

BRIDGE

 YAMAHA

The most up to date
information on Yamaha guitars

2012

**BREATHING NEW LIFE INTO ACOUSTIC AND ELECTRIC GUITARS IN
ASIA, OCEANIA, LATIN AMERICA, AND EURASIA**



 **YAMAHA**

The New Favorite

My most treasured belongings are kept in a cluttered corner of the garage. This is my most recent favorite. It looks vintage but don't let that fool you. It's all cutting-edge on the inside. I'll be up late again tonight with this one.



THR

Featuring realistic amp modeling, digital effects, a chromatic auto-tuner, this little amp can also be connected to a computer for high quality audio playback. Defining a whole new category of guitar amplifier, the THR series offers everything you need to play your guitar.

THR10



● CONTROLS: AMP x 8, BASS, MIDDLE, TREBLE, EFFECT, DLY/REV, USB/AUX, USER MEMORY x 5 ● SPEAKERS: 8cm FULL RANGE x 2 ● RATED OUTPUT: 10W (5W + 5W) ● Dimensions (W x H x D): 360 x 183.5 x 140mm ● Weight: 2.8kg

THR5

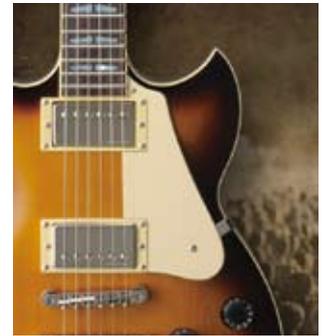


● CONTROLS: AMP x 5, GAIN, MASTER, TONE, EFFECT, DLY/REV, GUITAR, USB/AUX, USER MEMORY x 5 ● SPEAKERS: 8cm Full Range x 2 ● Rated Output: 10W (5W + 5W) ● Dimensions (W x H x D): 271 x 167 x 120mm ● Weight: 2.0kg

www.yamaha.com/thr

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SG Series



BB Series



APX/CPX Series



L Series



A Series



Artists and Yamaha

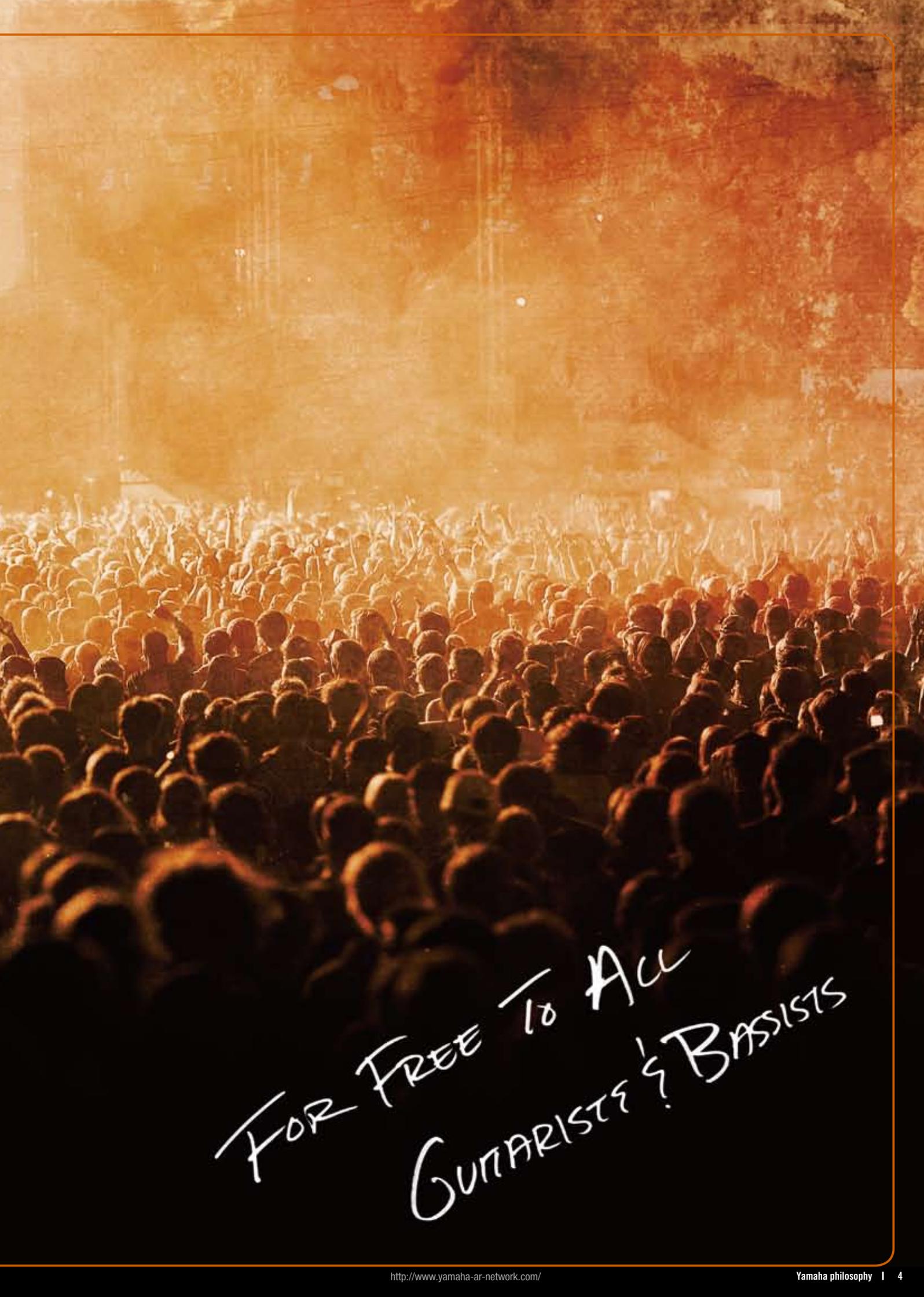
TURNING THE ARTIST'S IMAGINATION INTO TOMORROW'S MUSIC.

For over 60 years, we've been committed to improving the quality, sound, playability, durability, and design of our instruments. Feedback from our valued customers and the professional musicians that use our instruments has always played an instrumental role in our passion for constant improvement. Because we believe that instruments are the tools musicians use to create music, our strive to create the ideal instrument for the player is never ending.

Professional musicians 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 purpose is to turn what exists only in their imagination, into something they can hold and use in their hands—finding the right type of tone, the perfect attack, or a neck that fits better in the hand.

The evolution of Yamaha guitars has always been closely related to our long-standing relationships with the musicians that use them. Developed in cooperation with today's leading guitarists, Yamaha guitars are making tomorrow's music.



FOR FREE TO ALL
GUITARISTS & BASSISTS



Bill Kelliher
MASTODON

Soren Andersen
Glenn Hughes / Mike Tramp

Shane Clark
3 Inches of Blood

Justin
3 Inches of Blood

Josh Gooch

Bobby Bandiera
Barcelona

John Balzley
Baroness

Mike Squires
Duff McKagan's Loaded

Kirk Pengilly
INXS

INXS



Phil Campbell
motorhead



Dave Meniketti
Y&T



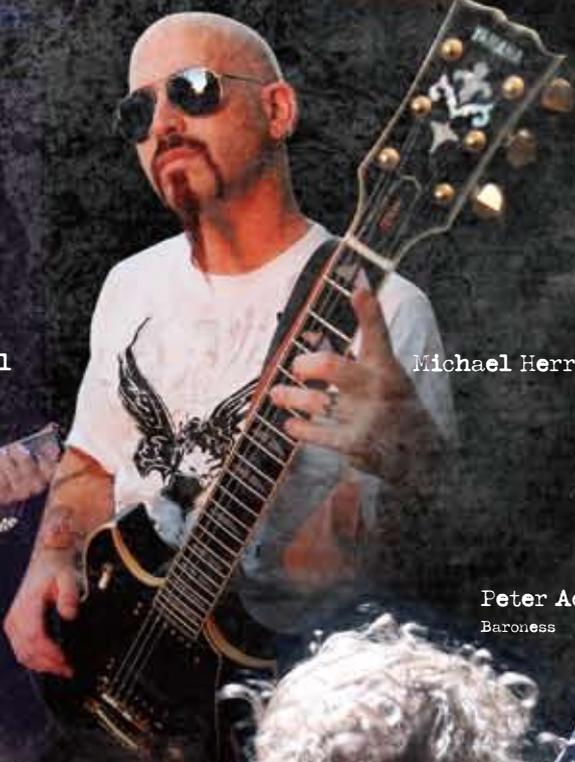
Jeff Rouse
Duff McKagan's Loaded



Greg Puciato
The Dillinger Escape Plan



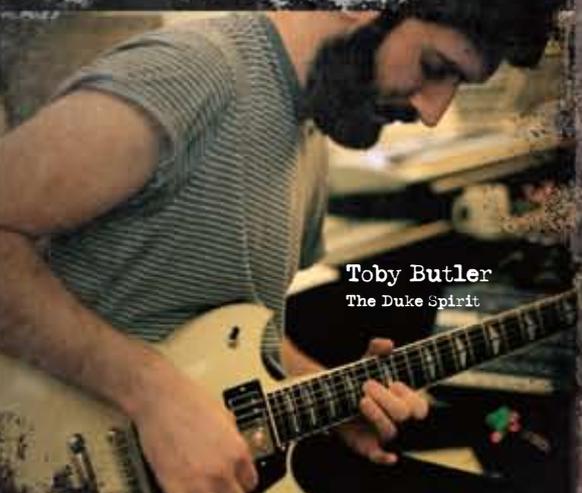
Vivian Campbell



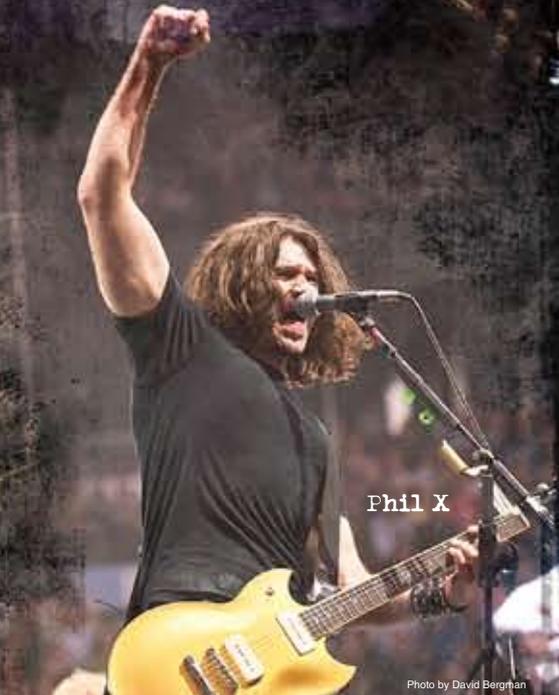
Michael Herring



Peter Adams
Baroness



Toby Butler
The Duke Spirit



Phil X

Photo by David Berghman

INTRODUCING THREE NEW 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. Using the same basic design since their debut in 1976, the SG2000, followed by the SG1000, have maintained their popularity for over 30 years. A favorite of many professional guitarists, players from all over the world expressed their regret when the SG2000 and SG1000 were removed from the lineup. We feel confident though, that the specs and features found on these new SG models are more than enough to please SG fans. The pros that we asked to try out these new instruments were certainly impressed. So what's new with the new SG? Let's take a look. The new SG maintains its refined double-cutaway silhouette, maple top and mahogany back, the arch top body has been modified with a more profound curve. Attaching the bridge and tailpiece to the maple top at its thickest point allows these new SGs 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. Replacing the contour cut with a flat back further improves low-mid response. 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 its been played for years, right out of the box. Turn to page ?? 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 TonePros. Anchoring the lighter bridge and tailpiece to individual mounting studs ensures secure attachment and ultra-efficient



SG1820

Brown Sunburst

SGs K

transfer of string vibration to the body. Premium electronic components are selected for the new SG guitars only after passing Yamaha's rigorous testing criteria. We have chosen 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 the new 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. Three new SGs, each with its own tonal concept, are ready to shake up today's music and guitarists.

The SG1820 is the standard model on which the new 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 a new SG 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

Black



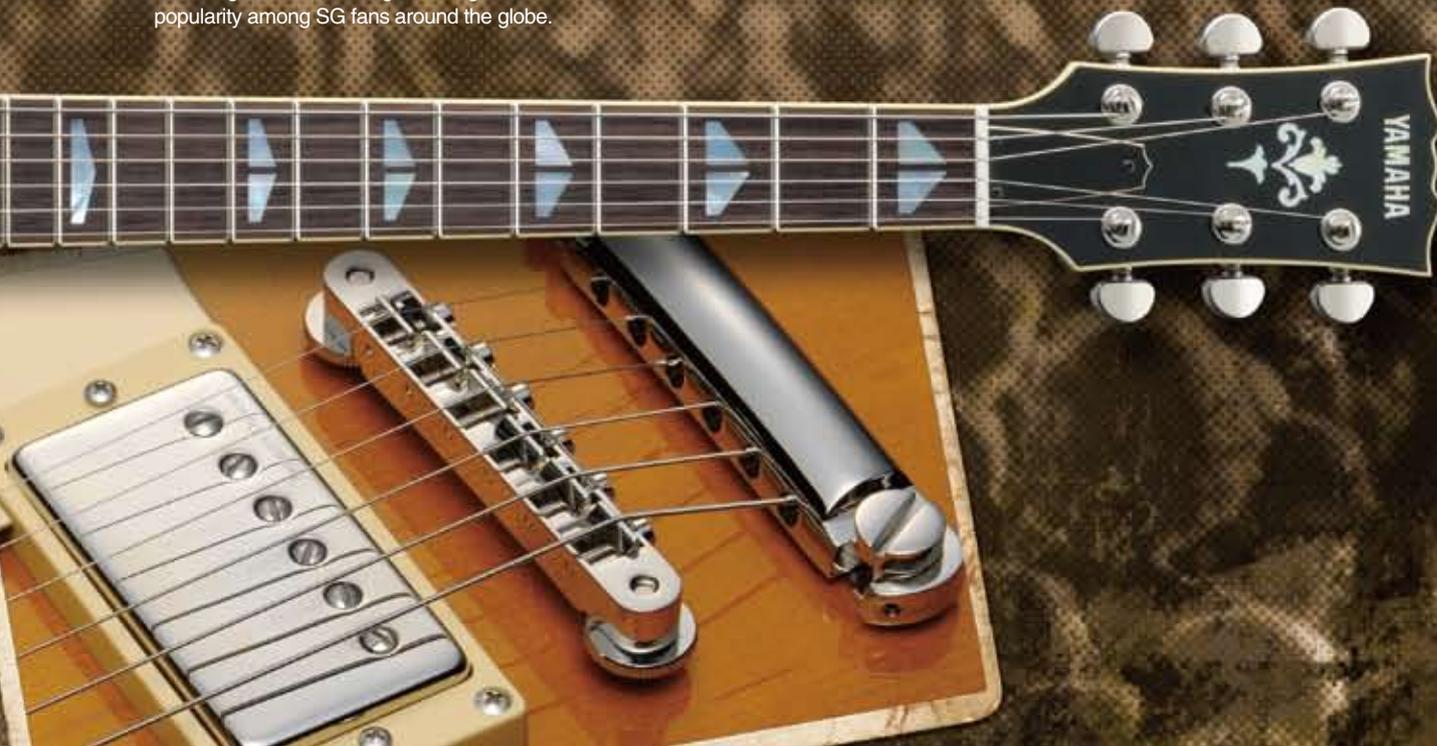
SG1820

Vintage White



Specifications

Model	SG1820
Construction	Set Neck
Scale Length	24 3/4" (623mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Curved Maple, Mahogany
Neck	Mahogany
Bridge/Tailpiece	Tonepros AVR11/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
Colors	Black, Brown Sunburst, Vintage White



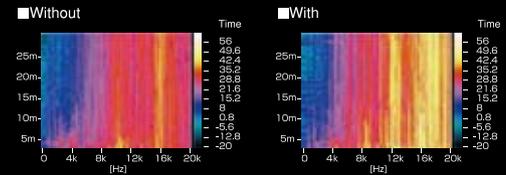
SGI820 SERIES COMMON FE

IRA (Initial Response Acceleration) **IRA**

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.



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.



FEATURES

POSITION MARKER



SG1820



SG1820A



SG1802

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



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.

Graph Tech TUSQ Nut

TUSQ captures the best properties of bone nuts – exceptional resonance, amazing clarity and smooth sustain – while improving on them with permanent lubrication, better longevity and easier cutting.

HEAD DESIGN



SG1820/1802

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



SG1820A

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

PICKUPS



SG1820

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.



SG1820A

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.

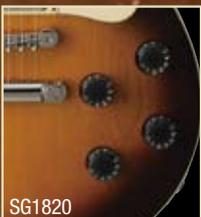


SG1802

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



SG1820



SG1820A



SG1802

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



Tonepros 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.

