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information on Yamaha guitars

2015

BRIDGE

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ASIA, OCEANIA, LATIN AMERICA, AND EURASIA



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I am amazed at how dedicated Yamaha is to the highest level of craftsmanship and artistry in the building of each instrument.

This bass has rich sonorities and sounds good in any musical situation.

It is definitely a part of me.

Artists believe in Yamaha.

CONTENTS

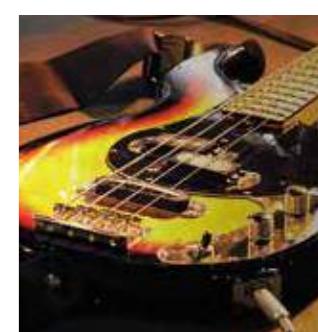
3 **Introduciton**

5 **SG Series**

5 SG Artists
7 SG1820
9 SG1820 Series Features
11 SG1820A
13 Vivian Campbell
14 SG1802

15 **TRBX Series**

15 TRBX Series Features
17 TRBX Series Introduction
18 TRBX#500
19 TRBX#300 / TRBX174/174EW **NEW**



20 **RGX420DZII/RGX220DZ/RGX121Z**

21 **BB Series**

21 BB Artists
23 BB Series Introduction
25 BB Series Features
27 BB #2000
29 BB#1000/#400

31 **Billy Sheehan Signature Model ATTLTD3**

33 **Mike Stern Signature Model PAC1611MS**

34 **AES1500/1500B/SA2200**

35 **PACIFICA Series**

35 PAC611
36 PAC510V / 311H
37 PAC212
39 PAC112 / 120 / 012

41 **Billy Sheehan Signature Model BB714BS**

42 **Nathan East Signature Model BBNEII**

43 **John Patitucci Signature Model TRBJPII**

44 **TRB1006J/TRB1005J/TRB1004J**

45 **RGXA2/RBX4A2/RBX5A2**

47 **THR Series**

47 THR Series Introduction
48 THR10 / 5 [V.2]
49 THR5A / THR10X
50 THR10C

51 **GIGMAKER**

52 **Accessories/Amp**

53 **Yamaha Guitar Development**

53 YASB (Yamaha Artist Services, Burbank)
54 YMC (Yamaha Music Craft)
55 Made in Yamaha

57 **Artists UPDATE**

57 Yamaha International Guitar Artists
59 Yamaha Guitarists In Asia, Oceania, Latin America, And Eurasian Countries

61 **A Series**

61 Eric Cannata of YOUNG THE GIANT
62 A Series Introduction
63 A Series [Rosewood Models]
64 A Series [Mahogany Models]

65 **APX/CPX Series**

65 APX Series Introduction
66 CPX Series
67 APX Series

71 **Yamaha Acoustic Guitar Artists**

73 **L Series**

73 Tim Bluhm & Nicki Bluhm
74 L Series Developer Comments & L Series Features
75 L Series History
77 L16D /16 / 6
78 L16M / 6M
79 L56 / 36 / 26

81 **FG Series**

81 FG / FS / F / JR & GL1
83 FGX / FSX / FJX / FX

85 **SLG130NW/SLG110N/SLG110S**

87 **NX Series**

87 Rodrigo & y Gabriela
89 Lee Ritenour
91 NX Series

93 **Classical Guitars**

93 CG Series / CGX **NEW**
95 GC Series
96 CGS / C Series & CS40

97 **Yamaha Technology**

97 SRT System
99 Pickup / Preamplifier System for Electric Acoustic Guitars
101 A.R.E.
101 IRA

Artists and Yamaha

Creating The Tools For Tomorrow's Music

On the stage or in the studio, the instrument to the musician is a tool just as the brush is to the artist or the pen to the writer. Unlike other artists however, the quality of the musician's tool has a much greater impact on their ability to fully express themselves. The right tools can free up the artist's imagination, break new ground as it reaches new heights. For over 60 years, we have focused a great deal of energy, working with artists to improve the quality, sound, playability, durability, and design of our instruments. Feedback from you, our valued customers, and the professional musicians that play our instruments has always played a vital role in our constant strive for improvement.

The professionals who take to the stage and create in the studio are the most critical when it comes to requests and requirements, and we focus a great deal of time and effort bringing their ideas to life. Our goal is to create the tools that deliver the right type of tone, the perfect attack, the ideal feel to help the artists bring their imagination to reality. Tools that today's musicians are using to create tomorrow's music.





INTRODUCING THREE NEW SGs WITH A TONE READY TO ROCK

Overwhelmingly popular since its launch, the SG series, Yamaha's most iconic guitar, underwent a significant revision in 2010. Keeping the same basic design since their introduction in 1976, the SG2000 and SG1000 have remained popular with guitarists for nearly 40 years, so players all over the world expressed their regret with both models were removed from the lineup. The new models are boasting specs and features that we feel will be more than enough to please SG fans. The pros that were asked to try these instruments during development and prior to their release were certainly impressed. So what did the latest revision do for the SG? Let's take a look. While the instrument maintains its refined double-cutaway silhouette, maple top, and mahogany back, the arch top body was modified with a more profound curve. Attaching the bridge and tailpiece to the maple top at its thickest point allows the SG to capture maximum string vibration. Sculpting the maple top so it gradually thins as you move from this point out to the guitar's

edges results in efficient transfer of string vibration to the entire body and optimizes weight balance of the guitar. Joined to the body using a set neck method, the mahogany neck carries the same shape as the original SG, providing a stable grip. With an overwhelming majority of orders placed by artists at our custom shop calling for rosewood fingerboards, it was clear that rosewood was the material of choice, so we have replaced the traditional SG ebony fingerboard with one crafted from premium quality rosewood. The result is a neck that produces a warm tone and exceptional balance, well suited for today's music.

The headstock has the same traditional SG look but its size is actually a bit smaller for better body balance and reduced weight.

Applying Yamaha's exclusive I.R.A. (Initial Response Acceleration) treatment to the guitar ensures that each instrument has a matured tone, like it's been played for years, right out of the box. Turn to page

101 if you want to learn more about this advanced process.

Pickups are chosen according to the sound concept of each model and explained later. Likewise, control knobs differ according to the styling concept of each model. All other hardware is the same throughout the series. All models incorporate Grover locking tuners. These tuners lock string ends in place at the post to prevent slippage while providing superior tuning stability along with quick and efficient string changes. The nut is made by Graph Tech and manufactured from a material that permanently maintains characteristics similar to an ivory nut soaked in oil. With the material easy to process, an extremely smooth surface on the bottom of the nut can be attained, ensuring maximum transfer of string vibration to the neck to produce a clear sound with excellent attack. The bridge and tailpiece are made by Tone Pros. Anchoring the lighter bridge and tailpiece to individual mounting studs ensures secure attachment and ultra-efficient transfer of string vibration to the body. Premium electronic components are selected for the SG guitars only after passing Yamaha's rigorous testing criteria.

SGs

SG1820

Black



SG1820

Vintage White



Specifications

Model	SG1820
Construction	Set Neck
Scale Length	24 3/4" (628mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Curved Maple, Mahogany
Neck	Mahogany
Bridge/Tailpiece	Tonepros AVRII / Tonepros T1Z
Pickups	Front Seymour Duncan '59 Covered, Rear Seymour Duncan '59 Covered
Tuners	Grover Locking Tuner
Pickup Switch	3-Position Toggle (Switchcraft)
Controls	Front Volume, Rear Volume, Front Tone, Rear Tone
Case	Hard Case
Colors	Black, Brown Sunburst, Vintage White

The SG development team chose toggle switches by Switchcraft and volume and tone pots by Noble—both companies that are recognized by professional guitar technicians around the globe for their highly reliable parts.

This is today's SG series. Equipped with the latest hardware, refinements made throughout, sound and playability polished to such a high degree of perfection that it is sure to satisfy any pro. There are three SGs, each with its own tonal concept, ready to shake up today's music and guitarists.

The SG1820 is the standard on which the SG series is based.

The concept behind this guitar's tone is "the next step in electric guitar sound for Rock music".

The selection of Seymour Duncan '59 pickups was the result of building prototype after prototype for evaluation by artists working in cooperation with Yamaha. Combining this with the upgraded body structure that produces rich harmonics has resulted in an instrument that delivers a smooth midrange and rich highs, along with deep distortion. Set neck and passive style pickups capture the essence of the SG1000, updated to make it perfect with today's music. This instrument inherits the most from the original SG design and is sure to generate great popularity among SG fans around the globe.



SG1820

Brown Sunburst

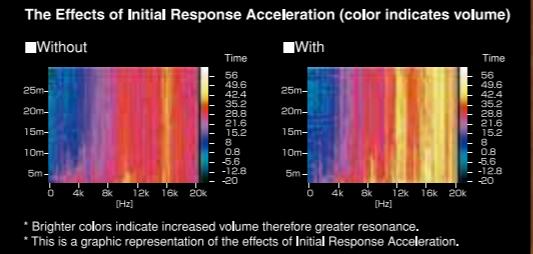


SG1820 SERIES COMMON FEATURES

IRA (Initial Response Acceleration)

If you've ever played another guitarist's instrument and not been able to get the same sound, it's probably because you are playing a different style than what the guitar is used to. After playing the same guitar for years, the guitar adapts to the guitarist's playing style. It takes time for a new guitar to adapt to your own way of playing. Stress found between parts like finish, woods, body, neck, fingerboard, nut, bridge, etc., must be released before all of the parts can resonate together as an instrument. It takes time and a lot of playing for this to happen.

Using IRA technology, stresses like those between the finish and wood are released by applying specific vibrations to the completed guitar. Once IRA treatment is complete, the guitar is more responsive to the player's style and resonates more easily with measurably increased sustain. The time needed to be played in is also reduced.



Body Contour

The new SG has a deeper contour than the original SG models. Carefully regulating the maple top's thickness across the body enhances mid to low-end tone and delivers smoother distortion.

POSITION MARKER



Position marker designs complement the instrument's looks. SG1820: SG Arrow, SG1820A: Outlined Arrow, SG1802: Vintage Dot.

PICKUPS



Seymour Duncan '59 Pickups

A classic, warm humbucker with smooth midrange and rich high-end. The '59 works perfectly with SG1820 to give a hot-vintage tone with plenty of presence and depth.



EMG-85 (Front), EMG-81 (Rear)

The pickups of choice for modern, high-gain players. Close-aperture coils and balanced magnets (ceramic in the 81, alnico in the 85) give a rich, varied tonal palette with immense detail, clarity and ability to cut through the mix.



Seymour Duncan SP90-3

A high-output version of the classic P90-3 single coil pickup utilizing perfectly balanced ceramic magnets for powerful, punchy tone with incredible dynamics and openness.

CONTROLS & OUTPUT JACK



The output jack is relocated to the body side and the control knob layout is designed for instant on-stage comfort. Control knobs on all three models complement the guitar's design.

BRIDGE & TAILPIECE



Tone Pros Bridge / Tailpiece

Tonepros' lighter bridge and tailpiece design enhances the vibration of the guitar's body by reducing the mass of the metal parts. The locking design ensures the bridge and tailpiece are tightly anchored on their mounting studs for ultra-efficient vibration transfer, maximizing sustain and improving clarity.



Grover Locking Tuner

The SG's strings are locked in place at the post to ensure zero slippage and complete tuning stability along with quick, efficient string changes.

Small Head Design

Balance has a huge effect on playability. Using a design that is smaller and lighter than previous SG heads moves the center of gravity closer to the body, improving playability.

HEAD DESIGN



Both the SG1820 and 1802 feature traditional SG inlays, perfectly proportioned to the new, smaller headstock.



The SG1820A's unique outline design perfectly updates the SG's classic style for a modern, aggressive look.

FROM COOL LOOKS TO EXPRESSIVE DISTORTION

The SG1820A is a unique member of the new SG series lineup. It inherits the traditional “flower pot” head inlay and an outlined version of the “arrow” position markers from the original SG series. Hardware parts are all black nickel and it comes in two different body color finishes; all Black or Silver Burst. With its cool looks and sleek image, it stands out from the other SGs in the series.

The sound concept behind the SG1820A is to deliver distortion that fits well with the diverse heavy rock or metal sound.

When you think of distortion, you generally

think of “heat”, “intensity”, “sweat”, “aggression”, “conflict”. But we’ve taken it the opposite direction, pursuing the “beauty” found in distortion, revealing a whole new sense of value in this sound. In order to produce this tone, noise must be extremely low, the sound must be clear and full of presence, and balance from low-end to high must be exceptional, even when the sound is distorted. After consulting artists at YASH (Yamaha Artist Services Hollywood) and our Tokyo and London offices we all agreed that a pair of low-noise, high-gain, high-power active pickups by

EMG—an EMG-85 on the front and an EMG-81 at the rear—would be the best choice for achieving this tone. The Alnico V (EMG-85) and ceramic (EMG-81) magnet combination delivers strong lows, bright mids, clear and fat highs, with an excellent distorted tone. Mounting these pickups in the SG’s highly resonant body produces excellent attack and sustain with a clear, heavy tone and powerful sound. The gap between its cool looks and emotional distortion is nothing short of dramatic. This is an instrument that is going to open up a whole new world of tonal possibilities.



SG1820A

Silver Burst



SG1820A

Black

Specifications

Model	SG1820A
Construction	Set Neck
Scale Length	24 3/4" (628mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Curved Maple, Mahogany
Neck	Mahogany
Bridge/Tailpiece	Tonepros AVRII / Tonepros T1Z
Pickups	Front EMG85, Rear EMG81
Tuners	Grover Locking Tuner
Pickup Switch	3-Position Toggle (Switchcraft)
Controls	Front Volume, Rear Volume, Front Tone, Rear Tone
Case	Hard Case
Colors	Black, Silver Burst



VIVIAN CAMPBELL AND THE SG1802

Born in 1962 in Belfast, Northern Ireland, Vivian Campbell started playing guitar at the age of ten and by fifteen had teamed up with Trevor Fleming to form Sweet Savage, a British heavy metal band that would later be a major influence on Metallica. In 1982 he joined the group landed the lead guitar slot in

heavy Metal powerhouse DIO, with whom he collaborated for three albums before moving on to play with several different bands including Whitesnake, Riverdogs, and Shadow King. In 1992, he hooked up with rock titans Def Leppard and has remained with the group ever since. Vivian recorded his first

solo album, the blues oriented "Two Sides Of If", in 2005. For this album, he chose a Yamaha AES1500, using it extensively to explore his own musical roots. His relationship with Yamaha deepened a few years later when the company asked Vivian to collaborate on the development of the SG180 Series, which led to him choosing an SG1802 with P-90 pickups as his main instrument. In 2013, fans were alarmed to hear that Vivian had cancer. Rather than take time off though, he kept himself busy touring, and also recording a new album with Def Leppard in between his treatments. After powering through chemotherapy and a busy schedule, his cancer is now in remission allowing him to start working on a new solo album. The SG1802 draws its bodylines from the SG2000/1000 and, excluding

some limited edition models, is the first in the SG line to utilize single coil pickups. Soap bar Seymour Duncan SP90-3s in the front and back deliver a sound that lies somewhere between a single coil pickup and a humbucker—a unique tone, but one with a strong following. The sound is powerfully punchy, ranging from sweet and fat to clean and crisp. Looking at the 1802 it exudes a classic vintage vibe with simple dot position markers, binding-free head design, barrel-type control knobs, and either gold or black top color finishes. Beneath all that beauty things get serious with cutting edge designs applied to the pickups, hardware, body shape, weight balance, sound, and playability. Simply put, it's a great looking guitar with soul-inspiring sound. What more could you ask for?



Specifications

Model	SG1802
Construction	Set Neck
Scale Length	24 3/4" (628mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Curved Maple, Mahogany
Neck	Mahogany
Bridge/Tailpiece	Tonepros AVRII / Tonepros T12
Pickups	Front Seymour Duncan SP90-3 (Cream), Rear Seymour Duncan SP90-3 (Cream)
Tuners	Grover Locking Tuner
Pickup Switch	3-Position Toggle (Switchcraft)
Controls	Front Volume, Rear Volume, Front Tone, Rear Tone
Case	Hard Case
Colors	Gold Top, Black

SG1802

Black

SINGLE COIL SGs DELIVER CLASSIC LOOKS UP TO DATE SPECS

With the exception of some limited edition models, the SG1802 is the first guitar in the SG line to feature single coil pickups. Inheriting bodylines from the SG2000/1000, the SG1802's arch-top body is fitted with a pair of soap bar pickups to deliver classic rock tone that matches its retro styling. The pair of Seymour Duncan SP90-3s front and rear provides the SG1802 with a sound that lies between a single coil pickup and a humbucker—a unique tone that has a strong following. They deliver a powerfully punchy sound that ranges from sweet and fat to clean and crisp. The SG1802's exterior is finished in a classic vintage flavor. Simple dot position markers, binding free head

design, barrel-type control knobs, a choice between gold or black top color finishes... its enough to bring a smile to any guitar lover's face. Underneath all of that lies some serious, cutting edge designs; pickups, hardware, body shape, weight balance, sound, and playability. Put simply, the SG1802 delivers the sound and look of a classic rock guitar in a refined instrument with modern styling. One wonders what path music might have taken if this is the instrument we put in the hands of all those guitarists three decades ago. Of course, we would like today's guitarists to play these fine instruments as well. Its unique sound will inspire your soul.



TRBX series Common Features



BRIDGE & OUTPUT JACK



Bridge

A high-mass die-cast bridge efficiently transfers string vibrations to the body for full, rich tone combined with excellent adjustability and road-tested durability. 18mm string spacing on the 5-string model offers outstanding playability for technical slap or finger styles.



Output Jack

Yamaha's metal plate-mounted standard jack socket offers superior durability and easy maintenance.



Battery Alert LED (TRBX500)

TRBX500's 3-band EQ circuit features a low-battery alert LED to eliminate sudden power loss during performance.

Body

TRBX features a sculpted solid mahogany body, with a mass-optimized 3D design for the optimum balance between tone and comfort coupled with perfect weight distribution.

PICKUPS &



Pickups (TRBX500)

Yamaha's H5 dual-coil pickups are defined by a clean, open tone that's perfectly matched with the flexibility of the active/passive preamp design. Their quad-polepiece design and alnico magnets give them the power to drive the active circuit and the sensitivity and subtlety to capture every nuance in passive mode.

NECK & HEAD DESIGN



Neck Joint

TRBX uses a precision fitted bolt-on neck joint for maximum adjustability and clear, punchy tone. Developed through hundreds of hours of play-testing, the refined neck joint shape perfectly balances strength, vibration transfer and upper-fret access.



Neck

TRBX's neck design combines a fast, ultra-comfortable profile with 5-ply maple/mahogany laminated construction for outstanding stability and excellent tone.



Nut

38mm (4-string) or 43mm (5-string) nut widths give fast, comfortable playability for any style.



Headstock

Straight-run stringing from nut to machinehead eliminates lateral tension, providing superior tuning stability and reducing overtones.

CONTROLS

3-band active EQ (TRBX500)

TRBX500 models feature an audiophile-grade active/passive circuit for fine tonal control and extreme flexibility. The advanced design offers a level-matched output whether in passive or active mode and tone-switching circuitry that seamlessly moves from 3-band active EQ to master passive tone. High-quality gold plated parts are used for key signal chain contacts, providing increased conductivity and reliability.



Controls (TRBX500)

- ① Master Volume
- ② Pickup Balancer
- ③ Bass
- ④ Middle
- ⑤ Treble/Tone (Passive)
- ⑥ Active/Passive switch

Performance EQ (TRBX300)

TRBX300 models feature Yamaha's exclusive Performance EQ active circuit with five performance-tuned full spectrum EQ curves optimized to give instant access to essential sounds along with powerful 2-band master equalization to shape and define your tone.



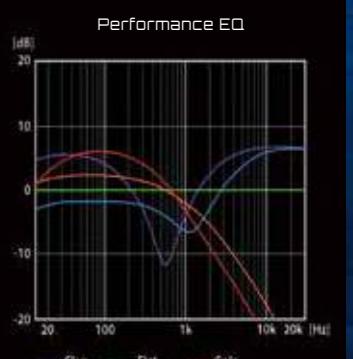
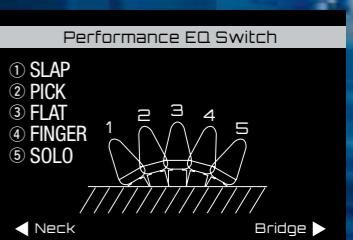
Pickups (TRBX300)

Yamaha's M3 pickups feature oversized polepieces and ceramic magnets for a clear, powerful tone with incredible definition and depth. The hum-cancelling design ensures your performance is clean and noise-free while the integral thumbrest provides unrivaled playability.



Controls (TRBX300)

- ① Master Volume
- ② Pickup Balancer
- ③ Bass
- ④ Treble
- ⑤ Performance EQ Switch
- ⑥ Active/Passive switch



Pick The Tone That Matches The Tune

Balance Is Important!

How important is the sound of your bass to you?

You are, of course, playing with a sound you like. But when you're playing in a band, sound balance is a very important factor. It may sound good when played alone, but not as great as you think when it's heard in a band. In a group situation, you want to play with a sharp, well-defined tone that won't get buried by the other instruments. Reaching this level of bassmanship requires an understanding in the art of tone shaping.

What kind of sound should you aim for?

The two major factors that determine how your bass sounds are the way it is played, and equalization. "The way it is played," means how hard or soft the string is plucked, whether the string is played with fingers or a pick, muting, vibrato, and a wide range of techniques bassists use to create different tonal qualities. While we don't have the space to get into mastering these techniques here, we can explain equalization.

Equalization refers to the tone or the bass, middle, and treble controls on a bass guitar, or the individual tone controls on an amp or effect that are used to adjust the tone of the instrument.

So how can you use equalization when you play?

If you're playing in a heavy rock band you want your bass to have a low-end tone that has more presence. If you are playing some funky slap, you'll need a sound that has more punch. If you are a technician playing fast detailed phrases you'll want a clear tone that articulates each note with precision. For ballads, a more delicate tone that accurately follows the expressive nuances of your touch is required. These are just a few of the ways that equalization is used effectively when playing.



TRBX500 Series

TRBX500 has a simple brief—tone. Premium mahogany construction and an ultra-musical active/passive pre-amp design deliver the flexibility and sheer tonal quality to allow you to sculpt the perfect sound for your music.



Specifications

Model	TRBX504	TRBX505
Construction	Bolt-on	Bolt-on
Scale Length	34" (863.6mm)	34" (863.6mm)
Fingerboard	Rosewood	Rosewood
Radius	10" (250mm)	23 5/8" (600mm)
Frets	24	24
Body	Solid Mahogany	Solid Mahogany
Neck	Maple and Mahogany 5PC	Maple and Mahogany 5PC
Bridge	Die-cast 19mm	Die-cast 18mm
Pickups	YGD designed Alnico magnet	YGD designed Alnico magnet
Controls	Master Volume, Pickup Balancer, Bass, Middle, Treble and Active-Passive switch (Battery Alert LED on back)	Master Volume, Pickup Balancer, Bass, Middle, Treble and Active-Passive switch (Battery Alert LED on back)
Colors	Translucent Black, Translucent Brown, Translucent White	Translucent Black, Translucent Brown, Translucent White

TRBX300 Series

TRBX300 is built around a simple principle—your performance. The perfectly balanced, ultra-comfortable solid mahogany body provides the optimum tonal foundation while the Performance EQ active circuitry gives instant access to perfectly dialed-in stage-ready tones coupled with the expressive control you need.



TRBX174 Series

Based on the TRBX500/300 series basses, the TRBX174 offers a level of playability and quality hard to get in this class of instrument. Utilizing a split coil at the neck and a single at the bridge allows the 24-fret bass to deliver powerful sound while its excellent tonal balance, from bass to treble, let you dial in the tone you need for any occasion. The TRBX174EW features a beautifully grained exotic wood top that gives this instrument an upscale appearance.



