifiers or distortion units — everything from a soft overdrive to extremely powerful hard distortion. First, you select overdrive or distortion by switching between OD and DS. Effect depth is determined with the DIST parameter, while PUNCH and BITE allow control of the bass and treble end of the effect; a low-range equalizer literally lets you achieve PUNCH by boosting the low end, whereas BITE adds just that — a phase exiter gives you control over the treble and harmonic structure of the sound with frequency (FREQ) and depth (BITE) adjustment. When it comes to distortion sound creativity, the POD1 just can't be beat.

#### SPECIFICATIONS

Input Impedance	500 K $\Omega$
Output Impedance	<1 K $\Omega$
Maximum Gain	
Overdrive	21 dB
Distortion	17 dB
Equivalent Input Noise	
Overdrive	-110 dBv (RIF-A)
Distortion	-110 dBv (RIF-A)
Memory Size	
Factory Preset	10
User Preset	9
Power Supply	AC ADAPTER AC 100
Power Requirement	60 mA
Size	80(W) x 280(D) x 120(H) mm
Weight	200 g

## PPE1

### BCD PARAMETRIC EQ

With middle frequency control covering the incredibly wide range from 100Hz to 9.9kHz in 41 steps of 1/6 octave. Q selection which allows you to determine equalization characteristics, plus independent low (bass) and high (treble) level parameters, the PPE1 is one of the most flexible parametric equalizers around. Also featuring effect level adjustment over a range of  $\pm 20$ dB, it is ideal for a wide variety of applications, from corrective equalization and suppression of howling to truly creative sound processing. Due to a wealth of parameters and superb frequency characteristics that were simply not possible on previous parametric equalizers, the PPE1 offers possibilities of sound variation as well as ease and speed of operation worthy of a first-rate graphic equalizer.

#### SPECIFICATIONS

Input Impedance	500 K $\Omega$
Output Impedance	<1 K $\Omega$
Low Level	Boost-Cut: $\pm 15$ dB
Mid Level	Boost-Cut: $\pm 15$ dB
Mid Q	0.5, 2, 5
Mid Frequency	100 Hz - 9.9 kHz
High Level	Boost-Cut: $\pm 15$ dB
EQ Level	Boost-Cut: $\pm 20$ dB
Frequency Response	20 Hz - 20 kHz ( $\pm 0.5$ , $\pm 0.5$ )
Maximum Input Level	+8 dBv
Maximum Output Level	+8 dBv
Total Harmonic Distortion	0.02% (40 Hz, 0 dBv)
Equivalent Input Noise	-96 dBv (RIF-A)
Memory Size	
Factory Preset	10
User Preset	9
Power Supply	AC ADAPTER AC 100
Power Requirement	60 mA
Size	80(W) x 280(D) x 120(H) mm
Weight	260 g





## PDM1 16kHz BANDWIDTH BCD MODULATION DELAY

PDM1 can provide Chorusing, Flanging, or straight delay. New LSI allows for 16kHz bandwidth without any noise reduction circuitry.

### SPECIFICATIONS

Input Impedance	500 K $\Omega$
Output Impedance	<1 K $\Omega$
Maximum Input Level	+5 dBv
Maximum Output Level	+5 dBv
Delay Time	Range 00 0.25 - 1 msec
	Range 01 1 - 4 msec
	Range 02 4 - 16 msec
	Range 03 16 - 64 msec
	Range 04 64 - 256 msec
	Range 05 256 - 1024 msec
Bandwidth	16 kHz (+0.5, -3 dB)
Sweep Rate	1/4
Speed Range	0.00 Hz - 13 Hz
Total Harmonic Distortion	0.5% (100 Hz, 20 dB)
Equivalent Input Noise	-90 dB (0.1F A)
Memory Size	Factory Preset 10
	User Preset 9
Power Supply	AC ADAPTER AC 100
Power Requirement	150 mA (DC 9 V)
Size	80(W) x 42(H) x 132(D) mm
Weight	260 g

## PDD1 16kHz BANDWIDTH BCD DELAY

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

### SPECIFICATIONS

Input Impedance	500 K $\Omega$
Output Impedance	<1 K $\Omega$
Maximum Input Level	+5 dBv
Maximum Output Level	+5 dBv
Delay Time	Range 00 1 - 4 msec
	Range 01 4 - 16 msec
	Range 02 16 - 64 msec
	Range 03 64 - 256 msec
	Range 04 256 - 1024 msec
Bandwidth	16 kHz (+0.5, -3 dB)
Total Harmonic Distortion	0.5% (100 Hz, 20 dB)
Equivalent Input Noise	-90 dB (0.1F A)
Memory Size	Factory Preset 10
	User Preset 9
Power Supply	AC ADAPTER AC 100
Power Requirement	150 mA (DC 9 V)
Size	80(W) x 42(H) x 132(D) mm
Weight	260 g