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 YASHI (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" (628.6mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Curved Maple, Mahogany
Neck	Mahogany
Bridge/Tailpiece	Tonepros AVR11/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
Colors	Black, Silver Burst



SINGLE COIL SGs DELIVER CLASSIC LOOKS With 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.

Specifications

Model	SG1802
Construction	Set Neck
Scale Length	24 3/4" (628.6mm)
Fingerboard	Rosewood
Radius	13 3/4" (350mm)
Frets	22
Body	Curved Maple, Mahogany
Neck	Mahogany
Bridge/Tailpiece	Tonepros AVR11/Tonepros T1Z
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
Colors	Gold Top, Black



SG1802

Gold Top



SG1802

Black

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.



RGX420DZII

Satin Black

Victor Smolski



RGX220DZ

Metallic Red



RGX121Z

Flat Silver

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 or Nato
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	Humbucker X 2	Humbucker x 2, Single X 1
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	Metallic Black, Metallic Red, Metallic Blue, Dark Metallic Gray	Black*, Flat Silver*, Metallic Red *Left-handed model available.

The Look, The Sound, The Playability That Bassists Want

Yamaha's RBX basses deliver the look, the sound, and the playability bassists want in an instrument.

The RBX374 and RBX375 are solid body instruments that offer high-end specs like 24-fret long scale necks, 3D contoured bodies, twin humbucking pickups and active 2-band EQ. The 5-string RBX375 adds a low-B for serious low-end power.

Standard models like the RBX270J and RBX170 deliver outstanding tone, playability, features, and quality that make these the perfect first instrument for those just starting out.

RBX374

Flat Silver

RBX375

Red Metallic

RBX270J

Black

RBX170

Silver

RBX170EW **NEW**

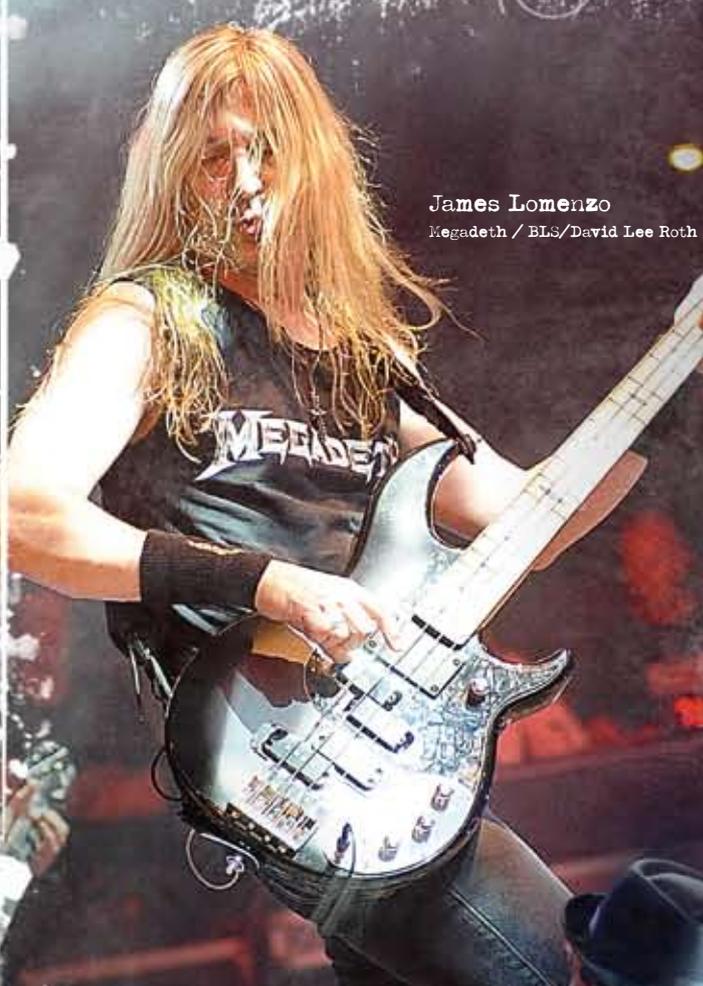
Natural

RBX170EW **NEW**

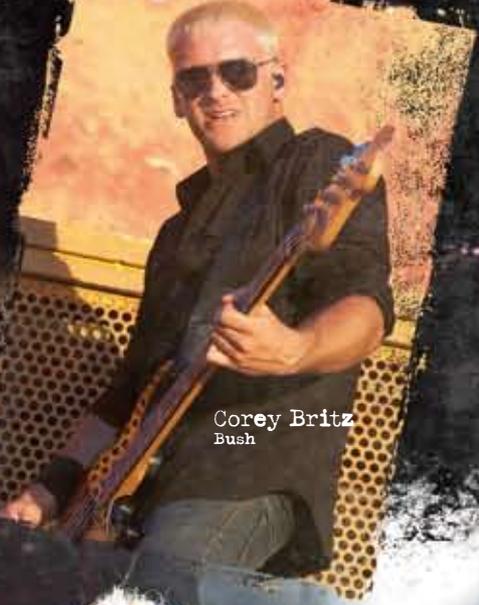
Tobacco Brown Sunburst

Specifications

Model	RBX375/RBX374	RBX270J	RBX170/170EW
Construction	Bolt-on	Bolt-on	Bolt-on
Scale Length	34" (863.6mm)	34" (863.6mm)	34" (863.6mm)
Fingerboard	Rosewood	Rosewood	Rosewood
Radius	23 5/8" (600mm) / 10" (250mm)	10" (250mm)	10" (250mm)
Frets	24	24	24
Body	Alder	Alder	RBX170: Alder, Agatis, Nato or Mahogany RBX170EW: Mango top
Neck	Maple	Maple	Maple
Tuners	Diecast	Diecast	Covered
Bridge	Diecast	Vintage Style	Vintage Style
Pickups	Humbucker X 2	Split Coil X 1, Single Coil X 1	Split Coil X 1, Single Coil X 1
Controls	Master Volume, Pickup Balancer, 2-Band EQ	Front Volume, Rear Volume, Master Tone	Front Volume, Rear Volume, Master Tone
Colors	Black, Flat Silver, Red Metallic Dark Oriental Green, Mustard Pearl Effect	Black, Mist Green, Mist Purple, Mist Raspberry, Red Metallic, Yellow Natural Satin, Silver, Flat Blue	RBX170: Silver, Black, Red Metallic, Dark Blue Metallic, Old Violin Sunburst, Light Amber Burst RBX170EW: Natural, Tobacco Brown Sunburst, Root Beer



James Lomenzo
Megadeth / BLS/David Lee Roth



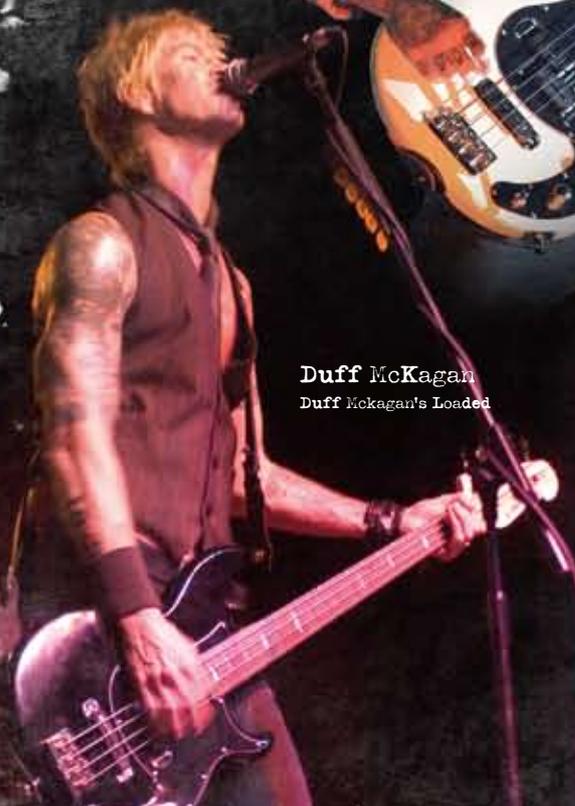
Corey Britz
Bush



Jack Gibson
Exodus



Jeph Howard
The Used



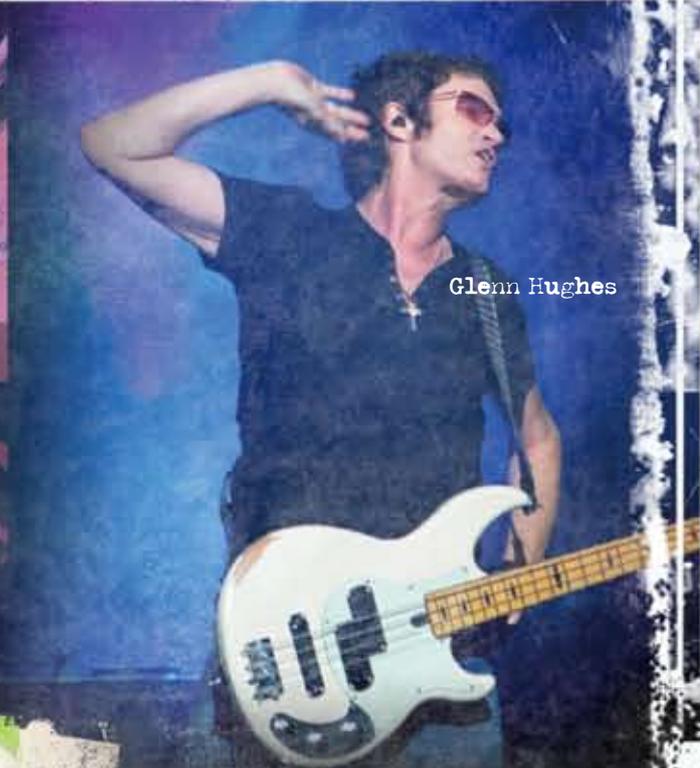
Duff McKagan
Duff McKagan's Loaded



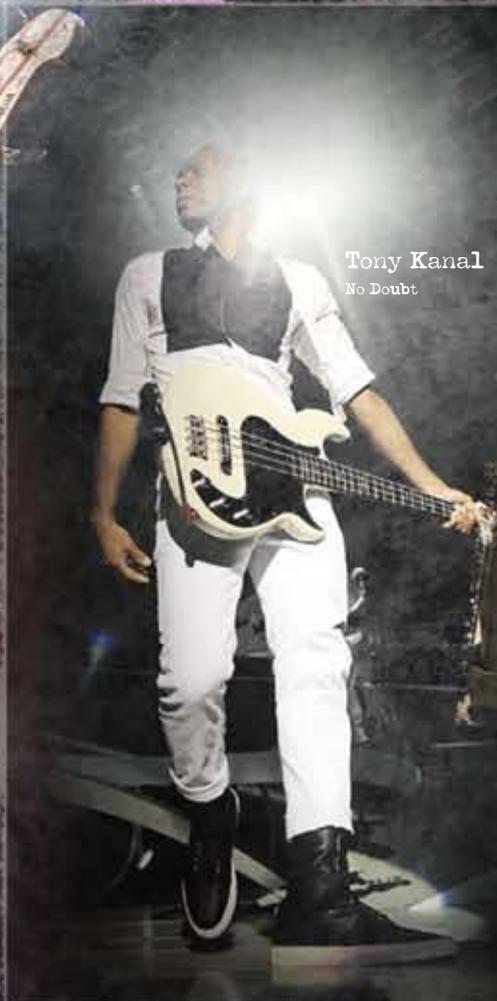
Marco Mendoza



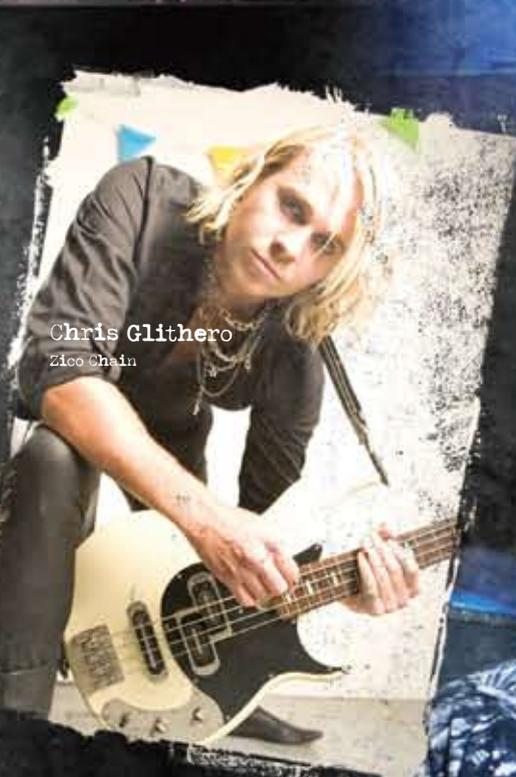
Brandon Belsky
Dead by Sunrise



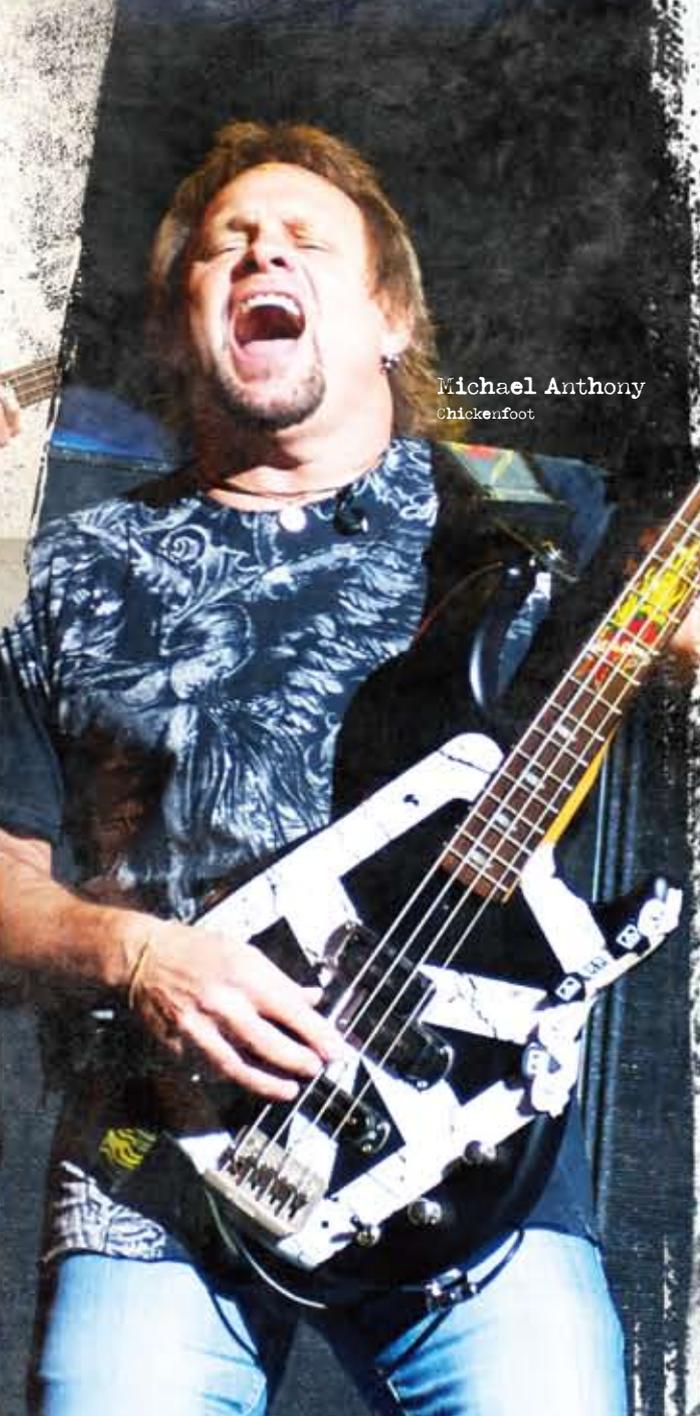
Glenn Hughes



Tony Kanal
No Doubt



Chris Glithero
Zico Chain



Michael Anthony
Chickenfoot



Jeff Rouse
Duff McKagan's Loaded

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 become 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

YAMAHA ELECTRIC BASSES



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

⑦a Vintage Plus offers sharp, clear string vibration

③ 5-Piece neck offers a tight, warm sound

⑤ Spline joint supplies body resonance like a one-piece body

⑦b New thru-body stringing design reduces string vibration loss

④ A.R.E and I.R.A treatments create ideal body resonance

② Nickel nut makes open strings sound the same as a fretted tone

① String guide maintains optimum string tension on all strings

⑥ New pickups deliver a powerful sound



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

Tuning machines and the string guide are positioned to provide optimum string tension and balance.



② Nickel Silver Nut (BB2000/1000 Series)

Nickel silver, as opposed to bone or plastic, delivers an open string sound that is closer to that of a fretted note since the fret and nut materials are the same.