Specifications

Model	TRBX304	TRBX305	TRBX174/174EW
Construction	Bolt-on	Bolt-on	Bolt-on
Scale Length	34" (863.6mm)	34" (863.6mm)	34" (863.6mm)
Fingerboard	Rosewood	Rosewood	Rosewood
Radius	10" (250mm)	23 5/8" (600mm)	10" (250mm)
Frets	24	24	24
Body	Solid Mahogany	Solid Mahogany	Mahogany
Neck	Maple and Mahogany 5PC	Maple and Mahogany 5PC	Maple
Bridge	Die-cast 19mm	Die-cast 18mm	Vintage Style
Pickups	YGD Designed Ceramic magnet	YGD Designed Ceramic magnet	Split Coil x 1, Single Coil x 1
Controls	Master Volume, Pickup Balancer, Bass, Treble and Performance EQ switch	Master Volume, Pickup Balancer, Bass, Treble and Performance EQ switch	Front Volume Rear Volume and Tone
Colors	Black, Candy Apple Red, Mist Green, Pewter, White	Black, Candy Apple Red, Mist Green, Pewter, White	174 Colors: Black, Old Violin Sunburst, Red Metallic, Dark Blue Metallic 174EW Colors: Natural, Root Beer, Translucent Black, Tobacco Brown Sunburst

Supercharge Your Performance

RGX series offers style and specification for aggressive players. The thinner neck is perfect for an intense guitar workout and specially selected ceramic humbuckers deliver clear, powerful, modern tone. The 24 fret RGX420DZII and 220DZ are equipped with double locking tremolos to supercharge your performance.



Specifications

Model	RGX420DZII	RGX220DZ	RGX121Z/121ZL*	* Left-handed
Construction	Bolt-on	Bolt-on	Bolt-on	
Scale Length	25 1/2" (648mm)	25 1/2" (648mm)	25 1/2" (648mm)	
Fingerboard	Rosewood	Rosewood	Rosewood	
Radius	13 3/4" (350mm)	13 3/4" (350mm)	13 3/4" (350mm)	
Frets	24	24	22	
Body	Alder	Alder	Alder, Agathis, Nato or Mahogany	
Neck	Maple	Maple	Maple	
Tuners	Diecast	Diecast	Diecast	
Bridge	Double Locking Tremolo	Double Locking Tremolo	Vintage Style Tremolo	
Pickups	Front: EMG H4A, Rear: EMG H4	Front: EMG H4A, Rear: EMG H4	Humbucker x 2	
Pickup Switch	3-position Lever	3-position Lever	5-position Lever	
Controls	Master Volume, Master Tone	Master Volume, Master Tone	Master Volume, Master Tone	
Colors	Black, Satin Black, White	Black*, Red Metallic, Metallic Blue, Dark Metallic Gray	Black*, Flat Silver*, Red Metallic	*Left-handed model available.



LOOKING BACK ON THE BB LINE

The first BB basses came out in the late 1970s, at a time when American manufacturers dominated the bass market with instruments featuring bolt-on necks. Taking a different approach to bass design, Yamaha introduced the "Broad Bass" BB1200 in 1977 featuring neck through construction in which the neck runs down through the middle of the body with the body's upper and lower halves attached to the neck.

Bassists were just starting to notice the advantages to tone and playability that the neck-through designs supplied, and were impressed with the feel, tone, attention to detail, and overall quality that the BB1200 delivered. These were the first "high-end" production basses to be offered by a manufacturer and bassists who tried them were simply blown away with their tone and performance. With the BB1200, Yamaha was clearly at the forefront of neck-through design.

Yamaha's research and development people had, from early on, been traveling to LA to talk with players like super session bassists Abraham Laboriel and Leland Sklar. They took instruments for evaluation, listened and took careful note of what these session greats made. When they returned carrying new basses for

evaluation, these top-notch players were amazed that Yamaha had incorporated their suggestions into these new instruments. Yamaha was one of the very few manufacturers willing to listen to what players wanted and make changes. They were seriously committed to building great instruments for professional players. When the BB2000 came out, a lot of pro bassists switched over. Their neck-through designs delivered enhanced sustain and a resonant tone was a hit with bassists. That along with Yamaha's reputation for quality and playability pushed Yamaha's name to the forefront in bass design. It also attracted high profile bassists like Michael Anthony, who picked up a BB2000 while touring in Japan with Van Halen, and Nathan East, who has played or recorded with artists such as, Eric Clapton, Phil Collins, George Harrison, Elton John, Steve Winwood, Joe Pass, Michael Jackson, Whitney Houston, Quincy Jones, Al Jarreau, Stevie Wonder, and many, many more. He was presented with a BB just before a gig in Tokyo with Lee Ritenour. He played it "right out of the box", no setup or adjustment and the fact that he could do that and have everything feel and play right left

a huge impression on him that has had him hooked on Yamaha's ever since. With its superior sound quality and tonal versatility, the BB was a popular choice in the recording studio. It was being heard on more recordings and seen on more stages and videos. Mid- and entry-level instruments that offered an unbeatable level of tone, playability and quality became a popular choice for working and beginner bassists, further boosting Yamaha's exposure and reputation and solidifying Yamaha as a major bass builder. Listening to what players have to say is still a very important step in the design and development of basses at Yamaha. Still committed to building the best passes possible.

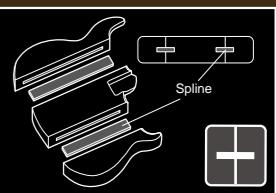


BB SERIES COMMON FEATURES

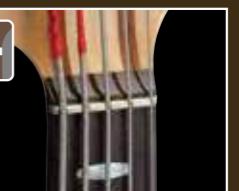
Our goal with the new BB, was to design a highly resonant body. Here is a sample of the materials, hardware, circuitry, and other details we focused on to create the BB sound



① Tuning Machines & String Guide (BB2000/1000/400 Series)



⑤ Spline Joint (3-Piece Bodies) (BB2000/1000 Series)



② Nickel Silver Nut (BB2000/1000 Series)



⑥ New Pickups (BB2000/1000 Series)



③ Five-Piece Neck (BB2000/1000/400 Series)



*BB1000 and BB400 series basses feature 5-ply maple and nato laminated necks.



④ A.R.E. Treatment and I.R.A. Technology (BB2000 Series)



⑦ Diagonal Body Thru Stringing (BB 2000/1000/400 Series)

Yamaha's exclusive A.R.E. treatment is a special seasoning process that delivers a smooth, mature sound right out of the factory. I.R.A. treatment, another Yamaha exclusive, is also applied to enhance body resonance.

*Refer to page 101 for more information on the A.R.E. (Acoustic Resonance Enhancement)

*Refer to page 101 for more information on the I.R.A. (Initial Response Acceleration).

CREATING A NEW STANDARD

YAMAHA REDEFINES A LEGEND, CREATING THE ULTIMATE BOLT-ON PASSIVE BASS

Focusing on maximizing string vibration, transferring it efficiently to the body, then capturing that tone with the pickups, Yamaha has created a new standard for passive bolt-on neck basses. The BB2024X/2025X and BB2024/2025 are high-end player instruments designed for playing Rock, but in the hands of the right bassist they are capable of handling a wide variety of music. To develop these basses, Yamaha gathered the best minds in their fields; from professional musicians and engineers, to specialists in woods, finishes, pickups, and hardware design. Basing development at the former YASH (Yamaha Artist Services Hollywood) facility—Yamaha's state-of-the-art research and development facility now located at Yamaha Artist Services Burbank (YASB) in the heart of LA's music scene—individual prototypes were built, played, analyzed, and evaluated to obtain feedback for the next. This meticulous and time-consuming process was repeated over and again until all those on the team agreed that everything was right.

The final prototype incorporated a combination of elements that each contributes to enhancing resonance and producing the results the team was after. Among those are; a three-piece body joined with hard maple splines to deliver body resonance close to that of a one-piece body; bridge and neck mounted on the center body slab to increase transfer of string vibration to the body; diagonal through body stringing to reduce stress on the string and increase transfer of string vibration to the body, specially designed bridge that obtains a clearer, well-shaped tone along with a deeper low-end and faster response; YASH designed passive pickups that capture more string vibration and deliver a warm deep tone with excellent punch; a nickel silver nut that delivers an open string sound close to that of a fretted note; Yamaha original A.R.E. technology which seasons the woods to deliver a smooth, mature tone straight from the factory; and I.R.A. treatment to enhance body resonance.

With the final prototype complete it was time to start production. The final and most important stages of manufacturing the BB2000 series basses take place at YMC (Yamaha Music Craft) in Japan. Located at Yamaha's corporate headquarters in Hamamatsu, Japan, YMC is home to a team of world-class luthiers and master craftsmen that are responsible for creating some of the best instruments available today. While machines and leading-edge technologies play a vital role in the manufacture of quality instruments, there is no substitute for the highly refined skills and sensitivity of Yamaha's master luthiers and craftsmen, and it is through this union of modern technology, traditional techniques and experience that the BB-2000 basses come into being.

BB2024

Black

A.R.E.))

BB2025X

Vintage White

A.R.E.))

Specifications

Model	BB2024/2024X/2025/2025X
Construction	Bolt-on
Scale Length	34"(863.6mm)
Fingerboard	Rosewood
Radius	BB2024/2024X: 10"(250mm) BB2025/BB2025X: 23 5/8"(600mm)
Frets	21
Body	Alder 3P (Spline Joint)
Special Feature	A.R.E./I.R.A.
Neck	Maple/ Mahogany 5pcs
Nut	Nickel Silver Nut
Bridge	Vintage Plus (Brass saddle, Steel plate)
Pickups	Front: Split Blade (Alnico V) / Rear: Single Blade (Ceramic)
Pickup Switch	3P-toggle Switch
Controls	Master Volume, Master Tone
Case	Hard Case
Colors	BB2024/2025 Colors: Black, Natural, Vintage Sunburst BB2024X/BB2025X Colors: Vintage White, Vintage Sunburst, Black

*Refer to page 101 for more information on the A.R.E. (Acoustic Resonance Enhancement)

*Refer to page 101 for more information on the I.R.A. (Initial Response Acceleration).



THE POWERFUL SOUND THAT ROCK BASSISTS DEMAND

BB1024/1024X: The BB1000 series basses are cut from the same block as the flagship BB2000 series, sharing the ethos and a number of the features that set BB aside from the pack including our 5-piece neck, diagonal body thru stringing, newly designed pickups and custom-designed bridge.

BB1025/1025X: 5-string version of the BB1024/1024X.

BB424/424X: BB424 makes the sound, feel and looks driven by the incredible BB2000 series basses available to every player.

BB425/425X: 5-string version of the BB424.



Specifications

Model	BB1024/1024X/1025/1025X							
Construction	Bolt-on					Bolt-on		
Scale Length	34" (863.6mm)					34" (863.6mm)		
Fingerboard	Rosewood					Rosewood		
Radius	BB1024/1024X: 10" (250mm) BB1025/1025X: 23 5/8" (600mm)					BB424/424X: 10" (250mm) BB425/425X: 23 5/8" (600mm)		
Frets	21					21		
Body	Alder 3P (Spline Joint)					Alder		
Neck	Maple/ Nato 5pcs					Maple/ Nato 5pcs		
Bridge	Vintage Plus (Brass saddle, Steel plate)					Vintage Style		
Pickups	Front: Split Bar (Alnico V) / Rear: Single Bar (Ceramic)					Split Single x 1, Bar Single		
Pickup Switch	3-Position Toggle					3-Position Toggle		
Controls	Master Volume, Master Tone					Master Volume, Master Tone		
Colors	Black, Vintage White, Caramel Brown, Tobacco Brown Sunburst					Red Metallic, Tobacco Brown Sunburst, Vintage White, Black		

ITS ALL ATTITUDE

BILLY SHEEHAN SIGNATURE MODEL

Billy Sheehan's career has taken him from performing with the three-piece power trio Talas, to headlining arenas with David Lee Roth with whom he recorded two platinum albums. Moving on he formed Mr. Big, a band which found international success achieving a #1 Billboard ranking in the U.S. and 14 other countries with the hit single "To Be With You". His trailblazing heavy rock playing style has won him numerous "Best Rock Bass Player" awards both in the U.S. and abroad, including an amazing 14 consecutive "Best Bass Player" awards from Japan's #1 music magazine "Player Magazine". He has performed on every continent except for Africa and Antarctica. Billy holds down the bottom end with his Attitude Ltd II signature bass. Billy worked closely with the designers and craftsmen at Yamaha who did an incredible job designing and building this bass to Billy's demanding specifications. One point Billy was very particular about was the joint between the neck and body. He wanted a joint that would stand up to his hard-hitting playing style. The Yamaha team designed

a unique extended neck joint that provides a solid bond between the body and neck delivering the demanding level of stability that Billy was looking for.

Crafted from maple, the neck on this bass is big and thick to add to the instrument's solid sound and great sustain. It also features jumbo frets from 1 to 16 for sustain, and scallops from frets 17 through 21. Finally, a Hipshot D-Tuner lets you accurately drop the pitch of the "E" string down to a "D" with the flick of a lever for extended low-end range.

The Will Power pickups are custom made by DiMarzio and deliver a heavy low-end tone with a solid fundamental. The neck pickup produces a very deep sounding tone with great low-end definition. The middle pickup is a P-style design that delivers tremendous punch and mid-range power. Both pickups are routed to individual output jacks for separate amplification. Controls consist of front volume,

front tone with a high-cut switch to boost bass output from the front pickup, and rear volume with a stereo/mono switch. The Attitude Ltd II basses Billy plays are production models, not custom shop models. That is one point Billy was firm on, that his signature basses would be manufactured to the exact same specifications as the basses he played, ensuring that the customer would be able to purchase one of his signature basses and know that they were getting an instrument of the same design and quality.

ATT LTD3 BRIDGE

The solid brass bridge captures and transmits string vibration directly to the body, creating great low-end tone and attack.

MITER BOLTING

Miter bolting holds the neck closer and tighter to the body fusing these two separate components into one. Compared to a conventional bolt-on joint, miter bolting efficiently transfers string vibration throughout the body with little loss. This delivers greater body resonance making each note come alive.

A.R.E.®
Black

Specifications

Model	ATT LTD3
Construction	Bolt-on
Scale Length	34" (863.6mm)
Fingerboard	Maple
Radius	10" (250mm)
Frets	21
Body	Alder
Neck	Maple
Bridge	Solid Brass
Pickups	Yamaha Custom Woofer Pickup (Front), DiMarzio WillPower (Middle)
Controls	Front Volume, Front Tone, Rear Volume, Woofer High Cut Switch
Colors	Sonic Blue, Black

*Refer to page 101 for more information on the A.R.E. (Acoustic Resonance Enhancement)

A.R.E.®
Sonic Blue

HIPSHOT "D" TUNER

The Hipshot tuner drops the "E" string down a whole step to "D" with the flick of a lever. A gear adjustment provides precision tuning.

MIKE STERN SIGNATURE MODEL

PACIFICA1611MS MIKE STERN

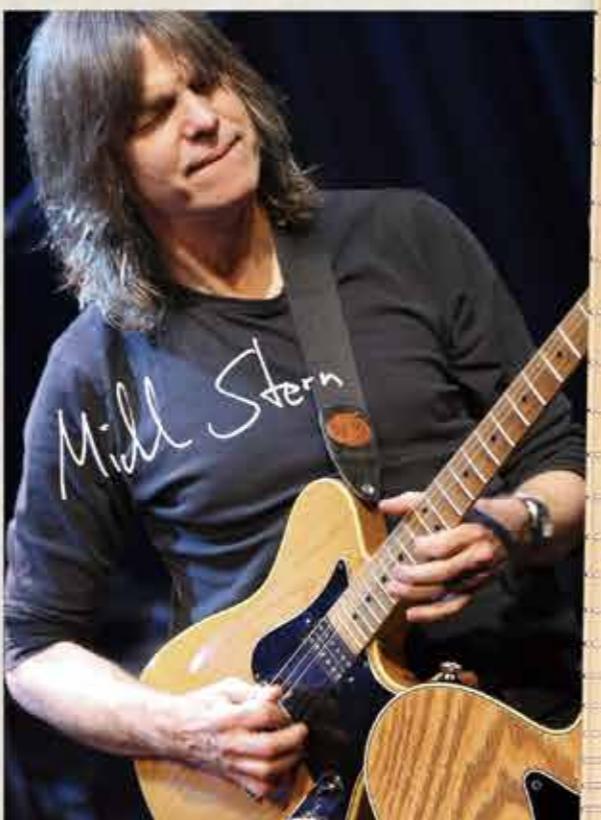
The Yamaha Pacifica 1611MS is synonymous with Mike Stern. The "MS" designates this instrument as the Mike Stern signature, an instrument that brings his vision of an ideal guitar to reality.

When we first talked to Mike about creating a signature instrument for him, he was quite attached to a particular solid body single cutaway that he had been playing for some time. So when we asked him what kind of instrument he wanted, he requested that it be based on the guitar he was playing at the time. Cornell Dupree is another jazz guitarist who prefers a solid body guitar and plays a Yamaha signature as well. Both of these guitarists like the playability that the solid body offers, but have taken different paths when it comes to sound requirements. Mike requested a single cutaway design but he wanted a sound that was quite different. For this reason, the hardware used on his signature guitar as well as the materials used for the body are a lot different from what you find on a typical single cutaway.

So let's take a look at the PAC1611MS and see what makes it special.

The body is a two-piece design crafted from light ash. Attached to the body is a one-piece V-type neck made of maple. Hardware is mostly the same as you would find on a single cutaway except for the bridge, which is a six-way design that lets you adjust strings individually. Pickups consist of a Duncan '59 on the front, and a Duncan Hot Rail close to the bridge. The Hot Rail is a single size humbucker unit that incorporates two blades with over-wound coils. This guitar is designed to deliver an articulate tone without any unwanted overtones, plus sweet and fat mids and lows. This fits Mike's playing style well, letting him start a tune with a soft feel that transforms into a growling rock feel at the end.

The instrument that Mike in fact uses is slightly different from the version that is available to the public. The body on Mike's guitar is crafted from a slab of ash specially chosen for its fine grain and high density. This produces an excellent response and a heavy, warm tone but makes the instrument considerably heavy, so we made the version available to the public a little lighter. Mike actually owns only one 1611MS, and he has used it for recording and live performances ever since it has been in his possession. This guitar has appeared on his album covers and in photos seen in magazines and on the web. The wear on the neck is testament to how much he is attached to this guitar. He likes it so much that he has been playing it devotedly, with regular maintenance of course, for over 12 years now. This is definitely an ultimate guitar.



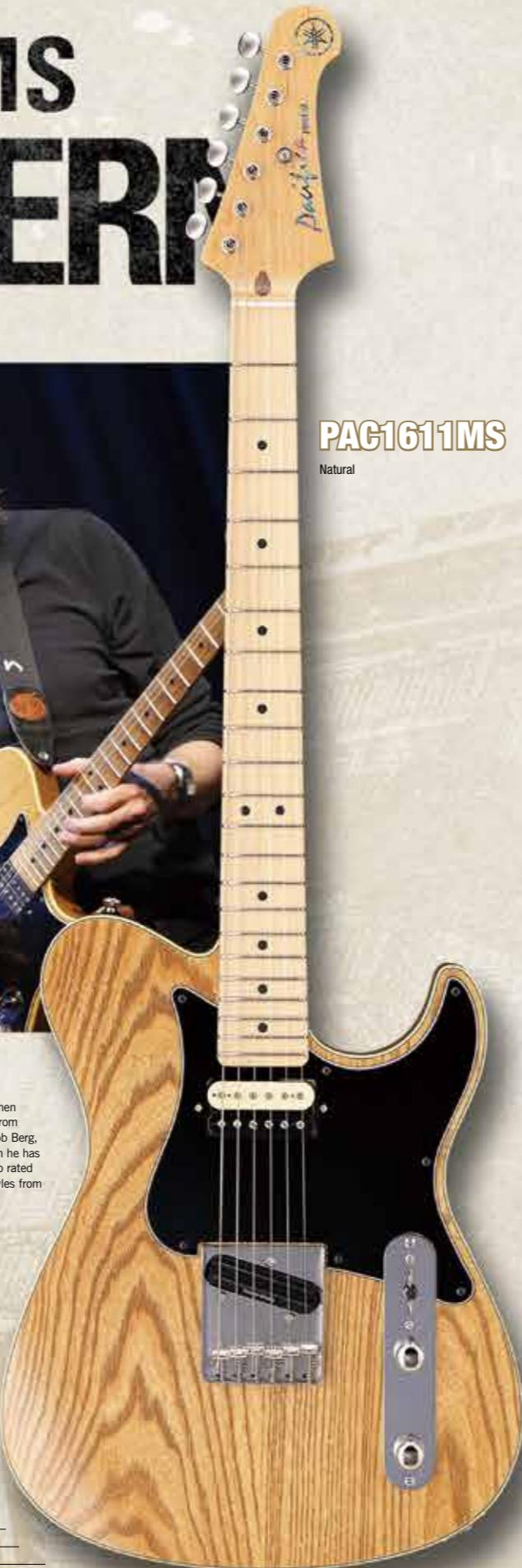
Mike Stern:

Born January 10, 1953

After playing with Blood, Sweat & Tears and Billy Cobham, Mike received a great deal of attention when he joined Miles Davis's comeback band in 1981. From there he moved on, playing with Jaco Pastorius, Bob Berg, The Brecker Brothers reunion band, etc. In addition he has released solo albums at a constant rate. He is a top rated guitarist that can cover a wide range of musical styles from Jazz to Rock to Blues.

Specifications

Model	PAC1611MS
Construction	Bolt-on
Scale Length	25 1/2" (648mm)
Fingerboard	Maple 1-Piece
Radius	7 1/4" (184mm)
Frets	22
Body	Ash
Neck	Maple
Bridge	Six Saddle Hard Tail
Pickups	Seymour Duncan '59 X 1, Seymour Duncan Hot Rails X 1
Pickup Switch	3-Position Lever
Controls	Master Volume, Master Tone
Colors	Natural



PAC1611MS

Natural

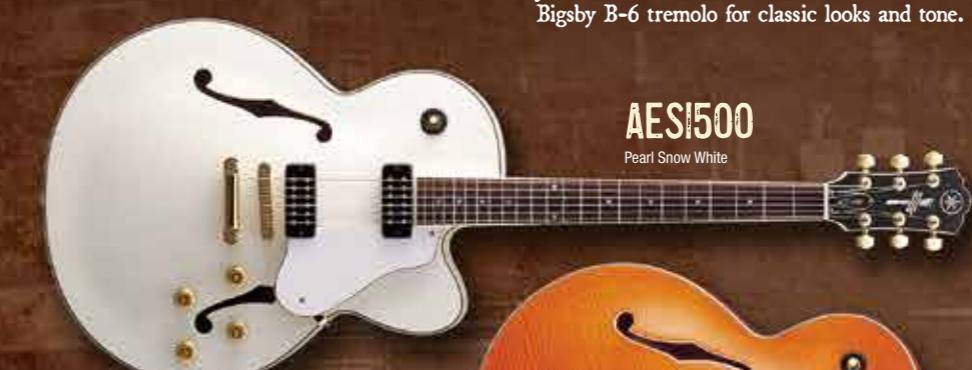
Refining Tradition to Perfection

Warmer and milder than their solid body counterparts, hollow and semi-hollow body guitars are quite versatile instruments delivering a soulful tone that can handle everything from Rock to Country to Jazz to Blues. Yamaha has refined hollow body and semi-hollow body designs to perfection, combining traditional construction with innovative electronics and pickup systems. Each instrument is built with outstanding craftsmanship to deliver stunning looks, exceptional quality, amazingly versatile sound, and an extraordinary playing experience.

