



Yamaha guitars



ANNIVERSARY

NEVER STANDING STILL



SHARING PASSION & PERFORMANCE

*Some models may not be available in some countries.
*Colors shown in this catalog may not be represented exactly
as the original colors due to printing processes involved.
*Specifications are subject to change without notice.



This document is printed with
Vegetable Oil Ink.

YAMAHA CORPORATION
P.O.BOX1, Hamamatsu Japan
www.yamaha.com



P10027645

Printed in Japan
LAG1601MW

Acoustic Guitars

Product Catalog 2016

Never Standing Still

We've been making guitars since 1966, but that doesn't make us stuck in our ways. Whether its a completely new way of building a guitar, or just a new switch tip, innovation is what makes for a Yamaha guitar.

Yamaha Acoustic Guitars History

1966

FG series 1st model



1972

First generation of electric acoustic guitars launched



1975

Yamaha begins making special guitars to order



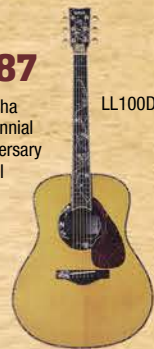
1987

APX series 1st model



1987

Yamaha centennial anniversary model



1998

CPX series 1st model



2006

Developed A.R.T. pickup system



2009

NX series Launched



2011

A series Launched



1960's

1970's

1980's

1990's

2000's

2010's

1971

High end hand-crafted model launched



1974

L series 1st model



1975

4 high-end hand-crafted custom models launched



1995

Guitalele launched



2001

SLG series 1st model



2008

Developed "A.R.E." wood reforming technology



2010

Developed "SRT" new electric system



SRT

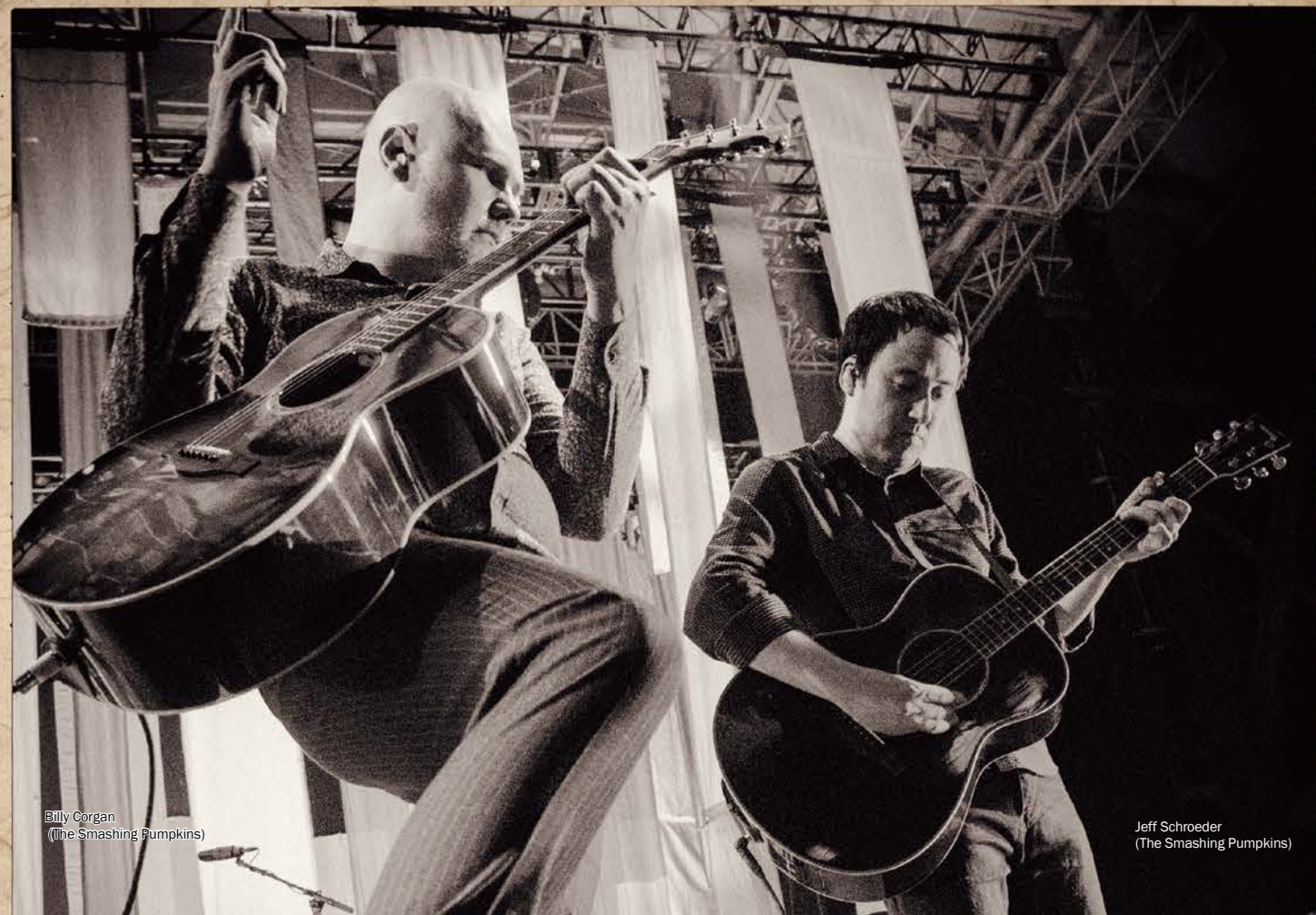
2016

Current FG series launched



L Series Tradition that inspires

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



Billy Corgan
(The Smashing Pumpkins)

Jeff Schroeder
(The Smashing Pumpkins)



Original Jumbo Body / Small Body / Medium Jumbo Body

L16D/16/6 [Rosewood Back/Side]

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

Model	LL16D	LL16	LL16-12	LL16L	LS16	LJ16	LL6	LS6	LJ6
Top	Solid Engelmann Spruce ARE treated								
Back / Sides	Solid Rosewood						Rosewood		
Neck	Mahogany & Rosewood 5ply								
Soundhole Inlay	Shell Double Stripes	Shell Single Stripe							
Body Binding	Abalone + Maple + Black	Maple + Black					Cream + Black		
Electronics	SRT Zero Impact PU (Passive)								



LL16D ARE A•R•E•)))

Black (BL)



LL16 ARE A•R•E•)))

Natural (NT)



LL6 ARE A•R•E•)))

Dark Tinted (DT)



LJ6 ARE A•R•E•)))

Natural (NT)

L16/6 Colors

LL16D
LL16/LS16/LJ16/LS6/LJ6
LL16-12/LL16L
LL6
LS6/LJ6

Natural (NT)	Brown Sunburst (BS)	Dark Tinted (DT)	Black (BL)
•	••	••	•
•	••	••	••
•	••	••	••
•	••	••	••

Original Jumbo Body / Small Body

L16M/6M [Mahogany Back/Side]

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

Model	LL16M	LS16M	LL6M	LS6M
Top	Solid Engelmann Spruce ARE treated			
Back / Sides	Solid Mahogany		Mahogany	
Neck	Mahogany & Rosewood 5ply			
Soundhole Inlay	Shell Single Stripe			
Body Binding	Maple + Black		Cream + Black	
Electronics	SRT Zero Impact PU (Passive)			



LL16M ARE A•R•E•)))

Natural (NT)



LS16M ARE A•R•E•)))

Natural (NT)



LL6M ARE A•R•E•)))

Natural (NT)



LS6M ARE A•R•E•)))

Natural (NT)

L16M/6M Colors

Natural (NT)

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 48 for more details.