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

Five-piece necks on all BB 2000 series basses are made with plies of mahogany, which supplies silky warmth, and maple, which produces strong upper mids and bright highs. This design also forms a durable and stable neck that resists warping.

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

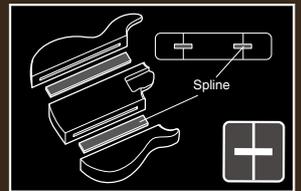


④ A.R.E. Treatment and I.R.A. Technology (BB2000 Series)

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 95 for more information on the A.R.E.(Acoustic Resonance Enhancement)

*Refer to page 95 for more information on the I.R.A.(Initial Response Acceleration).



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

Three-piece bodies are fitted together using spline joints to increase surface contact between slabs thus increasing body resonance. Mounting the bridge on the center piece moves even more string vibration to the body.



⑥ New Pickups (BB2000/1000 Series)

Designed specifically for the BB series, these new pickups are the result of numerous trials, inspections, and artist evaluations conducted by the BB development team, in the pursuit of the ultimate passive pickup sound. Open faced designs allow closer mounting to the string to capture more string vibration while blade type bobbins on both front and rear handle aggressive rock picking with even response across strings. Alnico V magnets were chosen for the front pickups to deliver warmth and ceramic magnets on the rear for punch.



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

Together with the uniquely designed saddle, body thru stringing efficiently transfers string vibration to the body. A Yamaha original design used on all BB series basses places strings at a 45° angle at the saddle reducing stress, securing tension, and maximizing vibration transfer. The 45° cut on the back end of the body makes stringing easier and gives the BB a unique look.

CREATING A NEW STANDARD

REDEFINING A LEGEND TO CREATE THE ULTIMATE BOLT-ON PASSIVE BASS

Our new BB2024X/2025X/2024/2025 are incredible instruments. Focusing on maximizing string vibration, transferring it efficiently to the body, then capturing that tone with the pickups, we have created a new standard for passive bolt-on neck basses. These 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 the new BB2000 series basses, we gathered the best minds in their fields; from professional musicians and engineers, to specialists in woods, finishes, pickup and hardware design. We based our operations at YASH (Yamaha Artist Services Hollywood), our state-of-the-art research and development facility located in the heart of LA's music scene. Here, we started building prototypes, each of which was played, analyzed, and evaluated to obtain feedback for the next. Meticulous and time consuming, the process was repeated over and over 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 we were 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; newly 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 we were ready 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 substituted for the highly refined skills and sensitivity of our 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
Case	Hard Case
Controls	Master Volume, Master Tone
Colors	BB2024/2025 Colors: Black, Natural, Vintage Sunburst BB2024X/BB2025X Colors: Vintage White, Vintage Sunburst, Black

*Refer to page 87 for more information on the A.R.E.(Acoustic Resonance Enhancement)

*Refer to page 87 for more information on the I.R.A.(Initial Response Acceleration).

BB1024

Black

BB1025

Tobacco Brown Sunburst

BB1024X

Caramel Brown

POWERFUL SOUND OF THE BB2000 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.

BB424/424: 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	BB424/424X/425/425X
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



BB1025X

Vintage White

BB424

Red Metallic

BB424

Vintage White

BB425X

Tobacco Brown Sunburst

BB425X

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.

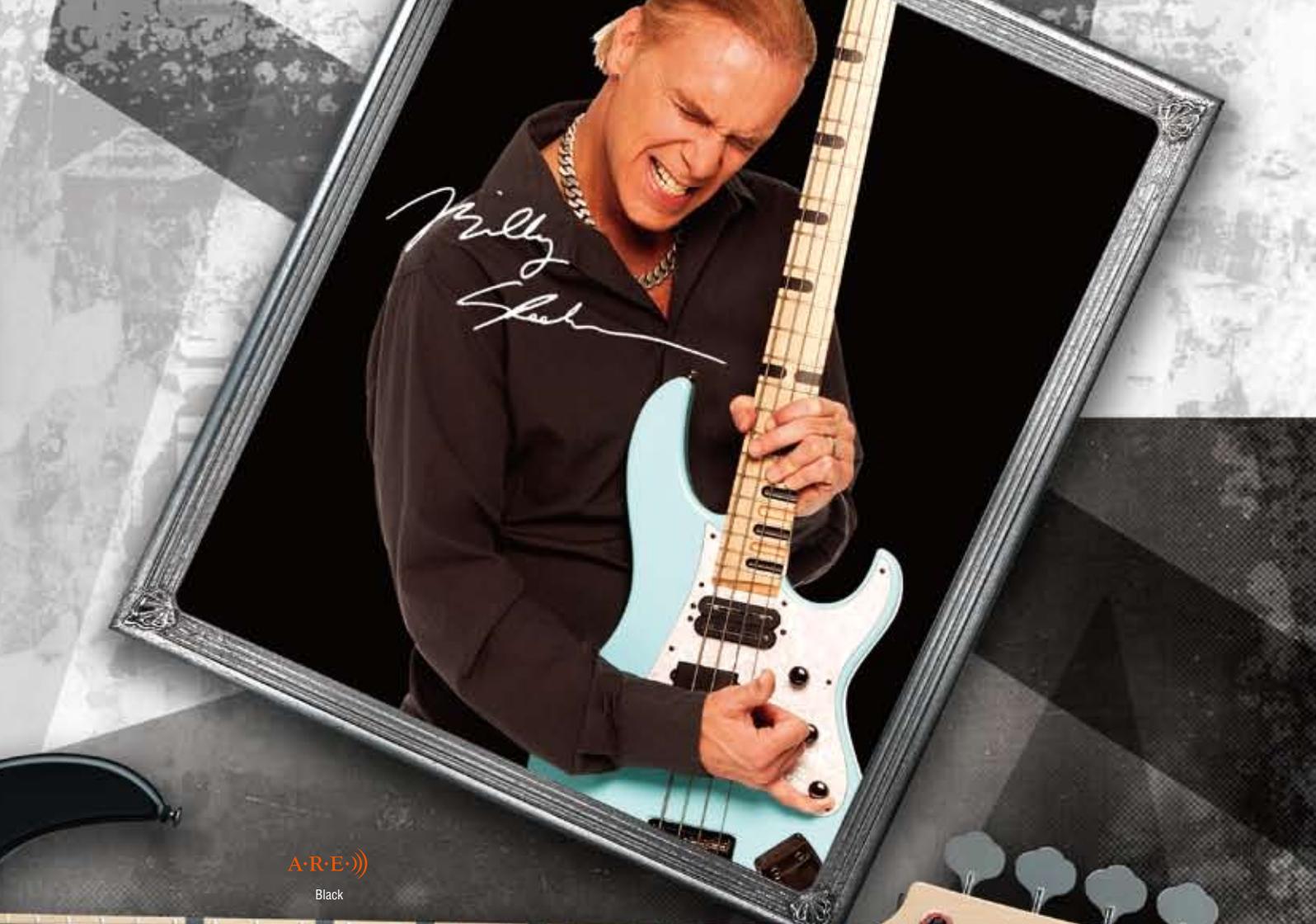
ATT LTD3 BRIDGE

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.





Billy Sheik

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)
Control	Front Volume, Front Tone, Rear Volume, Woofer High Cut Switch
Colors	Sonic Blue, Black,

*Refer to page 95 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

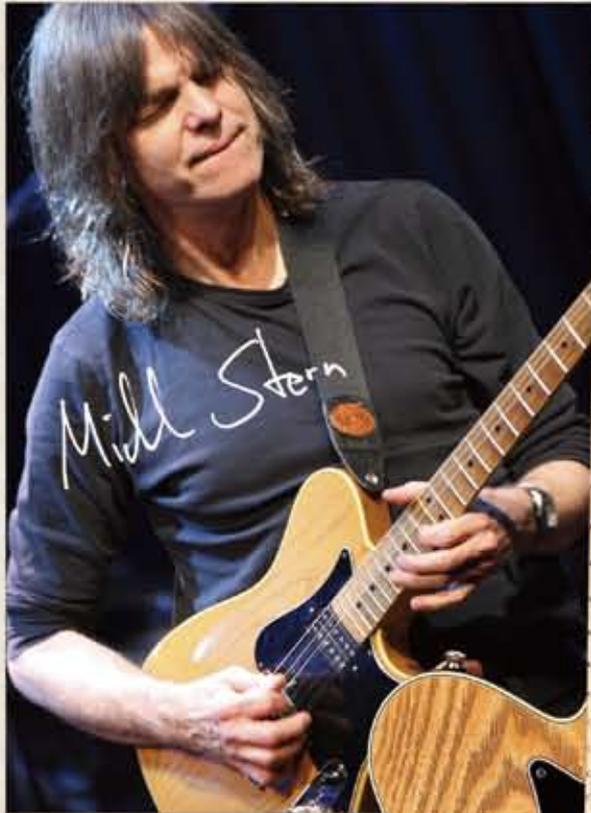
The Yamaha Pacifica 1611MS is synonymous with Mike Stern. The "MS" designates this instrument as the Mike Stern signature, an instrument that brings his vision of an ideal guitar to reality.

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 refines the semi-acoustic guitar to perfection incorporating a solid center block of mahogany to enhance sustain and resist feedback. Custom wound Alnico V humbuckers wired to dual push/push coil taps let you switch both pickups

to single coils giving the instrument great versatility and a wide-ranging tonal palette that delivers everything from mellow Jazz tones to the aggressive edge of a solid body.

The AES1500 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 push 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

SA2200

Violin Sunburst

Specifications

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

PAC611/510/311

NEW

PACIFICA

Yamaha Guitar Development

*The PAC611HFM 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?*

PAC611HFM

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.



Flamed Maple Top

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



Model	PAC611HFM	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	Alder	Alder
Neck	Maple (Tinted)	Maple (Tinted)	Maple
Tuners	Grover Locking Tuner	Grover Locking Tuner	Grover Locking Tuner
Bridge	Hardtail Bridge with Graph Tech String Saver Saddle	Wilkinson VS50-6	Hardtail Bridge
Pickups	Seymour Duncan SP90-1n, Custom 5	Seymour Duncan Trembucker P-Rails	P-90(AlnicoV), 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	Translucent Black, Translucent Purple, Root Beer	Black, Candy Apple Red, Old Violin Sunburst	Black, Vintage White, Red Metallic, Yellow Natural Satin

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.



Candy Apple Red

Old Violin Sunburst

Black



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.



PAC311H

Borrowing its overall design from the PAC611HFM, the PAC311H is an extremely flexible guitar offering tonal versatility to handle a wide variety of musical styles.



Black

Yellow Natural Satin

Red Metallic

Vintage White

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

Caramel Brown

PAC212VQM

Caramel Brown

Tobacco Brown Sunburst

Translucent Black

Tobacco Brown Sunburst

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 Singlex2, Alnico V Humbucker x1
Pickup Switch	5-position Lever
Controls	Master volume, Master tone with Push-Pull Coil Tap SW
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



PAC112VCX

Vintage White



Delivers enhanced sound and playability

PAC112J

Red Metallic



The PAC112J left-hand model

PAC112JL

Black



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

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

PAC120H

Black

PAC012

Dark Blue Metallic

Entry-level model delivers great cost performance

Specifications

Model	PAC112V/112V GX	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 or Nato
Neck	Maple	Maple	Maple	Maple	Maple
Turners	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 Singlex2, Alnico V Humbucker x1	Alnico V Singlex2, Alnico V Humbucker x1	Alnico V Singlex2, Alnico V Humbucker x1	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 with Push-Pull Coil Tap SW	Master volume, Master tone with Push-Pull Coil Tap SW	Master volume, Master tone with Push-Pull Coil Tap SW	Master Volume, Master Tone	Master Volume, Master Tone
Colors	112V Colors: Black, Old Violin Sunburst, Raspberry Red, Sonic Blue, Silver, Yellow Natural Satin 112V GX Colors: Vintage White, Black	112VM Colors: Black, Tobacco Brown Sunburst, Red Metallic 112VMX Colors: 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's first Yamaha bass was a customized BB3000. The new BB714BS goes back to Billy's roots, bringing a fresh approach to Billy's original BB. Designed in close collaboration with Yamaha Artist Services Hollywood (YASH), 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.

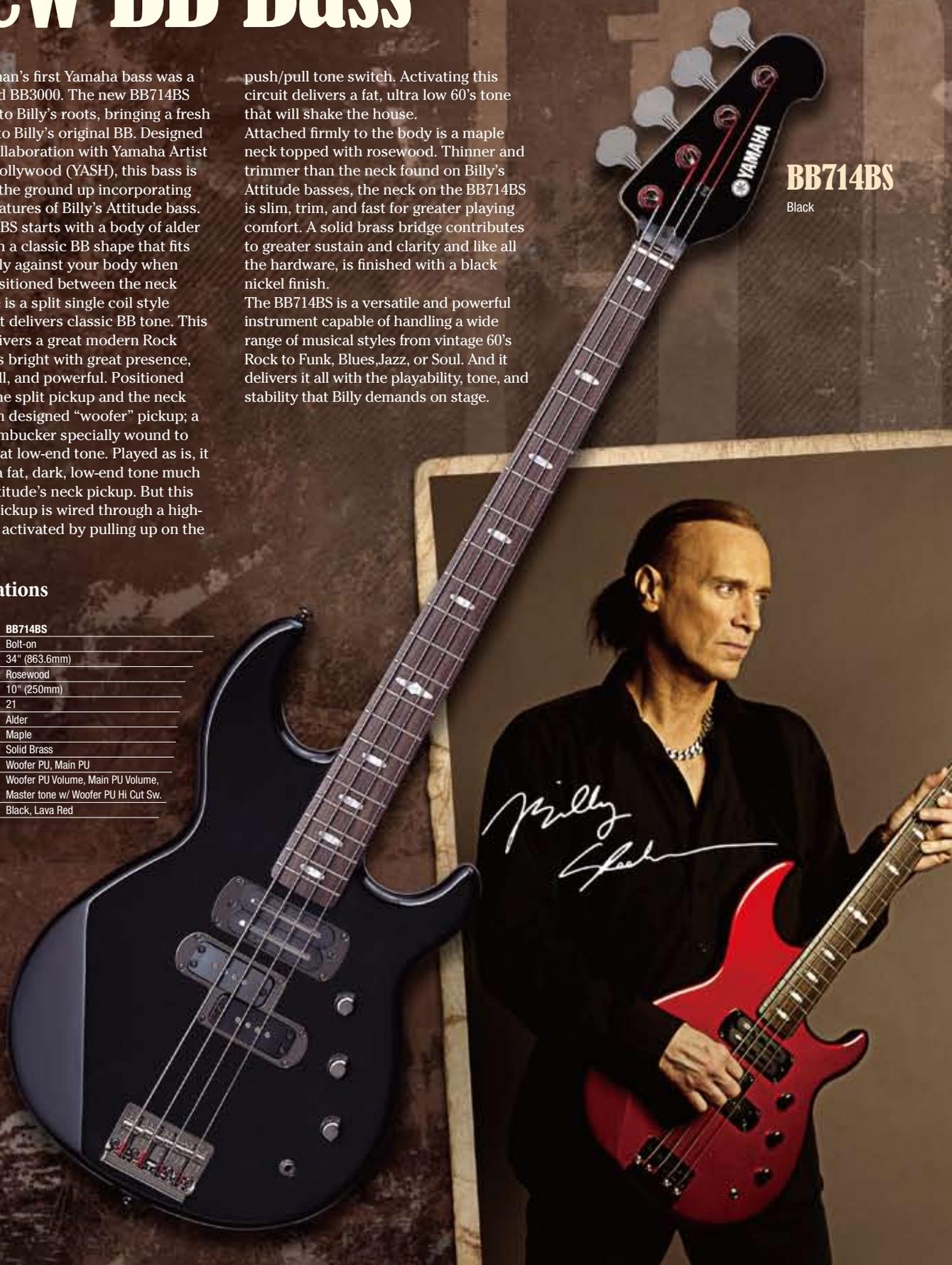
The BB714BS is a versatile and powerful instrument capable of handling a wide range of musical styles from vintage 60's Rock to Funk, Blues, Jazz, or Soul. And it delivers it all with the playability, tone, and stability that Billy demands on stage.

BB714BS

Black

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



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 pearloid 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.



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 TRB JP2 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.