The SA2200 combines traditional hollow body archtop design with custom electronics creating an instrument that can deliver everything from clean Jazz rhythms to distorted Rock leads. A pair of DiMarzio Q-100's connected to push pull tone controllers split pickup coils for a great selection of tones from Jazz to Blues To Rock. The AES1500B adds a Bigsby B-6 tremolo for classic looks and tone.

AES1500

Pearl Snow White



AES1500B

Orange Stain



Specifications

Model	AES1500	AES1500B	SA2200
Construction	Set Neck	Set Neck	Set Neck
Scale Length	25 1/2" (648mm)	25 1/2" (648mm)	24 3/4" (628mm)
Fingerboard	Rosewood	Rosewood	Ebony
Radius	13 3/4" (350mm)	13 3/4" (350mm)	13 3/4" (350mm)
Frets	22	22	22
Body	Arched Sycamore Top, Maple Back/Sides	Arched Sycamore Top, Maple Back/Sides	Laminated Figured Maple
Neck	Maple	Maple	Premium Grade Mahogany
Bridge	T-O-M Bridge	Bigsby B6 Vintage Vibrato	T-O-M Bridge
Pickups	DiMarzio Q-100 X 2	DiMarzio Q-100 X 2	Alnico V Humbucker X 2
Pickup Switch	3-Position Toggle	3-Position Toggle	3-Position Toggle
Controls	Front/Rear Volume, Front/Rear Tone with Push-Pull Switch	Front/Rear Volume, Front/Rear Tone with Push-Pull Switch	Front Volume, Rear Volume, Front Tone with Push-Pull Switch
Colors	Orange Stain, Pearl Snow White	Black, Orange Stain	Violin Sunburst, Brown Sunburst

PAC611/510/311

PACIFICA
Yamaha Guitar Development

The PAC611 and PAC311H -great tonal diversity.

The PAC510V-single pickup, tremolo unit, cool looks.

Two different approaches, each one offering its own strong character.

The question is, which is best for you?

PAC611H/611HFM/611VFM

Top-quality parts allow Yamaha's Pacifica series guitars to deliver a diverse range of tones.



Seymour Duncan

Pickups

Pickups by Seymour Duncan include a SP90-1 at the neck position and a covered humbucking Custom 5 at the bridge. The SP90-1 uses a single coil design but produces a deep tone that combined with the thick characterized tone of the Custom 5 produce a unique and stunning sound with great presence.



Yamaha Original Bridge Plate/Graph Tech String-Saver Saddle

Teflon-impregnated saddles dramatically reduce string breakage while minimizing the dominant 2kHz tonal spike of metal saddles. Combining these saddles with Yamaha's original steel bridgeplate give the perfect combination of quick response and strong sustain.



Neck Finish

The tinted, gloss-finished neck gives an irresistibly vintage look and feel.

Model	PAC611H/611HFM/611VFM	PAC510V	PAC311H
Construction	Bolt-on	Bolt-on	Bolt-on
Scale Length	25 1/2" (648mm)	25 1/2" (648mm)	25 1/2" (648mm)
Fingerboard	Rosewood	Rosewood	Rosewood
Radius	350mm	350mm	350mm
Frets	22	22	22
Body	Flamed Maple + Alder	Maple (Tinted Finish)	Maple
Neck	Maple (Tinted Finish)	Maple (Tinted Finish)	Maple
Tuners	Grover Locking Tuner	Grover Locking Tuner	Grover Locking Tuner
Bridge	PAC611H/HFM: Hardtail Bridge with Graph Tech String Saver Saddle PAC611VFM: Wilkinson VS50-6	Wilkinson VS50-6	Hardtail Bridge
Pickups	Custom 5 Trembucker	Seymour Duncan Trembucker P-Rails	P-90 (Alnico V), Humbucker (Alnico V)
Pickup Switch	3-Way	3-Way	3-Way
Controls	Master Volume, Master Tone (Push-Pull Coil Split)	Master Volume, Master Tone	Master Volume, Master Tone (Push-Pull Coil Split)
Colors	PAC611H Color: Black PAC611HFM Colors: Translucent Black, Translucent Purple, Root Beer, Light Amber Burst PAC611VFM Colors: Translucent Black, Root Beer, Dark Red Burst, Caramel Brown, Tobacco Brown Sunburst	Black, Candy Apple Red, Old Violin Sunburst, Sonic Blue, White	Black, Vintage White, Red Metallic, Yellow Natural Satin



Flamed Maple Top

Stunning high-grade flamed maple is matched with exclusive see-thru colors for an unmistakable boutique look.

PAC611H

Black

PAC611HFM

Root Beer

PAC611HFM

Translucent Purple

PAC611VFM

Translucent Black

PAC611VFM

Light Amber Burst

PAC510V

Looks like a simple single pickup but the Seymour Duncan Trembucker P-Rails actually incorporate both a single and a humbucker pickup to produce a diverse array of sound.



PAC311H

Borrowing its overall design from the PAC611, the PAC311H is an extremely flexible guitar offering tonal versatility to handle a wide variety of musical styles.



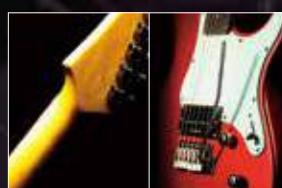
Versatility with focus

The look may be simple, but the unique specification of Pacifica 510 gives a wealth of tonal possibilities. The single pickup design sacrifices nothing in terms of versatility but gives your sound focus like no other guitar.



Seymour Duncan Trembucker P-Rails

Exclusive to Yamaha Guitars, the trembucker version of the revolutionary P-Rails pickups offers full humbucker tone in position 1, soapbar single coil in position 2 and regular single coil in position 3.



Hot-rod vintage looks

Tinted, gloss-finished neck and aged mint-green pickguard are unmistakably custom-shop hot-rod cool.

PAC212

PACIFICA

Yamaha Guitar Development

Clean lines, contoured solid body designs, triple pickup configurations incorporating two singles and a humbucker, 5-position selector switch with coil tap, block bridge with tremolo—Pacifica series guitars achieve a high level of perfection in tonal capabilities, playability and styling. In this section, we would like to feature a couple of beautiful examples from the Pacifica lineup, the PAC212VFM and the PAC212VQM. The PAC212VFM features a body top of flamed maple. Resembling the stripes of a tiger, this rare and beautiful pattern results from environmental changes that occur as the tree grows.

The body top on the PAC212VQM is quilted maple. Like the flamed maple, its beautiful patterns are formed due to environmental changes occurring during growth. While it produces a tone similar to that of the PAC212VFM, complex patterns in the wood vary from instrument to instrument.

The heads on both of these guitars feature the same figured woods and colored finishes used on their bodies. Both instruments are available in three colors, Translucent Black, Tobacco Brown Sunburst, and Caramel Brown. All color finishes are designed to bring out the beauty of the wood's grain, and they look striking on stage as changes in the light angle cause the patterns to change character.



PAC212VFM

Translucent Black



PAC212VQM

Caramel Brown



Jack Thammarat

Specifications

Model	PAC212VFM/212VQM
Construction	Bolt-on
Scale Length	25 1/2" (648mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Flamed Maple + Alder (VFM), Quilted Maple + Alder (VQM)
Neck	Maple
Tuners	Diecast
Bridge	Vintage Tremolo with Block Saddle
Pickups	Alnico V Single x 2, Alnico V Humbucker x 1
Pickup Switch	5-position Lever
Controls	Master volume, Master tone (Push-Pull Coil Split)
Colors	Translucent Black, Tobacco Brown Sunburst, Caramel Brown

PAC112/120/012 PACIFICA

Yamaha Guitar Development

With a wide variation of body colors, pickguard materials, designs to choose from, you're sure to find a favorite!

Vintage styling or all black; available in two distinctive finishes

Class leading performance brings out the best of your talents

PAC112VM

Tobacco Brown Sunburst

PAC112V

Sonic Blue



A maple fretboard version of the PAC112V delivers excellent clarity

PAC112VMX

Yellow Natural Satin



Black pickups and pickguard looks great with the natural wood finish

PAC112VCX

Vintage White

Delivers enhanced sound and playability

PAC112J

Red Metallic

The PAC112J left-hand model

PAC112JL

Black

Delivers enhanced sound and playability

PAC112J

Red Metallic

PAC120H

Black

Non-tremolo model features a pair of humbuckers
Black and silver finish looks cool

PAC012

Dark Blue Metallic

Entry-level model delivers great cost performance

Specifications

Model	PAC112V/112VCX	PAC112VM/112VMX	PAC120H	PAC112J/112JL	PAC012
Construction	Bolt-on	Bolt-on	Bolt-on	Bolt-on	Bolt-on
Scale Length	25 1/2" (648mm)	25 1/2" (648mm)	25 1/2" (648mm)	25 1/2" (648mm)	25 1/2" (648mm)
Fingerboard	Rosewood	Maple	Rosewood	Rosewood	Rosewood
Radius	13 3/4" (350mm)	13 3/4" (350mm)	13 3/4" (350mm)	13 3/4" (350mm)	13 3/4" (350mm)
Frets	22	22	22	22	22
Body	Alder	Alder	Alder	Alder	Alder, Agathis, Nato or Mahogany
Neck	Maple	Maple	Maple	Maple	Maple
Tuners	Diecast	Diecast	Diecast	Diecast	Covered
Bridge	Vintage Tremolo with Block Saddle	Vintage Tremolo with Block Saddle	Vintage Tremolo with Block Saddle	Vintage Style Tremolo	Vintage Style Tremolo
Pickups	Alnico V Single x 2, Alnico V Humbucker x 1	Alnico V Single x 2, Alnico V Humbucker x 1	Alnico V Humbucker x 2	Single x 2, Humbucker x 1	Single x 2, Humbucker x 1
Pickup Switch	5-position Lever	5-position Lever	5-position Lever	5-position Lever	5-position Lever
Controls	Master Volume, Master tone (Push-Pull Coil Split)	Master Volume, Master tone (Push-Pull Coil Split)	Master Volume, Master tone (Push-Pull Coil Split)	Master Volume, Master tone	Master Volume, Master tone
Colors	112V Colors: Black, Old Violin Sunburst, Raspberry Red, Sonic Blue, Silver, Yellow Natural Satin 112VCX Colors: Vintage White, Black	112VM Colors: Black, Tobacco Brown Sunburst, Red Metallic 112VMX Color: Yellow Natural Satin	Black, Tobacco Brown Sunburst, Yellow Natural Satin, Vintage White	112J Colors: Old Violin Sunburst, Lake Placid Blue, Red Metallic, Yellow Natural Satin, Black 112JL Colors: Black, Yellow Natural Satin	Black, Red Metallic, Dark Blue Metallic, White

Billy Sheehan Signature Model

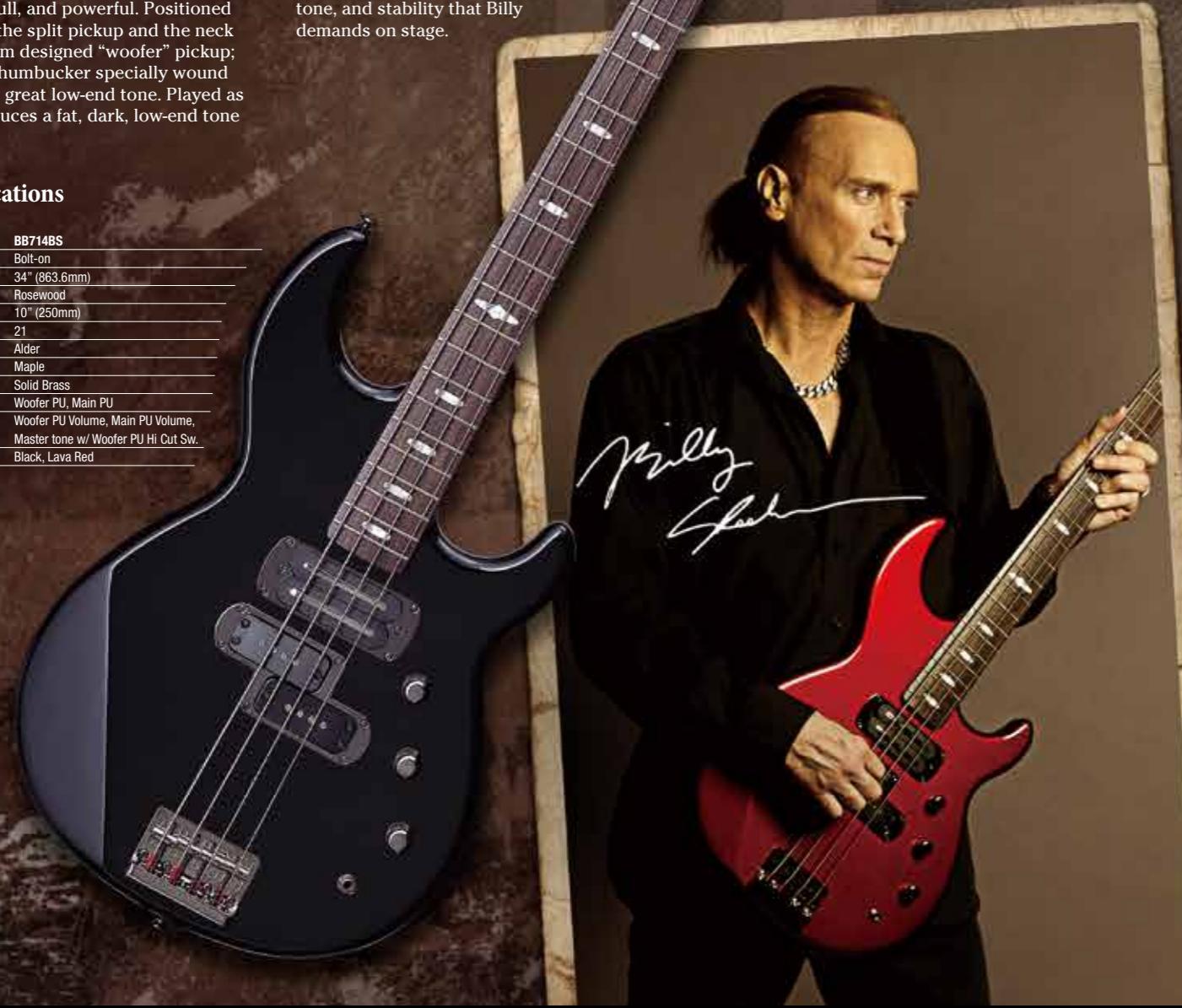
Billy's New BB Bass

Billy Sheehan began his relationship with Yamaha using a customized BB3000. The BB714BS goes back to Billy's roots, bringing a fresh approach to Billy's original BB. Designed in close collaboration with the Yamaha Artist Services team at their former Hollywood facility (Yamaha's state-of-the-art YASH facility is now located at Yamaha Artist Services Burbank, YASB), this bass is built from the ground up incorporating the best features of Billy's Attitude bass. The BB714BS starts with a body of alder designed in a classic BB shape that fits comfortably against your body when played. Positioned between the neck and bridge is a split single coil style pickup that delivers classic BB tone. This pickup delivers a great modern Rock tone that is bright with great presence, punchy, full, and powerful. Positioned between the split pickup and the neck is a custom designed "woofer" pickup; a double humbucker specially wound to deliver great low-end tone. Played as is, it produces a fat, dark, low-end tone

much like the Attitude's neck pickup. But this "woofer" pickup is wired through a high-cut switch activated by pulling up on the push/pull tone switch. Activating this circuit delivers a fat, ultra low 60's tone that will shake the house. Attached firmly to the body is a maple neck topped with rosewood. Thinner and trimmer than the neck found on Billy's Attitude basses, the neck on the BB714BS is slim, trim, and fast for greater playing comfort. A solid brass bridge contributes to greater sustain and clarity and like all the hardware, is finished with a black nickel finish. The BB714BS is a versatile and powerful instrument capable of handling a wide range of musical styles from vintage 60's Rock to Funk, Blues, Jazz, or Soul. And it delivers it all with the playability, tone, and stability that Billy demands on stage.

Specifications

Model	BB714BS
Construction	Bolt-on
Scale Length	34" (863.6mm)
Fingerboard	Rosewood
Radius	10" (250mm)
Frets	21
Body	Alder
Neck	Maple
Bridge	Solid Brass
Pickups	Woofer PU, Main PU
Controls	Woofer PU Volume, Main PU Volume, Master tone w/ Woofer PU Hi Cut Sw.
Colors	Black, Lava Red



BB714BS

Black

Nathan East Signature Model

The Nathan East Signature BBNEII

The list of hits that Nathan East has played on is long and countless. The people he has played and recorded with reads like a Who's Who of top artists in the music business. Starting out on cello in junior high school, Nathan didn't take up the bass until he was 14. In high school, he played in a wide range of groups ranging from jazz ensemble, marching band, and choir, to top-40 cover bands. His first big break came when he was asked to join Barry White's "Love Unlimited Orchestra". While still a teenager, he was recording with Barry White and playing major venues such as the Apollo Theater, Madison Square Garden, and Kennedy Center. After earning his Bachelor of Arts Degree in Music Performance from the University of California San Diego, he moved to Los Angeles where he launched a successful music career playing and recording with a host of top artists such as Eric Clapton, Michael Jackson, Elton John, Phil Collins, Whitney Houston, and many, many more. He is also co-founder of the group Fourplay with whom he has recorded and toured.

An extremely versatile player, Nathan has long relied on BB basses for his tonal needs. His first Yamaha was a BB that he obtained while touring in Japan with Lee Ritenour. Its sound, the way it felt, and its overall quality were impressive, but what impressed him most is it felt and played right without needing alteration or adjustment. Nathan has been hooked on Yamaha's ever since. The BB NE2 is Nathan's signature model. Its body is made of alder topped with maple to deliver a fat sound with plenty of definition.

Front and back are contoured to provide the player with a compact, well-fitting instrument that offers great playing comfort. The BBNEII incorporates a neck through design with a 34-inch scale, 5-piece maple and premium grade mahogany neck sandwiched between the body. The through body design offers greater sustain and better neck stability. Strings are strung through a BPZ-7 bridge designed with individual machined saddles that deliver precise intonation, a low profile for greater playing ease, and an elegant look. The individual saddle pieces also reduce interference from other vibrating strings to produce a purer tone. White pearlloid tuners matching the abalone inlay round out the looks.

Electronics include a stacked Alnico V humbuckers designed in close collaboration with Nathan. Both pickups run through a 5-control active electronics circuit based on Nathan's "Magic Box" stomp box. The circuit features a 3-band equalizer with a switchable mid-cut filter that allows the bassist to obtain a wide variety of tones from this highly versatile bass guitar.



BBNE2

White

Specifications

Model	BBNE2
Construction	Neck Through
Scale Length	34" (863.6mm)
Fingerboard	Ebony
Radius	19 11/16" (500mm)
Frets	24
Body	Maple/Alder
Neck	Maple/Premium Grade Mahogany 5 Piece
Bridge	Yamaha BPZ-7 (No Piezo)
Pickups	Alnico V Stack Type X 2
Pickup Switch	N/A
Controls	Master Volume, Pickup Balancer, 3-Band EQ, Mid Cut Frequency, Mid Cut On-Off Switch
Colors	Black, White

A Bass With Extensive Range

John Patitucci gained international recognition as a member of Chick Corea's legendary Elektric Band and in the mid 1980s. John's sensitivity, inventiveness, and tone have established him as one of today's most influential bassists while his ability to cover any genre made him a sought after studio musician and jazz artist, performing and recording with a diverse array of artists playing everything from Classical and Afro-Cuban to Blues, Pop and Jazz. In addition to his notable work as a sideman, he has led his own groups releasing several remarkable albums.

As a leader and sideman, John relies on his signature TRBJP2 6-string bass. John joined as a Yamaha Artist during his days with the Elektric Band and soon began working with a team of designers on a bass that would become his signature 6-string. The 4-ply body design uses main layers of ash and alder to provide a solid fundamental tone for solid, low-end comping. Complimenting this are top and back layers of figured maple that brighten the high-end for soloing.

Attached to the body is a bolt-on, super long-scale, 35-inch maple neck designed to deliver greater punch from the low B string and a very tight, focused sound. With 26 frets on the ebony fingerboard, the TRB JPII has an extensive playing range spanning a little over four octaves. Sculpted body cutaways provide easy access to the upper reaches of the neck, which is trimmed with custom pearl and gold tuners and crescent shaped mother-of-pearl and abalone inlays.

The JPII is fitted with a pair of Alnico V humbuckers positioned in a J-style configuration. In addition to standard volume and blend controls, an active 3-band EQ with a parametric-style midrange control delivers incredibly versatile tone shaping capabilities that allow players to achieve a versatile range of tone, power, and presence.

Premium construction and incredible custom specifications make the TRB JPII an instrument capable for any genre or playing style.

John Patitucci
Signature Model

Specifications

Model	TRBJP2I
Construction	Bolt-on
Scale Length	35" (889mm)
Fingerboard	Ebony
Radius	40" (1000mm)
Frets	26
Body	Figured Maple/Ash/Alder/Maple
Neck	Maple
Bridge	Solid Brass
Pickups	Side by Side Double Coil Alnico V
Controls	Master Volume, Pickup Balancer, 3 Band EQ
Colors	Amber, Translucent Dark Red

Specifications

Model	TRB1006J / TRB1005J / TRB1004J
Construction	Bolt-on
Scale Length	35" (889mm)
Fingerboard	Rosewood
Radius	40" (1000mm) / 19 11/16" (500mm) / 10" (250mm)
Frets	24
Body	Maple/Alder
Neck	Maple / Nato 5pc
Bridge	Solid Brass
Pickups	Alnico V Hum-Canceled X 2
Controls	Master Volume, Pickup Balancer, 3-Band EQ
Colors	Black, Natural, Translucent Black, Caramel Brown

Extend Your Potential



TRBJP2I

Translucent Dark Red



TRB1006J

Black



TRB1005J

Translucent Black



TRB1004J

Natural





Rafael Bittencourt
Angra

Revolutionary Design Delivers Massive Tone From Incredibly Lightweight Guitars and Basses

Since its introduction in the mid 1980s, the RGX and RBX lines have attracted a wide following of guitarists with their radical designs, great playability, and superior tone. With the most recent models, Yamaha has revolutionized guitar and bass design, breaking down the boundaries between weight and tone with instruments that deliver massive sound from incredibly lightweight bodies. The A2 design team set out to design lightweight instruments that provide the player with greater playing freedom without sacrificing sound quality. Intensive research and development led to the creation of Alternate Internal Resonance technology or A.I.R. This groundbreaking technology utilizes a solid body design made up of two materials; an outer layer of hard tonal wood used for the instrument's top and back, and a core of lightweight, resonant softwood sandwiched in between. Three metal sound tubes installed underneath the bridge plate and passing through the body transmit string vibration to the body, exciting the different body layers and returning body vibration to the bridge. Strings passing through the body from the back of the instrument add to this by transferring string energy to the entire body more efficiently. Weighing about 30% less than a standard electric guitar (20% less in the case of the bass), the resulting instrument achieves incredible tone with a big, open sound that resonates throughout the instrument's entire body.

To compliment the tonal characteristics of the A.I.R. body, original pickups were developed at the custom shop at YASH (Yamaha Artists Services Hollywood) with input from some of the world's greatest players. An LED pickup indicator surrounding the volume control provides the player with a bright visual indication of which pickup is in use. A minimalist bridge design keeps the playing surface snag free for greater playability when playing close to the bridge. The RGX A2 and RBX A2 models offer the light weight that many players are looking for while delivering remarkable tone and playability. Impressive sustain with rich tone that clear, heavy, and powerful from and instruments that are light and comfortable to play.