LI6/L6 SPECIFICATIONS

	Rosewood series			Mahogany series			
Body shape	LL Body		LS Body	LJ Body	LL Body	LS Body	LJ Body
Grade							
#16D/#16 : All Solid	LLI6D	LLI6	LSI6	LJI6	LLI6M	LSI6M	—
#6 : Solid Top	LL6		LS6	LJ6	LL6M	LS6M	—



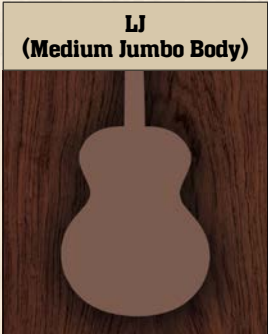
LLI6D, LLI6, LL6, LLI6M, LL6M

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



LSI6, LS6, LSI6M, LS6M

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



LJI6, LJ6

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

LI6/6 COMMON FEATURES



A.R.E. & New Bracing

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

* See page 48 for more details on A.R.E. (Acoustic Resonance Enhancement).



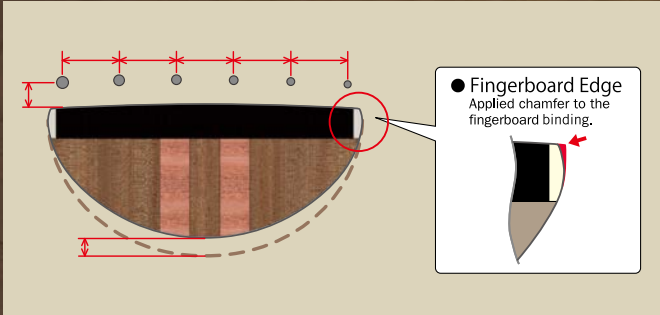
Choice of Rosewood or Mahogany Back and Sides

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



5-Ply Necks

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



Neck and Fingerboard

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



SRT Zero Impact Pickups

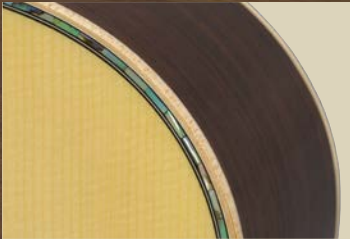
The SRT Zero Impact Pickup system is a newly developed passive type pickup configuration designed to minimize the electric system's impact on the tone and traditional appearance of the instrument. The system utilizes individual piezoelectric elements for each string to faithfully reproduce the dynamic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

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



Body Selection

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



Beautiful Abalone Binding (LLI6D)

Based on the LL16, the new LL16D features intricate abalone inlay work around the body and sound hole. The inlays look particularly attractive on stage where they beautifully reflect the stage lights. In addition to the natural finish, black is also available.

L Series (L56, L36, L26)

Pure inspiration in every note

Our finest acoustic guitars, these premier L Series models draw on Yamaha's celebrated history of crafting acoustic instruments, which spans more than a century, exemplifying Yamaha's dedication to producing instruments that inspire artists and audiences alike. Individually handmade by veteran craftsmen for players who won't settle for anything less than perfection, L Series guitars possess outstanding projection, a warm, well-defined tone, enduring sustain, and a striking upper register. Featuring unique A.R.E. (acoustic resonance enhancement) technology and a flawless neck, these exquisite instruments will satisfy the demands of even the most seasoned professional.



Scott Holiday (Rival Sons)



Original Jumbo Body

LL56 CUSTOM / 36 / 26

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

Model	LL56 CUSTOM	LL36	LL26
Top	Solid Engelmann Spruce ARE treated		
Back / Sides	Solid Indian Rosewood		Solid Rosewood
Neck	Mahogany & Rosewood 5ply + Neck Volute + Rosewood Veneer on back of headstock		
Soundhole Inlay	Abalone + Wood	Abalone + Wood	Wood (Black & White)
Body Binding/ Head Binding	Maple & Abalone / Maple & Abalone	Maple & Abalone / Maple	Maple / None



LL56 CUSTOM ARE A·R·E·♪♪



LL36 ARE A·R·E·♪♪



LL26 ARE A·R·E·♪♪

LL56/36/26 Colors

Natural (NT)



Natural (NT)

Small Body

LS56 CUSTOM / 36 / 26

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

Model	LS56 CUSTOM	LS36	LS26
Top	Solid Engelmann Spruce ARE treated		
Back / Sides	Solid Indian Rosewood		Solid Rosewood
Neck	Mahogany & Rosewood 5ply + Neck Volute + Rosewood Veneer on back of headstock		
Soundhole Inlay	Abalone + Wood	Abalone + Wood	Wood (Black & White)
Body Binding/ Head Binding	Maple & Abalone / Maple & Abalone	Maple & Abalone / Maple	Maple / None



LS56 CUSTOM ARE A·R·E·♪♪



LS36 ARE A·R·E·♪♪



LS26 ARE A·R·E·♪♪

LS56/36/26 Colors

Natural (NT)



Natural (NT)

Natural (NT)

Natural (NT)

Medium Jumbo Body

LJ56 CUSTOM/36/26

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

Model	LJ56 CUSTOM	LJ36	LJ26
Top	Solid Engelmann Spruce ARE treated		
Back / Sides	Solid Indian Rosewood		Solid Rosewood
Neck	Mahogany & Rosewood 5ply + Neck Volute + Rosewood Veneer on back of headstock		
Soundhole Inlay	Abalone + Wood	Abalone + Wood	Wood (Black & White)
Body Binding/ Head Binding	Maple & Abalone / Maple & Abalone	Maple & Abalone / Maple	Maple / None



LJ56 CUSTOM ARE A•R•E•)))

Natural (NT)



LJ36 ARE A•R•E•)))

Natural (NT)



LJ26 ARE A•R•E•)))

Natural (NT)

LJ56/36/26 Colors

Natural (NT)



L56 CUSTOM/36/26 FEATURES

L Series...