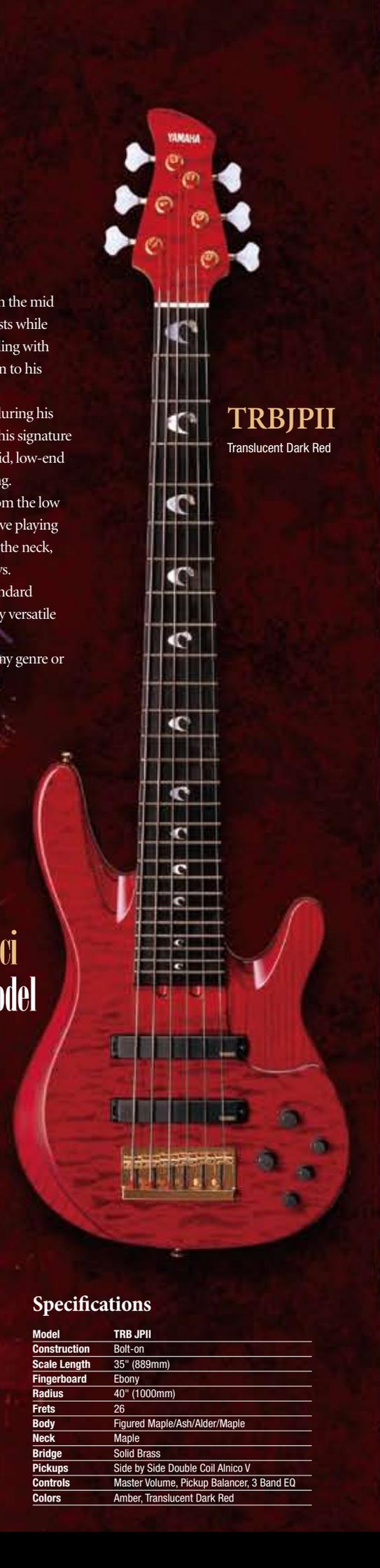
Attached to the body is a bolt-on, super long-scale, 35-inch maple neck designed to deliver greater punch from the low B string and a very tight, focused sound. With 26 frets on the ebony fingerboard, the TRB JP2 has an extensive playing range spanning a little over four octaves. Sculpted body cutaways 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 JP2 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 JP2 an instrument capable for any genre or playing style.



John Patitucci Signature Model



TRB JP2

Translucent Dark Red

Specifications

Model	TRB JP2
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

Extend Your Potential

TRB1006J

Black

MASTODON

Troy Sanders

TRB1005J

Translucent Black

TRB1004J

Natural

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
Bridge	Solid Brass
Pickups	Alnico V Hum-Canceled X 2
Controls	Master Volume, Pickup Blancer, 3-Band EQ
Colors	Black, Natural, Translucent Black, Caramel Brown



RGXA2
Jet Black



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.



RBX4A2

Jet Black



RBX5A2

White & Aircraft Gray

Specifications

	RGXA2	RBX4A2	RBX5A2
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

THR **NEW**

Fran Banish
www.franbanish.com

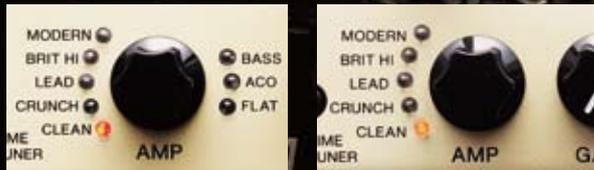


With sound this great, you won't want to stop playing. This is the amp guitarists have been waiting for

The front panel amp switch provides access to five of the greatest vintage tube amp tones around. Distortion is clear, frequencies low to high are tight, presence unrivaled. Such dynamic sound coming from an amp as compact as this is unbelievable. The unit also features built-in effects for further sound creation. Connect an audio player or a computer (which can be connected directly via USB) to practice along with your favorite tunes. And extended stereo output delivers audio quality on par with premium audio systems so you can hear all the details of your playing.

● Operates on either AC or battery power. Have a great time playing outdoors.

● **Realistic amp modeling built-in**



- CLEAN:** Rich, clean tone from a 6L6 power section
- CRUNCH:** Clear, dynamic class-A power amp distortion
- LEAD:** Classic British amp mid-range distortion
- BRIT. HI:** Intense British amp distortion
- MODERN:** Smooth, powerful distortion with power amp compression
*The following are available on the THR10 only
- BASS:** All tube bass amp tone ideal for rock
- ACO:** Natural acoustic tone using mic simulations
- FLAT:** Direct output of the input signal (tone and effect controls function)



● Built-in chromatic tuner offers accurate, stable tuning with an easy to read display.



● Tap tempo function for quick delay time settings.



● Two effects circuits offer high quality digital effects (chorus/flanger/phaser/tremolo and delay/reverb).



● The THR10 offers five user programmable memory locations for storing amp settings.



Matthew Mayfield
www.matthewmayfield.com/

● Lightweight designs make the amps easy to carry anywhere. (THR10: 2.8kg, THR5: 2.0kg)





Marc Vangool
www.marcvangool.com

- Compact size easily fits on a desktop.
(THR10: 14.1" x 7.2" x 5.5", THR5: 10.7" x 6.6" x 4.7")



Ben Cassoria
www.cassoria.bandcamp.com

- Comes bundled with "Cubase AI" DAW software. Use it with a computer for full-blown recording and editing.



- "THR Editor" allows access via a computer to advanced settings not found on the front panel controls.

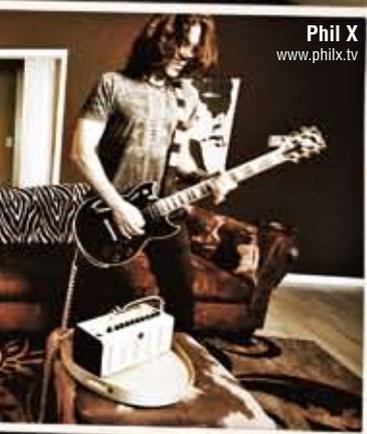


- Listen to hi-fi stereo audio playback from your computer connected to the USB jack or an audio device via the AUX jack.

- Plug in a pair of headphones and you can play with that same great sound until dawn.



- "Extended Stereo" output delivers an incredibly wide audio image.
- Vintage looks even includes a lamp within the cabinet to simulate that warm tube glow.



Phil X
www.philx.tv

■ THR10

■ THR5



www.yamaha.com/thr

GIGMAKER

Electric Guitar Pack

Everything you need to play guitar live!

All Included!



Guitar Amplifier GA15

Picks

Gauge Set

Strap

Strings Winder

Cable

Guitar/ Bass Tuner YT100

Gig Bag

ERG121GPII, EG112GPII

Package Model of ERG121UC/EG112UC (Black)
 Contents: Guitar Amplifier GA15,
 Guitar/Bass Auto Tuner YT100, Gig bag,
 String set, Strap, Strings winder, Picks, Cable

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: Agatis
 Vibrato System: Vintage
 Pickups: Single Coil X 1, Humbucker X 2 (ERG121UC)
 Single Coil X1, Humbucker X 1 (EG112UC)
 Pickup Switch: 5-Position
 Controls: Master Volume, Master Tone
 Hardware: Chrome Hardware
 Colors: Black, Metallic Blue, Metallic Red



EG112C
Black (BL)

Metallic Blue

Metallic Red



ERG121C
Black (BL)

Metallic Blue

Metallic Red

ERB070BP

ERB070BP

Package Model of ERB070U (Black)
 Contents: Bass Amplifiers YB15,
 Guitar/Bass Auto Tuner YT140, Gig bag, String set,
 Strap, String winder, Picks, Cable

ERB070U SPECIFICATIONS

Construction: Bolt-on
 Scale Length: 34" (863.6mm)
 Fingerboard: Rosewood
 Radius: 10" (250mm)
 Frets: 24
 Body: Alder
 Pickups: "P" type
 Controls: Master Volume, Master Tone
 Color: Black, Metallic Red, Metallic Blue



ERB070U
Black (BL)

ACCESSORIES/AMP

Tuners & Metronomes

Rear Panel



QT-1



QT-1B



QT-1/QT-1B/QT-1BR QUARTZ METRONOME

The QT-1 quartz metronome offers soft or bright sound settings, volume control and a flashing LED atop its unique design. Tuning notes over a one octave range are provided in half-step increments with adjustable standard pitch.

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
- Control: 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



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: 97(W) X 50(H) X 18(D)mm (3.8" X 2.0" X 0.71")

Yamaha Guitar

Yamaha Guitar Development was founded in the heart of the world's music scene, Los Angeles. The year was 1990 and high-end custom shops based in Los Angeles were emerging as a new trend. Yamaha Guitar Development established its presence on Weddington Street, North Hollywood in an area surrounded by major recording studios and professional repair shops with the intention of building high-end guitars that would satisfy the world's most demanding guitarists.

Now, Yamaha Guitar Development (YGD) has undergone a change, inheriting its original concept to satisfy the most discerning musicians in the world. Today's YGD is home to a group of professional that manage and control overall guitar manufacturing processes from market research, development, manufacturing, distribution, to aftermarket customer care, taking advantage of our world-wide network.

Aside from our jobs, most members of the YGD group are serious, dedicated musicians. We at YGD understand the needs and wants of guitarists down to details that the most serious guitarists, amateur or professional, would appreciate.

The ultimate objective of YGD has never been blurred; it has always been to provide the best guitar experience with guitarist-approved service and products throughout the world.

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.



Development

Real Rock Project
YGD
USA, UK, JAPAN

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.

http://www.yamaha.co.jp/english/product/guitar/sg/yash_ymc/

YAMAHA INTERNATIONAL GUITAR ART



Peter Adams
Baroness



Sandro Albert
Sandro Albert Quintet



Sorren Anderson
Glenn Hughes / Mike Tramp



Michael Anthony
Chickenfoot



Tariq Akoni
Josh Groban



John Baizley
Baroness



Corey Britz
Bush



Philip Bynoe
Steve Vai Band



Toby Butler
The Duke Spirit



Phil Campbell
Motörhead



Vivian Campbell
Def Leppard



David Catching
Eagles of Death Metal



Josh Gooch



Tony Grey
Photo by Michael Sherry



Tagore Grey
The Treatment



Victor Johnson
Sammy Hagar



Jimmy Haslip
Yellowjackets



Mike "Fish" Herring
Christina Aguilera, Seal



James Lomenzo
Megadeth, BLS, David Lee Roth



Greg Leisz
K.D.Lang



Dave Lopez
Flipsyde



Duff McKagan
Duff McKagan's Loaded



Marco Mendoza
Thin Lizzy, Dolores O'Riordan



Dino Meneghin
Michael Buble'



Greg Puciato
The Dillinger Escape Plan



Doug Rappoport
Edgar Winter Band



Matt Reardon
Black Sunshine



Chris Rodriguez



Kevin Roentge



Jeff Rouse
Duff McKagan's Loaded



Robby Takac
Goo Goo Dolls



Lars Stromberg
International Noise Conspiracy



Michael Thomas
Fastback



Calvin Turner
Marc Broussard



Phil X
Photo by David Bergman

TISTS



Bobby Bandiera
Barcelona



Rafael Bittencourt
Angra



Ben Brookland
The Treatment



Brandon Belsky
Dead by Sunrise



Ross Bolton



James Black
Finger Eleven



Shane Clark
3 Inches Of Blood



Amir Derakh
Julien K



Justin Derrico
Pink



Chris Minh Doky
Mike Stern, David Sanborn



Jack Gibson
Exodus



Chris Glithero
Zico Chain



Jeph Howard
The Used



Justin Hagberg
3 Inches of Blood



Tony Kanal
No Doubt



Bill Kelliher
Mastodon



Abraham Laboriel



Troy Van Leeuwen
Queens of the Stone Age



Dave Meniketti
Y&T



Chino Moreno
Deftones



Michael O'Neill
George Benson Band



George Pajon JR
Black Eyed Peas



Kirk Pengilly
INXS



Chris Poland
Ohrm



Francis Rossi, Rick Parfitt
Status Quo



Troy Sanders
Mastodon



Bill Sharpe
Cher, David Benoit



Lee Sklar
Phil Collins



Victor Smolski
Rage



Mike Squires
Duff Mckagan's Loaded

<http://www.yamaha-ar-network.com/>

YAMAHA GUITARISTS IN ASIA, OCEANIA,

AUSTRALIA



DIESEL



Jimi Hocking
The Screaming Jets



Stu Mcleod
Eskimo Joe



Kirk Pengilly
INXS

MEXICO



Sergio Aguilar
Agora



Roberto Arballo



Eduardo Bueno
Los Cerdos



Daniel Calderón
Kalimba



Javier Cazares
Victimas del Dr. Cerebro



Francisco Familiar
DLD



Arturo Flores
Vistimas del Dr. Cerebro



Héctor Guerrero
9



Raquel Guerrero
Abominables



Pepe Hernandez
Pepe Hernandez Band



Erick Neville
DLD



Edgar Hansen Otero
Did O Dildo



Manuel Vasquez
Agora

VENEZUELA



Edwin Arellano
Los Sinvergüenzas, Multifonia



Henry Paúl Díaz
Yordano Di Marzo



Rodner Padilla
En Cayapa



Carlos Rodríguez
Jazz-trata

COLOMBIA



Carlos Alberto Montañez
Nepentes

CHILE



Nicole Natalino



Alexandros Tefarikis
SOLISTA

BRAZIL



Monica Agena
Natruts



Zeca Baleiro



Rafael Bittencourt
Angra, Bittencourt Project



Andria Busic
Dr. Sin



Alexandre Carlo
Natruts



Tico Santa Cruz
Detonautas



Edu Falaschi
Angra, Almah



Frejat



Maria Gadú



Andre Guedes



Sizão Machado



Tuco Marcondes
Zeca Baleiro



Fernando Nunes
Zeca Baleiro



Phil
Detonautas



Renato Rocha
Detonautas



Juliani & Bruno



Tchello
Detonautas



João Victor

ARGENTINA



Luis Mario D'Agostino

UKRAINE



Enver Izmaylov
Karadag

LATIN AMERICA AND EURASIAN COUNTRIES

KOREA



Hanchoul LEE

Bulldog Mansion / LeeHanchoul & Run, Run, Runaways



Sehwang KIM

N.E.X.T



Jae Yeol CHUNG

Jae Chung Trio



Youngdo SEO



Jack LEE

TAIWAN



Biung Wang



Kaneki Yoshinori

THAILAND



Chtree Kongsuwan



Jack Thammarat



Choompol Supunyo

Infinity



Viroj Sathapanavatr

Infinity



Thak Lekkar



Surapong Buapan

Ebola



Wannit Puntarikapa

Ebola

MALAYSIA



Aznan Alias (NAN)



Fly Halizor



Jamie Wilson



Jedidiah Wong Jhin Yee

Pop Shuvit



Ignatius Bong



Wendy Phua



Rosli Mansor

SINGAPORE

INDONESIA



Dika Ada Band

Ada Band



Ary Firman bazz



Iram U'Camp

U' camp



Denny Chasmala



Arnie Christanti

She



Elo



Donny Fattah

God Bless



Dicky Ferdiansyah



Donnie Herdian



Doddy Katamsi



Charlie van Houten

ST12



Jubing Kristianto



Yoes KSP



Sunu Matta

Matta



Dikta Yovie Nuno

Yovie Nuno



Reno Nuno

Yovie Nuno



Bondan Prakoso

Bondan P & fade 2 black



Andy rif

RIF



Ovy rif

RIF



Teddy rif

RIF



Kaka Slank

Slank



Ivanka Slank

Slank



Toto Tewel

Elpamas



Enda Ungu

Ungu

RUSSIA



Ivan Izotov



Sergey "ZAHAR" Zaharov

Korol' I Shut

JAPAN



Takuya Miura

Depapepe



Akihiro Tanaka



Onci Ungu

Ungu



Pasha Ungu

Ungu



Makki Ungu

Ungu

A NEW...

LOOK.

FEEL.

SOUND.



A Series Electric-Acoustic Guitars

Yamaha's has expanded its acoustic-electric guitar lineup with the introduction of the new A-Series guitars. Conceived as a contemporary acoustic guitar, the A-Series is designed for today's guitarists positioned in Yamaha's lineup between the straight acoustic L-Series and the acoustic-electric APX/CPX Series guitars. Exploring the needs of today's guitarists as we set out to design this new series, we narrowed our focus onto three key design elements that can be defined with three keywords; Look, Feel, and Sound.

LOOK

Real wood binding, original wood inlays, and a uniquely shaped pickguard—beauty through simplicity that offers a sophisticated and powerful appearance.

FEEL

Lowered string height, slightly wider spacing at the bridge, thinner profile that stays nearly the same from low position to high, a thin, semi-open pore finish that lets you feel the wood, rounded fretboard edges that offer smoother movement and an easier grip... Every detail in the neck's design is there to provide the left hand with the utmost in comfort and playability. Beginners and electric guitarists alike have found the A-Series highly accommodating, comfortable, and easy to play.

In a series of blind tests with music student in the U.S., the A-Series received very high ratings for neck comfort and playability, even when compared to necks of other well-known guitars.

SOUND

The A-Series is divided into two lines; of the all-solid tonewood A3 line, and the A1 line which uses laminated back and sides. Both A3 and A1 instruments are offered in two body types and each type is available with either rosewood or mahogany back and sides. Offering such variety lets the guitarist choose the body shape and materials that best fit their needs for sound and playability.