## PDS1 BCD DISTORTION

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

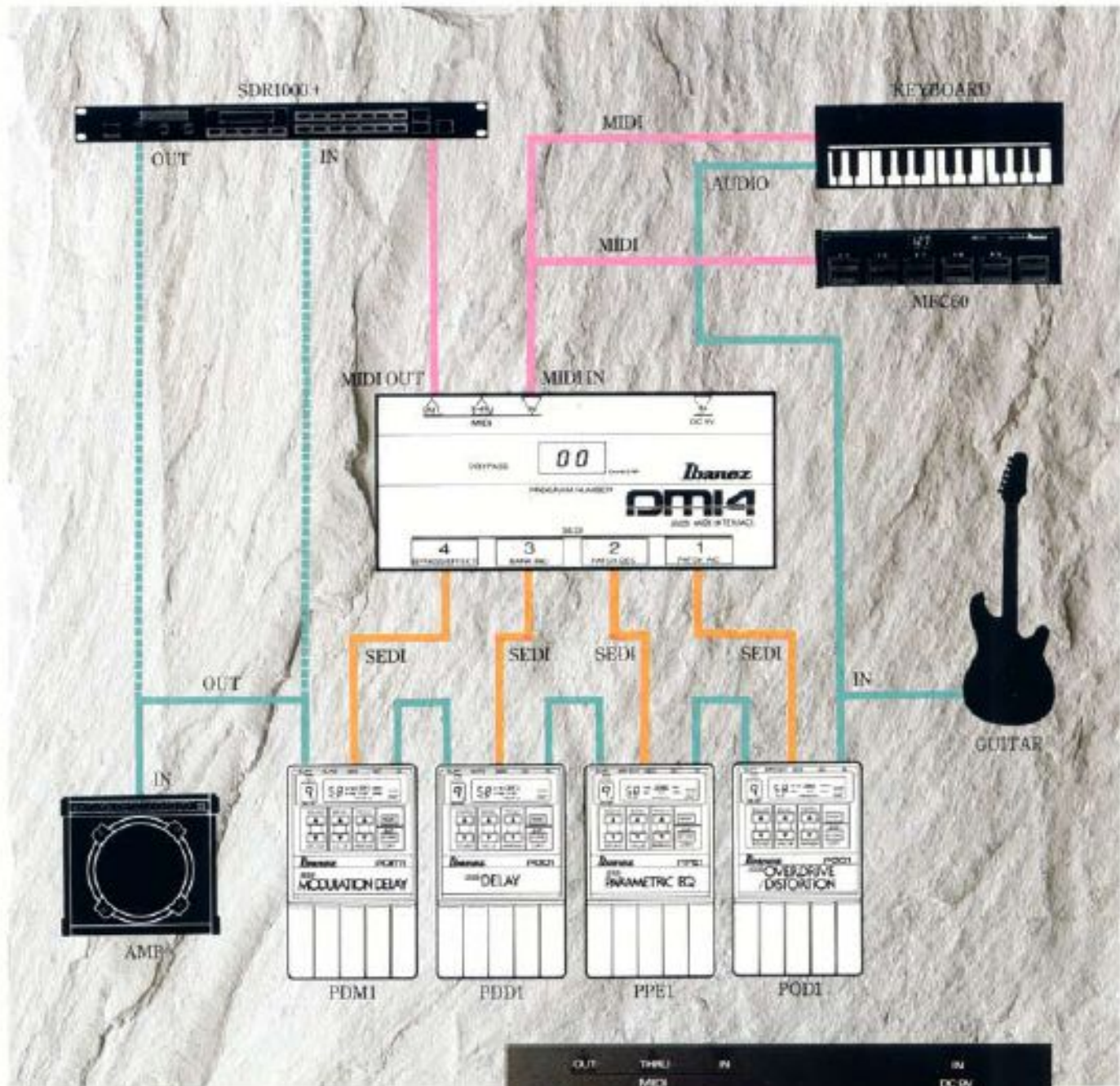
### SPECIFICATIONS

Input Impedance	1 M $\Omega$
Output Impedance	<1 K $\Omega$
Maximum Gain	+5 dBv
Equivalent Input Noise	-110 dB (0.1F A)
Memory Size	Factory Preset 10
	User Preset 9
Power Supply	AC ADAPTER AC 100
Power Requirement	100 mA (DC 9 V)
Size	80(W) x 42(H) x 132(D) mm
Weight	260 g



## DCP SYSTEM

All musicians want to be able to recall the exact sound that they want.  
 But, current compact effects don't allow you to do that.  
 Now, the DCP compact effects and DMI4 make it possible.