A.R.E. & New Bracing

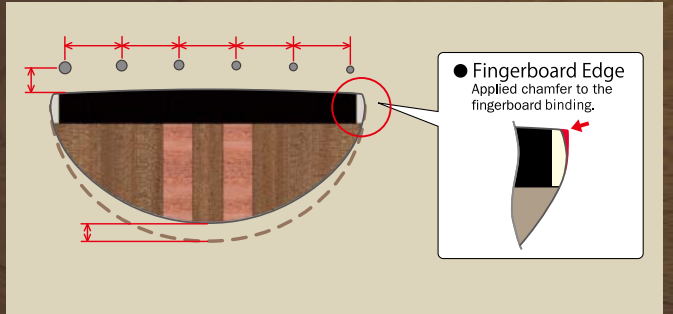
Hand select Engelmann spruce tops are treated with Yamaha's exclusive A.R.E. processing*, and feature a new brace design that enhances resonance, and delivers richer low-end tone.

* See page 48 for more details on A.R.E. (Acoustic Resonance Enhancement).



5-Ply Necks

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



Neck and Fingerboard

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



Body Selection

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



Lacquer Finish (56/36 Models Only)

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

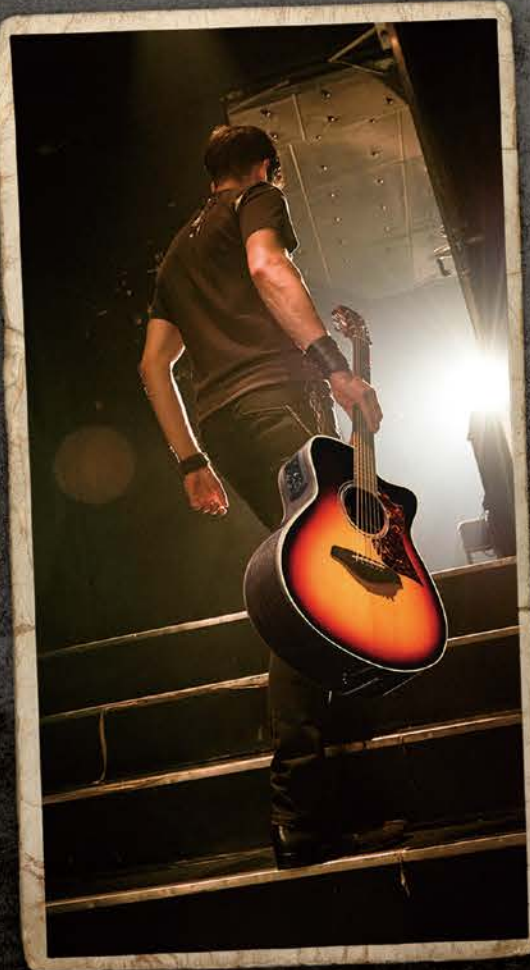


56 Custom— The L Series Flagship Model

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

A Series Power and performance

From the studio to the stadium, A Series guitars are ideal for players who demand great acoustic guitar sound with serious power and projection. Crafted with meticulous attention to detail and available in two body shapes with a choice of rosewood or mahogany back and sides, the A Series delivers full, resonant tone and excellent playability. Any guitarist will feel right at home with the sleek neck while Yamaha's advanced SRT pickup system captures the A Series' classic full-body tone, for a guitar that sounds as great as it feels.



Traditional Western Body Cutaway & Small Body Cutaway

A SERIES [Rosewood Back/Side]

Designed with the gigging musician in mind, Yamaha’s A Series guitars deliver tone quality and playability that outshines anything in its class. “R” models feature back and sides of rosewood to deliver a sound rich in harmonics and outstanding balance across all frequencies. String height and spacing, neck shape, taper and finish are designed for exceptional playability while Yamaha’s advanced S.R.T. pickup system supplies amazingly natural tone.

Model	A3R	AC3R	A1R	AC1R
Top	Solid Sitka Spruce			
Back / Sides	Solid Rosewood		Rosewood	
Neck	Mahogany			
Soundhole Inlay	Wood		Black & White	
Body Binding	Mahogany			
Preamp	System63 SRT		System66	



A3R
SRT

Natural (NT)



AC3R
SRT

Vintage Sunburst (VS)



AC1R

Natural (NT)

ROSEWOOD

MAHOGANY

Traditional Western Body Cutaway & Small Body Cutaway

A SERIES [Mahogany Back/Side]

Excellent build quality, tone and playability that surpass anything in their class, the A Series acoustic guitars provide working musicians with a performance-oriented instrument that offers amazing sound. The “M” models feature back and sides of mahogany giving these instruments a characteristic rich midrange. Yamaha’s state-of-the-art S.R.T. pickup system delivers studio quality acoustic guitar tone straight from the output jack. All wood binding and that classic Yamaha pickguard make it look as great as it sounds.

Model	A3M	AC3M	A1M	AC1M
Top	Solid Sitka Spruce			
Back/ Sides	Solid Mahogany		Mahogany	
Neck	Mahogany			
Soundhole Inlay	Wood		Black & White	
Body Binding	Mahogany			
Preamp	System63 SRT		System66	



A3M
SRT

Natural (NT)



AC3M
SRT

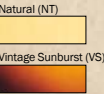
Natural (NT)



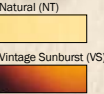
A1M

Vintage Sunburst (VS)

A Colors



A Colors



A SERIES SPECIFICATIONS

	Rosewood series		Mahogany series	
Body shape	A Body	AC Body	A Body	AC Body
Grade				
#3 : All Solid	A3R	AC3R	A3M	AC3M
#1 : Solid Top	AIR	ACIR	AIM	ACIM

A
(Traditional Western Body Cutaway)



A3R, AIR, A3M, AIM
Powerful lows and clear highs
with full body resonance

AC
(Small Body Cutaway)



AC3R, ACIR, AC3M, ACIM
Articulate mids and highs,
defined lows and
exceptional comfort

Look

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



Scratchplate:
Originally used on N1000, first released in 1975, the A Series scratchplate is a revival of a classic Yamaha look.

Feel

The natural feel of perfectly finished wood. A neck shape that feels like you’ve known it for years. An action that is somehow effortless, yet still rewarding. These are the things that add up to a guitar that feels "just right". These are the things that make an A Series feel the way it does.
Extensive research with players, luthiers and techs has given the A Series the feel and playability that today’s acoustic-electric players need and want, whether transitioning from electric to acoustic on-stage, recording a session with intricate open tunings or practicing at home.



Neck finish:
Yamaha’s exclusive Semi-open Pore Finish allows the player to feel the natural surface of the wood while still offering a smooth, fast finish.
Neck profile: Each A Series neck is shaped, refined, finished and checked by experienced craftsmen – people who understand feel and exactly what it means.