Like many of today's acoustic guitars, all A-Series are acoustic-electric instruments. Built-in electronics and pickup systems are quite common in today's acoustic guitars, but we'd like to draw your attention to the SRT (Studio Response Technology) pickup system installed in the A3 Series. While the four models in this series differ in body size and materials, they all utilize Yamaha's leading edge SRT pickup system. SRT uses advanced mic modeling, developed with data attained from studio recordings performed by top professional recording engineers in the U.S., and Yamaha's leading-edge digital signal processing to deliver studio quality sound direct from the instrument's line out jack. This system is held in high regard among top pros, and making it available in this price range delivers the ultimate in cost performance.

Simple designs focus on delivering playability and the utmost in tone whether played acoustically or via the line-out jack. The A-Series guitars are practical acoustic electrics that deliver the feel and playability that guitarists want.

A3 Series *New*

These performance-level models feature all solid tops. Each model has a customized SRT pickup system that delivers studio quality guitar sound from the output jack.

System-63 SRT



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.

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.

AC3M **SRT**

This is the same instrument as the AC3R but with mahogany sides and back. Fingerpicking and arpeggios produce a gorgeous tone in the upper register.

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.



Model	A3R	AC3R	A3M	AC3M
Top	Solid Sitka Spruce			
Back&Side	Solid Rosewood		Solid Mahogany	
Neck	Mahogany			
Finger Board	Ebony			
Bridge	Ebony			
Body Depth	100-118mm	100-120mm	100-118mm	100-120mm
Nut Width	43mm			
String Length	650mm			
Tuning Machine	Die-Cast Chrome			
Color	Natural			
Finish	Gloss			
Preamp	System-63 SRT			

A1 Series *New*

The A1 series guitars are available in two body styles featuring tops of solid Sitka Spruce with back and sides of either rosewood or mahogany. All instruments in the series utilize our one-way System-66 pickup system making them a perfect choice for use in live situations.



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.

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.

A1M

Offering the same specs as the A1R, the A1M features mahogany back and sides. Highly articulate with a bright high-end, it's an excellent all-around instrument that handles everything from powerful chord strokes to quiet, detailed nuances.

AC1M

The AC1M offers the same specs as the AC1R but features mahogany back and sides. Its compact body is designed with a cutaway that allows easier technical playing and greater accessibility to the uppermost frets.



Model	A1R	AC1R	A1M	AC1M
Top	Solid Sitka Spruce			
Back&Side	Rosewood		Mahogany	
Neck	Mahogany			
Finger Board	Rosewood			
Bridge	Ebony			
Body Depth	100-118mm	100-120mm	100-118mm	100-120mm
Nut Width	43mm			
String Length	650mm			
Tuning Machine	Die-Cast Chrome			
Color	Natural			
Finish	Gloss			
Preamp	System-66			





Always Innovating, Always Evolving.

When the APX series was launched in 1987, Yamaha's mission was to create an electric acoustic guitar that was truly at home on-stage. The combination of player-focused design, extraordinary playability, cutting-edge pickups and preamps and time-honoured crafting techniques made APX the benchmark performance acoustic guitar it remains to this day.

The new 2011 APX and CPX guitars continue the evolution with truly extraordinary pickups and preamps and stunning new cosmetics but the same essential focus – to build a guitar with both real style and the substance to perform.

APX shines on stage!

Since its introduction in 1987, the APX series has always been at the heart of the electric-acoustic guitar scene. Its great playability makes it perfect for performing and an excellent gigging guitar. Thin-line bodies make them comfortable and easy to play while cutaway designs offer greater access to high frets. Their designs also make the transition from playing an electric guitar smoother than ever. 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. The line also offers some stunning color variations.



APX1000

Pearl White (PW)



APX1000

Mocha Black (MBL)



APX1200II

Translucent Black (TBL)



APX1200II

Natural (NT)



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	APX1200II	APX1000
Top	Solid Spruce	Solid Spruce
Back & Side	Solid Rosewood	Flamed Maple
Neck	Mahogany	Nato
Finger Board/ Bridge	Ebony/ Rosewood	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 (TM29GB)	Die-cast Gold (TM-29G)
Color	Natural (NT), Translucent Black (TBL)	Natural (NT), Mocha Black (MBL), Pearl White (PW), Crimson Red Burst (CRB)
Finish	Gloss	Gloss
Preamp	System-63 SRT	System-63 SRT
Standard Accessory	Form Case	

*About SRT, please refer to page 91-92 for more details.



Nicole Natalino



**APX Soundhole:
Oval**

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



APX700II
Vintage Sunburst (VS)

A.R.T.
1Way



APX700II-12
Black (BL)

A.R.T.
1Way



APX700-L
Natural (NT)

A.R.T.
1Way



APX500IIFM
Old Violin Sunburst (OVS)

APX500II
Red Metallic (RM)

Specifications

Model	APX700II/700II-12/700IIL	APX500IIFM/APX500II
Top	Solid Spruce	APX500IIFM: Flamed Maple APX500II: Spruce
Back & Side	Nato	Nato
Neck	Nato	Nato
Finger Board/ Bridge	Rosewood	Rosewood
Body Depth	80-90mm(3 1/8"-3 9/16")	80-90mm (3 1/8"-3 9/16")
Nut Width	APX700II/700IIL: 43mm (1 11/16") APX700II-12: 46mm (1 13/16")	43mm (1 11/16")
String Length	APX700II/700IIL: 650mm (25 9/16") APX700II-12: 634mm (25")	634mm (25")
Tuning Machine	APX700II/700IIL: Die-cast Chrome (TM-29T) APX700II-12: Die-cast Chrome (TMW-28)	Die-cast Chrome (TM-29T)
Color	APX700II: Natural (NT), Black (BL), Sand Burst (SDB), Brown Sunburst (BS), Vintage Sunburst (VS), APX700II-12:Natural (NT), Black (BL)/APX700IIL: Natural (NT)	APX500: Natural (NT), Black (BL), Oriental Blue Burst (OBB), Old Violin Sunburst (OVS), Vintage White (VW), Red Metallic (RM), APX500FM: Old Violin Sunburst (OVS)
Finish	Gloss	Gloss
Preamp	System-64 1way A.R.T.	System-65

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 93-94 for more details.

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.



CPX1000

Natural (NT)



CPX1200II

Translucent Black (TBL)



CPX700II-12

Natural (NT)



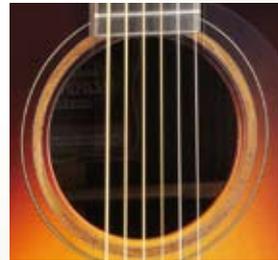
CPX700II

Sand Burst (SDB)



CPX500II

Black (BL)



CPX Soundhole: Round

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

Specifications

Model	CPX1200II	CPX1000	CPX700II/700II-12	CPX500II
Top	Solid Spruce	Solid Spruce	Solid Spruce	Spruce
Back & Side	Solid Rosewood	Flamed Maple	Nato	Nato
Neck	Mahogany	Nato	Nato	Nato
Finger Board/ Bridge	Rosewood	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")	634mm (25")
Tuning Machine	Die-cast Gold (TM29GB)	Die-cast Gold (TM29G)	CPX700II: Die-cast Chrome (TM-29T) CPX700II-12: Die-cast Chrome (TMW-28)	Die-cast Chrome (TM-29-T)
Color	Vintage Sunburst (VS), Translucent Black (TBL)	Translucent Black (TBL), Natural (NT), Ultramarine (UM), Brown Sunburst (BS)	CPX700II: Natural (NT), Black (BL), Sand Burst (SDB), Dusk Sun Red (DSR), Tinted (T), CPX700II-12: Natural (NT)	Natural (NT), Black (BL), Old Violin Sunburst (OVS), Dark Red Burst (DRB)
Finish	Gloss	Gloss	Gloss	Gloss
Preamp	System-63 SRT	System-63 SRT	System-64 1way A.R.T.	System-65
Standard Accessory	Form Case			

*About SRT, please refer to page 91-92 for more details. *A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 93-94 for more details.

Compass Inspired Designs

The CPX15II series instruments are high-quality, hand crafted electric-acoustic guitars. The lineup consists of five instruments that are cosmetically themed, four for the four points of the compass, north, south, east, and west, and the fifth carrying a nautical theme. The CPX15II is the base model in the Compass series and features Yamaha's A.R.T. (Acoustic Resonance Transducer) 3-way pickup System.

Dry winds blowing across broad American landscapes.

CPX15WII(West)

Antique Violin Sunburst (AVS)

A.R.T.
3Way

An image of sailing vessels in serch of new worlds.

CPX15II

Natural (NT)

A.R.T.
3Way

Caribbean seas with its deep ocean blue hue..

CPX15SII(South)

Miami Ocean Blue (MOB)

A.R.T.
3Way

Annekei

Mystical scenes of ancient Egypt.

CPX15EII(East)

Sand Burst (SDB)

A.R.T.
3Way

Frozen north, whale's tails, midnight sun, aurora...

CPX15NII(North)

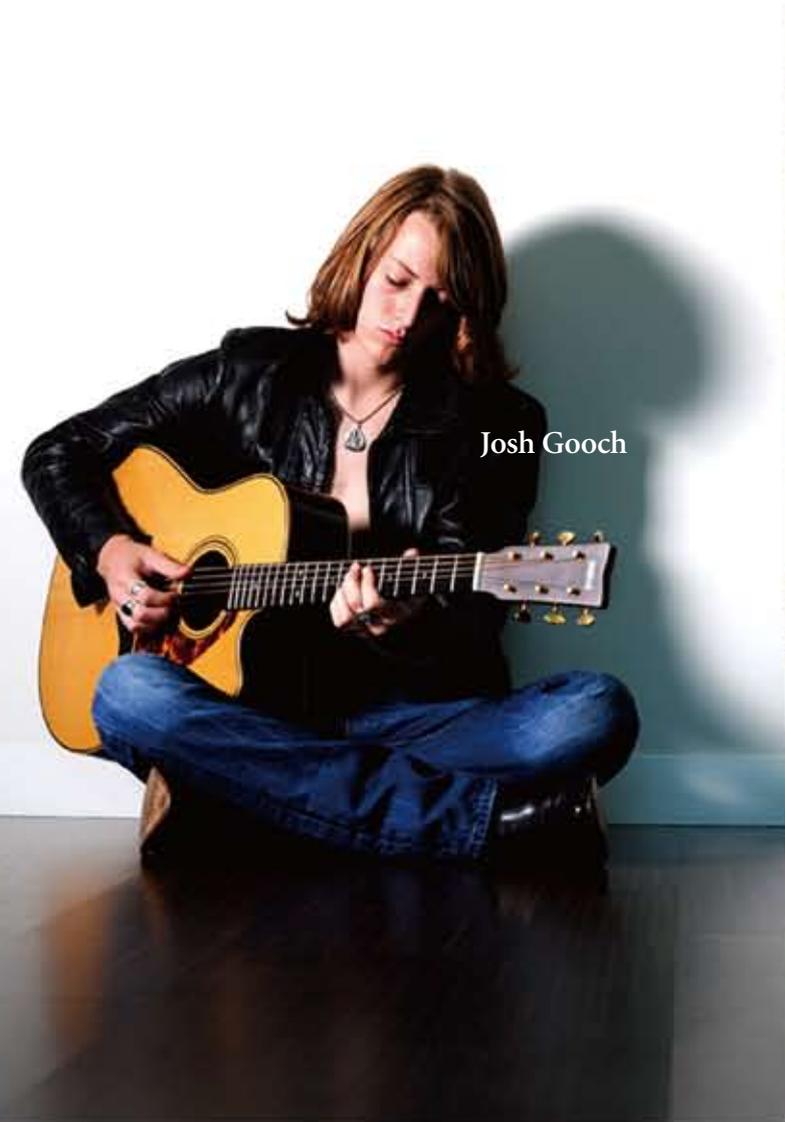
Blond White (BW)

A.R.T.
3Way

Specifications

Model	CPX15II	CPX15NII	CPX15WII	CPX15EII	CPX15SII
Top	Solid Spruce	Solid Spruce	Solid Spruce	Solid Spruce	Solid Spruce
Back & Side	Indian Rosewood	White Sycamore	Walnut	Quilted Mahogany	White Sycamore
Neck	Mahogany	Mahogany	Mahogany	Mahogany	Mahogany
Finger Board/ Bridge	Indian Rosewood	Indian Rosewood	Indian Rosewood	Indian Rosewood	Indian 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")	95-115mm (3 3/4"-4 1/2")
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")	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	Die-cast Gold (SG-301)	Die-cast Gold (SG-301)	Die-cast Gold (SG-301)	Die-cast Gold (SG-301)	Die-cast Gold (SG-301)
Color	Natural (NT)	Blond White (BW)	Antique Violin Sunburst (AVS)	Sand Burst (SDB)	Miami Ocean Blue (MOB)
Finish	Gloss	Gloss	Gloss	Gloss	Gloss
Preamp	System-59 3 way A.R.T.	System-59 3 way A.R.T.	System-59 3 way A.R.T.	System-59 3 way A.R.T.	System-59 3 way A.R.T.

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 93-94 for more details.