Specifications

Model	RGXA2	RBX4A2	RBX5A2
Construction	Bolt-on	Bolt-on	Bolt-on
Scale Length	25 1/2" (648mm)	34" (863.6mm)	34" (863.6mm)
Fingerboard	Rosewood	Rosewood	Rosewood
Radius	13 3/4" (350mm)	10" (250mm)	23 5/8" (600mm)
Frets	22	24	24
Body	A.I.R. Body	A.I.R. Body	A.I.R. Body
Neck	Maple	Maple	Maple
Tuners	Diecast with Cylindrical Knob	Diecast	Diecast
Bridge	A.I.R. Mounting System Bridge	A.I.R. Mounting System Bridge	A.I.R. Mounting System Bridge
Pickups	Alnico V humbucker X.2	Ceramic Bar Single X.2	Ceramic Bar Single X.2
Controls	3-position Rotary with Pickup Indicator, Master Volume	Front Volume (with LED), Rear Volume (with LED), Master Tone	Front Volume (with LED), Rear Volume (with LED), Master Tone
Colors	White & Aircraft Gray, Jet Black	White & Aircraft Gray, Jet Black	White & Aircraft Gray, Jet Black



Yamaha's THR Series— Much More Than An Amp

Yamaha really came up with a winner with its revolutionary THR amps. Conceived to provide players with just what they need when they're away from the stage or studio, the original THR10 and THR5 captivated guitarists from around the globe with big tone and just the right mix of features. The idea of a "third amp" proved highly popular, changing the tonal expectations of guitarists who soon realized that the gig or session isn't the only place you should expect perfect tone. Requests for more genre specific models resulted in the release of three more models; the THR10C for authentic boutique amp tone, the THR10X for high-gain stack amp tone, and the THR5A for electric-acoustic tone.

With five models on the market you'd think the THR development team would take it easy for a while and enjoy their success, but instead, they've continued listening to user feedback and gone back to create a Version 2 upgrade of the original THR10/5. The new THR10 (V.2) and THR5 (V.2) feature new speaker simulations that deliver more depth and tonal character than ever before. Version 2 also gives you better sound quality delivering cleaner cleans and

dirtier distortion. The units still incorporated the same highly portable design and run on a two-way AC or battery power supply so you can take yours out and sound great no matter where you go.

All units offer high-fidelity performance making them great for quality audio playback. With both AUX IN and USB connections provided, connecting an audio playback device or a computer to the unit is easy and being able to practice along in hi-fi sound is truly spectacular. When inspiration strikes, the USB port and a bundled copy of CUBASE AI lets you easily lay down tracks in this full-fledged DAW application. And for those that like to get in and fine-tune sound settings, you can download Yamaha's THR Editor, which provides detailed control of the THR's tone, effects, and overall sound.

With five different units to choose from, each offering its own distinctive sound, feel, and tone, it's simply a matter of picking the unit that suits your style the best. After that, you're probably going to enjoy playing your guitar a whole lot more.

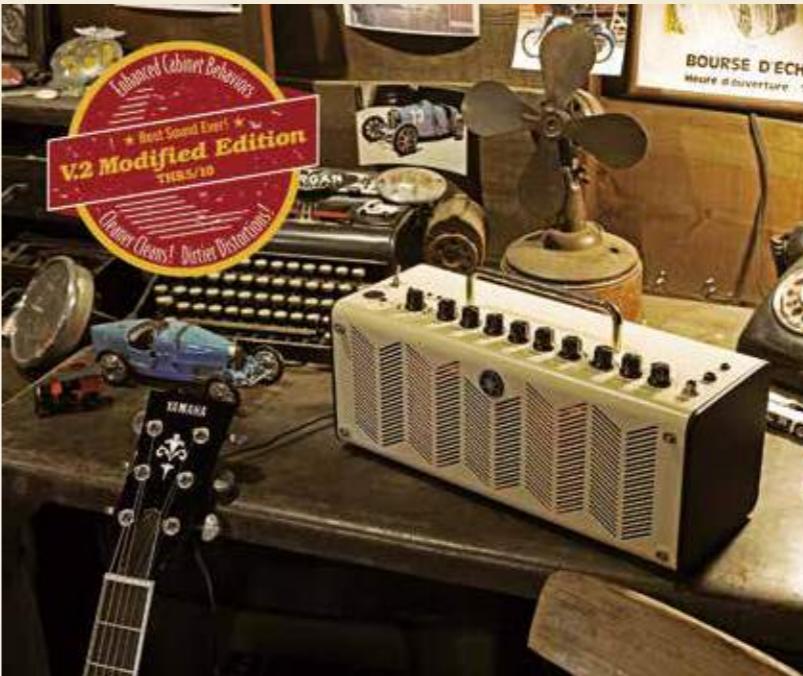
Authentic Tube Tone

THR10 V.2



A new take on classic tone

The standard model THR, the THR10 sounds great in a wide range of genres, whether played delicately with a clean sound, or with a more edgy, distorted tone. Now the THR10 has been upgraded to version 2, delivering even better quality sound.



THR10



THR10 Control Panel

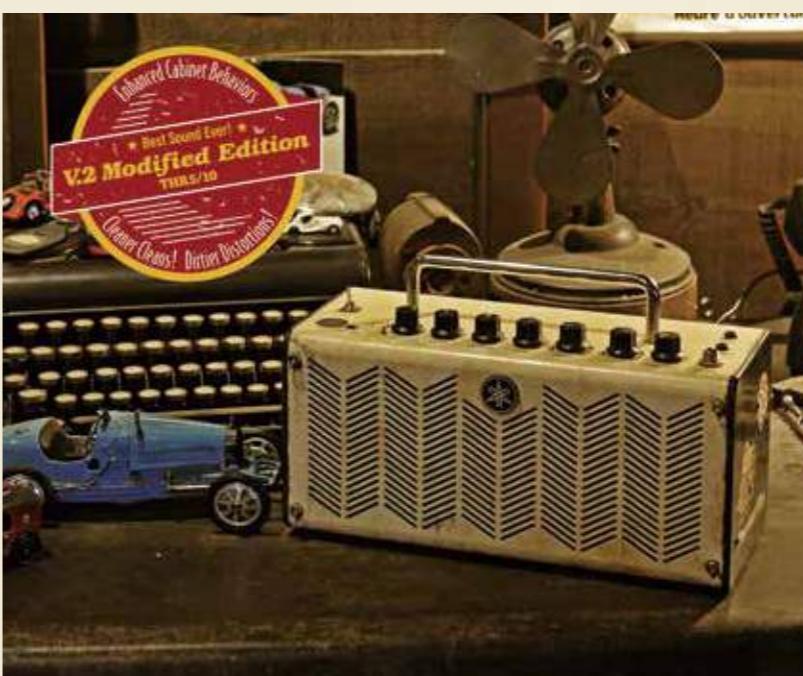
Authentic Tube Tone

THR5 V.2



A new take on classic tone

The little brother of the THR10, the THR5 offers the sound quality of the THR10 in a more portable form, making it perfect for use at home or when traveling. Now the THR5 has been upgraded version 2, with an even better sound that defies the convention that sound quality has to be sacrificed in a small amp with a small sound.



THR5



THR5 Control Panel

Natural Acoustic Tone

THR5A



A New Way to Experience your Electric-Acoustic Guitar

THR5A is optimized for use with electric-acoustic and Silent Guitars. Utilising advanced modeling technologies developed by Yamaha, THR5A offers simulations of classic tube condenser and dynamic mics combined with studio-grade effects to create recording-studio tone direct from your guitar and wherever you are.



THR5A



THR5A Control Panel

Extreme High Gain THR10X

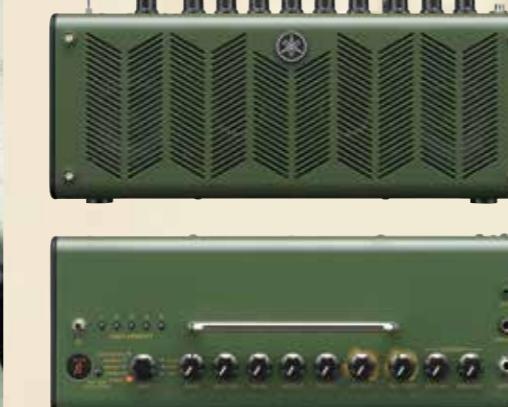


Extreme High-Gain Stacks – on your Desktop!

THR10X is dedicated to guitarists that want more gain, more distortion and the unmatched response of a cranked high-output stack. With 5 different channels from 3 amps, all delivering dynamic, intense distortion, THR10X perfectly delivers the subtly different distortion characteristics of each amp or channel to give a tone and response perfectly suited to everything from classic rock to extreme metal.

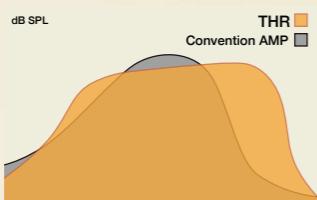
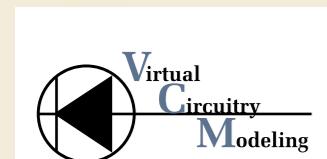


THR10X



THR10X Control Panel

The Lowdown



VCM (Virtual Circuitry Modeling)
VCM effects are capable of capturing subtleties that simple digital simulations cannot even approach, going beyond simple simulation and delivering the truly musical performance that makes classic analog gear invaluable even in today's digital production environment.

Yamaha Hi-Fi Audio Technology
THR was developed with Yamaha's award-winning AV division to offer true hi-fi stereo sound and a new experience in guitar amplifiers. The exclusive, specially designed speaker enclosure is optimised to handle both guitar and stereo playback sounds making THR uniquely capable of giving you amazing tone for both your guitar and your track from a compact, portable amp.

New Extended Stereo Technology
THR incorporates Yamaha's new Extended Stereo Technology to create an incredibly wide, spacious audio image. Stereo tracks and studio quality reverbs take on a depth unimaginable from such a small enclosure.

Dual Effects
THR features dual effects circuits providing natural, ultra-musical effects. One circuit handles stompbox-style modulation effects while the other provides outstanding studio-grade delays and reverbs. With the THR Editor software, both effects processors can be edited in incredible depth.

Authentic Boutique Tone

THR10C



This Is More Than A Sound- It's A Feeling...

THR10C takes the personal-amp concept to a new level of audio fidelity. The finest tube amps respond to a player's every touch – with picking dynamics and playing style adding as much to the tone as your guitar and pickups. Using Yamaha's exclusive VCM (Virtual Circuitry Modeling) technology, THR10C perfectly recreates the unmistakable response and dynamics that only a boutique tube combo can provide.



THR10C



TAPE ECHO

Perfectly complementing the low-gain audiophile amp models, THR10C features an all-new TAPE ECHO effect that captures the detail of an analogue machine, right down to the wow and flutter of the repeats.

SPECIFICATIONS

	THR10	THR5	THR10C	THR10X	THR5A
Amp Simulations	CLEAN, CRUNCH, LEAD, BRIT HI, MODERN, BASS, ACO, FLAT	CLEAN, CRUNCH, LEAD, BRIT HI, MODERN	DELUXE, CLASS A, US BLUES, BRIT BLUES, MINI, BASS, ACO, FLAT	POWER I, POWER II, BROWN I, BROWN II, SOUTHERN HI, CLEAN, BASS, FLAT	CONDENSER, DYNAMIC, TUBE, NYLON, EG CLN
Effects	CHORUS ● FLANGER ● PHASER ● TREMOLO ● DELAY ● DLY/REV ● SPRING ● HALL ● TAPE ECHO — ECHO/REV — COMP — CMP/CHO —	CHORUS ● FLANGER ● PHASER ● TREMOLO ● DELAY ● DLY/REV ● SPRING ● HALL ● TAPE ECHO — ECHO/REV — COMP — CMP/CHO —	CHORUS ● FLANGER ● PHASER ● TREMOLO ● DELAY ● DLY/REV ● SPRING ● HALL ● TAPE ECHO — ECHO/REV — COMP — CMP/CHO —	CHORUS ● FLANGER ● PHASER ● TREMOLO ● DELAY ● DLY/REV ● SPRING ● HALL ● TAPE ECHO ● ECHO/REV ● COMP ● CMP/CHO ●	CHORUS ● FLANGER ● PHASER ● TREMOLO ● DELAY ● DLY/REV ● SPRING ● HALL ● TAPE ECHO ● ECHO/REV ● COMP ● CMP/CHO ●
EQ	BASS, MIDDLE, TREBLE	TONE	BASS, MIDDLE, TREBLE	BASS, MIDDLE, TREBLE	TONE
Chromatic Tuner		●			
User Memory	5	—	5	5	—
Connections			INPUT (Standard Monaural Phone Jack), PHONES (Standard Stereo Phone Jack), AUX (Stereo Mini Jack), USB 2.0, DC IN		
Power Source			AC Adapter / Battery (AA Batteries x 8)		
Speakers			8cm Full Range x 2		
Rated Output			10W (5W + 5W)		
Dimensions (W x H x D)	360 x 183.5 x 140mm	271 x 167 x 120mm	360 x 183.5 x 140mm	271 x 167 x 120mm	
Weight	2.8kg	2.0kg	2.8kg	2.0kg	
Accessories			AC Adapter, USB Cable, Stereo Mini Cable, Owner's Manual, Cubase AI Download Information		

* Specifications and appearance may change without notice.



CUBASE AI

THR is bundled with Cubase AI, Steinberg's professional music production application that offers full-fledged recording and editing.



THR Session

THR Session is an iOS app which is optimized for THR. You can slow down songs without losing audio quality, change the pitch or repeat any segment of a song to learn even the trickiest guitar part. It even allows you to cancel out the original guitar sound; it's like playing a session with your dream band! This app is the perfect audio toolbox for today's guitarist and with a Yamaha THR amp, gives you a practice experience like no other.



THR Editor

The THR Editor, available for download from <http://download.yamaha.com>, offers deep editing of amp and effect parameters using a computer. Additional in-depth controls include compressor and noise gate functions.

USER MEMORY

User memory function lets you save up to five amp settings of all controller and switch settings for quick recall. (THR10 series only)

TAP : TIME / HOLD : TUNER
Tap tempo function to quickly set delay time. The built-in chromatic tuner features accurate, stable tuning and an easy to read display.

VIRTUAL TUBE ILLUMINATION

THR's Virtual Tube Illumination includes a simulated orange tube glow from the metal speaker grille.

GIGMAKER

Electric Guitar Pack

Everything you need to play guitar live!

All Included!



EG112C

Black

Metallic Blue

Metallic Red



ERG121C

Black

Metallic Blue

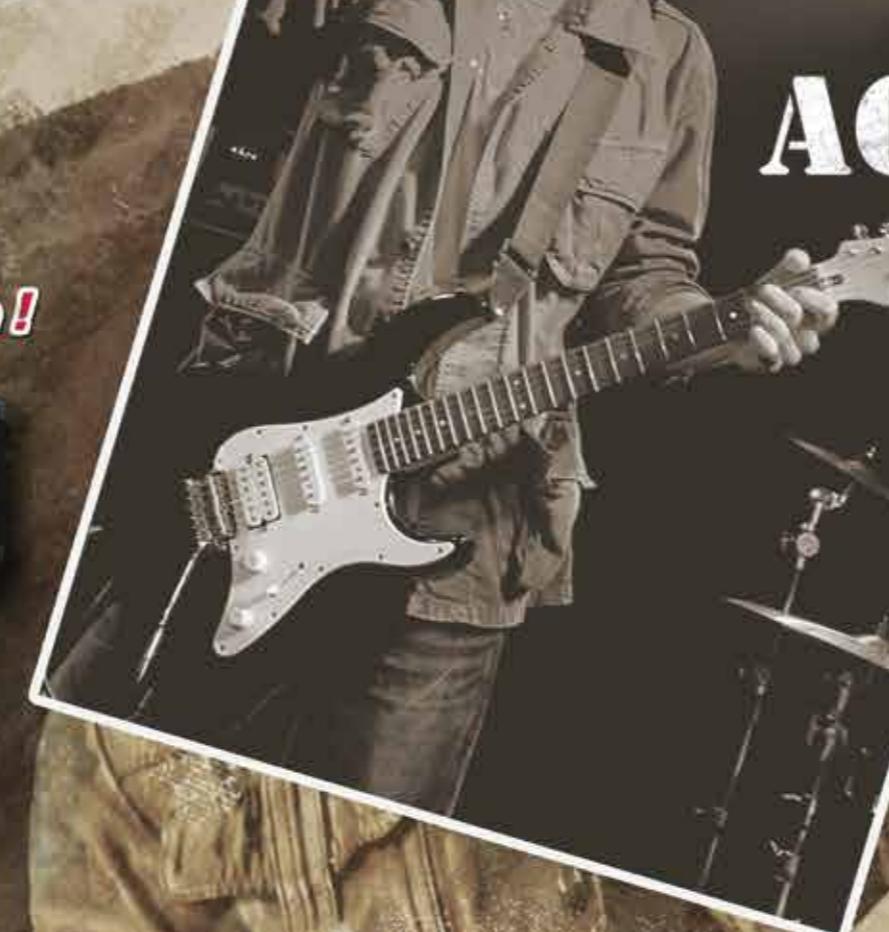
Metallic Red



SPECIFICATIONS

Construction: Bolt-on
Scale Length: 25-1/2" (647.7mm)
NECK: Maple
Fingerboard: Sonokeling
Nut Width: 1-5/8" (41mm)
Radius: 13-3/4" (350mm)
Frets: 22
Body: Agathis
Vibrato System: Vintage
Pickups: Single Coil X 1, Humbucker X 2 (ERG121C)
Single Coil X1, Humbucker X 1 (EG112C)
Pickup Switch: 5-Position
Controls: Master Volume, Master Tone
Hardware: Chrome Hardware
Colors: Black, Metallic Blue, Metallic Red

ERG121GPII, EG112GPII
Package Model of ERG121UC/EG112UC
Contents: Guitar Amplifier GA15,
Guitar/Bass Auto Tuner YT100, Gig bag,
Gauge set, Strap, Strings winder, Picks, Cable



ACCESSORIES/AMP

Metronomes



QT-1

Amplifiers



GA-15II Guitar Amplifier

- Input/Output: INPUT / AUX-IN / Headphone
- Power supply: AC120V, 60Hz
- Output Power: 15 W
- Power Consumption: 19 W
- Speaker: 16.5 cm (6.5") X 1
- Controls: DRIVE-GAIN, DRIVE-VOLUME, DRIVE/CLEAN, CLEAN-VOLUME, EQUALIZATION-TREBLE, EQUALIZATION-MIDDLE, EQUALIZATION-BASS, POWER
- Dimensions: 291mm(W) X 300mm(L) X 189mm(D)
- Weight: 5kg (11 lbs)

Tuners



CHROMATIC TUNER YTC10

- Highly accurate tuner features an easy-to-read LED meter display.
- Offers enhanced features such as adjustable standard pitch, switchable sensor sensitivity, and auto power off.



CHROMATIC TUNER YTC5

- Highly accurate tuner features an easy-to-read LCD meter display.
- Adjustable meter angle.



YT100 Guitar/Bass Tuner

- Indicators: Pitch indicator, Tuning guides
- Tuning Notes: GUITAR 7B, 6E, 5A, 4D, 3G, 2B, 1E
BASS LB, 4E, 3A, 2D, 1G, HC
- Input: Input jack (6 monaural), Built-in microphone
- Power Source: Two AAA (R03/LR03) batteries
- Dimensions: 97mm (W) X 50mm (H) X 18mm (D) (3.8" X 2.0" X 0.71")



Yamaha Guitar Development

Development—Working With Musicians, Bringing Ideas To Reality

Yamaha's goal is to create instruments that meet the real world needs of professional and amateur musicians who rely on their instruments for their livelihood, art, and enjoyment. Helping to meet these needs, the company founded Yamaha Guitar Development (YDG) to build high-end guitars that satisfy the world's most demanding guitarists. YDG also provides the company with the opportunity to work directly with players in the development of instrument designs and features. Communicating directly with players and providing them with opportunities to evaluate instruments and suggest improvements is the most meaningful and effective way to refine instruments. To provide as much opportunity as possible, Yamaha has three locations, L.A., London, and Tokyo, where designers and technicians can get in touch and work with artists around the world. One of these facilities is Yamaha Artist Services, Burbank (YASB), a state-of-the-art research and development center located in the heart of L.A.'s music scene. Here, a special team of top guitar designers and craftsmen work with artists to design and create innovative instruments and features utilizing the wood and metal shops, electronics lab, and recording facilities at YASB. Development teams and musicians working closely together has always played an important role in the design, development, and refinement of many of Yamaha's instruments. Artists know their own needs and most know the needs of musicians around them. Dedicating time and resources at this level provides Yamaha designers with ways that current instruments can be improved and keeps them well-informed of developments that can be applied to development and production. In this way, Yamaha relies not only on its designers and craftsmen when developing and refining instruments, but also on musicians that use them.

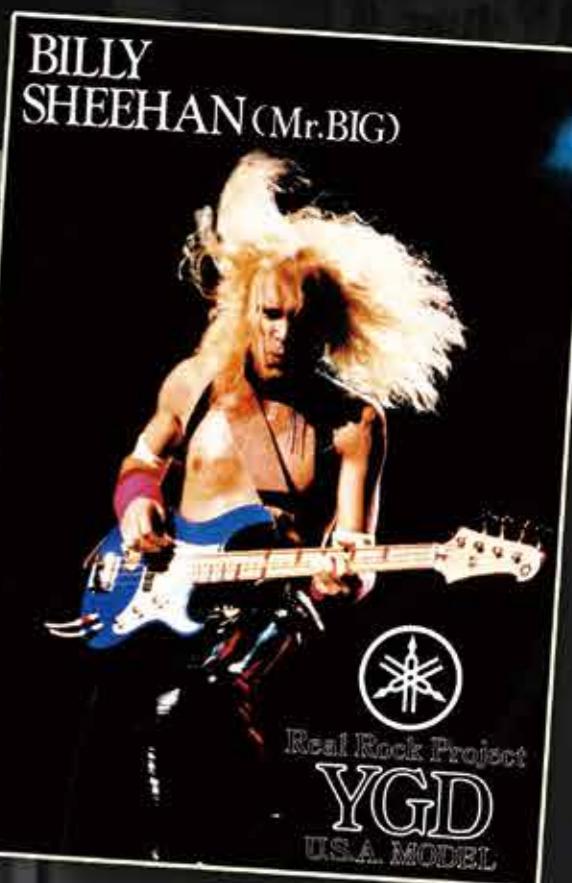
YASB (Yamaha Artist Services, Burbank)

Located in the heart of LA's music scene, Yamaha Artist Services, Burbank, or YASB, is a state-of-the-art research and development centre and home to the Yamaha Guitar Custom Shop.

The shop is run by a special team of top guitar designers and craftsmen, working with artists to design and create innovative instruments and features utilizing YASB's wood and metal shops, electronics lab, and recording facilities.

Artist feedback plays a crucial role in our approach to guitar design and particularly at YASB, it is the most meaningful and effective way to refine our instruments.

Many of Yamaha's guitars are initially conceived, developed, tested and brought to life here by the YASB team.



YMC (Yamaha Music Craft)

Yamaha Music Craft is a special facility located at Yamaha's corporate headquarters in Hamamatsu, Japan. Assembled here is a team of world-class luthiers and master craftsmen whose purpose is to create the best instruments available today.

Guitar production here absolutely depends on the craftsman's senses. From wood selection to final inspection, each stage in the process involves the highly refined skills of our experienced luthiers. Machines and leading-edge technologies do play a vital role here, but in perfect harmony with craft guitar-building – there is no substitute for the skills and sensitivity of our master luthiers.