Sound

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

Top board:
Solid Sitka Spruce was selected for its naturally bold tone and excellent projection
Bracing:
Yamaha’s original non-scalloped X-bracing design gives deep yet controlled low-frequency response and strong, powerful attack



Rosewood back & sides:
The ultimate choice for wide, smooth frequency response with striking lows and sparkly highs
Mahogany back & sides:
A warm, rich tone with silky mids and lows

Pickup & Preamp

Using advanced Digital Signal Processing and real-world insight into audio technology and recording techniques, Yamaha have developed SRT – a pickup and preamp system capable of delivering an amazingly natural, studio-quality acoustic guitar tone. Sounds that were, until now, only attainable by professional recording engineers using expensive vintage microphones in world-class acoustic spaces are now easily recreated by any player, on stage or in the studio.
SRT does not artificially create a guitar tone, rather it creates a faithful reproduction of the other elements that make up a great guitar sound – the subtle ambience of the real space between instrument and microphone, the characteristic EQ voicing of a great sounding vintage mic, the different resonances captured when you move a mic around a guitar. And because SRT uses your guitar’s natural tone as a basis for this process, the result is phenomenally realistic and full of the acoustic character of your guitars.

*About SRT, please refer to page 49-50 for more details.



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

FG Series It All Starts Here

When it was introduced in 1966, the Yamaha FG proved that a great acoustic guitar didn't need to cost a fortune. With a focus on great playability, musical tone and outstanding build quality, the original FG180 quickly became a classic with countless careers and hit records starting life on an FG. 50 years since the introduction of the FG acoustics, the new range features the best-ever FG tone and the same great playability and class-leading quality that's made it the choice of millions of guitarists. Wherever your musical journey's going, it all starts here.



Joshua Ray Gooch



1960's

1970's

1980's

1990's

2000's

2010's



True Violet

Traditional Western Body

FG GUITARS

For 50 years, millions of musicians have used the Yamaha FG as the perfect tool to express their music. With a traditional western body, FG guitars deliver powerful lows and clear highs with full body resonance.

Model	FG850	FG840	FG830	FG820/ 820-12/820L	FG800/ 800M
Top	Solid Mahogany		Solid Spruce		
Back / Sides	Mahogany	Flamed Maple	Rosewood	Mahogany	Nato / Okume
Soundhole Inlay	Abalone w/ Black-White			Black-White	
Body Binding	Mahogany + Cream		Cream		Black



FG850

Natural (NT)



FG840

Natural (NT)



FG830

Autumn Burst (AB)



FG820

Natural (NT)



FG820

Sunset Blue (SB)



FG820-12

Natural (NT)



FG820L

Natural (NT)



FG800

Natural (NT)



FG800

Brown Sunburst (BS)

FG Colors

	Natural (NT)	Autumn Burst (AB)	Brown Sunburst (BS)	Black (BL)	Tobacco Brown Sunburst (TBS)	Sunset Blue (SB)	Sand Burst (SDB)
FG850	●	--	--	--	--	--	--
FG840	●	●	●	●	●	●	●
FG830	●	●	●	●	●	●	●
FG820	●	●	●	●	●	●	●
FG820-12/820L	●	--	●	--	--	--	●
FG800	●	--	●	--	--	--	●
FG800M	●	--	--	--	--	--	--

Small Body

FS GUITARS

The FS concert body offers a unique alternative to the larger folk-size FG. With smaller overall dimensions and a narrower waist, the FS has a sweet, focused tone that's perfect for fingerpicking, recording and subtler playing styles. The latest model features a 10mm slimmer body for increased comfort and playability with no loss of volume or bass.

Model	FS850	FS830	FS820	FS800
Top	Solid Mahogany	Solid Spruce		
Back / Sides	Mahogany	Rosewood	Mahogany	Nato/Okume
Soundhole Inlay	Abalone w/ Black-White		Black-White	
Body Binding	Mahogany + Cream	Cream		Black



FS850

Natural (NT)



FS830

Natural (NT)



FS830

Tobacco Brown Sunburst (TBS)



FS820

Natural (NT)



FS820

Turquoise (TQ)



FS820

Ruby Red (RR)



FS800

Natural (NT)



FS800

Sand Burst (SDB)

FS Colors

	Natural (NT)	Tobacco Brown Sunburst (TBS)	Dusk Sun Red (DSR)	Black (BL)	Ruby Red (RR)	Turquoise (TQ)	Autumn Burst (AB)	Tinted (T)	Sand Burst (SDB)
FS850	•	--	--	--	--	--	--	--	--
FS840	•	--	--	--	--	--	--	--	--
FS830	•	•	•	--	--	--	--	--	--
FS820	•	--	--	•	•	•	•	--	--
FS800	•	--	--	--	--	--	--	•	•

FGX/FSX GUITARS

Acoustic electric guitars fitted with pickups on an FG or FS body with a cutaway. With a pickup sound fits perfectly in a mix, and an easy-to-see chromatic tuner, these guitars are the perfect support when you're beginning to play live.

Model	FGX830C	FGX820C	FGX800C	FSX830C	FSX820C	FSX800C
Top	Solid Spruce					
Back / Sides	Rosewood	Mahogany	Nato/Okume	Rosewood	Mahogany	Nato/Okume
Soundhole Inlay	Abalone w/ Black-White	Black-White		Abalone w/ Black-White	Black & White	
Body Binding	Cream		Black	Cream		Black
Preamp	System66					



Natural (NT)



Black (BL)



Natural (NT)



Ruby Red (RR)

FG Colors

FGX830C
FGX820C
FGX800C
FSX830C
FSX820C
FSX800C

	Natural (NT)	Black (BL)	Sand Burst (SDB)	Brown Sunburst (BS)	Ruby Red (RR)
	•	•	--	--	--
	•	•	•	--	--
	•	•	--	•	--
	•	--	--	•	--
	•	--	•	--	•

F/FX GUITARS

Yamaha's advanced knowledge and skill in designing quality instruments makes the F Series an outstanding cost performer with its amazing full-bodied tone, great playing ease, and superior durability. If you're looking for an instrument that sounds great both acoustically and amplified, the FX370 is an electric-acoustic version of the F370 with a cutaway body for greater access to the higher frets and electronics that deliver great amplified tone. (The FX310AII does not incorporate a cutaway design.)