Josh Gooch



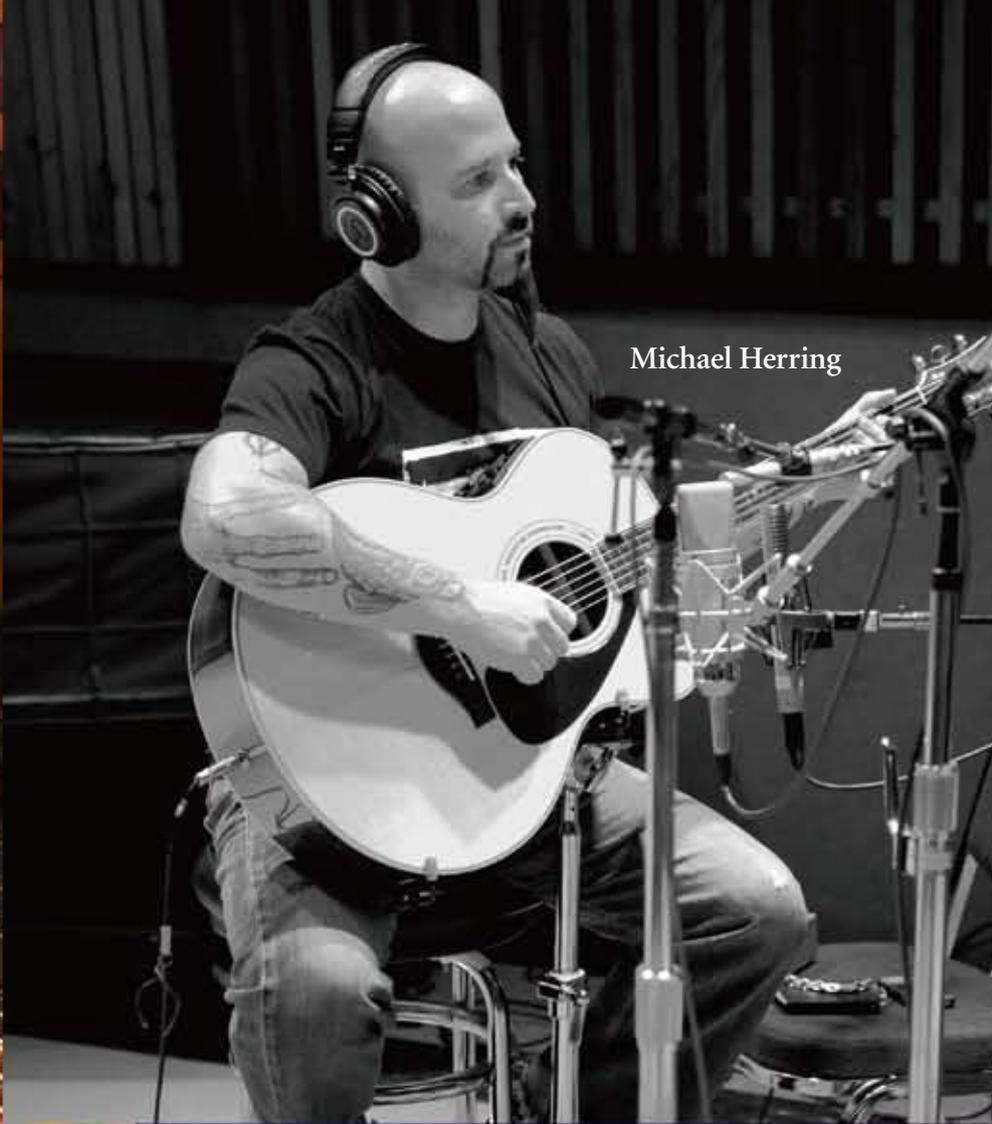
Joe Bonamassa



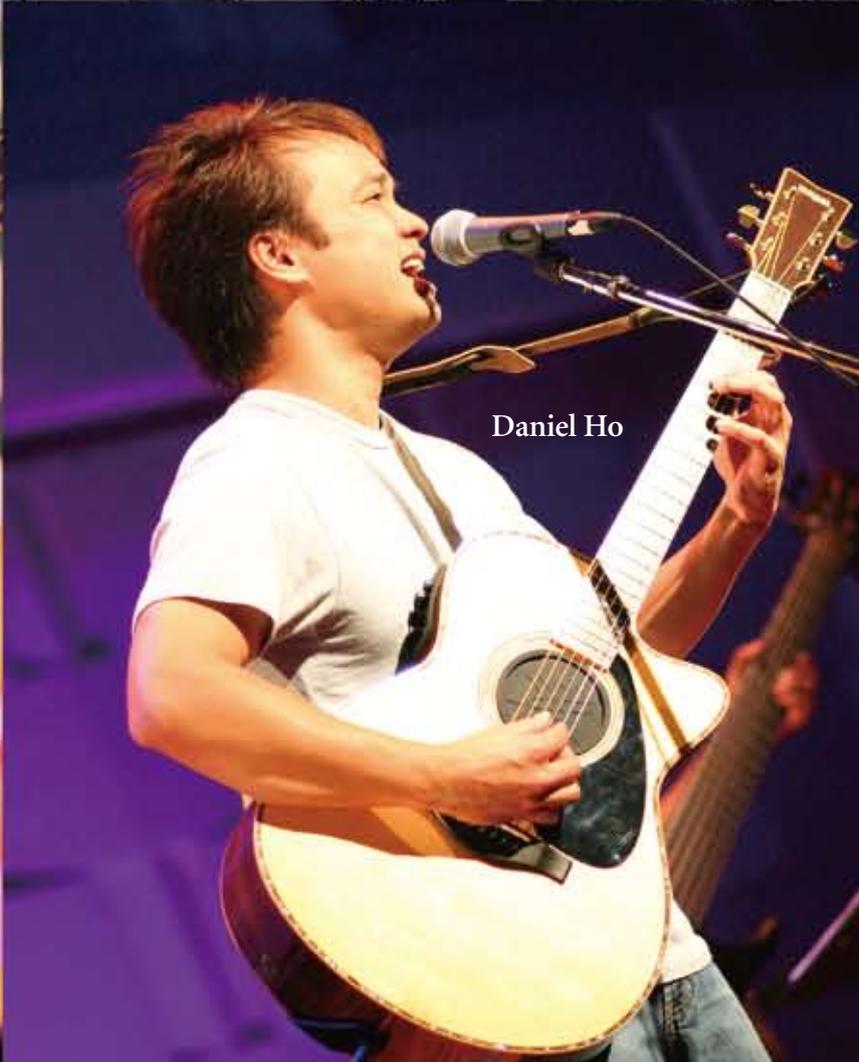
Andy McKee



Steve Lukather



Michael Herring



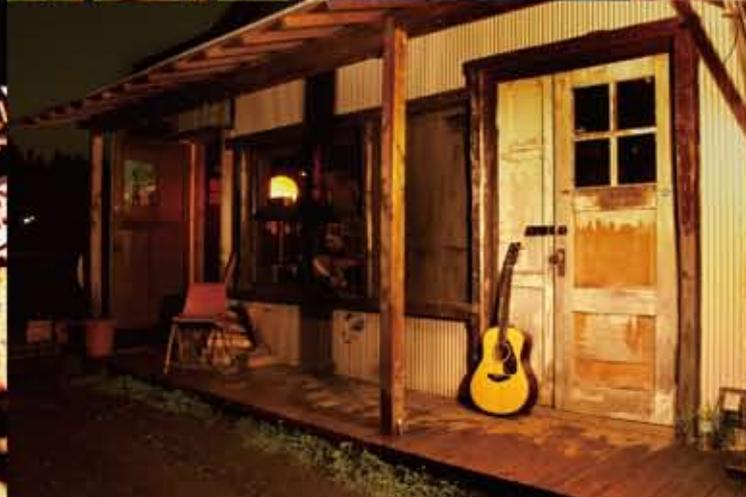
Daniel Ho

Every second spent playing my 6-string is pure pleasure, Its tone resonates throughout my body. Clear and pure acoustic sound connects with my soul.

In our pursuit for the perfect sound, we have gone beyond looking for a better way to simply “amplify” acoustic tone, and focused on delivering true tone, without alteration, directly from the line out jack.

With this, we’ve added a newly developed pickup system to our electric acoustic guitar lineup. This new system is featured mostly on our LL series guitars, which are highly acclaimed for their rich, expressive tone and high quality sound.

Our A.R.T. pickup system, which lets you adjust the amount of body resonance present in the sound, offers the most natural, dynamic and expressive electro-acoustic tone possible. We’ve also added our new SRT pickup system, which offers studio quality tone, without alteration, directly from the line out jack. Both of these advanced systems deliver beautiful acoustic tone that can be utilized even while playing live with a band.





Steve Lukather with LJX26CP

As guitarists for the super band TOTO, and a top-notch studio musician, Steve Lukather is a guitarist that needs no introduction. His guitar work can be heard on hit songs recorded with Chicago, Diana Ross, Boz Scaggs, Christopher Cross, Olivia Newton-John, Earth, Wind and Fire, Michael Jackson, and many other artists. Currently, his outstanding talent can be heard on a wide range of projects such as with Los Lobotomys and El Grupo, both bands made up of notable session musicians, and his own solo albums. He recently won a Grammy at the 44th Annual Grammy Awards for Best Pop Instrumental Album with the album "No Substitutions – Live in Osaka" which was recorded with Larry Carlton in Osaka.

Recently, Steve partnered with our artist relations for the LJX26CP. It is rare to see Steve with an acoustic guitar in his hands, but he seems quite pleased with the LJX26CP and its SRT system*. The LJX26CP delivers an acoustic tone that sounds like the "perfect guitar sound recorded in a first class recording studio by a top-notch recording engineer using the best equipment available". Its sound and playability inspires Steve's imagination. We think it's only a matter of time before we start hearing some interesting things from Steve and the LJX26CP. It will show a new side of the acoustic guitar.

Steve Lukather official site: <http://www.stevelukather.com/>

*About SRT, please refer to page 91-92 for more details.



LJX26CP
Natural





Studio Response Technology

The SRT System – A Drastic Change In Live Guitar Sound

In addition to Steve Lukather, the number of artists playing guitars equipped with the SRT system* is constantly increasing. This advanced pickup system has received high acclaim especially from artists and guitarists whose main instrument is the acoustic guitar. All of them are amazed that these guitars are designed to produce acoustic guitar sound via the line out jack. And that sound is real acoustic tone, not an electric-acoustic sound.

Here are some of the comments we've received from artists.

"So many instruments sound completely different when played acoustically and amplified. The SRT System is truly a major innovation."

"The SRT System delivers sound as if it is recorded in a first-class studio by a top-notch engineer using an exceptional guitar and mics."

"First, the original acoustic sound is great, and of course the line out sound is great too. Engineers give the acoustic sound very high marks. This sound has only been made possible by combining such a quality instrument with the SRT system. This is something that only Yamaha could have done."

"At last I can fully concentrate on what I'm playing. Dynamics, every nuance, its all faithfully reproduced... this takes away all of the stress I've experienced with the electric-acoustics in the past."

"It always delivers a natural acoustic tone that fits where or what I'm playing, whether it be in the studio, at a concert hall, creating a demo at home, playing different styles (solo, accompaniment in a duo, in a band...). This is really a great tool."

"The piezo/mic blend control is great for controlling the mix between these two sources when playing live. On up-tempo tunes you can emphasize the rhythm by adding a little mic to the piezo source. On ballads, where you're playing with your fingers, use the mic as the main source adding a little piezo to give the sound more shape. With this you can tailor your sound right on the stage. It's so convenient."

We've received compliments like these from so many artists.

There are currently three SRT equipped guitars available. While the same SRT system is utilized in each model, the tonal characteristics of each instrument are clearly heard in their sound; the LJ in the LJX26CP, the CPX in the CPX1200II, and the APX in the APX1200II. Each of these instruments also produce ambience—created by the vibrating string exciting and moving the air molecules in and around the guitar. The SRT system's superior sensitivity and fast response, makes these instruments highly articulate, faithfully delivering the subtlest of fingering nuances. And of course, it fully expresses the attack of a strong chord as well.

SRT equipped guitars are bringing significant changes to the sound of the guitar in recording studios and on the stage. Able to obtain a sound so close to an acoustic guitar, guitarists will no longer be chained to a mic placed in front of the sound hole, giving them the freedom to explore a higher level of performance. Providing musicians with a new way to express themselves is Yamaha's goal.

*About SRT, please refer to page 93-94 for more details.

LJX26CP
Natural





Ljx16cpii
Natural



Cpx1200ii
Translucent Black (TBL)



Apx1200ii
Natural

Specifications

Model	Ljx26cp	Ljx16cpii	Cpx1200ii	Apx1200ii
Top	Solid Engelmann Spruce A.R.E	Solid Engelmann Spruce A.R.E	Solid Spruce	Solid Spruce
Back & Side	Solid Rosewood	Solid Rosewood	Solid Rosewood	Solid Rosewood
Neck	5ply (Mahogany, Padauk)	3ply (Mahogany, Padauk)	Mahogany	Mahogany
Finger Board/ Bridge	Ebony	Ebony	Ebony	Ebony
Body Depth	100 -125 mm (3 15/16" - 4 15/16")	100 -125 mm (3 15/16" - 4 15/16")	95-115 mm (3 3/4" -4 1/2")	80-90 mm (3 1/8"-3 9/16")
Nut Width	44 mm (1 3/4")	44 mm (1 3/4")	43 mm (1 11/16")	43 mm (1 11/16")
String Length	650 mm (25 9/16")	650 mm (25 9/16")	650 mm (25 9/16")	650 mm (25 9/16")
Tuning Machine	Open Gear (Vintage Finish)	Die-cast Gold	Die-cast Gold (TM-29GB)	Die-cast Gold (TM-29GB)
Color	Natural (NT)	Natural (NT)	Vintage Sunburst (VS), Translucent Black (TBL)	Natural (NT), Translucent Black (TBL)
Finish	Gloss	Gloss	Gloss	Gloss
Preamp	System-62 SRT	System-63 SRT	System-63 SRT	System-63 SRT
Standard Accessory	Hard Case	Form Case	Form Case	Form Case

*About SRT, please refer to page 91-92 for more details. *A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 95 for more details.

JOE BONAMASSA

LJX26C *Custom*

Joe Bonamassa. If you're a Blues/Rock fan you're already familiar with his name. Regularly found at the top of U.S. Billboard Blues Charts Joe has risen to Guitar Hero prominence as one of the most acclaimed guitarist/vocalist of our time. A child prodigy he attracted people's attention from a young age. At 12 he caught the ear of BB King who chose him to open for his concerts—a well-known story. At 17 he formed the legendary band "Bloodline", turned solo at the age of 23 and has maintained a new album release rate of nearly one per year. Joe's influences include BB King, Danny Gatton (an early mentor), Peter Green, Rory Gallagher, Gary Moore, and Jimmy Page. In addition to enjoying a wide Blues following, Joe has gained the respect of Hard Rock fans as well. Such wide acceptance separates him from all the other new generation guitarists. In 2011 he released his solo album "Dust Bowl", collaborated with Beth Hart on a disc titled "Don't Explain" (Beth also performed on Dust Bowl), and worked with Black Country Communion (formed with Glenn Hughes, Jason Bonam, and Derek Sherinian) to release their second album titled "2", making a total of three releases in a single year. From Blues to Hard Rock to Jazz, the range of the music Joe plays speaks to the breadth and depth of his musical capabilities.

Joe is also an avid guitar collector owning more than 260 guitars and over 50 amps. As he explains, "They are truly joy to play, but it is also important to keep such historical instruments in good condition so that 100 years from now, others can enjoy them as well." Joe's love for the guitar runs deep.

The electric-acoustic this guitar aficionado

chooses to play live is the Yamaha LJX26C. Why the Yamaha LJX26C? First, we invite you to watch his sensational performance at the Royal Albert Hall in May of 2009.

Yamaha's official YouTube channel Joe Bonamassa plays Yamaha LJX26C - Woke Up Dreaming:
HYPERLINK "<http://www.youtube.com/watch?v=AOsP8KBp8g&feature=relmfu>"
www.youtube.com/watch?v=AOsP8KBp8g&feature=relmfu

Joe Bonamassa plays Yamaha LJX26C - High Water Everywhere:
HYPERLINK "<http://www.youtube.com/watch?v=bUwnSGMQXDo&feature=relmfu>"
<http://www.youtube.com/watch?v=bUwnSGMQXDo&feature=relmfu>

Joe starts off this clip playing fingerpicked arpeggios, which move into "Woke Up Dreaming". The Spanish tinged intro quickly draws the audience into his world.

Joe's reason for choosing the Yamaha LJX26C is one, for its superior tone, but more importantly is for its ability to play articulately and expressively thus giving him the ability to musically explore with total freedom. Whether he is playing delicately nuanced pick and finger work, strumming powerful chords, or playing a delicate violin-like tone, his performance is marked with rich expression. He recognized this instrument as one that would let him challenge his abilities and fully express himself, and we at Yamaha, are deeply honored by his choice. Joe's style is often associated with the Blues, but his music goes far beyond its boundaries

as is evident in two of his most recent works, "Dust Bowl" and "Don't Explain". The third track on "Dust Bowl" is "Tennessee Plates" by John Hiatt (who also sings on the track). On this track, Joe shows a side we've never seen before, playing phrases with a thick Southern twang. Other diverse guests on the album include Black Country Communion member Hugh Glenn performing on Free's hit "Heartbreaker", and Vince Gill joins Joe on the slightly Jazzy "Sweet Rowena" which ends up with the two of the dueling it out. Joe's interpretation of the Jazz standard "The Meaning of the Blues" is also superb with its rising and falling dynamics, and expressive solo.

On "Don't Explain" (made famous by the legendary Jazz singer Billy Holiday) Joe shows of his impeccable abilities as a sideman backing the powerful vocals of Beth Hart in a way only Joe can do. Listen to Joe's finely controlled guitar work beautifully compliment Beth's emotionally charged vocals through each track on the album.

Blues, Rock, Jazz, Country. Joe has paid his respects to each style, absorbing the essential elements of each to create a style all his own. He also never disappoints. While his fans are impressed with each new release, his growing reputation draws the attention of new listeners, widening his audience beyond the bounds of the blues. His abilities are such that he will continue evolving as an artist. And as you explore his latest works, we promise that we will do our part in providing Joe with a guitar that gives him the freedom to express himself fully.

*About SRT, please refer to page 91-92 for more details.



Handwritten signature in white ink.

LX SERIES with A.R.T. MODEL

LLX Series *Original Jumbo Body* A.R.T. 3Way



LSX Series *Small Body Cutaway* A.R.T. 3Way



Specifications

Model	LLX36C/LSX36C/LJX36C	LLX26C/LLX26/LSX26C/LJX26C	LLX16/LLX6A/LJX6CA
Top	Solid Engelmann Spruce A.R.E.	Solid Engelmann Spruce A.R.E.	Solid Engelmann Spruce
Back & Side	Solid Rosewood	Solid Rosewood	LLX16: Solid Rosewood LLX6A/LJX6CA: Rosewood
Neck	Mahogany, Padauk (5ply)	Mahogany, Padauk (5ply)	Mahogany, Rosewood (3ply)
Finger Board/ Bridge	Ebony	Ebony	Ebony
Body Depth	LLX, LJX: 100-125mm (3 15/16"– 4 15/16") LSX: 100-120mm (3 15/16"– 4 3/4")	LLX, LJX: 100-125mm (3 15/16"– 4 15/16") LSX: 100-120mm (3 15/16"– 4 3/4")	100-125mm (3 15/16"– 4 15/16")
Nut Width	44mm (1 3/4")	44mm (1 3/4")	44mm (1 3/4")
String Length	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")
Tuning Machine	Die-cast Gold	Open Gear (Vintage Finish)	Die-cast Gold
Color	Natural (NT)	Natural (NT)	LLX16/LLX6A: Natural (NT), Brown Sunburst (BS), Tobacco Brown Sunburst (TBS), Black (BL), LJX6CA: Natural (NT)
Finish	Gloss (Nitrocellulose Lacquer)	Gloss	Gloss
Preamp	System60 3way A.R.T.	System60 3way A.R.T.	LLX16: System60 3way A.R.T. LLX6A/LJX6CA: System57CB 3way A.R.T.
Standard Accessory	Hard Case	Hard Case	Form Case

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 93-94 for more details. *A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 95 for more details.