It is here that all of Yamaha's high-end guitars are brought into being through a union of modern technologies like A.R.E. and I.R.A., that only a company like Yamaha are capable of developing, and the high level of craftsmanship and traditional skills that our master craftsmen possess.





Craftsmanship—Turning The Designs Into Great Instruments For You

With all the advanced technologies we have at our disposal, it simply isn't possible to fully automate the production of quality guitars. The complexity of tasks in addition to the need for constant awareness of the materials being used and the ability to make minute adjustments for variations cannot be performed with current technology. So while machines do play a vital role in the production of Yamaha instruments, there is still no substitute for the skills and sensitivity of experienced craftsmen throughout the production process.

Turning designs into great instruments

requires a great deal of experience, skill, and coordination. Technical drawings alone cannot convey the intended tone or an instrument, or even much of the technical skills required to create the desired characteristics or sound. Before any guitar reaches the construction stage at Yamaha, the plans and intentions of the designs must be passed on to the chief craftsmen at the factory, who will then develop appropriate production processes to build the instrument. Every guitar is different thus requiring new methods, tools, and a workflow in order to achieve consistent high quality.

Relegating processes to machine or the craftsmen's skilled hands is an important factor. Processes such as fret slot cutting, which demands a high level of precision, or basic neck shaping, which is highly repetitive, are best assigned to machines that can do the work with greater precision and speed. Other tasks that involve fine-tuning require individual attention and this is where the skills, experience, and attention to detail of Yamaha craftsmen shine.

To achieve the highest quality possible sometimes requires overdoing things. An excellent example is the way Yamaha pre-

matches bodies and necks on acoustic guitars. They know from experience that the fit between body and neck must be perfect to maximize tone and response, so applying extra effort to ensure that the fit is ideal in every instrument adds value to the instrument through higher quality. Great effort is also spent to ensure that every guitar and bass leaves the factory in optimum condition. Final assembly is performed at workstations designed to make processes as smooth and efficient as possible, and detailing such as fret leveling and finishing are performed at the factory, to a degree normally only

available in a custom shop. Ensuring that this level of quality and consistency is maintained into the future, Yamaha places great importance on passing know-how on to young craftsmen. Hands-on apprenticeships ensure skills are fully passed on from person to person making sure that both basic skills and developed innovations are effectively passed on. This allows Yamaha guitars to continuously evolve and gives their instruments a significant musical advantage.

YAMAHA INTERNATIONAL GUITAR

ARTISTS



Sandro Albert
Sandro Albert Quintet



Tariq Akoni
Josh Groban



Marc Broussard



Nathan East



Jon Herington
Steely Dan



Vashon Johnson
Miley Cyrus



Josh Kelley



Michael O'Neill
George Benson Band



Jeff Rouse
Duff McKagan's Loaded



Victor Smolski
Rage



Leo Amuedo
Chris Botti



Bobby Bandiera
Bon Jovi



Vivian Campbell
Def Leppard



Jason "Slim" Gambill
Lady Antebellum



Michael "Fish" Herring
Christina Aguilera,
New Kids On The Block



Victor Johnson
Sammy Hagar



Abraham Laboriel



John Patitucci



Francis Rossi, Rick Parfitt
Status Quo



Mike Stern



Soren Andersen
Glenn Hughes / Mike Tramp



Rafael Bittencourt
Angra



Shane Clark
3 Inches Of Blood



Jack Gibson
Exodus



Peter Hook
Joy Division



Tony Kanal
No Doubt



James LoMenzo
John Fogerty



Kirk Pengilly
INXS



Billy Sheehan



Robby Takac
Goo Goo Dolls



Johan Andreassen
Amaranthe



James Black
Finger Eleven



Bobby Dall
Poison



Chris Githero
Zico Chain



Jean-Ken Johnny
MAN WITH A MISSION



Roy Kariok
Toni Braxton



Hugh McDonald
Bon Jovi



Tim Pierce



Robert Sledge
Ben Folds Five



Ricky Warwick
Black Star Riders



Michael Anthony
Chickenfoot



Coy Bowles
Zac Brown Band



Chris Minh Doky
Mike Stern, David Sanborn



Darrell Craig Harris
Phoenix Down



Darwin Johnson
Colbie Caillat



Joe Karnes
Fitz and the Tantrums



Dave Meniketti
V&T



Joshua Ray
Shania Twain



Tommy Smith
Leogun

YAMAHA GUITARISTS IN ASIA, OCEANIA,

LATIN AMERICA AND EURASIAN COUNTRIES

RUSSIA



Den Khromykh

Plan Lomonosova



Sergey "ZAHAR" Zaharov

Koroll' Shut



Timur Vedernikov

UKRAINE



Enver Izmaylov

Karadag

ZIMBABWE



Louis Mhlanga

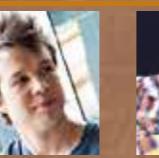
Chitanda

SOUTH AFRICA



Andries Botha

CH2



Prince Bulo

Independent



Sifiso 'Atomza' Buthelezi

The Muffinz



Leon Groppe

CH2



Denny Lalouette

Independent



Sibusiso Victor Masondo

Independent



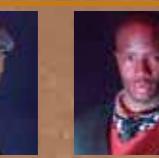
Nic Rush

Independent



Tailor

Independent



Nakhane Toure

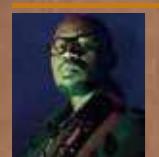
Independent



Karabo 'Skabz' Moeletsi

The Muffinz

SOUTH AFRICA



Simphiwe 'Simz' Kulla

The Muffinz



Mthabisi 'Mthae' Sibanda

The Muffinz



Gaurav Balani

Pankrama

INDIA



Saurabh Chaudhry

Pankrama



Shibani Kashyap

Pankrama



Nitin Malik

Pankrama



Rahul Ram

Indian Ocean



Jasleen Royal

Independent

INDONESIA



Bams

Independent



Bonar Abraham

Glenn Fredly & The Bakucakar



Denny Chasmala

IAN Jago



Ophie Danzo

NewBorn



Ello

Real



Enda Ugu

BLP



Henry Budidarma

Payung Teduh

THAILAND



Ekachai Jearakul



Ivanka

Slank



Jwan Xaverius

IX Band



Jubing Kristianto

Independent



Kaka

Slank

THAILAND

SINGAPORE



Ronald Steven

Agnes Monica Band



Toto Tewel

Iwan Fals Band



Yoes

Independent



Aznan Alias (NAN)

Fly Halizor



Jamie Wilson

Jedidiah Wong Jhin Yee



Surapong Buapan

Ebla



Luis Mario D'Agostino

ARGENTINA



Thak Lekkar



Wanritt Puntarika

Ebla



Ms.Sutraorn Hanthanom

Tong and Jennie



Athirach Pinthong

Slot Machine



Jack Thammarat

Wendy Phua

BRAZIL



Romi Wry

Independent



Regi Leo



DIESEL



Lenny Grigoryan

Grigoryan Brothers



Slava Grigoryan

Grigoryan Brothers



Jimi Hocking

The Screaming Jets



Jonathan Sora-English

Christie Lamb



Christie Lamb

Nick Walker



Luis Mario D'Agostino

DOMINICAN REPUBLIC



Antonio Gonzalez

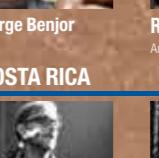


Clemente Portillo



Javier Vargas

Taquero Profundo



Bernal Villegas

Villegas/ Suite Doble



Gonzalo Trejos

Suite Doble/Times Forgotten



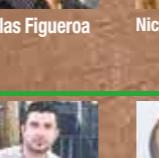
Ana Karen Aboytes

Full Breakers



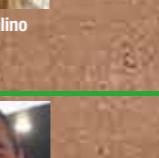
Roberto Arballo (Betuco)

Independent



Jean Paul Bideau

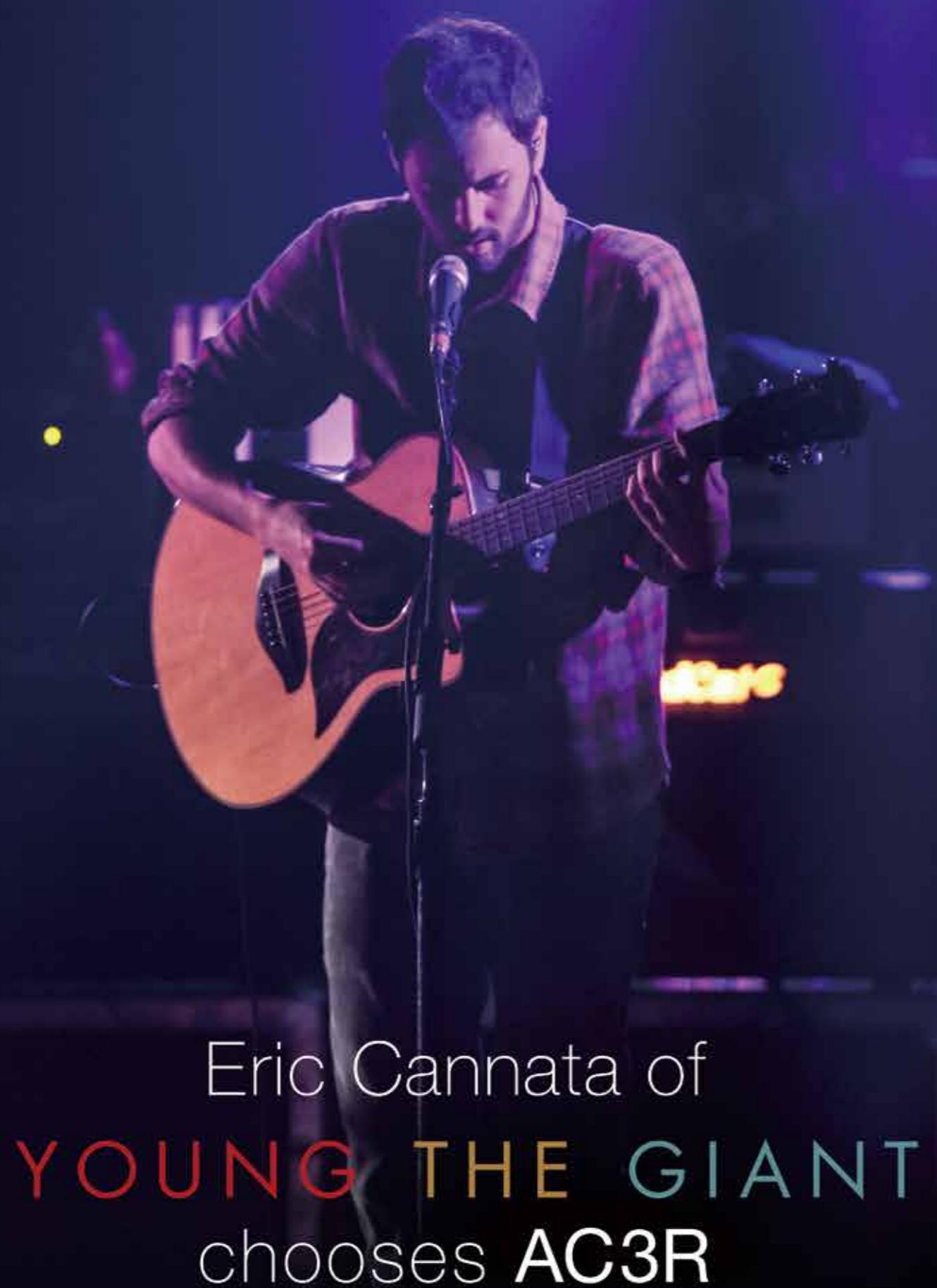
Rio Roma



Daniel Calderon

Independent





Eric Cannata of
YOUNG THE GIANT
chooses **AC3R**

A NEW... LOOK. FEEL. SOUND.

Look

Compromise was never an option with the A Series. –on every level, this guitar is built to be the one you want to own. Real wood binding, original wood inlays, a new and distinctive headstock, and a scratchplate with a history. The look of the A Series is the definition of elegance – simple, but powerful.



ScratchPlate

This scratchplate is a revival of a classic design that first appeared on Yamaha's N1000 acoustic guitar in 1975.

Feel

The natural feel of perfectly finished wood. A neck shape that feels like you've known it for years. An action that is somehow effortless, yet still rewarding. These are the things that add up to a guitar that feels "just right". These are the things that make an A Series feel the way it does.

Extensive research with players, luthiers and techs has given the A Series the feel and playability that today's acoustic-electric players need and want, whether transitioning from electric to acoustic on-stage, recording a session with intricate open tunings or practicing at home.



Neck Finish

Yamaha's original Semi-Open Port Finish gives the neck surface a natural feel that is smooth and fast.

Sound

The A Series construction was designed with one thing in mind – tone. Deep, rich lows, an open, detailed midrange and clear, musical highs give your music room to breathe while underpinning your sound with an unmistakable, timeless character. Yamaha's trademark ultra-thin finish and hand-selected tonewoods combine with intricately-crafted construction to create a guitar with incredible resonance and personality. The A Series doesn't just have tone, it has life.

Top board:

Solid Sitka Spruce was selected for its naturally bold tone and excellent projection

Bracing:

Yamaha's original non-scalloped X-bracing design gives deep yet controlled low-frequency response and strong, powerful attack



Rosewood Back & Sides

Rosewood delivers a wide, smooth frequency response with stunning low-end and brilliant highs.



Mahogany Back & Sides

Mahogany offers a warm, rich tone with silky smooth mids and lows.

	Rosewood series		Mahogany series	
Body shape	A Body	AC Body	A Body	AC Body
Grade	A3R	AC3R	A3M	AC3M
#1 : Solid Top	A1R	AC1R	A1M	AC1M

A (Traditional Western Body Cutaway)

A3R, A1R, A3M, A1M

Powerful lows and clear highs with full body resonance



AC (Small Body Cutaway)

AC3R, AC1R, AC3M, AC1M

Articulate mids and highs, defined lows and exceptional comfort



Pickup & Preamp

The A Series incorporates Yamaha's state-of-the-art SRT pickup system. An exclusive Yamaha technology, SRT uses advanced Digital Signal Processing to faithfully create the additional elements that make great guitar sound. Using your guitar's tone as a base, the system adds the subtle differences in ambience according to mic placement, and the EQ voicing of vintage mics to provide studio-quality sound while playing live.



SRT Pickup

Yamaha's proprietary SRT pickup design uses individual elements for each string to give an ultra-clear, ultra-wide bandwidth signal with far better dynamic response and tonal accuracy than a regular, ribbon-type piezo pickup.

A Series

Rosewood Models

The "R" stands for the rosewood from which the backs and sides of these fine instruments are crafted. Combined with a solid Sitka Spruce top these guitars produce a sound rich in harmonics and outstanding tonal balance across all frequencies. String height and spacing, neck shape, taper and finish are designed for exceptional playability while Yamaha's advanced S.R.T. pickup system supplies amazingly natural tone.

AC3R SRT

The AC3R with its slim, cutaway design offers astounding playability. Its compact body is highly resonant delivering volume that contradicts its small size. Sides and back are solid Rosewood.

A3R SRT

Large, traditional dreadnaught cutaway body delivers a dynamic and powerful sound. Back and sides of rosewood help to produce massive, tight tone with long sustain.



AC1R

The compact body offers great playability along with a powerful tone. Rosewood back and sides deliver a tight sound and long sustain that is ideally suited for both chord strumming and fingerpicking styles.

A1R

The large, traditional dreadnaught body delivers a vibrant tone filled with energy. Rosewood back and sides help to deliver a clear, well-defined tone with excellent attack that's great for rich, expressive lead playing.



Specifications

Model	A3R	AC3R	A1R	AC1R
Top		Solid Sitka Spruce		
Back/Side	Solid Rosewood		Rosewood	
Neck		Mahogany		
Fingerboard	Ebony		Rosewood	
Bridge	Ebony		Rosewood	
Body Depth	100-118mm (3 15/16" - 4 5/8")	100-120mm (3 15/16" - 4 3/4")	100-118mm (3 15/16" - 4 5/8")	100-120mm (3 15/16" - 4 3/4")
Nut Width	43mm (1 11/16")			
String Length	650mm (25 9/16")			
Tuning Machine	Die-Cast Chrome (TM-29T)			
Colors	Natural (NT), Vintage Sunburst (VS)			
Finish	Gloss			
Preamplifier	System63 SRT		System66	

*About SRT, please refer to page 97-98 for more details.

A Series

Mahogany Models

Yamaha's A Series offers working guitarists an instrument with unrivaled build quality, tone, and playability. The "M" models feature back and sides crafted from mahogany topped with a solid Sitka Spruce deck giving these guitars a characteristic warm tone with smooth mids and lows. Plugged in, Yamaha's state-of-the-art S.R.T. pickup system delivers all the beauty of the instrument's wood tone and ambience directly from the line out jack.



AC3M SRT

This is the same instrument as the A3R but with mahogany sides and back. The AC3M offers a soft resonant tone with a relatively short sustain.



A3M SRT

This is the same instrument as the A3R but features mahogany sides and back. The A3M offers a soft resonant tone with a relatively short sustain.



Specifications

Model	A3M	AC3M	A1M	AC1M
Top		Solid Sitka Spruce		
Back/Side	Solid Mahogany		Mahogany	
Neck		Mahogany		
Fingerboard	Ebony		Rosewood	
Bridge	Ebony		Rosewood	
Body Depth	100-118mm (3 15/16" - 4 5/8")	100-120mm (3 15/16" - 4 3/4")	100-118mm (3 15/16" - 4 5/8")	100-120mm (3 15/16" - 4 3/4")
Nut Width	43mm (1 11/16")			
String Length	650mm (25 9/16")			
Tuning Machine	Die-Cast Chrome (TM-29T)			
Colors	Natural (NT), Vintage Sunburst (VS)			
Finish	Gloss			
Preamplifier	System63 SRT		System66	

*About SRT, please refer to page 97-98 for more details.



Take the stage by storm

Built for the stage, the APX Series was first introduced in 1987, and has since become a mainstay for performers who just want to plug in and play. With built-in pre amps and pickups, cutaway necks, and a big sound that belies their thinline bodies, the APX Series offers playability and performance reminiscent of an electric guitar and a crisp, clear, tone. Expertly-crafted non-scalloped X-type bracing allows the guitar's top to sing and maximizes the resonance of the unique body shape for a full, natural tone that will stand out in any live mix.

Take The Stage By Storm

Since its introduction in 1987, Yamaha's APX-Series guitars have been a mainstay electric-acoustic for performers that want to plug in and play. Known for their thin-line cutaway bodies and slim neck designs, the series provides extraordinary playability and superior comfort making the transition between electric and electric-acoustic much smoother for electric guitarists. Non-scalloped bracing maximizes resonance allowing the top to sing while cutting edge pickups and electronics capture the guitar's full natural tone letting it shine through in any live mix. Built for the stage, the APX offers all the dynamics, sensitivity, and clarity you'd want in a live situation.



Specifications

Model	APX1200II	APX1000
Top	Solid Spruce	Solid Spruce
Back/Side	Solid Rosewood	Flamed Maple
Neck	Mahogany	Nato
Fingerboard/Bridge	Ebony	Rosewood
Body Depth	80-90mm (3 1/8"- 3 9/16")	80-90mm (3 1/8"- 3 9/16")
Nut Width	43mm (1 11/16")	43mm (1 11/16")
String Length	650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	Die-cast Gold (TM-29GB)	Die-cast Gold (TM-29G)
Colors	Natural (NT), Translucent Black (TBL)	Natural (NT), Mocha Black (MBL), Pearl White (PW), Crimson Red Burst (CRB)
Finish	Gloss	Gloss
Preamp	System63 SRT	System63 SRT
Standard Accessory	Form Case	

*About SRT, please refer to page 97-98 for more details.

APX Body Depth:

80 - 90mm (3 1/8" - 3 9/16")

APX's thin-line body combines incredible comfort, easy top-fret access and a sound perfectly suited to on-stage use with bright, clear mids, balanced highs and controlled lows. Specially designed non-scalloped X-type bracing allows the guitar's top to sing and maximizes the resonance of the unique body shape for a full, natural tone. With dynamics, sensitivity and clarity built into the design from day one, APX is a guitar not to be underestimated.

Specifications

Model	APX700II/700II-12/700III	APX500III	APXT2
Top	Solid Spruce	Spruce	Spruce
Back/Side	Nato	Nato	Meranti
Neck	Nato	Nato	Nato or Mahogany
Fingerboard/Bridge	Rosewood	Rosewood	Rosewood
Body Depth	80-90mm (3 1/8"- 3 9/16")	80-90mm (3 1/8"- 3 9/16")	65-75mm (2 5/8"- 3")
Nut Width	APX700II/700III: 43mm (1 11/16") APX700II-12: 46mm (1 13/16")	43mm (1 11/16")	43mm (1 11/16")
String Length	APX700II/700III: 650mm (25 9/16") APX700II-12: 634mm (25")	650 mm (25 9/16")	580mm (23.2")
Tuning Machine	APX700II/700III: Die-Cast Chrome (TM-29) APX700II-12: Die-Cast Chrome (TMW-28)	Die-cast Chrome (TM-29)	Covered Chrome
Colors	APX700II: Natural (NT), Black (BL), Sand Burst (SDB), Vintage Sunburst (VS), Brown Sunburst (BS) APX700III: Natural (NT) APX700II-12: Natural (NT), Black (BL)	Natural (NT), Black (BL), Oriental Blue Burst (OB), Dusk Sun Red (DSR), Vintage Sunburst (VS)	Natural (NT), Black (BL), Old Violin Sunburst (OVS), Dark Red Burst (DRB)
Finish	Gloss	Gloss	Gloss
Preamp	System64 1-way A.R.T.	System66	System68
Standard Accessory			Gig Bag

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 99-100 for more details.



APX Soundhole: Oval

The instantly recognizable APX soundhole thickens lower-mid response and gives a more strident, open low end.

CPX is great for any purpose.

It satisfies your need in acoustic guitar anywhere from living room, studio to stage. It plays naturally unplugged and it screams when lined out. The deep body CPX produces rich acoustic tone and resonance. Great tonal range from deep lows to silky highs; this is a loud boomy, yet sensitive acoustic guitar. Even with terrific body resonance, feedback is well controlled. Because of the special bracing pattern and Yamaha's new original calibrated preamp, you will never experience feedback.



CPX Body Depth: 95-115mm (3 3/4"- 4 1/2")

With an exclusive Medium-jumbo body, CPX guitars boast powerful, rich bass combined with smooth, delicate highs and sweet mid-range for an open, modern voice. Non-scalloped X-type bracing ensures a powerful yet controlled tone that allows the guitar to deliver strong, rich acoustic sounds while still remaining clear and usable on-stage.



Specifications

Model	CPX1200II	CPX1000	CPX700II/700II-12	CPX500III
Top	Solid Spruce	Solid Spruce	Solid Spruce	Spruce
Back/Side	Solid Rosewood	Flamed Maple	Nato	Nato
Neck	Mahogany	Nato	Nato	Nato
Fingerboard/Bridge	Ebony	Rosewood	Rosewood	Rosewood
Body Depth	95-115mm (3 3/4"- 4 1/2")	95-115mm (3 3/4"- 4 1/2")	95-115mm (3 3/4"- 4 1/2")	95-115mm (3 3/4"- 4 1/2")
Nut Width	43mm (1 11/16")	43mm (1 11/16")	CPX700II: 43mm (1 11/16") CPX700II-12: 46mm (1 13/16")	43mm (1 11/16")
String Length	650mm (25 9/16")	650mm (25 9/16")	CPX700II: 650mm (25 9/16") CPX700II-12: 634mm (25")	650mm (25 9/16")
Tuning Machine	Die-cast Gold (TM-29GB)	Die-cast Gold (TM-29G)	CPX700II: Die-cast Chrome (TM-29T) CPX700II-12: Die-cast Chrome (TMW-28)	Die-cast Chrome (TM-29-T)
Colors	Vintage Sunburst (VS), Translucent Black (TBL)	Natural (NT), Translucent Black (TBL), Brown Sunburst (BS), Ultramarine (UM)	CPX700II: Natural (NT), Black (BL), Sand Burst (SDB), Dusk Sun Red (DSR), Tinted (T), CPX700II-12: Natural (NT)	Natural (NT), Black (BL), Vintage Sunburst (VS)
Finish	Gloss	Gloss	Gloss	Gloss
Preamp	System63 SRT	System63 SRT	System64 1way A.R.T.	System66
Standard Accessory	Form Case			

*About SRT, please refer to page 97-98 for more details. *A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 99-100 for more details.