Natural (NT)



Tobacco Brown Sunburst (TBS)



Natural (NT)



F310P

Package Model of F310/F310TBS

CONTENTS: Gig bag, Pitch pipe, String set, Strap, String winder, Capo, Picks
Colors: Natural (NT), Tobacco Brown Sunburst (TBS)

F/FX Colors

F370DW
FX370C
F310
FX310AII

	Natural (NT)	Tobacco Brown Sunburst (TBS)	Black (BL)	Cherry Sunburst (CS)
	•	•	--	--
	•	•	•	•
	•	--	--	--

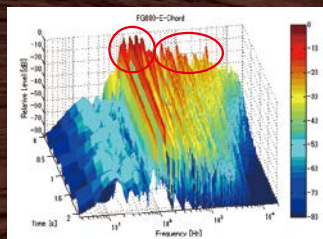
FG SERIES FEATURES

Sound

A new sound has been developed for the FG that is louder and stronger in the low- to mid-ranges, thanks to cutting-edge acoustic analysis technology developed by the Yamaha R&D Division. Yamaha's engineers have achieved this sound by utilizing analysis and simulation to arrive at the best bracing design without depending on tradition, guesswork, or trial and error. From the simulation results, actual prototypes were built to confirm the sound. This analysis led to the development of the new scalloped bracing pattern, a new and ideal acoustic structure that maintains the durability of the top board while bringing out the most sound the Yamaha FG has to offer.

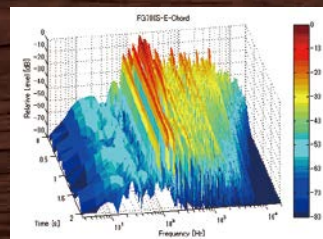
Bracing

New Scalloped Bracing



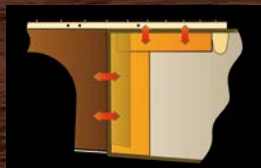
Overall increases across the lower register.
Richer harmonic overtones in the middle register.

Conventional Bracing



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.



Playability

The FS model body is 10mm slimmer than that of the FG body, offering increased comfort and playability with no loss of volume or bass. Having a body that is easier to hold makes the FS more appealing to beginners and smaller guitarists, including female players. In addition, the smaller dimensions and lower propensity to feedback make FS guitars ideal for stage use.

FG series

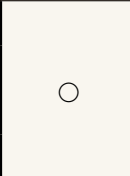
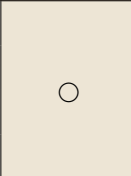
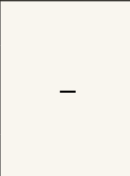
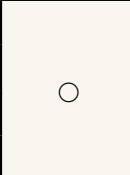
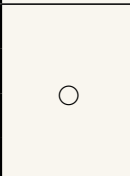
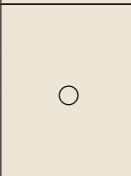
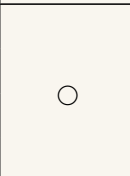
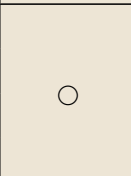
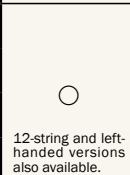
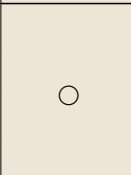
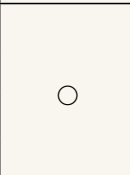
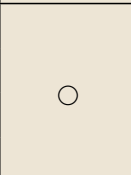
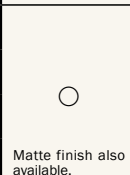
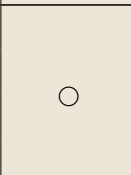
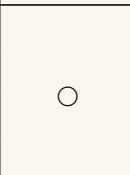
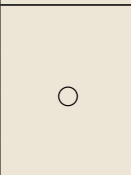


FS series



Lineup

Lineup

		Acoustic		Acoustic Electric			
		Traditional Western Body	Small Body	FG + Cutaway	FS + Cutaway		
		FG	FS	FGX	FSX		
	850	Top					An all-mahogany FG. Using mahogany for the body binding as well gives this model a warm, woody design to match the distinctive richness in the middle frequencies.
	Solid Mahogany						
	Sides / Back						
	Mahogany						
	840	Top					The flamed maple back and sides provide distinctive, exotic, and high-end appearance. The sound is transparent and each individual note in a chord is clear.
	Solid Spruce						
	Sides / Back						
	Flamed Maple						
	830	Top					Rich overtones and improved sustain thanks to the rosewood back and sides deliver improved sound through greater depth. The appearance, with abalone inlay around the sound hole, is more luxurious and an obvious step-up.
	Solid Spruce						
	Sides / Back						
	Rosewood						
	820	Top	 12-string and left-handed versions also available.				In addition to warmer and stronger sound thanks to the mahogany back and sides, the body binding and fingerboard binding are cream plastic, for an upgraded look. A wealth of color options are available.
	Solid Spruce						
	Sides / Back						
	Mahogany						
	800	Top	 Matte finish also available.				Yamaha's standard acoustic model, with simple and traditional looks and outstanding quality, at an affordable price. A solid-top guitar with authentic sound that is well balanced without sacrificing its robust strength, thanks to the newly developed scalloped bracing design. Can be confidently recommended to all beginner guitarists.
	Solid Spruce						
	Sides / Back						
	Nato / Okume						

APX Series Take the stage by storm

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



APX SERIES

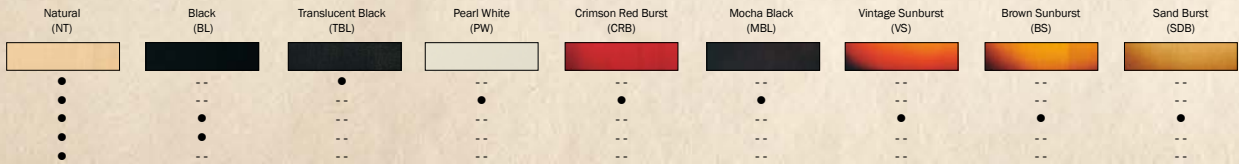
Since its introduction in 1987, the APX series has always been at the heart of the electric-acoustic guitar scene. An excellent gigging guitar, it's great playability makes the APX perfect for performing. Thin-line bodies make them comfortable and easy to play while cutaway designs offer greater access to high frets. Their design 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.

Model	APX1200II	APX1000	APX700II/700II -12/700II L	APX500III
Top	Solid Spruce			Spruce
Back / Sides	Solid Rosewood	Flamed Maple	Nato	Nato/Okume
Soundhole Inlay	Rosewood & Abalone		Rosewood & Mahogany	MOP APX RING
Body Binding	Mahogany	Cream		
Preamp	System63 SRT		System64 1way A.R.T.	System66



APX Colors

APX1200II
APX1000
ACPX700II
APX700II-12
APX700IIL



*About SRT, please refer to page 49-50 for more details.



APX Colors

APX500III



*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 51-52 for more details.



APX Body Depth: 80 - 90mm (3 1/8" - 3 9/16")

The APX's thin-line body offers incredible comfort, top-fret access, and a sound perfect for on-stage use. Specially designed non-scalloped X-type bracing maximizes body resonance for full, natural tone. Their wide dynamic range, excellent sensitivity, and outstanding clarity make them impressive performers.