L SERIES

LL Series *Original Jumbo Body*



LS Series *Small Body*



LJ Series *Medium Jumbo Body*



Specifications

Model	LL36/LS36/LJ36	LL26/LS26/LJ26	LL16/LL16-12/LL16-L/LS16/LJ16	LL6/LS6/LJ6
Top	Solid Engelmann Spruce A.R.E.	Solid Engelmann Spruce A.R.E.	Solid Engelmann Spruce	Solid Engelmann Spruce
Back & Side	Solid Rosewood	Solid Rosewood	Solid Rosewood	Rosewood
Neck	Mahogany, Padauk (5ply)	Mahogany, Padauk (5ply)	Mahogany, Rosewood (3ply)	Mahogany, Rosewood (3ply)
Finger Board/ Bridge	Ebony	Ebony	Ebony	Ebony
Body Depth	LL, LJ: 100-125mm (3 15/16"– 4 15/16") LS: 100-120mm (3 15/16"– 4 3/4")	LL, LJ: 100-125mm (3 15/16"– 4 15/16") LS: 100-120mm (3 15/16"– 4 3/4")	LL, LJ: 100-125mm (3 15/16"– 4 15/16") LS: 100-120mm (3 15/16"– 4 3/4")	LL, LJ: 100-125mm (3 15/16"– 4 15/16") LS: 100-120mm (3 15/16"– 4 3/4")
Nut Width	44mm (1 3/4")	44mm (1 3/4")	44mm (1 3/4") LL16-12: 46mm	44mm (1 3/4")
String Length	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16") LL16-12: 634mm	650mm (25 9/16")
Tuning Machine	Die-cast Gold	Open Gear (Vintage Finish)	Die-cast Gold	Die-cast Gold
Color	Natural (NT)	Natural (NT)	Natural (NT)	LL6: Natural (NT), Brown Sunburst (BS), Tinted (T) LS6/LJ6: Natural (NT)
Finish	Gloss	Gloss	Gloss	Gloss
Standard Accessory	Hard Case	Hard Case	Form Case	Form Case

FGX/FJX/FSX Series

"I want to be able to adjust the volume freely when accompanying myself on the guitar."

"I want a sound that doesn't get overpowered by the other instruments when playing live."

"I want to use effects when playing lead."

If any one of these fits your wishes, then we recommend a Yamaha electric acoustic guitar. Played acoustically they produce high-quality acoustic tone, plugged in they deliver that true acoustic tone for amplification from the line out jack.



FGX730SC

Natural (NT)

A.R.T.
1Way



FSX730SC

Brown Sunburst (BS)

A.R.T.
1Way



FJX730SC

Black (BL)

A.R.T.
1Way



FX370C

Natural (NT)

FX310A

Natural (NT)



FGX720SCA

Brown Sunburst (BS)



FSX720SC

Black (BL)



FJX720SC

Natural (NT)



Specifications

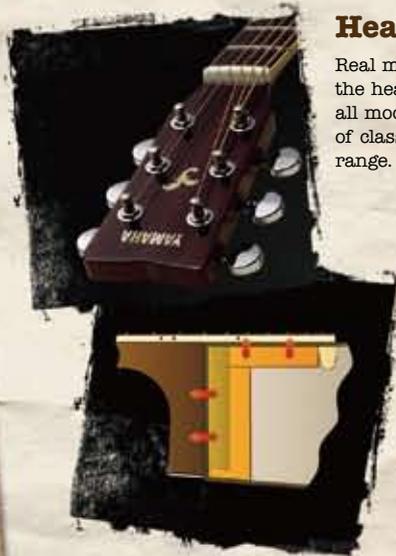
Model	FGX730SC/720SCA	FSX730SC/720SC	FJX730SC/720SC	FX370C	FX310A
Top	Solid Spruce	Solid Spruce	Solid Spruce	Spruce	Spruce
Back & Side	FGX730SC: Rosewood FGX720SCA: Nato	FSX730SC: Rosewood FSX720SC: Nato	FJX730SC: Rosewood FJX720SC: Nato	Nato	Meranti
Neck	Nato	Nato	Nato	Nato	Nato
Finger Board/ Bridge	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 (TM29T)	Die-cast Chrome (TM29T)	Die-cast Chrome (TM29T)	Die-cast Chrome (TM29T)	Covered Chrome
Color	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
Preamp	FGX730SC: System-56CB A.R.T. 1way FGX720SCA: System-55T	FSX730SC: System-56CB A.R.T. 1way FSX720SC: System-55T	FJX730SC: System-56CB A.R.T. 1way FJX720SC: System-55T	System-58	System-53

*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 93-94 for more details.

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 95 for more details.

FG/FS/F/Jr Series

Sunny days filled with sunshine sparkled melodies, the beat of raindrops on rainy days, music is all around us. I turn my feelings into melodies with this guitar, turning life into beautiful harmonies. Enrich your life with music.



Head Design

Real mother-of-pearl inlay on the headstock is standard on all models and adds a touch of class not found in this price range.

Neck Block

Yamaha's original "L" block design offers faster transfer of string vibration to the guitar's body for greater depth and/tone while enhancing stability around the neck joint.



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.



FG750S

Natural (NT)

FG740SFM

Vintage Cherry Sunburst (VCS)

FG730S

Tobacco Brown Sunburst (TBS)

Specifications

Model	FG750S	FG740SFM	FG730S	FG720S/720SL/720S-12
Top	Solid Spruce	Solid Spruce	Solid Spruce	Solid Spruce
Back & Side	Flamed Maple	Flamed Maple	Rosewood	Nato
Neck	Nato	Nato	Nato	Nato
Finger Board/ Bridge	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")
Nut Width	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16") FG720S-12: 46mm (1 13/16")
String Length	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16")	650mm (25 9/16") FG720S-12: 634mm (25")
Tuning Machine	Die-cast with Vintage Plastic Pegs	Die-cast Chrome (TM29T)	Die-cast Chrome (TM29T)	Die-cast Chrome (TM29T) FG720S-12: Die-cast Chrome (TMW-28)
Color	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)
Finis	Gloss	Gloss	Gloss	Gloss



FG720S

Oriental Blue Burst (OBB)

FG720SL

Natural (NT)

FG700S/MS

Natural (NT)

FS720S

Tabacco Brown Sunburst (TBS)

FG720-12

Natural (NT)



JR2S

Tabacco Brown Sunburst (TBS)

JR2

Natural (NT)

GL1

Natural (NT)

F370

Tabacco Brown Sunburst (TBS)

F310

Natural (NT)

Specifications

Model	FG700S/MS	FS720S	F370	F310	JR2/S (Small Size Acoustic guitar)	GL1
Top	Solid Spruce	Solid Spruce	Spruce	Spruce	JR2S: Solid Spruce JR2: Spruce	Spruce
Back & Side	Nato	Nato	Nato	Meranti	Mahogany Finish UTF (Ultra Thin Film)Nato	Meranti
Neck	Nato	Nato	Nato	Nato	Rosewood	Nato
Finger Board/ Bridge	Rosewood	Rosewood	Rosewood	Rosewood	80-90mm(3 1/8"-3 9/16")	Sonokeling
Body Depth	100-118mm (3 15/16"-4 5/8")	100-120mm (3 15/16"- 4 3/4")	96-116mm(3 3/4"-4 9/16")	96-116mm(3 3/4"-4 9/16")	43mm (1 11/16")	43mm (1 11/16")
Nut Width	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	43mm (1 11/16")	540mm (21 1/4")	48mm (1 8/7")
String Length	650mm (25-9/16")	634mm (25")	634mm (25")	634mm (25")	Opened Chrome	433mm (21 1/4")
Tuning Machine	Die-cast Chrome (TM29T)	Die-cast Chrome (TM29T)	Die-cast Chrome (TM29T)	Covered Chrome	Natural (NT),	Chrome (YTM-01)
Color	Natural (NT)	Natural (NT), Dusk Sun Red (DSR), Cobalt Aqua (CBA), Tabacco Brown Sunburst (TBS), Black (BL)	Natural (NT), Black(BL), Tabacco Brown Sunburst (TBS)	Natural (NT), Tabacco Brown Sunburst (TBS), Vintage Cherry Sunburst (VCS)	Tabacco Brown Sunburst (TBS)	Natural (NT)
Finish	FG700S: Gloss FG700MS: Satin	Gloss	Gloss	Gloss	Top: JR2S:Gloss JR2:Gloss Back & Side:Satin	Matte Finish
Standard Accessory					Gig Bag	Gig Bag

F310P

Package Model of F310/F310TBS

CONTENTS: Gig bag, Pitch pipe, String set, Strap, String winder, Capo, Picks

Color: Natural (NT), Tabacco Brown Sunburst (TBS)

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



SLG130NW
Light Amber Burst (LAB)



SLG110N
Tobacco Brown Sunburst (TBS)



SLG110S
Black Metallic (BM)



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
String Length	25 9/16" (650mm)	25 9/16" (650mm)	24 15/16" (634mm)
Fingerboard	Ebony	Rosewood	Rosewood
Radius	Flat	Flat	15 3/4" (400mm)
Frets	19	19	22
Body	Maple	Maple	Maple
Neck	Mahogany	Mahogany	Mahogany
Bridge	Rosewood	Rosewood	Rosewood
Pickups	B-Band	B-Band	L.R. Baggs
Controls	AUX IN w/Level Control, Line Out, Phones Out, Volume, Bass, Treble, Effect (Reverb1, Reverb2, Chorus, Echo)	AUX IN w/Level Control, Line Out, Phones Out, Volume, Bass, Treble, Effect (Reverb1, Reverb2, Chorus, Echo)	AUX IN w/Level Control, Line Out, Phones Out, Volume, Bass, Treble, Effect (Reverb1, Reverb2, Chorus, Echo)
Colors	Light Amber Burst	Natural(NT), Black Metallic (BM) Tobacco Brown Sunburst (TBS)	Natural(NT), Black Metallic (BM) Tobacco Brown Sunburst (TBS)

Play it Live

Great for Warming Up





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.



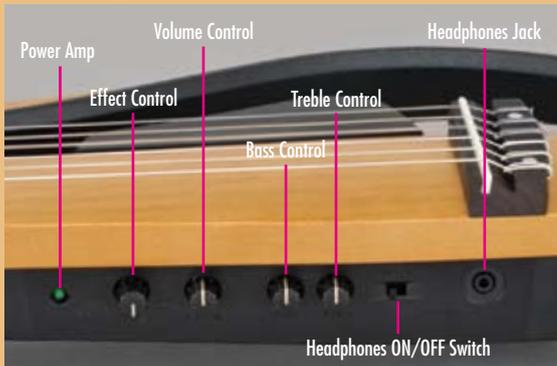
Superior Playability

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.



ElectRock Nylon String Guitar Duo

Rodrigo y Gabriela (Rodrigo Sanchez and Gabriel Quintero) are a Spanish guitar duo that is amazing audiences around the world with their unique, fast, rhythmic playing style that draws upon a wide range of musical styles and elements with a powerful blend of heavy metal. Their amazing speed mixed with a soulfully percussive

playing style pushes electric acoustic nylon string guitar playing to new heights.

The instruments they currently use were developed in cooperation with Yamaha luthiers and engineers to overcome the limitations they encountered with their previous instruments as their playing style

evolved and their popularity increased. It was really hard trying to reproduce the sound quality they could get in the studio when they played on stage. The Yamaha team designed instruments that fit their individual playing styles, eliminate the feedback they were experiencing as their growing popularity moved them



into playing larger venues, and help them obtain the same sound on stage as they could achieve in the studio. Gabriela has a unique percussive style that has brought her a lot of attention. With her NCX she can obtain percussive sounds that are so real it's as if the guitar were made specifically for that purpose. The guitar tone she gets is nylon string but its expressive range is far greater than a normal instrument. Talking about her NCX Gabriela says, "It produces all I want as a guitarist, and it is very easy to play. When connected to a PA it

produces a very beautiful acoustic sound."

Rodrigo plays fast so his NTX is designed to provide greater playability. A thin body and single cutaway with a 14th fret joint lets him get up to speed with a sound that is clear, accurate, and a real pleasure to listen to. Part of the key to their sound is Yamaha's A.R.T. transducer system. The system not only picks up string tone, but body resonance as well. As Rodrigo tells it, "It's like a mic but then again it's not like a mic. The way it picks up the sound of the entire

body is as if it had five mics. And the sound produced by the transducer does not break up. It's perfect for our music." Its multi-layer design dampens excessive vibration from the top board while picking up small resonances to achieve ideal sensitivity and outstanding dynamic balance. This allows these instruments to deliver a robust, clear, and satisfying tone that is faithful to the essence of your playing.



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 that 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	NCX2000
Top	Solid Hokkaido* Spruce A.R.E.
Back & Side	NCX2000R: Solid Rosewood NCX2000FM: Solid Flamed Maple
Neck	African Mahogany
Body Depth	94-100mm (3.7"-3.94")
Nut Width	52mm (2 1/16")
String Length	650mm (25 9/16")
Color	Natural (NT)
Preamp	System 61 A.R.T. 2Way
Standard Accessory	Form Case

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 95 for more details.

NCX2000R

Natural (NT)



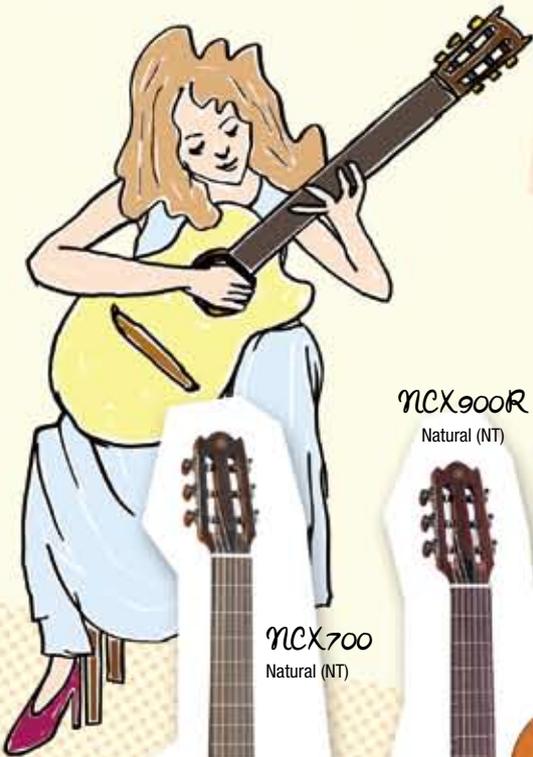
Unleash Your Music's Inner Voice

Caught up in today's fast paced society, it's all too easy to loose track of what is really meaningful in our lives. Sometimes though, it's important to stop, strip things down, go back to the basics and reconnect with the joys and pleasures that simplicity can offer.

Yamaha's NX series guitars represent a new type of nylon string guitar designed to meet the needs and playing styles of different players. The series offers two body types; the classical style NCX line and the thin-bodied NTX line. Both deliver a wide tonal range with emphasis placed on silky, rich mid-frequencies that are unique to nylon string tone. Models in the series vary in their use of body materials but all incorporate Yamaha's exclusive A.R.T. pickup and preamp system that recreates the guitar's true acoustic nylon string tone, character, and dynamics with a level of realism that has never been achieved before.

The NX series guitars are divided into two lines, the NCX and NTX, which both draw upon Yamaha's vast knowledge, craftsmanship, and expertise acquired from over 40 years of hand crafting classical Spanish guitars.

The NCX Line is designed for traditional players wanting to expand their sound in the studio or on stage. Sharing characteristics with classical guitars such as fingerboard width, neck shape, body thickness, and 12th fret joint, the NCX Line incorporates cutaway bodies and lower string height for greater playability. While classical guitarists find the NCX a pleasure to play, other guitarists playing a wide range of musical styles from Flamenco to Latin to Popular music find their tone, playability, and comfort highly appealing. The line includes models with both Rosewood and Flamed Maple back and sides.