Annekei



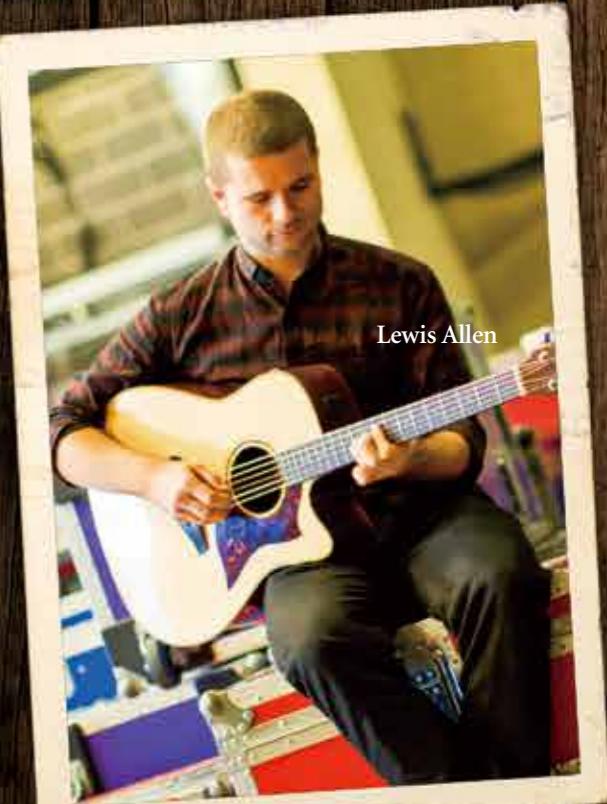
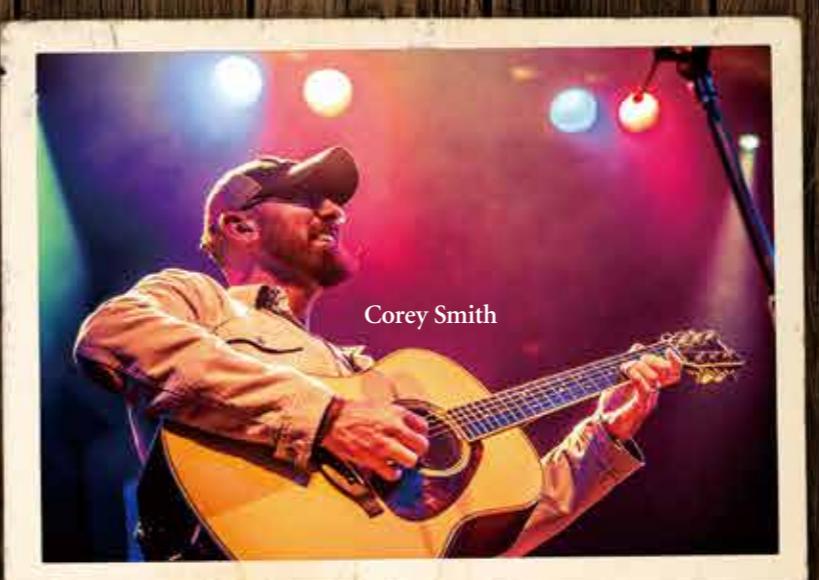
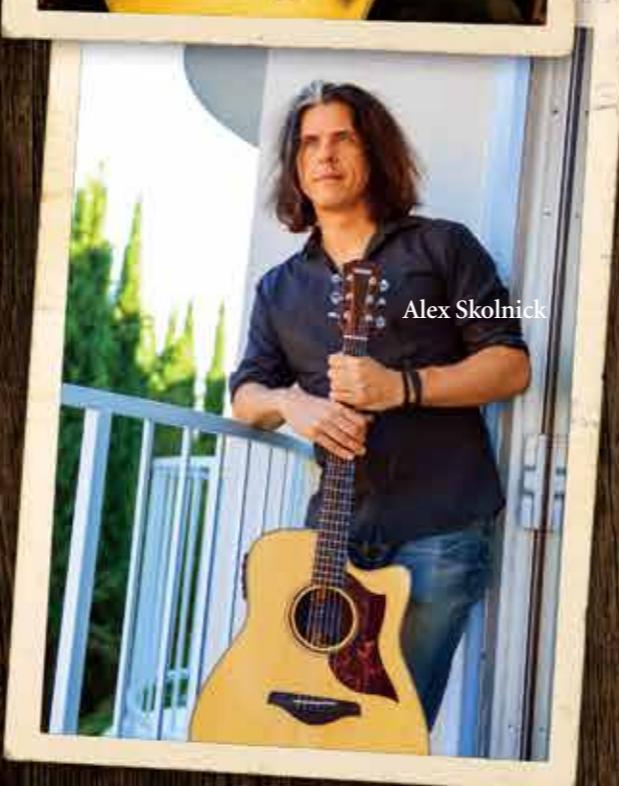
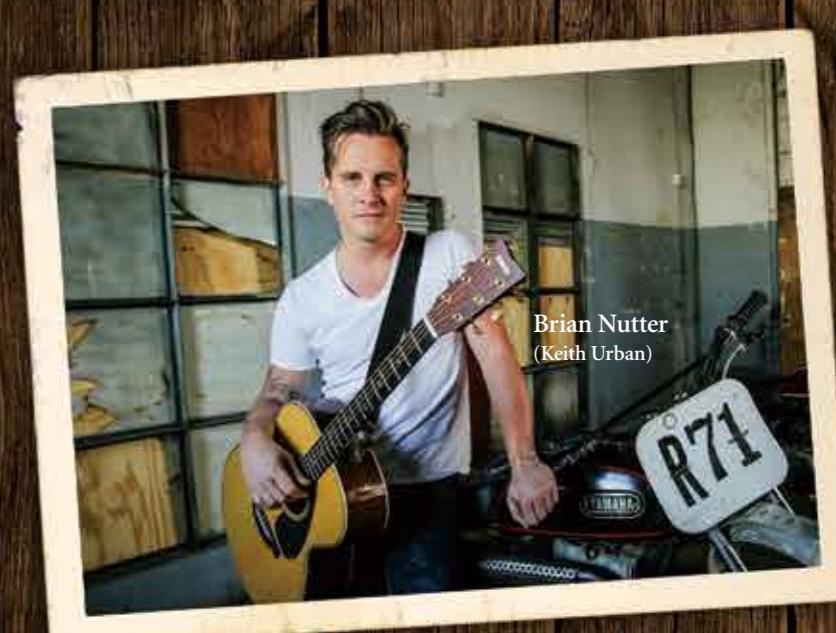
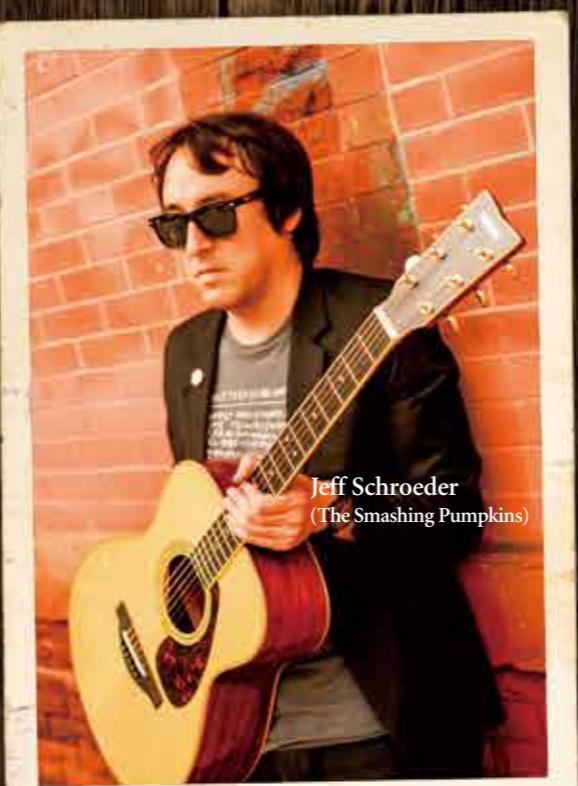
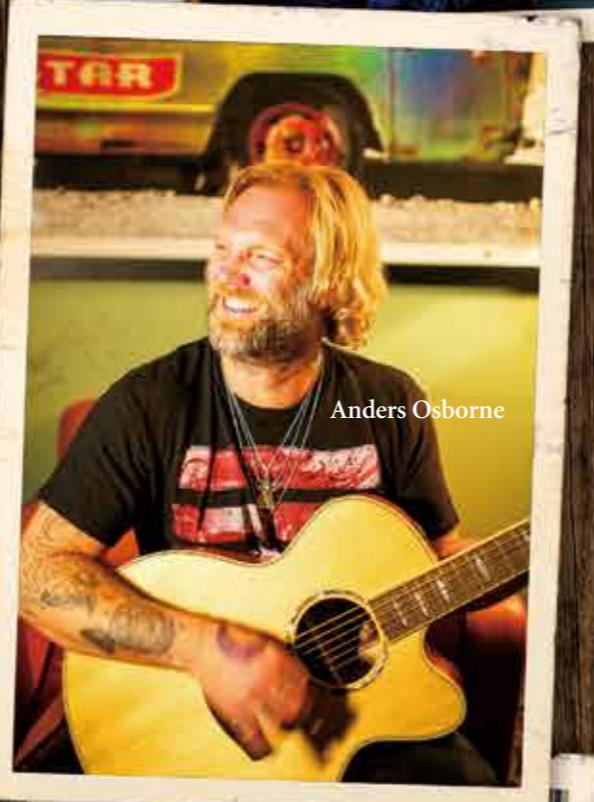
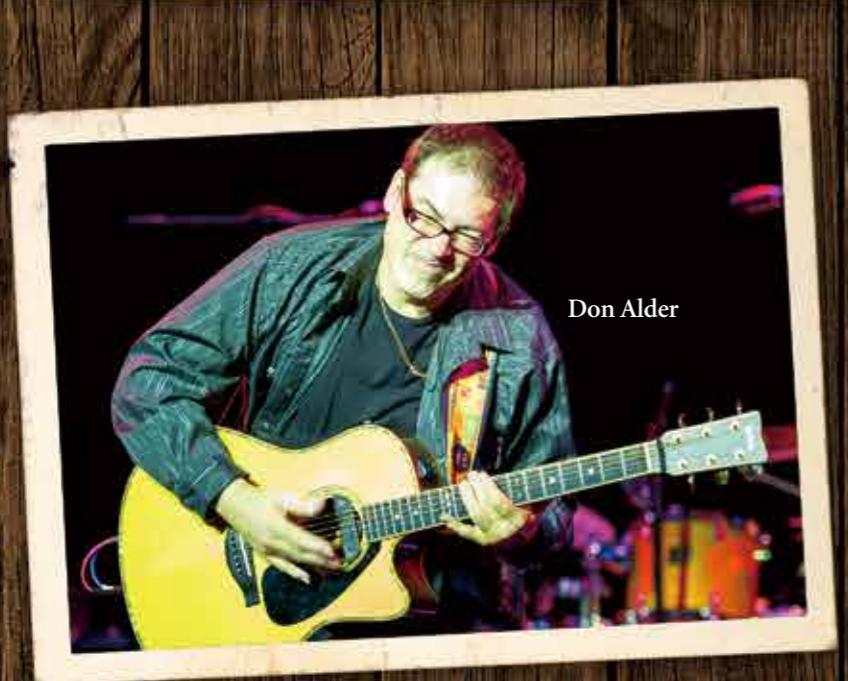
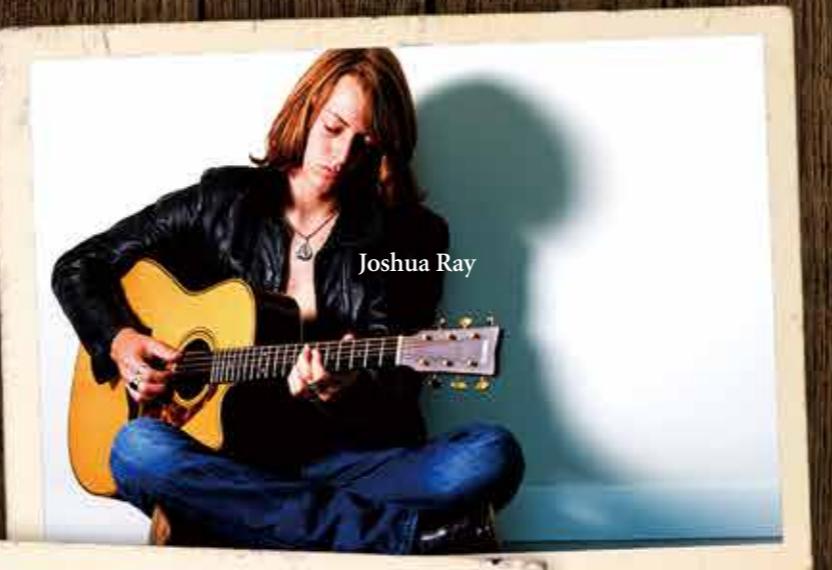
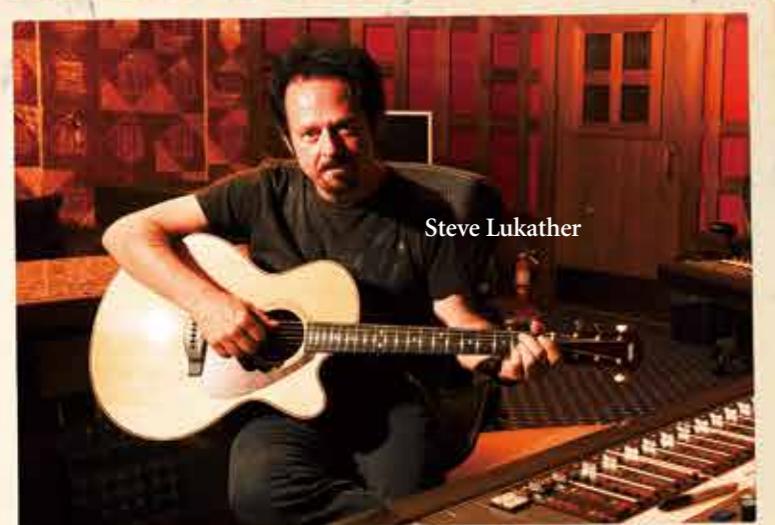
CPX Soundhole: Round

CPX's conventional round soundhole focuses the midrange, while controlling bass, for a direct, powerful sound.



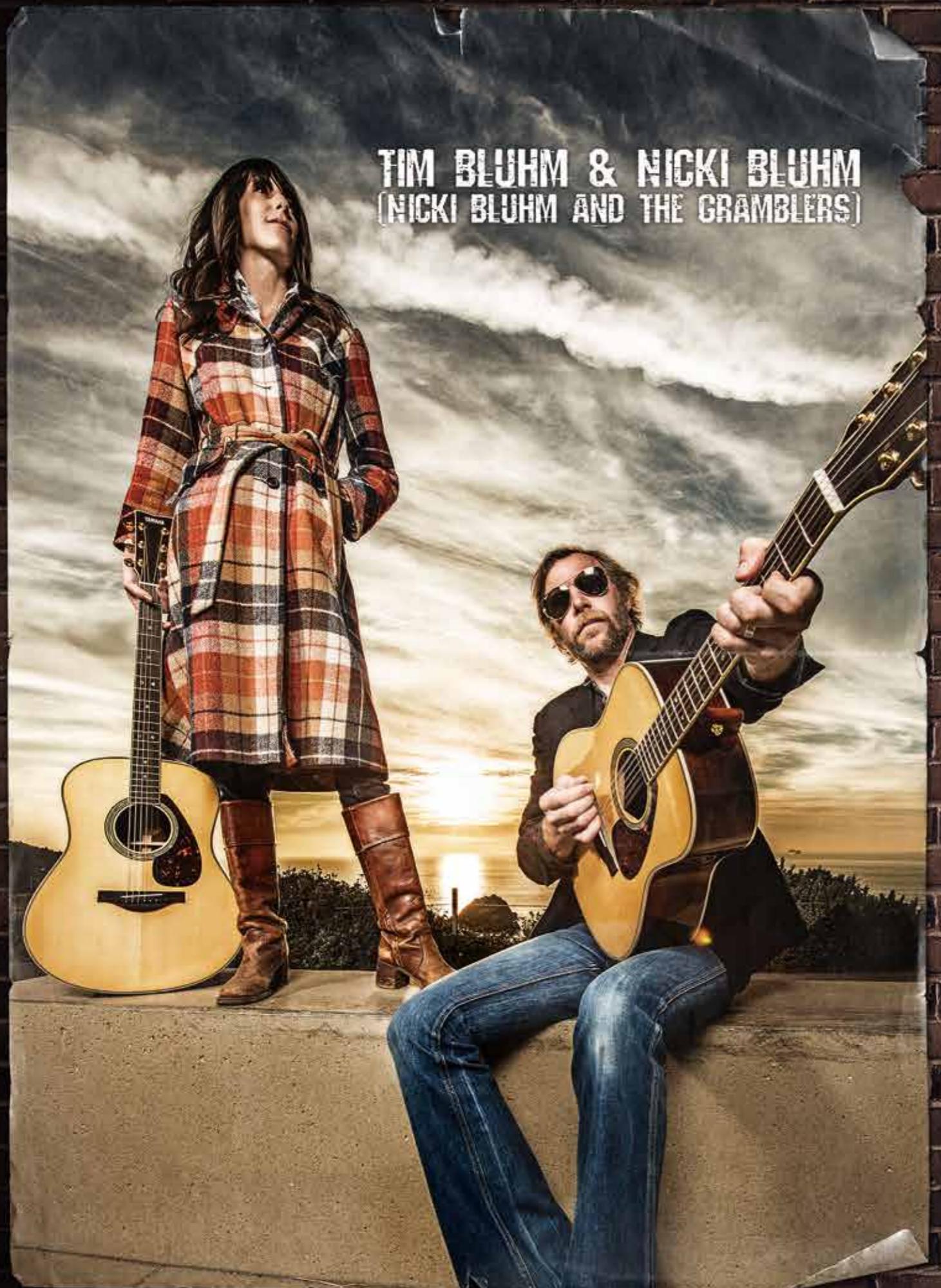
CPX500III
Vintage Sunburst (VS)

CPX500III
Black (BL)



PERSISTENCE. DEDICATION. PERFECTION.

TIM BLUHM & NICKI BLUHM (NICKI BLUHM AND THE GRAMBLERS)



Hiroshi Sakurai
L56/36/26 Guitar Designer

For the development of this model update, we put a lot of thought into the optimum design and conducted numerous acoustic simulations and other tests, improved the "raw sound", and particularly emphasized enriching the middle-low tone range. A part of this development was the incredibly thin coat of paint over the entire instrument, and we feel that musicians will really be able to feel the wood of the neck.

Kenta Hori
L16D/16/6 Production Supervisor

Japanese craftsmanship has also taken root in this factory through technical training in Japan and regular day-to-day communications. In addition, we continue to streamline the work process at an ever-increasing pace through a greater understanding of the problems that employees face, and take pride in the fact that we can provide products to our customers with Yamaha Quality at prices they can afford. I am quite sure that customers will be very satisfied with this L-series. Go out and pick one up, strum a few notes, and you will be convinced.

Shintaro Yasuura
L56/36/26 Production Supervisor

At Yamaha Music Craft our craftsmen create each and every guitar with time and care using a solid base of traditional techniques while also incorporating modern processing machinery. One of the processes uses a very time intensive traditional production method involving a new clear-coat primer coat containing a stone powder, "Chalk Filler"*, in order to improve the response and dynamic range of the instrument. We will continue to pursue the creation of "truly great guitars" without compromise.
* L56/36 models only.

Konyo Saito
L16D/16/6 Guitar Designer

We have improved the very essence of Japanese-made high-grade guitars with the positioning of the braces, the neck shape, A.R.E. processing of the face veneer, and other innovations. We used passive pickups so not to spoil the raw sound of the guitar body, and also to make it possible to use on stage. We really want musicians who like an authentic acoustic sound onstage try out this series.

BODY SELECTION

Whether you prefer a full-sized LL original jumbo, small-sized LS body, or medium jumbo-sized LJ, the choice is yours. Each of these body styles is represented in each class, letting you choose the instrument that meets your requirements for sound, style, and affordability.

LL (Yamaha Original Jumbo Body)

LL56 CUSTOM, LL36, LL26, LL16D, LL16, LL16-12, LL16L, LL16M, LL6, LL6M

* The LL16D is a deluxe version of the LL16.



This traditional Yamaha body style is known for its rich volume, a wide dynamic range, and excellent tonal balance. Its beautiful transparent tone is the result of a design that has been refined by artists around the globe.

LS (Small Body)

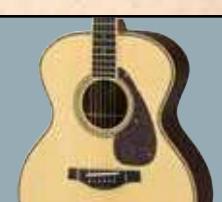
LS56 CUSTOM, LS36, LS26, LS16, LS16M, LS6, LS6M



The small-bodied LS has a long history with Yamaha. Featuring excellent tonal balance, it delivers a big, confident sound for its size,—yet it is also ideal for delicate passages and highly recommended for fingerstyle guitarists.

LJ (Medium Jumbo Body)

LJ56 CUSTOM, LJ36, LJ26, LJ16, LJ6



The LJ body shape is designed to provide guitarists with a comfortable fit when seated. While volume output is a little less than the LL, the LJ offers a wide dynamic range, a low-end with strong presence, and a crisp tone that accommodates a wide range of playing styles from lead to strumming.

CHOICE OF ROSEWOOD OR MAHOGANY BACK AND SIDES

The lineup now includes models with back and sides of mahogany (LL16M/6M, LS16M/6M) letting you choose according to your playing style and tonal needs. Rosewood models offer well-balanced tone from low to high, while mahogany provides rich midrange with quick response.



	Rosewood series				Mahogany series	
Body shape Grade	LL Body	LS Body	LJ Body	LL Body	LS Body	
#16D/#16 : All Solid	LL16D	LL16	LS16	LJ16	LL16M	LS16M
#6 : Solid Top	LL6	LS6	LJ6	LL6M	LS6M	

TRADITION THAT INSPIRES

Crafted using time-honored techniques and construction, the L Series builds on Yamaha's enduring heritage of acoustic instrument design to create instruments that meet and exceed the demands of today's guitarists. Featuring a classic shape and exquisite mother-of-pearl inlays, these guitars possess the unique combination of well-rounded tone, superb playability and excellent dynamic range exemplified by the L Series. For stage performances, high-quality pickups capture every nuance of your playing, giving you the perfect vehicle to harness your inspiration and let your creativity flow.



1974 1975



L series 1st model L series 1st generation

1985 1987



L series 2nd generation Yamaha 100th anniversary

2004



L Series 3rd generation L Series (A.R.E.)