DCP units are primarily designed to work with two or more of together, so DCP units each have SEDI for interfacing with MIDI through the DMI4 (called the DCP SYSTEM). SEDI send and receive program change commands. Also, the DMI4 has the MIDI port; IN, OUT, THRU. So, when DCPs are used with MIDI instruments, you can control the program number both on the MIDI instruments by pushing the DCP footswitch and on the DCP SYSTEM by changing the program number on the MIDI instruments.

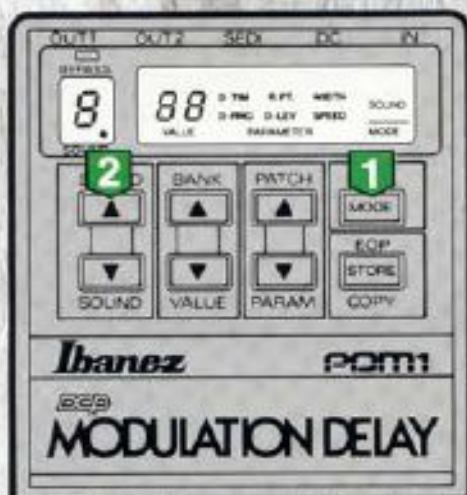


### DMI4 DCP MIDI INTERFACE

#### SPECIFICATIONS

Power Supply	AC ADAPTER AC 100V
Power Requirement	80 mA
Size	240(W)×108(H)×40(D) mm
Weight	AC adapter, SEDI cable
Accessory	(0.3 m-f) switch sticker



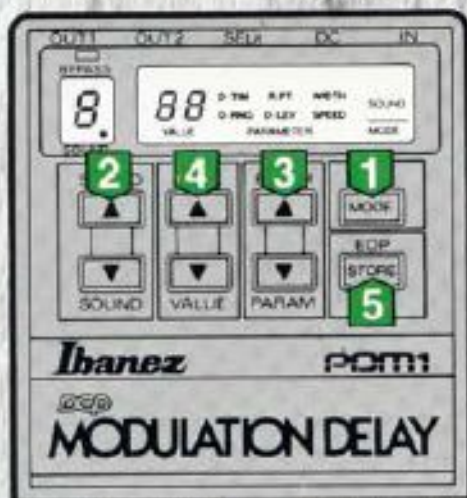


## PLAYING A FACTORY SOUND

- 1 Change to the **SOUND** mode by pushing the **MODE** key.
- 2 Select your favorite **Factory** sound. If you push the **SOUND** increment key, the **SOUND** number on the LED display will change to 0, 1, 2, ..., 9, 0., 1., ..., 9. This means that you can get 19 different sounds. (The **SOUND** number 0 means **BY-PASS**.)

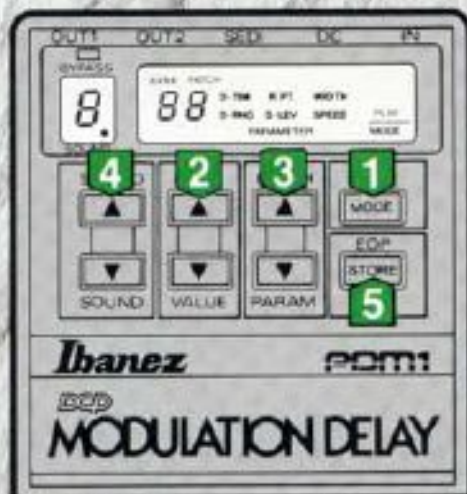
## CREATING YOUR OWN SOUNDS

- 1 Push the **MODE** key and change to the **SOUND** mode.
- 2 Select the **SOUND** number you want to edit.
- 3 Select the **PARAMETER** you wish to change by pushing the **PARAM.** keys.
- 4 Change the **VALUE** of the **PARAMETER** by pushing the **VALUE** keys. (If you want to change another **PARAMETER**, do 3, 4 again.)
- 5 **STORE** the **VALUES** of all **PARAMETERs** by pushing the **STORE** key.



## SEQUENCING YOUR SOUNDS

- 1 Change to the **PLAY** mode by pushing the **MODE** key.
- 2 Select a **BANK** number by pushing the **BANK** keys.
- 3 Select a **PATCH** number by pushing the **PATCH** keys.
- 4 Recall the **SOUND** which you want to assign and push the **SOUND** keys. (If you want to have the **BY-PASS** in the sequence, recall the **SOUND** number 0.)
- 5 Store the **SOUND** to the **BANK-PATCH** number and push the **STORE** key. (If you want to another **SOUND** to a **BANK-PATCH** number, do 3 ~ 5 again.)