APX Soundhole: Oval

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

CPX SERIES

The CPX Series is great for any purpose. It satisfies your acoustic guitar needs anywhere from living room, studio to stage. It plays naturally unplugged and it soars when lined out. The deep body CPX produces rich acoustic tone and resonance. Great tonal range, from deep lows to sparkling 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 calibrated preamp, unwanted feedback will be a thing of the past.

Model	CPX1200II	CPX1000	CPX700II / 700II -12	CPX500III
Top	Solid Spruce			Spruce
Back / Sides	Solid Rosewood	Flamed Maple	Nato	Nato/Okume
Soundhole Inlay	Mahogany	Abalone		
Body Binding	Mahogany	Cream		
Preamp	System63 SRT		System64 1 way A.R.T.	System66



CPX Colors

Translucent Black (TBL)

Vintage Sunburst (VS)

Natural (NT)

Brown Sunburst (BS)

Ultramarine (UM)

CPX1200II	•	•	--	--	--
CPX1000	•	--	•	•	•

*About SRT, please refer to page 49-50 for more details.
*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 51-52 for more details.



CPX Colors

Natural (NT)

Black (BL)

Dusk Sun Red (DSR)

Sand Burst (SDB)

Tinted (T)

Vintage Sunburst (VS)

CPX700II	•	•	•	•	--
CPX700II-12	•	--	--	--	--
CPX500III	•	•	--	--	•

*About SRT, please refer to page 49-50 for more details.
*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 51-52, for more details.



CPX Body Depth: 95 -115mm (3 3/4"- 4 1/2")
The medium-jumbo body CPX delivers an open, modern tone with powerful, rich low-end, smooth, delicate highs, and sweet mids. Non-scalloped X-type bracing ensures a strong, rich acoustic tone that remains clear and usable on stage.



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

NX Series Nylon inspiration

Combining a contemporary design with superior build quality and meticulous attention to detail, the NX Series offers the superb playability and feel of an authentic classical guitar in a modern instrument. The NX Series comprises two lineups: NCX guitars, with classical style fingerboards, neck shape, and body thickness, and the thinner-bodied NTX lineup with a narrower neck and 14th fret neck joint. A state-of-the-art A.R.T. two-way pickup system perfectly captures the warm resonant tone of NX Series guitars, allowing you to bring the unmistakable nylon string sound to a diverse range of genres, from latin to jazz, pop to rock.



Traditional-Body Nylon Strings

NCX SERIES

In addition to incorporating many of the characteristics of classical guitars such as fingerboard width, neck shape, body thickness, and a 12th fret joint, the NCX line offers more flexible playability with cutaway bodies and lower string height. This makes these instruments comfortable for classical guitarists as well as guitarists who play a wide range of musical styles from rock to jazz, latin to pop. The lineup offers a choice of either Rosewood or Flamed Maple back and sides, and a cedar topped model so you can select the instrument best suited to your needs and tastes. Select models are also available with a black finish.



12th Fret Neck Joint
The neck shape is identical to that of a classical guitar. The fingerboard measures 52mm at the nut and 62mm at the joint.



Standard Depth
Standard 94-100mm body depth and round sound hole produce rich resonant tone.



NCX2000 Model
The bracing design on the NCX2000 is based the design used on our top-of-the-line handcrafted GC Series classical guitars. This design faithfully reproduces the finest details in your playing and delivers a bright, clear high range with a deep, full bodied low end.

Model	NCX2000R	NCX2000FM	NCX1200R	NCX900R	NCX900FM	NCX700/ NCX700C
Top	Solid Hokkaido ^{**} Spruce A.R.E.		Solid Sitka Spruce		Solid Engelmann Spruce	Solid Spruce/ Solid Western Redcedar
Back / Sides	Solid Rosewood	Solid Flamed Maple	Solid Rosewood	Rosewood	Flamed Maple	Nato
Soundhole Inlay	Mahogany, Padauk, Abalone					
Body Binding	Maple	Rosewood	Rosewood, Black, Cream			Black & White
Preamp	SYSTEM61 A.R.T. 2way					



NCX Colors

NCX2000R, 2000FM, 1200R, 900R, 900FM
NCX700
NCX700C

*A.R.E. stands for Acoustic Resonance Enhancement. Please refer to page 48 for more details.
*A.R.T. stands for Acoustic Resonance Transducer. Please refer to page 51-52 for more details. ** Hokkaido: North country of Japan

Thin-Body Nylon Strings

NTX SERIES

Thinner bodies, narrower necks, 14th fret neck joints, and cutaway designs make the contemporary styled NTX lineup more comfortable and easier to play for today's steel-string acoustic and electric players. If you're looking to add nylon string tone to your sound palette, these guitars can easily accommodate a wide range of musical styles, from pop to rock, latin to jazz. A cedar topped NTX700C joins the lineup, which is also available with a Brown Sunburst finish.



NTX Colors

NTX1200R/900FM
NTX700
NTX700C

Model	NTX1200R	NTX900FM	NTX700/700C
Top	Solid Sitka Spruce	Solid Engelmann Spruce	Solid Spruce/Solid Western Redcedar
Back / Sides	Solid Rosewood	Flamed Maple	Nato
Soundhole Inlay	Mahogany, Padauk, Abalone		
Body Binding	Rosewood, Black, Cream		Black & White
Preamp	SYSTEM61 A.R.T. 2way		



14th Fret Neck Joint
Thinner neck shape like that on a steel string acoustic. The fingerboard measures 48mm at the nut and 57mm at the joint.



Thin Body
An 80-90mm body depth and elliptical soundhole deliver a clear, smooth high-end response.



NCX/NTX Models
This bracing design focuses on delivering the best of nylon string tone, its warmth along with excellent response. It produces a well-balanced tone over the instrument's entire range and enables these guitars to accommodate a wide range of playing and musical styles.

SLG Series Whenever, wherever

The Yamaha SLG is the perfect instrument for practice, travel or stage use – any time an acoustic guitar just won’t do. Near-silent performance makes discrete practice simple, Yamaha’s exclusive SRT-Powered pickup system gives incredibly natural acoustic tone through headphones or line-out, studio-quality on-board effects enhance your playing to perfection, line-in functionality makes jamming easy and Yamaha’s 50 years of building amazing guitars means it plays like a dream. Coupled with unique, striking looks and a rosewood and maple framed full-size collapsible body SLG lets you play whenever and wherever inspiration hits.