2008



Current L Series launched

2014

1887 1900 1946 1950S 1966 1971 1972 1974 1975 1983 1987 1998 2001 2005 2009 2010 2011 2014

Nippon Gakki Co., Ltd.
(now Yamaha Corporation)
is established

Begins
production
of pianos

Begins
production
of guitars

No.100

FG180

FG high-end
model launched

FG350E

L Series
1st model

L Series 1st
generation

CWE Series
launched

APX10

CPX15

SLG100S

APX Series
launched

CPX Series
launched

SLG Series
launched

NCX2000R

NX Series
launched

A3R

A Series
launched



SRT
technology
launched

A.R.T.
technology
launched
A.R.E. technology
launched

L16D/L16/L6 [ROSEWOOD BACK/SIDE]

Incorporating some of the refinements found on our high-end instruments, such as tops treated with our exclusive A.R.E. processing, a new bracing pattern, and 5-ply necks with a thinner, more comfortable taper enhances the sound quality and playing ease of the L16 and L6 models. Rosewood back and sides delivers greater high to low frequency balance and the newly developed SRT Zero Impact Pickup system makes these instruments equally at home in the studio or on stage.



Specifications

Model	LL16D ARE	LL16 ARE	LL16-12 ARE / LL16L ARE	LS16 ARE	LJ16 ARE	LL6 ARE	LS6 ARE	LJ6 ARE
Top			Solid Rosewood			Laminated Rosewood		
Back/Side			Solid Rosewood			Laminated Rosewood		
Neck			5ply (Mahogany & Rosewood)					
Fingerboard/Bridge			Ebony			Rosewood		
Body Depth	100-125 mm (3 15/16" - 4 15/16")		100-120 mm (3 15/16" - 4 3/4")	100-125 mm (3 15/16" - 4 15/16")		100-120 mm (3 15/16" - 4 3/4")	100-125 mm (3 15/16" - 4 15/16")	
Nut Width	44mm (1 3/4")	46mm (1 13/16") / 44mm (1 3/4")			44mm (1 3/4")			
String Length	650mm (25 9/16")	634mm (25") / 650mm (25 9/16")			650mm (25 9/16")			
Tuning Machine	Die-cast Gold (TM-29G)	Die-cast Gold (TMW-28) / Die-cast Gold (TM-29G)			Die-cast Gold (TM-29G)			
Colors	Natural (NT) Black (BL)	Natural (NT), Dark Tinted (DT) Brown Sunburst (BS)	Natural (NT)	Natural (NT), Dark Tinted (DT) Brown Sunburst (BS)	Natural (NT), Brown Sunburst (BS), Dark Tinted (DT), Black (BL)	Natural (NT), Dark Tinted (DT) Brown Sunburst (BS)		
Electronics				SRT Zero Impact PU (Passive)				
Finish				Gloss (Urethane)				
Standard Accessory				Hard Bag				

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.

L16M/L6M [MAHOGANY BACK/SIDE]

Back and sides of mahogany give these L16 and L6 models a rich low to mid-range tone and faster response. Both the 16 and 6 models instruments are available in LL and LS body versions so you can choose the body style that best fits your sound and playing requirements. The newly developed SRT Zero Impact Pickup system is also incorporated in both versions letting you amplify the instrument when needed.



Specifications

Model	LL16M ARE	LS16M ARE	LL6M ARE	LS6M ARE
Top	Solid Engelmann Spruce A.R.E. treated	Solid Engelmann Spruce A.R.E. treated	Laminated Mahogany	Laminated Mahogany
Back/Side	Solid Mahogany	Solid Mahogany	Laminated Mahogany	Laminated Mahogany
Neck	5ply (Mahogany & Rosewood)	5ply (Mahogany & Rosewood)	Rosewood	Rosewood
Fingerboard/Bridge	Ebony	Ebony	Rosewood	Rosewood
Body Depth	100-125 mm (3 15/16" - 4 15/16")	100-120 mm (3 15/16" - 4 3/4")	100-120 mm (3 15/16" - 4 3/4")	100-125 mm (3 15/16" - 4 15/16")
Nut Width	44mm (1 3/4")		44mm (1 3/4")	
String Length	650mm (25 9/16")	634mm (25") / 650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	Die-cast Gold (TM-29G)		Die-cast Gold (TM-29G)	
Color		Natural (NT)		
Electronics		SRT Zero Impact PU (Passive)		
Finish		Gloss (Urethane)		
Standard Accessory		Hard Bag		

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.

L SERIES FEATURES



A.R.E. & NEW BRACING [L56/36/26/16D/16/6]

A modified non-scalloped bracing design retains the L series' characteristic bright tone while enhancing the low end. Treating the tops with Yamaha's exclusive A.R.E. process gives the instrument a rich, vintage quality tone making it sound as though you'd been playing it for years, from the very first moment you pick it up.

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.



5-PLY NECKS [L16D/16/6]

New 5-ply neck designs are constructed of rosewood and mahogany plies. The design integrates the neck, head, and body into a single unit creating a powerful, rich sound. This approach also creates a strong, stable neck that resists twisting and warping.



SRT ZERO IMPACT PICKUPS [L16D/16/6]

The SRT Zero Impact Pickup system is a newly developed passive type pickup configuration designed to minimize the electric system's impact on the tone and traditional appearance of the instrument. The system utilizes individual piezoelectric elements for each string to faithfully reproduce the dynamic sound of the L Series and give the instrument outstanding presence when playing in a band.

* The system does not incorporate controls or preamplifier in the guitar body. Connect the pickup system to an external preamp via the output jack in the endpin.

LL56 CUSTOM /LL36/LL26

Yamaha's original LL Series acoustic guitars are known for their rich volume, wide dynamic range, and superior tonal balance. A favorite of professionals around the globe, the LL series has evolved again with the introduction of the top-of-the-line LL56 Custom. Ornately decorated, each model is individually crafted by the hands of our skilled craftsmen.



LS56 CUSTOM /LS36/LS26

Yamaha's small-bodied LS series acoustic guitars have enjoyed a long and fruitful history. While recent refinements to the neck shape have provided greater performance and playability, a new bracing design and use of Yamaha's exclusive A.R.E. process allow the instruments to produce even greater volume from their relatively small bodies. Known for its excellent tonal balance, the LS lets you express even the most detailed nuances of fingerstyle playing.



Specifications

Model	LL56 CUSTOM ARE	LS56 CUSTOM ARE	LL36 ARE	LS36 ARE	LL26 ARE	LS26 ARE
Top			Solid Indian Rosewood	Solid Engelmann Spruce A.R.E. treated		
Back/Side			Solid Indian Rosewood		Solid Rosewood	
Neck			5ply (Mahogany & Rosewood) + Neck Volute + Rosewood Veneer on back of headstock			
Fingerboard/Bridge			Ebony			
Body Depth	100-125mm (3 15/16" - 4 15/16")	100-120mm (3 15/16" - 4 3/4")	100-125mm (3 15/16" - 4 15/16")	100-120mm (3 15/16" - 4 3/4")	100-125mm (3 15/16" - 4 15/16")	100-120mm (3 15/16" - 4 3/4")
Nut Width			44mm (1 3/4")			
String Length			650mm (25 9/16")			
Tuning Machine	Die-cast Gold (TM-67G)		Die-cast Gold (SG-301-Y22)		Open Gear (Vintage Finish) (SE700XG)	
Color			Natural (NT)			
Finish	Gloss (Nitrocellulose Lacquer)				Gloss (Urethan)	
Standard Accessory			Hardshell Case			

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.

LJ56 CUSTOM /LJ36/LJ26

The size and shape of the LJ body offers guitarists greater playing comfort when seated. Known for its wide dynamic range, crisp resonance, clear low-end tone, and strong presence, the series features a new bracing pattern and utilization of Yamaha's exclusive A.R.E. process to bring out more low-end and mid-range tone, improving the overall sound of the instrument. For strumming or playing lead, the LJ is a versatile instrument that does it all.



Specifications

Model	LJ56 CUSTOM ARE	LJ36 ARE	LJ26 ARE
Top		Solid Engelmann Spruce A.R.E. treated	
Back/Side		Solid Indian Rosewood	Solid Rosewood
Neck		5ply (Mahogany & Rosewood) + Neck Volute + Rosewood Veneer on back of headstock	
Fingerboard/Bridge		Ebony	
Body Depth		100-125mm (3 15/16" - 4 15/16")	44mm (1 3/4")
Nut Width		44mm (1 3/4")	650mm (25 9/16")
String Length		650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	Die-cast Gold (TM-67G)	Die-cast Gold (SG-301-Y22)	Open Gear (Vintage Finish) (SE700XG)
Color		Natural (NT)	Natural (NT)
Finish	Gloss (Nitrocellulose Lacquer)		Gloss (Urethan)
Standard Accessory		Hardshell Case	

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.

L SERIES FEATURES



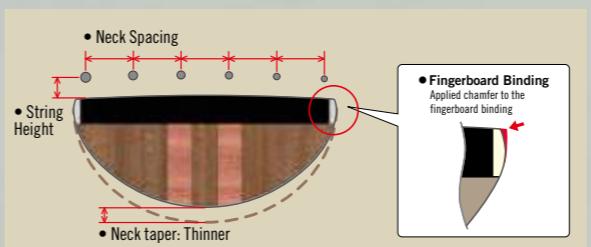
5-PLY NECKS (L56/36/26)

The 5-ply neck of mahogany and rosewood is designed with a volute at the headstock, plus a double-action adjustable rod, creating a neck with excellent strength and stability.



LACQUER FINISH (L56/36)

Lacquer finish is carefully applied in multiple layers using a precise, thorough technique. This approach results in a finish that does not inhibit the wood's ability to vibrate, delivering outstanding response and rich sound. Specially formulated to bring out the best tone possible, this lacquer (nitrocellulose lacquer) is used on the L56 and L36 lines.



NECK AND FINGERBOARD (L56/36/26/16B/16/6)

A reevaluation of string spacing, string height, fingerboard binding, and neck taper led to a new neck shape that better fits today's traditional-style players. The new design offers stable grip and smooth playability over the full length of the neck.

56 CUSTOM—THE L SERIES FLAGSHIP MODEL

The L Series' flagship models, the LL56 Custom, LS56 Custom, and LJ56 Custom, are crafted using only the finest, hand-selected materials, the most advanced designs, and the highest level of skill and technology. Each model is adorned with gold tuning pegs and abalone binding, making every instrument a beautiful piece of art.

FG Series FG/FS/F/Jr/GL1

If you're looking for an entry-level acoustic guitar to get started on, you can't go wrong with one of Yamaha's FG-Series guitars. Since its introduction in the late 1960's, the FG has provided more guitarists with a solid, quality, first instrument. Refined over the years, the FG still offers the best tone, playability, and quality for the money. Today's models feature non-scalloped X-bracing and reverse L-block neck joints originally developed for use on Yamaha's flagship L-Series guitars, and deliver a rich, resonant tone and quality feel that are unrivaled at this level. Inspiring millions of musicians over the last 40-plus years, Yamaha's FG will inspire you to keep playing for years to come.



Large Bridges

The large bridge offers greater transfer of string vibration to the body producing a tight and clear mid-range with full, balanced tone. Smooth lines and edges keep the playing surface unencumbered.

Specifications

Model	FG750S	FG740SFM	FG730S	FG720S/720SL/720S-12	FG700S/MS
Top	Solid Spruce	Solid Spruce	Solid Spruce	Solid Spruce	Solid Spruce
Back/Side	Flamed Maple	Flamed Maple	Rosewood	Nato/Okume	Nato/Okume
Neck	Nato	Nato	Nato	Nato	Nato
Fingerboard/Bridge	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Body Depth	100-118mm (3 15/16"- 4 5/8")	100-118mm (3 15/16"- 4 5/8")	100-118mm (3 15/16"- 4 5/8")	100-118mm (3 15/16"- 4 5/8")	100-118mm (3 15/16"- 4 5/8")
Nut Width	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16"), FG720S/720SL: 43mm (1 11/16"), FG720S-12: 46mm (1 13/16")	43mm (1 11/16")
String Length	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")	FG720S/720SL: 650mm (25 9/16"), FG720S-12: 634mm (25")	650mm (25 9/16")
Tuning Machine	Die-cast with Vintage Plastic Pegs	Die-cast Chrome (TM29-T)	Die-cast Chrome (TM29-T)	FG720S/720SL: Die-cast Chrome (TM29-T), FG720S-12: Die-cast Chrome (TMW-28)	Die-cast Chrome (TM29-T)
Colors	Natural (NT)	Vintage Cherry Sunburst (VCS)	Natural (NT), Tobacco Brown Sunburst (TBS), Vintage Cherry Sunburst (VCS)	Natural (NT), Dusk Sun Red (DSR), Oriental Blue Burst (OBB), Brown Sunburst (BS), Black (BL), FG720SL/720S-12: Natural (NT)	Natural (NT)
Finish	Gloss	Gloss	Gloss	Gloss	FG700S: Gloss FG700MS: Satin



Specifications

Model	FS730S	FS720S	F370DW	F310	JR2S/2	GL1
Top	Solid Spruce	Solid Spruce	Spruce	Spruce	JR2S: Solid Spruce	Spruce
Back/Side	Rosewood	Nato/Okume	Sapele	Meranti	Mahogany Finish UTF (Ultra Thin Film)	Meranti
Neck	Nato	Nato	Nato	Nato	Nato or Mahogany	Nato
Fingerboard/Bridge	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Body Depth	100-120mm (3 15/16"- 4 3/4")	100-120mm (3 15/16"- 4 3/4")	100-125mm (3 15/16"- 4 15/16")	96-116mm (3 3/4"- 4 9/16")	80-90mm (3 1/8"- 3 9/16")	70-70mm (2 13/16"- 2 13/16")
Nut Width	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	48mm (1 7/8")
String Length	634mm (25")	634mm (25")	648mm (25 1/2")	634mm (25")	540mm (21 1/4")	433mm (17")
Tuning Machine	Die-cast Chrome (TM29-T)	Die-cast Chrome (TM29-T)	Die-cast Chrome	Covered Chrome	Opened Chrome	YTM-01
Colors	Natural (NT), Dusk Sun Red (DSR)	Natural (NT), Dusk Sun Red (DSR)	Natural (NT), Tobacco Brown Sunburst (TBS)	Natural (NT), Tobacco Brown Sunburst (TBS)	Natural (NT), Persimmon Brown (PB), Tobacco Brown Sunburst (TBS)	Tobacco Brown Sunburst (TBS), Black (BL)
Finish	Gloss	Gloss	Gloss	Gloss	JR2S: Gloss	Satin
Standard Accessory					Gig Bag	Gig Bag

FG Series FGX/FSX/FJX/FX

FGX730SC
Natural (NT)
A.R.T.
1Way



FSX730SC
Brown Sunburst (BS)
A.R.T.
1Way



FJX730SC
Black (BL)
A.R.T.
1Way



FGX720SC
Brown Sunburst (BS)



FSX720SC
Black (BL)

FJX720SC
Natural (NT)

FX370C
Natural (NT)



NEW FX310AI
Natural (NT)



Dovetail Neck Joint

The joint between body and neck is essential to an acoustic guitar. Not just for physical stability, but also for sound – the efficient transfer of vibrations from neck to body is crucial in creating a full, balanced tone. All Yamaha acoustic guitars feature a hand-fitted dovetail neck joint. This precisely crafted joint uses no metal parts and gives the guitar the best neck-to-body contact for outstanding tone along with incredible strength and stability.



Cutaway

Acoustic-electric FG guitars feature a classic Venetian style body cutaway. The cutaway models offer enhanced upper fret access with full-bodied tone and classic style.

Specifications

Model	FGX730SC/720SC	FSX730SC/720SC	FJX730SC/720SC	FX370C	FX310AI
Top	Solid Spruce	Solid Spruce	Solid Spruce	Spruce	Spruce
Back/Side	FGX730SC: Rosewood FGX720SC: Nato/Okume	FSX730SC: Rosewood FSX720SC: Nato/Okume	FJX730SC: Rosewood FJX720SC: Nato/Okume	Nato	Meranti
Neck	Nato	Nato	Nato	Nato	Nato
Fingerboard/Bridge	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Body Depth	100-118mm (3 15/16"- 4 5/8")	100-120mm (3 15/16"- 4 3/4")	100-125mm (3 15/16"- 4 15/16")	96-116mm (3 3/4"- 4 9/16")	96-116mm (3 3/4"- 4 9/16")
Nut Width	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")
String Length	650mm (25 9/16")	634mm (25")	650mm (25 9/16")	634mm (25")	634mm (25")
Tuning Machine	Die-cast Chrome (TM29-T)	Die-cast Chrome (TM29-T)	Die-cast Chrome (TM29-T)	Die-cast Chrome (TM29-T)	Covered Chrome
Colors	Natural (NT), Brown Sunburst (BS), Black (BL)	Natural (NT), Brown Sunburst (BS), Black (BL)	Natural (NT), Brown Sunburst (BS), Black (BL)	Natural (NT), Black (BL), Tobacco Brown Sunburst (TBS)	Natural (NT)
Finish	Gloss	Gloss	Gloss	Gloss	Gloss
Preamplifier	FGX730SC: System64 1way A.R.T. FGX720SC: System66	FSX730SC: System64 1way A.R.T. FSX720SC: System66	FJX730SC: System64 1way A.R.T. FJX720SC: System66	System58	System68F

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 99-100 for more details.

Anywhere, Anytime Silent Guitar™ is always on your side



Wide Choice of Fingerboards

The series features three models with different width fingerboards. Choose the width that fits your playing needs.

SLG110S: Width at nut 43mm, scale length 634mm. Folk guitar size fitted with steel strings.

SLG130NW: Authentic classical guitar fingerboard width (52mm at the nut) and neck design. Fitted with nylon strings.

SLG110N: Slim fingerboard (50mm at the nut) and low string action. Fitted with nylon strings.

Nylon String Style



Steel String Style



Super Quiet Design

Compared to a normal acoustic guitar it produces 1/100th the acoustic sound energy and 1/10th the volume (in house testing) making it super quiet. Audible sound is minimal so you can comfortably practice even at night without disturbing those around you.



Specifications

Model	SLG130NW	SLG110N	SLG110S
Body	Maple	Maple	Maple
Frame	Maple/Rosewood	Maple	Maple
Neck	Mahogany	Mahogany	Mahogany
Fingerboard	Ebony	Rosewood	Rosewood
Bridge	Rosewood	Rosewood	Rosewood
Nut Width	52mm (2 1/16")	50mm (2 5/16")	43mm (1 11/16")
String Length	650mm (25 9/16")	650mm (25 9/16")	634mm (25")
Colors	Light Amber Burst (LAB)	Natural (NT), Black Metallic (BM) Tobacco Brown Sunburst (TBS)	Natural (NT), Black Metallic (BM) Tobacco Brown Sunburst (TBS)
Pickup	B-Band	B-Band	L.R. Baggs



Play It Anywhere

The Silent Guitar is designed with a removable bass side frame that allows the instrument to fit easily into the compact soft case supplied with the instrument. It can be powered by the supplied power adaptor or a 9V battery making great for street performance.



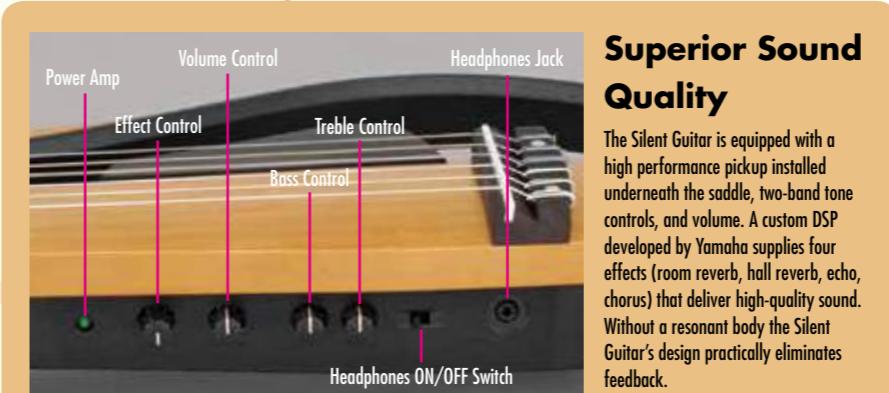
Superior Playability

Its lightweight, balanced body makes the Silent Guitar easy to play whether you are sitting or standing, and lets you play stress free for long periods of time. Designed to fit your body, the frame provides excellent playability and stability.



Connect to an Amp or a Tuner

A LINE OUT jack lets you connect the Silent Guitar to a guitar amp or PA making it perfect for use on stage. You can, of course, connect the instrument to a recording device for recording, or a tuner to tune.



Superior Sound Quality

The Silent Guitar is equipped with a high performance pickup installed underneath the saddle, two-band tone controls, and volume. A custom DSP developed by Yamaha supplies four effects (room reverb, hall reverb, echo, chorus) that deliver high-quality sound. Without a resonant body the Silent Guitar's design practically eliminates feedback.

Play Along with Favorite Recordings

Connect a portable music player to the AUX IN jack and play along with your favorite songs or artists. A level control for the AUX IN jack lets you adjust the volume of the sound source.



“It produces all I want as a guitarist, and it is very easy to play!”

Rodrigo y Gabriela

They take to the stage equipped with little more than a pair of acoustic guitars and put on some of the most exhilarating shows, filled with energy and passion. The amazing guitar duo, Rodrigo and Gabriela, cover a wide range of popular rock tunes ranging from “Enter” and “Orion” by the Slash Metal band Metallica, “Wish You Were Here” by Pink Floyd, “Stairway To Heaven” by Led Zeppelin, and the jazz classic “Take

Five”. It’s all the same music to them, and when it’s in their hands, everything they play becomes theirs. Using just two acoustics, they burn through a wide variety of styles that include Rock, Slash, Blues, Fusion, Latin, and Flamenco. Their playing style is both unique and demanding, using the guitar more like a percussion instrument at times. To meet their individual needs, they have chosen

the NTX and NCX nylon string guitars by Yamaha. Their relationship with Yamaha has given them the ability to realize the unique sound they have been searching for. “The NX guitars let us obtain all of the sounds that we want. They have great expressive power!” It is through their partnership with Yamaha that has enabled them to realize the sound that they were aiming

for. For the guitar designers at Yamaha, they worked hard, continuously making improvements to the instruments in order to meet their expectations. New sounds lead to new music, New playing styles make instruments evolve. Rodrigo, Gabriela, and Yamaha are engaged in the birth of new music and new sound.

PROFILE

Both from Mexico, Gabriela Quintero and Rodrigo Sanchez were heavily influenced by Thrash Metal bands such as Black Sabbath, Metallica, Megadeth. Deciding to try something new, they took what little money they had and headed to Dublin, “a place we knew absolutely nothing about,” says Gabriela. There, they refined their unique playing style busking on the streets. Fascinating audiences with their impressive performances, their reputation spread around the globe. Their first album, the self-titled “Rodrigo y Gabriela”, topped the charts in Ireland and sold half a million copies worldwide when it was released in 2006. Their next two releases, “Live in Japan” in 2008 and “11:11”, a tribute to 11 artists that inspired them and released in 2009, have enjoyed strong sales. In 2011 they collaborated with Hans Zimmer on the soundtrack for “Pirates of the Caribbean—On Stranger Tides”, then teamed up with Peter Asher, as co-producer to start work on their next release, “Area 52”, an album in which they go back re-arranging some of their favorite songs for a 13-piece Cuban orchestra known as C.U.B.A. For 2014 they have announced the forthcoming release of a new album and tour dates.



Lee Ritenour Talks About the NX

Lee Ritenour's career took off quickly. It wasn't long after his first session at the age of 16, that he became a very in demand session player in the mid 70's, which led to a long running solo career starting in '76 at the age of 24. Celebrating 50 years of playing the guitar in 2010, he has, over the course of his career, recorded over 40 albums and played on over 3000 sessions, received one Grammy Award, 17 Grammy nominations, numerous #1 spots in guitar polls as well as a host of other awards. Lee has been a Yamaha artist for over three decades with our GC series classical guitars and also plays the Silent Nylon String Guitar.