NCX900R
Natural (NT)

NCX700
Natural (NT)

NCX900FM
Natural (NT)

NCX2000FM
Natural (NT)

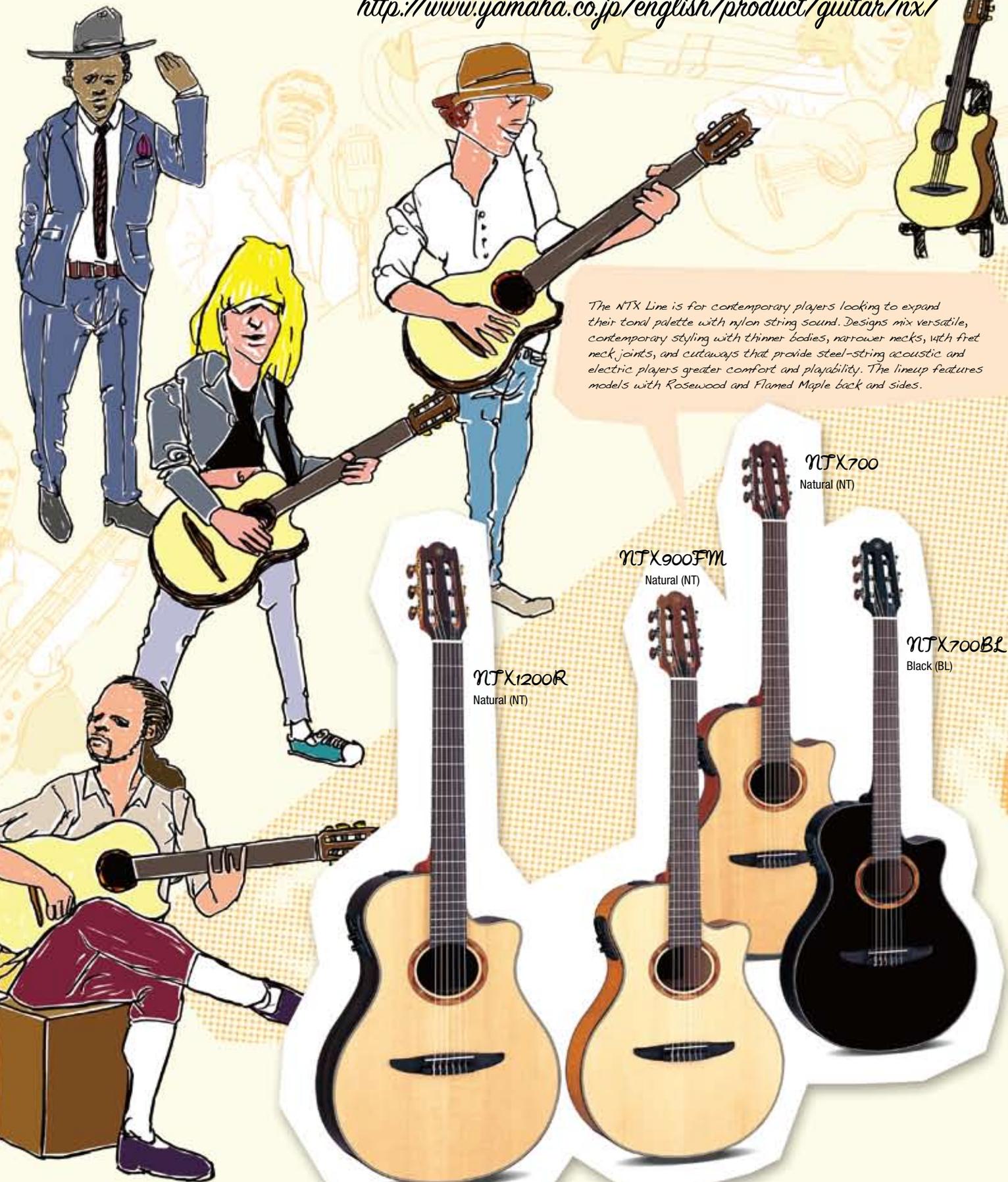
NCX2000R
Natural (NT)

NCX1200R
Natural (NT)

Specifications

Model	NCX2000	NCX1200R	NCX900R/FM	NCX700
Top	Solid Hokkaido* Spruce A.R.E. * Hokkaido: North country of Japan	Solid Sitka Spruce	NCX900R: Solid Sitka Spruce	Solid Spruce
Back & Side	NCX2000R: Solid Rosewood NCX2000FM: Solid Flamed Maple	Solid Rosewood	NCX900FM: Solid Engelmann Spruce NCX900R: Rosewood NCX900FM: Flamed Maple	Nato
Neck	African Mahogany	African Mahogany	Nato	Nato
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")
Color	Natural (NT)	Natural (NT)	Natural (NT)	Natural (NT)
Preamp	System 61 A.R.T. 2Way	System 61 A.R.T. 2Way	System 61 A.R.T. 2Way	System 61 A.R.T. 2Way
Standard Accessory	Form Case	Form Case		

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 95 for more details.



The NTX Line is for contemporary players looking to expand their tonal palette with nylon string sound. Designs mix versatile, contemporary styling with thinner bodies, narrower necks, with fret neck joints, and cutaways that provide steel-string acoustic and electric players greater comfort and playability. The lineup features models with Rosewood and Flamed Maple back and sides.

NTX700
Natural (NT)

NTX900FM
Natural (NT)

NTX700BL
Black (BL)

NTX1200R
Natural (NT)

Specifications

Model	NTX1200R	NTX900FM	NTX700/700BL
Top	Solid Sitka Spruce	Solid Engelmann Spruce	Solid Spruce
Back & Side	Solid Rosewood	Flamed Maple	Nato
Neck	African Mahogany	Nato	Nato
Body Depth	80-90mm (3.7"-3.94")	80-90mm (3.7"-3.94")	80-90mm (3.7"-3.94")
Nut Width	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")
Color	Natural (NT)	Natural (NT)	NTX700:Natural (NT) NTX700BL: Black (BL)
Preamp	System 61 A.R.T. 2Way	System 61 A.R.T. 2Way	System 61 A.R.T. 2Way
Standard Accessory	Form Case		

Exceeds its Class in Quality

The New CG Series

Yamaha's new 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 new 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 new CG guitars offer dramatic improvements in sound response, volume, and tone, resulting in instruments that are rich in resonance. With greater expressive power they offers 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 new 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.

CG182S/182C

CG142S/142C

CG192S/192C

CG162S/162C

CG122MS/122MC

CG102

CG182SF



CG192S
(Spruce)

CG182C
(Cedar)

CG162S
(Spruce)

CG142C
(Cedar)

CG122MS
(Spruce)

(Spruce)

(Spruce)



Specifications

Model	CG192S/CG192C	CG182S/CG182C	CG162S/CG162C	CG142S/CG142C	CG122MS/CG122MC	CG102	CG182SF
Top	CG192S: Solid European Spruce CG192C: Solid American Cedar	CG182S: Solid European Spruce CG182C: Solid American Cedar	CG162S: Solid Engelmann Spruce CG162C: Solid American Cedar	CG142S: Solid Engelmann Spruce CG142C: Solid American Cedar	CG122MS: Solid Engelmann Spruce CG122MC: Solid American Cedar	Spruce	Solid Engelmann Spruce
Back and Sides	Rosewood	Rosewood	Ovankol	Nato	Nato	Nato	Cypress
Neck	Mahogany	Nato	Nato	Nato	Nato	Nato	Nato
Fingerboard	Ebony	Ebony	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Bridge	Rosewood	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)		Gold (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")	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")	52mm (2.05")
String Length	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")
Finish	Gloss	Gloss	Gloss	Gloss	Matte	Gloss	Gloss

GC Series NEW 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.



GC42S

GC42C

GC32S

GC32C

(Spruce)

(Cedar)

(Spruce)

(Cedar)

GC82S

Order Made

GC82C

Order Made



(Spruce)

(Cedar)



GC22S

GC22C

GC12S

GC12C

(Spruce)

(Cedar)

(Spruce)

(Cedar)

Specifications

Model	GC82S/GC82C	GC42S/GC42C	GC32S/GC32C	GC22S/GC22C	GC12S/GC12C
	GC82S: Solid Spruce GC82C: Solid American Cedar	GC42S: Solid Spruce GC42C: Solid American Cedar	GC32S: Solid Spruce GC32C: Solid American Cedar	GC22S: Solid Spruce GC22C: Solid American Cedar	GC12S: Solid Spruce GC12C: Solid American Cedar
Back & Sides	Solid Madagascar Rosewood	Solid Madagascar Rosewood	Solid Rosewood	Solid Rosewood	Solid Mahogany
Neck	Cedro	African Mahogany	African Mahogany	African Mahogany	African Mahogany
Fingerboard	Ebony	Ebony	Ebony	Ebony	Ebony
Bridge	Madagascar Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Tuning Machine	35G510QC-M	YTM-81	YTM-81	YTM-81	YTM-81
Body Depth	GC82S: 93-101mm (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")
Strings Length	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")	650mm (25.6")
Finish	Shellac Gloss	Polyester Gloss	Polyester Gloss	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.

CS40

Specifications

Model	C80	C70	C40/C40BL	CS40	CGS104A	CGS103A	CGS102A
Top	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce	Spruce
Back & Sides	Nato	Meranti	Meranti	Meranti	Meranti	Meranti	Meranti
Neck	Nato	Nato	Nato	Nato	Nato	Nato	Nato
Fingerboard	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Bridge	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood	Rosewood
Body Depth	94-100mm (3.7"-3.94")	94-100mm (3.7"-3.94")	94-100mm (3.7"-3.94")	84-88mm (3.3"-3.46")	94-100mm (3.7"-3.94")	84-88mm (3.3"-3.46")	80-84mm (3.15"-3.3")
Nut Width	52mm (2.05")	52mm (2.05")	52mm (2.05")	48mm (1.9")	52mm (2.05")	48mm (1.9")	48mm (1.9")
Strings Length	650mm (25.6")	650mm (25.6")	650mm (25.6")	580mm (21")	650mm (21")	580mm (21")	535mm (21")
Tuning Machine	Gold (YTM-06)	Gold (YTM-06)	Chrome (YTM-01)	Chrome (YTM-04)	Chrome (YTM-04)	Chrome (YTM-04)	Chrome (YTM-04)
Finish	Gloss	Gloss	Gloss	Gloss	Gloss	Gloss	Gloss

Yamaha Technology



Studio Response Technology



System 62/63

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.

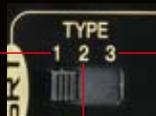
Yamaha's new SRT system lets you create that same studio recorded sound. The system lets you choose from three different high-end mic types as well as mic positioning. It also lets you obtain more detailed sound by blending the sound with that from the piezo pickup and adjusting resonance.

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 comping and Rock playing.

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.

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.



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.

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

Yamaha Technology

Pickup/Preamplifier System for Electric Acoustic

A.R.T. Pickup System

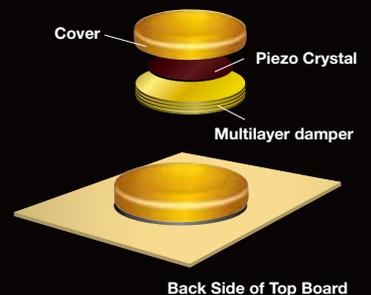
A.R.T.(Acoustic Resonance Transducer) technology

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.

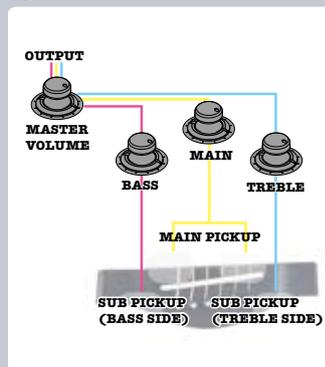
Contact Pickup



A.R.T. Preamp Systems

3-way configuration

System60

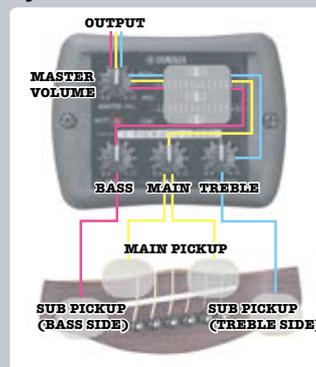


Offers separate controls for main and the two sub pickups (bass and treble). It also has a Master Volume control for final output level adjustment. The preamplifier has only four controls on the body side so as to minimize impact on body resonance. The push-push knobs fit into the body when not in use.



Models: LX36C/26C/26/16

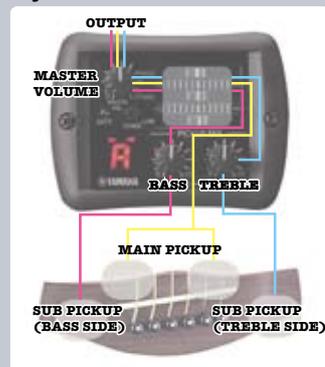
System59



This system offers individual controls for the main pickup and two sub pickups (bass and treble). It also has a 3-band equalizer and Master Volume for fine tone tailoring.

Models: CPX15II

System57/57CB



The main pickups are controlled via the master volume, while the bass and treble pickups are controlled independently. The system is also equipped with a 3-band equalizer for versatile sound production that fully satisfies the musician's creative demands. The onboard tuner is easy to view on stage, even under low light conditions.

Models: LLX6A, LJX6CA

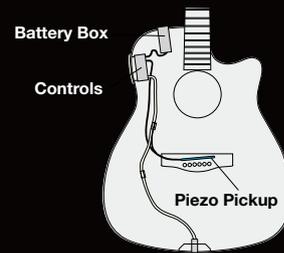
e Guitars

Pickup System



3-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.



Non-A.R.T. models

Controls for the under bridge mounted piezo pickup are mounted on the instrument's side for optimum access. The battery compartment is also located on the side, close to the neck, to provide easy replacement.

1-way configuration

System56/56CB



This configuration features one main pickup system consisting of two pickups underneath the saddle. The 3-band equalizer gives the ability to control the mid-range for versatile sound creation that meets the musician's needs. The system is also equipped with an onboard tuner for optimum usability.

Models: FGX730SC, FJX730SC

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, 700II-12, APX700II, 700II-12, 700II-L

Preamp Systems

System65

System 65 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.



System55T

This is a tuner-equipped version of System55. The chromatic tuner is accurate, easy to use and easy to view. You can use the tuning mode by pressing a single button even if you have no cable connected. Turning the tuner on or off will not affect the output in any way. The tuner also comes with a one-minute auto-off timer to save battery power.



System53 for FX310A

One-way active preamp and piezo pickup system includes separate bass and treble tone controls plus a gain control for flexible sound shaping. Battery check switch and indicator also included.



System58/46N/48

One-way system includes a 3-band equalizer with an adjustable midrange frequency control and master volume. System 46N/48 are optimized for use with nylon string guitars. The functions are the same as those of System58.



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 tonal richness that is like vintage instruments that have been played for years. This technology is currently applied to the tops on L Series 6 model acoustic guitars (pages 66) and LX Series 9 model acoustic electric guitars (pages 65).



A.R.E. technology uses precision 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 dissonance.

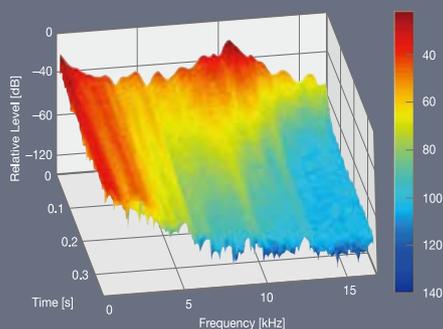
The graphs shown below are from actual acoustic spectral measurements taken under controlled conditions with a current L series guitar and a new L series guitar with A.R.E.

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.

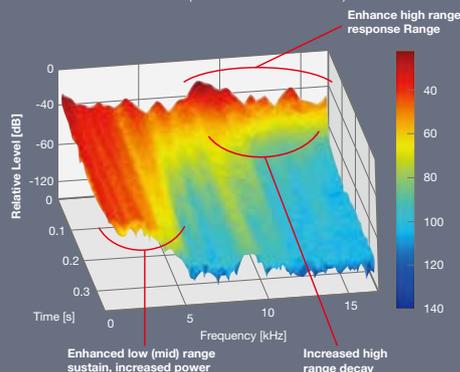
Most of their evaluations are identical to evaluations for guitars that have been played for years. Comments such as "excellent resonance", "warm", "mature", "well settled", and "clear" were common terms used in the evaluations.

- Patents already registered
Japan Patent # 3562517
United States # US6667429 B2
and other countries
- Patents Pending
Europe (20 countries)

Normal Guitar (Current L Series)



A.R.E. Guitar (New L Series with A.R.E.)



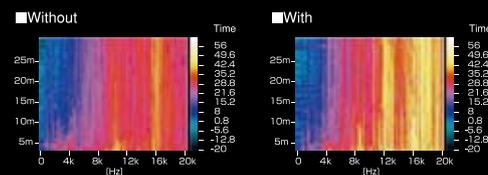
Volume increases as the color changes to red, and decreases as the color changes to blue.

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.



Guitar Strings Featuring Yamaha's Anti-Rust Technology*

*except for strings on CPX500, APX500, FX/FJR Series and nylon string guitars

FS50BT Strings feature Yamaha's unique anti-rust technology. Its special micro-coating* offers the following benefits:

- Anti-rust capability and long-life performance.
- Same natural sound and feel as regular strings (Patent Pending)

*Wound strings only.

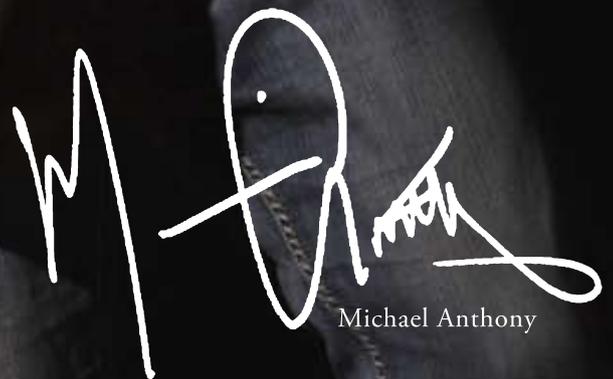




"Hanging out with one of
my best friends..My Yamaha bass."

Artists believe in Yamaha.

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Michael Anthony



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