## FACTORY PROGRAM DATA

## ACCESSORIES

### • PDM1 MODULATION DELAY

SOUND NUMBER	DELAY TIME	DELAY RANGE	REPEAT	DELAY LEVEL	WIDTH	SPEED	NAME
0	47	05	29	30	01	87	REPEAT ECHO (SOLO MID TEMPO)
1	73	05	29	20	00	00	LONG ECHO (SLOW SOLO)
2	14	05	53	22	01	27	SHORT ECHO (SOLO)
3	34	02	90	70	34	20	CHORUS (BACKING)
4	44	03	90	06	13	11	DEEP CHORUS
5	50	03	90	09	00	00	DOUBLING
6	00	04	90	25	07	27	REFLECTION (SOLO/BACKING)
7	15	00	85	77	99	02	FLANGING
8	10	01	80	96	45	14	PHASER
9	99	05	80	99	80	00	PITCH BEND

### • PDD1 DIGITAL DELAY

SOUND NUMBER	DELAY TIME	DELAY RANGE	REPEAT	DELAY LEVEL	NAME
0	99	04	34	20	LONG ECHO 1
1	37	04	18	16	LONG ECHO 2
2	73	04	20	56	MID ECHO
3	55	03	05	20	SHORT ECHO
4	30	02	30	09	DOUBLING 1
5	05	02	00	09	DOUBLING 2
6	99	04	00	50	SINGLE REPEAT
7	99	02	38	45	HARD REVERB
8	99	04	94	78	SOUND ON SOUND
9	27	02	00	99	STEEL DRUM

### • PSD1 DISTORTION

SOUND NUMBER	ATTACK	DISTORTION	PUNCH	EDGE	LEVEL	NAME
0	85	99	70	80	30	DOUBLE STACK
1	51	99	05	99	20	L.A. MELLOW (SOLO)
2	20	99	05	22	53	HEAVY METAL (SOLO)
3	22	90	99	70	20	OVERDRIVE 1 (SOLO)
4	80	70	04	90	40	OVERDRIVE 2 (BACKING)
5	65	80	45	70	41	AMERICAN SOUND
6	80	58	45	80	41	BLUES
7	20	70	90	94	41	OLD FUZZ
8	99	99	00	20	30	METAL RHYTHM
9	30	99	10	99	16	SMALL AMP DISTORTION

### • POD1 OVERDRIVE/DISTORTION

SOUND NUMBER	OD/DS	DIST	FREQ	BITE	PUNCH	LEVEL	NAME
0	ds	80	15	60	75	18	HEAVY METAL (FULL BOOST)
1	ds	95	22	32	95	10	TRIPLE STACK
2	od	80	78	60	48	40	HARD OVERDRIVE 1
3	ds	30	08	22	45	20	DISTORTION (FAT SOUND)
4	od	85	85	76	40	12	DOUBLE DISTORTION
5	ds	00	10	50	88	30	DIRTY OVERDRIVE
6	od	78	46	70	45	45	HARD OVERDRIVE 2
7	od	03	11	76	45	70	TUBE AMP (COMBO)
8	od	00	15	20	85	40	TUBE AMP (STACK)
9	od	85	02	60	05	20	FUNKY SMALL AMP

### • PPE1 PARAMETER EQ

SOUND NUMBER	LOW	MID	M-FREQ	M-Q	HIGH	LEVEL	NAME
0	70	99	2.8	0.5	50	30	BASS BOOST FOR SINGLE COIL P.U.
1	75	15	2.8	0.5	72	68	TREBLE BOOST FOR HUMBucking P.U.
2	60	00	4.5	0.5	04	61	EL. ACOUSTIC GUITAR SOUND 1
3	70	93	2.8	0.5	30	25	MELLOW JAZZ SOUND
4	80	00	4.5	2.0	95	50	EL. ACOUSTIC GUITAR SOUND 2
5	56	80	2.5	0.5	00	40	WARM JAZZ SOUND
6	00	99	10	5.0	75	50	RADIO VOICE
7	30	72	57	2.0	00	40	LINE REC. 1 (HIGH BOOST)
8	70	12	8.0	5.0	75	45	LINE REC. 2 (MID CUT)
9	70	99	70	0.5	00	18	LINE REC. 3 (MID-HIGH BOOST)



### SEDI 30 SEDI CABLE

Cable for SEDI (Small Effect Digital Interface). Connect SEDI out of DCP unit to DM4 BUS input.



### PC2 PATCH CORD

130 strands high quality patch cable.



### AC109 AC ADAPTER

The AC 109 AC adapter is the optional power supply available for all "Power Series" and "DCP" effects. It is a 200mA regulated power supply that is suggested for extended use situations.

All specifications subject to change without notice or obligation.

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