Lee Ritenour



Amanda Hardy



Michael "Fish" Herring



Noize MC

Silent Series

SILENT GUITAR™

Model	SLG200S	SLG200N
Body	Mahogany	
Neck	Mahogany	
Nut Width	43mm	50mm
Strings	Steel Guitar Strings	Nylon Guitar Strings

SLG200S

The neck shape and 634 mm string length of the SLG200S continue the design legacy of conventional acoustic guitars, while its ultra-slim body is perfect for players of both acoustic and electric instruments.



Tobacco Brown Sunburst (TBS)



Natural (NT)



Translucent Black (TBL)

SL200N

The SLG200N features a slim neck, thin body, and low action that lets players adopt a more aggressive style, allowing even those players who wouldn't normally choose to perform with a classical guitar to play it with ease.



Natural (NT)



Tobacco Brown Sunburst (TBS)



Translucent Black (TBL)

SLG Colors

	Natural (NT)	Tobacco Brown Sunburst (TBS)	Translucent Black (TBL)
SLG200S	•	•	•
SLG200N	•	•	•

SLG SERIES SPECIFICATIONS

Sound by SRT POWERED

SRT Powered is a new system designed to recreate the body resonance of an acoustic guitar in a bodiless guitar. Yamaha developed SRT Power in the same way as its renowned Studio Response Technology (SRT) system, collaborating with recording artists to create a system tailored to the unique properties of the new SLG body. SRT Powered features authentic sound captured using a carefully selected microphone in a professional recording studio environment to reproduce

the sound of conventional acoustic guitar right down to its natural sustain and decay, and offers guitarists the genuine body resonance, tone, and ambiance of an acoustic instrument. SRT Powered sound can even be mixed with the sound from the instrument's piezo pickups, allowing guitarists to be even more flexible in their creative endeavors.



SRT Pickup (Under Saddle type)

Portability

The SLG frame features a detachable top section, offering considerably more practicality and portability than that of a conventional guitar design. The luxury gigbag provided can be carried with ease and fits into an aircraft overhead compartment with room to spare.



Gigbag

Design

With the SLG, Yamaha set out to bring a modern feel to the classic contours of a conventional guitar. The distinctive design that emerged is the result of a collaborative effort between the project team and the Yamaha Design Laboratory, and combines traditional guitar lines with an innovative new form unlike that of any guitar before it.



Playability

The slim body of the SLG gives these instruments superb playability, and allows players to switch to playing an electric guitar without any discomfort should the need arise.



Quietness

The bodiless design of the SLG offers a natural, quiet sound that allows guitarists to play without disturbing others, whether practicing late at night or playing in the living room when the family is home. The SLG200S is eighty percent quieter than a conventional acoustic guitar, while the volume output by the SLG200N is only ten percent of that of its classical counterpart.



Daniel Ho

Functionality

Connect to an external music player to enjoy music playback, enhance your playing with a range of authentic effects, or plug in headphones to enjoy playing in privacy—the SLG offers a variety of functions that make playing even more enjoyable. What's more, SLG come with a built-in precision chromatic tuner, compatibility with both battery- and AC power, and a range of other user-friendly features.

*AC Adapter sold separately





Small-Body Guitars

COMPACT SIZE SERIES

The APXT2 is a 21 1/4-inch scaled-down version of the APX series that delivers full-fledged electric-acoustic tone anytime and anywhere you want—and of course, it comes with a gig bag. The JR series guitars are compact acoustic instruments modeled after our long selling FG series. Their compact size and authentic acoustic tone make them an excellent take along, play anywhere guitar. Great for campfire sing alongs, road trips, or anywhere you'd hope to play. The instrument comes with a durable case.



Model	APXT2	APXT2EW	JR2S	JR2	GL1
Top	Spruce	Exotic Wood	Solid Spruce	Spruce	
Back / Sides	Meranti		Mahogany Finish UTF (Ultra Thin Film)		Meranti
Preamp	System68		--		

UTF (Ultra Thin Film): This Yamaha original technology is used to apply a wood grain pattern on a micro thin titanium film to the guitar's sides and back without affecting the instrument's resonance.



Compact Size Series Color	Natural (NT)	Tobacco Brown Sunburst (TBS)	Black (BL)	Old Violin Sunburst (OVS)	Dark Red Burst (DRB)	Light Amber Burst (LAB)	Persimian Brown (PB)
APXT2	•	•	•	•	•	--	--
APXT2 EW	•	•	--	--	--	•	--
JR2/JR2S	•	•	--	--	--	--	--
GL1	•	•	•	--	--	--	•

THR5A

Natural Acoustic Tone

THR5A

A New Way to Experience your Electric-Acoustic Guitar

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



- **CONDENSER:** An open, clear full-range response and incredible dynamics - well suited to any playing style
- **DYNAMIC:** Powerful midrange response and a tight tonal core suit for outstanding tonal focus
- **TUBE:** Warm and rich with a smooth low-midrange focus

- **NYLON:** Perfectly voiced for a natural sound from nylon-string electric-acoustic guitars
- **EG CLN:** The same 'Deluxe' model as THR10C for smooth, clean, clear tube electric tones – or pushing your electric-acoustic sounds to somewhere new...



Unlock your electric-acoustic tone...

The only time most electric-acoustic guitars get plugged-in is when they're on-stage. But by matching your guitar with THR5A the expressive tone of a studio-mic'd acoustic together with incredible effects will unlock more creative expression than ever before for the ultimate practice, writing or recording experience.

THR5A features mic types perfectly tailored for steel-string and nylon-string guitars, together with a natural, clean amp model for electric guitar.



THR5A Control Panel

Yamaha's A.R.E. Technology

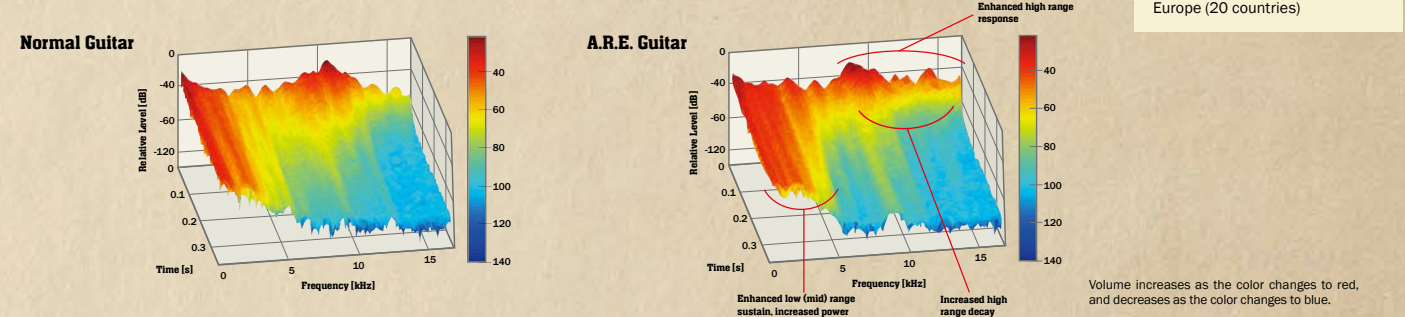
A.R.E. [Acoustic Resonance Enhancement]

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, just like vintage instruments that have been played for years.