Most recently he has been playing the new NX series. The comments that follow are his.

"So, just a few things about the NX series. We're not using a microphone to amplify the guitar. It is a completely new and revolutionary pickup system. The team at Yamaha really did a lot of research on the pickup and I'm very happy with its sound. It's very versatile the way they have it organized. You can blend the two pickups, bring up the bass side pickup, or bring up the treble side. You can have them even, or one a little brighter or a little darker. It has an EQ and an automatic tuner so it's a very modern, contemporary system. And it has plenty of output so you can do some "damage" with this. A couple of other things that I love about the guitar, is the slimmer neck on NTX series guitars which makes them so easy to play. It just feels so smooth. It's easier to play this guitar faster than a traditional classical guitar so it even helps with your speed."

"Playing the NX was really a big eye opener for me. I had a full rhythm section playing, at times pretty strong, and I used this pickup system, it was fantastic. The guitar has a lot of great dynamics,

extremely versatile. I played it sometimes very melodic, very chordal type solos, single notes, then hitting it very hard, very rhythmic playing with effects. The NX is much more versatile than I thought. It's fantastic."

"I think electric guitar players who only play electric guitar sometimes have a hard time playing the classical guitar. If anything they pick up the steel-string guitar because it's a little closer to the electric guitar. But this NX is so well balanced, and the strings are so close to the neck, it's so easy to play. And it makes you want to play. I really recommend it for any electric guitar players who are curious about the classical guitar. Also, because of the versatility of the pickup system, you can get into some heavy strumming on this guitar, or you can treat it like a real classical guitar. It all works great."

Lee Ritenour official site:
<http://www.leeritenour.com/>

Specifications

Model	NCX2000R
Top	Solid Hokkaido* Spruce A.R.E.
Back/Side	Solid Rosewood
Neck	African Mahogany
Fingerboard/Bridge	Rosewood + Ebony
Body Depth	94-100mm
Nut Width	52mm (2 1/16")
String Length	650mm (25 9/16")
Tuning Machine	35G1800-BB
Color	Natural (NT)
Finish	Gloss
Preamplifier	System61 2Way A.R.T.
Standard Accessory	Form Case

*Hokkaido: North country of Japan

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 99-100 for more details.

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.



NCX2000R

Natural (NT)

Unleash Your Music's Inner Voice

Nylon string tone has a simplicity about it that lets you get back to the basics and enjoy the beauty, pleasures, and inspiration that its tone can offer. Yamaha's NX Series guitars let you connect with that beauty providing the superb playability and feel of an authentic classical guitar in a modern instrument that includes state-of-the-art electronics to perfectly deliver their beautiful, warm resonant tone for amplification or recording. Yamaha offers two types of NX guitars; the NCX with its classical style fingerboard, neck shape, and body thickness; and the thinner-bodied NTX with a narrower neck and with fret neck joint. Both instruments feature Yamaha's exclusive A.R.T. two-way pickup system to perfectly capture their tonal warmth and resonance with a high level of realism. Get back to the basics, re-connect, and unleash your music's inner voice.

NCX Series

Whether you're a classical guitarist or one who plays a wide range of musical styles, you'll feel at home on an NCX Series guitar. By combining many of the aspects of the traditional classical guitar such as body thickness, neck shape, fingerboard width and 12 fret joint with cutaway bodies and lower string height, Yamaha guitar designers have created an instrument that offers greater flexibility and playability. The lineup offers a choice of either Rosewood or Flamed Maple back and sides letting you choose according to your taste and needs, an a cedar-topped model is also available.



Specifications

Model	NCX2000R/2000FM	NCX1200R	NCX900R/900FM	NCX700/700C
Top	Solid Hokkaido* Spruce A.R.E.	Solid Sitka Spruce	NCX900R: Solid Sitka Spruce	NCX700: Solid Spruce
	* Hokkaido: North country of Japan		NCX900FM: Solid Engelmann Spruce	NCX700C: Solid Western Redcedar
Back/Side	NCX2000R: Solid Rosewood	Solid Rosewood	NCX900R: Rosewood	Nato
	NCX2000FM: Solid Flamed Maple		NCX900FM: Flamed Maple	
Neck	African Mahogany	African Mahogany	Nato	Nato
Fingerboard	Rosewood + Ebony	Ebony	Rosewood	Rosewood
Bridge	Rosewood + Ebony	Rosewood + Ebony	Rosewood	Rosewood
Body Depth	94-100mm (3.7"- 3.94")	94-100mm (3.7"- 3.94")	94-100mm (3.7"- 3.94")	94-100mm (3.7"- 3.94")
Nut Width	52mm (2 1/16")	52mm (2 1/16")	52mm (2 1/16")	52mm (2 1/16")
String Length	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	35G1800-BB	RM1388HGB-7B	RM1188HNB-7B	RM1188HNB-7B
Colors	Natural (NT)	Natural (NT)	Natural (NT)	NCX700 Colors: Natural (NT), Black (BL) NCX700C Color: Natural (NT)
Preamp	System61 2Way A.R.T.	System61 2Way A.R.T.	System61 2Way A.R.T.	System61 2Way A.R.T.
Finish	Gloss	Gloss	Gloss	Gloss
Standard Accessory	Form Case	Form Case	Form Case	Form Case

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 99-100 for more details.

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 101 for more details.

NCX700C

Natural (NT)

A.R.T.
2Way

NCX2000FM

Natural (NT)

A.R.T.
2Way

NCX900FM

Natural (NT)

A.R.T.
2Way

NCX1200R

Natural (NT)

A.R.T.
2Way



NTX Series

The NTX lineup offers more contemporary styling with thinner bodies, narrower necks, with fret neck joints, and cutaway designs that provide steel-stringed and electric players with greater comfort and playability. Versatile enough to cover everything from Latin to Jazz, Pop to Rock, the lineup is perfect for those looking to broaden their sound palette with the beauty of nylon string tone. Instruments are available with either Rosewood or Flamed Maple back and sides letting you choose according to your taste and needs.

NTX700

Black (BL)

A.R.T.
2Way

NTX900FM

Natural (NT)

A.R.T.
2Way

NTX1200R

Natural (NT)

A.R.T.
2Way

NTX700C

Brown Sunburst (BS)

A.R.T.
2Way



Specifications

Model	NTX1200R	NTX900FM	NTX700	NTX700C
Top	Solid Sitka Spruce	Solid Engelmann Spruce	Solid Spruce	Solid Western Redcedar
Back/Side	Solid Rosewood	Flamed Maple	Nato	Nato
Neck	African Mahogany	Nato	Nato	Nato
Fingerboard	Ebony	Rosewood	Rosewood	Rosewood
Bridge	Rosewood + Ebony	Rosewood	Rosewood	Rosewood
Body Depth	80-90mm	80-90mm	80-90mm	80-90mm
Nut Width	48mm (1 7/8")	48mm (1 7/8")	48mm (1 7/8")	48mm (1 7/8")
String Length	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	RM1388HGB-7B	RM1188HNB-7B	RM1188HNB-7B	RM1188HNB-7B
Colors	Natural (NT)	Natural (NT)	Natural (NT), Black (BL) Sand Burst (SDB) Brown Sunburst (BS)	Natural (NT), Black (BL) Sand Burst (SDB) Brown Sunburst (BS)
Preamp	System 61 2Way A.R.T.	System 61 2Way A.R.T.	System 61 2Way A.R.T.	System 61 2Way A.R.T.
Finish	Gloss	Gloss	Gloss	Gloss
Standard Accessory	Form Case	Form Case	Form Case	Form Case

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 99-100 for more details.

<http://www.yamaha.co.jp/english/product/guitar/nx/>

Exceeds its Class in Quality

Yamaha's CG series classical guitars are created using the experience and technology gained from decades of hand crafting fine classical guitars. The series offers ten models divided into five grades making it easy to find a guitar that fits your sound and design requirements.

The CG series has been redesigned with improvements made to functions and designs that are key to the classical guitar.

In redesigning the series, we first focused on improving resonance. The CG guitars offer dramatic improvements in sound response, volume, and tone, resulting in instruments that are rich in resonance. With greater expressive power they offer richer expressive capabilities.

Concentrating on playability next, we focused on neck design, grip, and finish. As a result, these guitars offer greater left hand fit, and improved playability with their lower string height. Even attention to details, like a new easier to turn tuning peg design, provides these instruments with a high level of performance increasing player satisfaction.

Lastly appearance. Bright colors and simple designs keep the instrument looking fresh. Both the headstock and bridge designs are simple and attractive while warm colors and detailed rosettes keep appearances bright and vibrant.

Yamaha's CG series classical guitars are crafted with great attention to detail using decades of experience in the art of handcrafting fine guitars.

They deliver rich tone, outstanding playability, and pleasing aesthetics that exceed their class in quality. It is our wish that the instrument you choose, brings you satisfaction for years to come.



Specifications

Model	CG192S/CG192C	CG182S/CG182C	CG162S/CG162C	CG142S/CG142C	CG122MS/CG122MC/CGX122MSC/CGX122MCC	CG102/CGX102
Top	CG192S: Solid European Spruce	CG182S: Solid European Spruce	CG162S: Solid Engelmann Spruce	CG142S: Solid Engelmann Spruce	CG122MS: Solid Engelmann Spruce	Spruce
CG192C: Solid Western Redcedar	CG182C: Solid Western Redcedar	CG162C: Solid Western Redcedar	CG142C: Solid Western Redcedar	CG122MC: Solid Western Redcedar	CGX122MCC: Solid Western Redcedar	
Back/Side	Rosewood	Rosewood	Ovangkol	Nato	Nato	Nato
Neck	Mahogany	Nato	Nato	Nato	Nato	Nato
Fingerboard	Ebony	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Bridge	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Tuning Machine	Gold (RM-1388G-7F)	Gold (RM-1157G-50XA)	Gold (RM-1157G-50XA)	Chrome (RM-1157N-50XA)	Chrome (RM-1157N-50XA)	Chrome (RM-1252X/DJ218) (RM-1157G-50XA)
Body Depth	94-100mm (3.7" - 3.94")	94-100mm (3.7" - 3.94")	94-100mm (3.7" - 3.94")	94-100mm (3.7" - 3.94")	94-100mm (3.7" - 3.94")	94-100mm (3.7" - 3.94")
Nut Width	52mm (2.05")	52mm (2.05")	52mm (2.05")	52mm (2.05")	52mm (2.05")	52mm (2.05")
String Length	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")
Preamp					CGX122MCC: System61 2Way A.R.T.	CGX102: System 68N
Finish	Gloss	Gloss	Gloss	Gloss	Matt	Gloss
						Matt

GC Series Classical Guitars

The technology, know-how, and expertise used to create the Grand Concert Series guitars are directly derived from decades of knowledge and experience accumulated by Yamaha's world-class luthiers and master craftsmen in the handcrafting of custom high-end guitars. These affordably priced guitars offer handcrafted quality that delivers tone, volume, playability, and durability that exceeds that of instruments in their class, and has brought them high acclaim from guitarists around the globe.



Specifications

Model	GC82S/GC82C	GC42S/GC42C	GC32S/GC32C	GC22S/GC22C	GC12S/GC12C
Top	GC82S: Solid Spruce	GC42S: Solid Spruce	GC32S: Solid Spruce	GC22S: Solid Spruce	GC12S: Solid Spruce
Back/Side	GC82C: Solid Western Redcedar	GC42C: Solid Western Redcedar	GC32C: Solid Western Redcedar	GC22C: Solid Western Redcedar	GC12C: Solid Western Redcedar
Neck	Solid Madagascar Rosewood	Solid Madagascar Rosewood	Solid Rosewood	Solid Rosewood	Solid Mahogany
Fingerboard	Cedro	African Mahogany	African Mahogany	African Mahogany	African Mahogany
Bridge	Madagascar Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Tuning Machine	35G510QC-M	YTM-81	YTM-81	YTM-81	YTM-81
Body Depth	GC82S: 94-101mm (3.7"- 3.97") GC82C: 94-99mm (3.7"- 3.9")	94-100mm (3.7"- 3.94")	94-100mm (3.7"- 3.94")	94-100mm (3.7"- 3.94")	94-100mm (3.7"- 3.94")
Nut Width	52.5mm (2.07")	52mm (2.05")	52mm (2.05")	52mm (2.05")	52mm (2.05")
String Length	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")
Finish	Shellac Gloss	Polyester Gloss	Polyester Gloss (Neck: Matte)	Polyester Gloss (Neck: Matte)	Polyester Gloss (Neck: Matte)

CGS Series

Entry Models

Yamaha's school guitars are real instruments that offer true Yamaha quality. Constructed with beautiful tonal woods and meticulous details they are available in 535 mm (21") [1/2], 580 mm (22.8") [3/4], and full sizes [4/4] that provide even the youngest students with quality instruments on which they can grow.



C Series

Entry Models

These modestly priced instruments offer a level of craftsmanship, quality, performance, tone, and playability that only Yamaha can provide in this range. Great instruments for beginners and young learners.



CS40

Compact Classical Guitar

The CS40 is designed specifically for young learners with a scale and compact body that offer excellent playing comfort. That combined with excellent playability and superior tone makes an instrument that will keep practice inspirational and exciting.



Yamaha Technology



Studio Response Technology



System 63

Models:
A3R, AC3R, A3M, AC3M, APX1200,
APX1000, CPX1200, CPX1000

SRT Delivers Amazingly Authentic Acoustic Tone

When professional guitarists want to record real acoustic guitar tone, they'll record the guitar with a microphone. That holds true for guitarists who prefer using electric-acoustics on stage as well. Electric-acoustics are very effective in live situations due to their ability to adjust sound and balance volume with the other instruments in the band. But the sound that electric-acoustics deliver is merely the amplified sound from a pickup attached to the bridge or the top, and lacks true acoustic resonance and ambiance. True acoustic guitar tone that you hear on recordings only exists in the recording studio where experienced sound engineers have the means to capture that sound.

Yamaha's new SRT system lets you create that same studio recorded sound. The system lets you choose from three different high-end mic types as well as mic positioning. It also lets you obtain more detailed sound by blending the sound with that from the piezo pickup and adjusting resonance.

The SRT series brings studio quality acoustic guitar sound to the stage that will amaze your audiences.

Advanced Features for Playing Live and Recording

Three High-End Mic Types

Select from models of three microphones most-favored by recording engineers around the world. (Mic models are created using data collected from these microphones.)



Type 1: Neumann U67

Vintage condenser large Diaphragm microphone known for its wide frequency range and dynamic response. Good for all musical playing styles, follows phrasing well. Recommended for arpeggios, ballads, finger picking, etc.

Type 2: Neumann KM56

Vintage condenser small Diaphragm microphone known for its smooth, accurate and delicate high-end. Recommended for arpeggios, ballads, finger picking, etc.

Type 3: Royer R-122

Modern ribbon microphone known for its soft response with a gentle high-end and thick and warm tone. Smooths hard picking into a rounder tone. Recommended for Jazz and Blues playing.

Professional Mic Positions

Choose miking positions close or far.



FOCUS:

On mic setting (mic positioned 20-30cm from the guitar). Captures string and body resonance clearly to deliver a fat, expansive sound and excellent projection.



WIDE:

On Mic combined with Off Mic setting (mic positioned a few meters away from the guitar). Close to the ambient sound that the ear hears when listening to a guitar. Recommended for solo and ensemble playing.

Adjustable Body Resonance

The RESONANCE knob allows you to add body resonance to the sound, emphasising the natural tone of the guitar.

* The RESONANCE control is only effective on the mic sound.



★ Keep Feedback Under Control

These instruments incorporate Yamaha's original A.F.R. (Auto Feedback Reduction), which automatically detects the frequency causing the feedback and applies a notch filter to suppress the problem frequency. When feedback occurs, simply switch the A.F.R. button ON. Up to five filters can be applied.



Blending Piezo and Mic Sound Sources

Blend piezo pickup and microphone sources to create a wide palette of tonal variations. Blending the sound from the piezo pickup with the sound from the built-in mic adds sharpness.



(full left)
Piezo pickup only

(full right)
Mic sound only



Models equipped with Yamaha's proprietary SRT Pickup system feature a specially designed piezoelectric element installed within the saddle. This system delivers exceptional response, stable resonance, high-quality tone, and rich expressive power. The blend knob lets you mix piezo pickup and microphone tones to create a wide range of tonal variations. Increasing the microphone in the mix adds sharpness while the piezo creates a more modern sound.

Yamaha Technology

Pickup/Preamplifier System for Electric

A.R.T. Pickup System

A.R.T. (Acoustic Resonance Transducer) technology

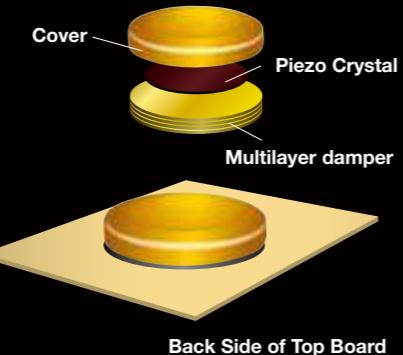
Newly developed contact pickup

Unique multilayer structure achieves optimum dynamic balance.

Yamaha electric acoustic guitars have consistently used piezo pickups to reproduce the pure sounds of the acoustic guitar. But piezo pickups tended to overreact to changes in attack, which in turn caused distortion. To achieve ideal playability, we had to improve the way that these dynamics were controlled.

To provide a solution to this issue, the new pickup was designed with a multilayer structure consisting of six layers of different materials. This dampens excessive vibration from the topboard while picking up small resonances to achieve ideal sensitivity and outstanding dynamic balance. Also, because the pickup is fitted directly beneath the topboard, it functions as a transducer attached to the body.

Contact Pickup



2-way configuration

In addition to two main pickups mounted under the saddle, this system has two more pickups, one each on the bass and treble sides to capture the vibrations of the entire length of the strings and body, as well as the sound's bass and treble components. The pickups are laid out in such a way as to achieve clear reproduction even during high-position soloing.

Acoustic Guitars

A.R.T. Preamp Systems

2-way configuration

System61



Designed for steel string guitars, Yamaha's exclusive A.R.T. Pickup System has gained a high reputation among guitarists for its ability to produce highly realistic tone that comes extremely close to the instrument's original unprocessed sound. Based on this advanced pickup, System 61 is designed especially for use on nylon string instruments. Installed in the NX Series guitars it faithfully reproduces a wide range of playing styles, from finger picking to playing with a pick to percussive flamenco through the line out jack.

Models: NX Series

Piezo Pickup



System66 (Solid Top)

System 65/66 features an under-saddle piezo pickup developed by Yamaha. Controls include a 3-band equalizer, an adjustable mid-range frequency control, and a precision chromatic tuner for optimum sound tailoring. The system is powered by easy to obtain AA-size batteries that provide a stable power supply for improved sound quality.

Models: FGX720SC, FSX720SC, FJX720SC, A1R, AC1R, A1M, AC1M, APX500III, CPX500III



System58 for FX370C

One-way system includes a 3-band equalizer with an adjustable midrange frequency control and master volume.

Model: FX370C

Contact Pickup

1-way configuration

System64



System 64 is an original preamp system newly designed and developed by Yamaha's guitar development team. The 1-way system incorporates two contact pickups mounted inside of the body underneath the saddle. Best matching between guitar and pickup was obtained through numerous trials using a number of voice variations in order to produce the most authentic acoustic tone possible. The system is powered by easy to obtain AA-size batteries that provide a stable power supply for improved sound quality. The system also includes a high-precision tuner.

Models: CPX700II Series, APX700II Series, FGX/FJX/FSX730 Series



System68/System68F/System68N

This one-way active preamp and ART Based Contact pickup system is compact, yet delivers very natural acoustic tone. It also features mid-boost EQ and the precision chromatic tuner for optimum sound shaping and tailoring.

Models: APXT2, FX310AI, CGX102

Yamaha Technology

A.R.E. (Acoustic Resonance Enhancement) (A.R.E.))

A.R.E. (Acoustic Resonance Enhancement) is an original wood reforming technology developed by Yamaha. Instruments made with woods processed with this technology produce a distinct tonal richness, just like vintage instruments that have been played for years.

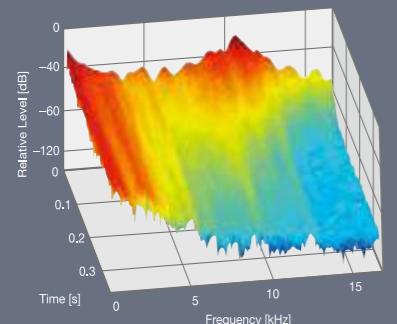
A.R.E. technology uses precisely controlled humidity and temperature to manipulate the molecular properties of the wood into a more acoustically ideal condition (similar to the molecular characteristics of woods in instruments that have been played for years). The process is chemical free, making it an environmentally friendly process as well.

The following alterations lead to their corresponding acoustically ideal conditions:

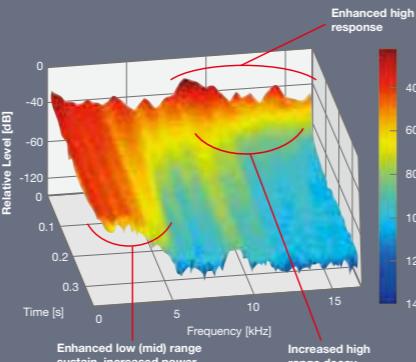
- Enhanced low range sustain produces rich sound and thick tone.
- Increased high range response and decay produces a sharper tone and simultaneously controls sonic dissonance.

The graphs shown below are from actual acoustic spectral measurements taken under controlled conditions with a current L series guitar and a new L series guitar with A.R.E. Notice the enhanced low range sustain and improved high range attack on the A.R.E. guitar. It is also clear that high range dissonance has a shorter delay after the attack. This is hard proof that A.R.E. is effective at producing the desired changes in the wood's acoustic characteristics. These instruments have received high marks from a great number of musicians, and most of their evaluations are identical to evaluations for guitars that have been played for years. Comments such as "excellent resonance", "warm", "mature", "well settled", and "clear" were common terms used in the evaluations.

Normal Guitar



A.R.E. Guitar



Volume increases as the color changes to red, and decreases as the color changes to blue.

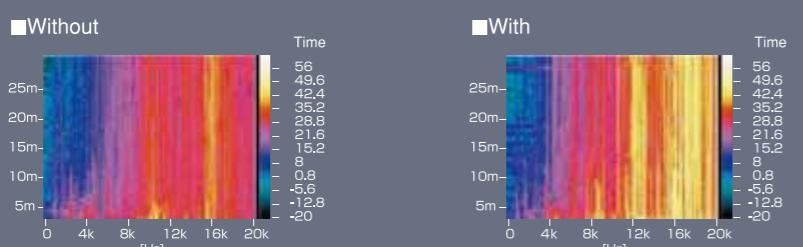
Models: L series, NCX2000, BB2000 series, ATTLTIII

IRA (Initial Response Acceleration)

If you've ever played another guitarist's instrument and not been able to get the same sound, it's probably because you are playing a different style than what the guitar is used to. After playing the same guitar for years, the guitar adapts to the guitarist's playing style. It takes time for a new guitar to adapt to your own way of playing. Stress found between parts like finish, woods, body, neck, fingerboard, nut, bridge, etc., must be released before all of the parts can resonate together as an instrument. It takes time and a lot of playing for this to happen.

Using IRA technology, stresses like those between the finish and wood are released by applying specific vibrations to the completed guitar. Once IRA treatment is complete, the guitar is more responsive to the player's style and resonates more easily with measurably increased sustain. The time needed to be played in is also reduced.

The Effects of Initial Response Acceleration (color indicates volume)



* Brighter colors indicate increased volume therefore greater resonance.

* This is a graphic representation of the effects of Initial Response Acceleration.

Models: SG series, BB2000 series, PAC1611MS

 YAMAHA

Are you ready?