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

- The following alterations lead to their corresponding acoustically ideal conditions.
- Enhanced low range sustain produces rich sound and thick tone.
 - Increased high range response and decay produces a sharper tone and simultaneously controls sonic dissonance.

The graphs shown below are from actual acoustic spectral measurements taken under controlled conditions with a current L series guitar and a new L series guitar with A.R.E. Notice the enhanced low range sustain and improved high range attack on the A.R.E. guitar. It is also clear that high range dissonance has a shorter delay after the attack. This is hard proof that A.R.E. is effective at producing the desired changes in the wood's acoustic characteristics. These instruments have received high marks from a great number of musicians. 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)

Accessories

YTC10 CHROMATIC TUNER



YTC5 CHROMATIC TUNER



YT-100 GUITAR/BASS AUTO TUNER

- Indicators: Pitch indicator, Tuning guides
- Tuning Notes: GUITAR 7B, 6E, 5A, 4D, 3G, 2B, 1E
- BASS 1B, 4E, 3A, 2D, 1G, HC
- Input: Input jack (6 monoaural), 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")



YT-250 CHROMATIC TUNER



To Hear THR5A, visit our website at www.yamaha.com/thr



Studio Responce Technology [SRT]

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.



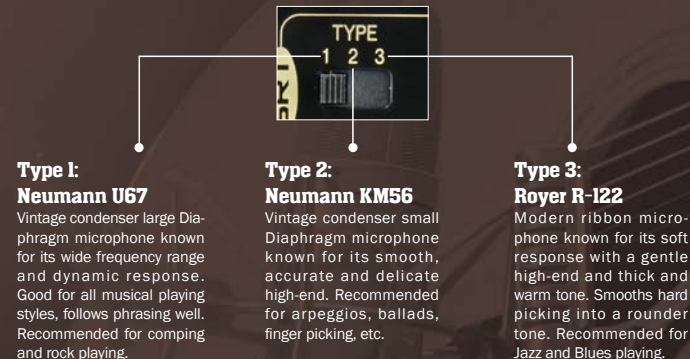
System63

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

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.)



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.

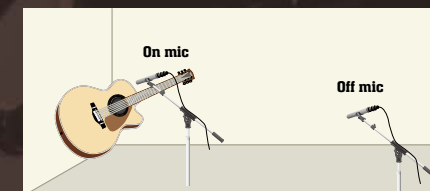


Professional Mic Positions

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

New PU. (SRT)



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

Pickup/ Preamplifier System for Electric Acoustic Guitars

A.R.T. Pickup System

**A.R.T. [Acoustic Resonance Transducer]
technology**

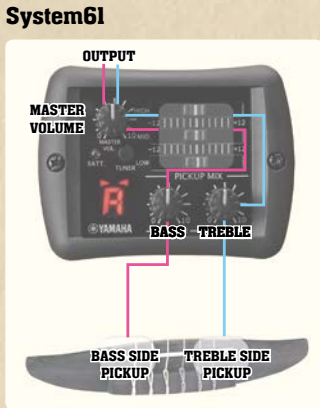
Newly developed contact pickup
**Unique multilayer structure achieves optimum
dynamic balance.**

Yamaha electric acoustic guitars have consistently used piezo pickups to reproduce the pure sounds of the acoustic guitar. However, 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.



2-way Configuration
In addition to two main pickups mounted under the saddle, this system has 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.

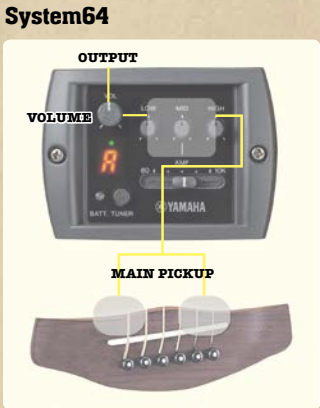
2-way configuration



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

Models: NX Series

1-way configuration



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

Models: CPX700II Series, APX700II Series

Other Preamp Systems

Piezo Pickup



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

Models: FGX830C, FGX820C, FGX800C, FSX830C, FSX820C, FSX800C, AIR, ACIR, AIM, ACIM, APX500III, CPX500III



System 58 for FX370C
This one-way system includes a 3-band equalizer with an adjustable midrange frequency control and master volume.

Model: FX370C

Contact Pickup



System 68
This one-way active preamp and ART Based Contact pickup system is compact, yet delivers very natural acoustic tone. It also features mid-boost EQ and the precision chromatic tuner for optimum sound shaping and tailoring.

Models: FX310AII, APXT2, APXT2EW

Made In Yamaha

Even with the advanced manufacturing technology available today, it simply isn't possible to entirely automate the production of first class acoustic guitars. The complexity of the task in addition to the need for constant awareness of the materials being used and the ability to minutely adjust for variations is beyond the scope of available technology.

Machines do play a vital role, but there is no substitute for the skill and sensitivity of experienced craftsmen at many stages of the production of fine musical instruments.

Worldwide Standard, “Made in Yamaha”

In addition to factories in Japan, Yamaha operates guitar factories in China and Indonesia that are run in the same way. From raw materials to production processes, Yamaha maintains the same demanding standards at all factories to ensure that every instrument that bears the Yamaha logo delivers the fit and finish plus the sound and playability that we intend and our customers have come to expect.



Overdoing It

Sometimes “overdoing” things is the only way to ensure that the desired quality is achieved consistently and in every possible situation. Yamaha does take manufacturing details to extremes in many cases, but the final results are unquestionably worth the extra effort. The Yamaha process of pre-matching bodies and necks before finishing is one example. Experience has shown that the quality of the neck body joint plays an important role in maximizing the instrument's tone and response. In short: the fit must be perfect with intimate contact between neck and body. The combination of pre-matching and Yamaha's unique joint configuration ensures that the ideal is realized in every instrument produced. This type of attention to detail extends throughout every phase of the guitar production process, from raw materials and design, through final testing.



An Ideal Blend of Machine Precision and Human Skill

There are, of course, some tasks that are best left to machines—particularly those that require extreme precision and repeatability. Cutting the fret slots in fingerboards is a critical job that is handled by precision, computer controlled machinery, as is basic shaping of necks, for example. But in order to deliver instruments that precisely meet our customer's demands there is often a need for variations that require individual attention. That's where the skill and experience of Yamaha craftsmen can really shine.



Crafting the Tools

There is innovation and considerable skill behind the craftsmanship as well. Most of the tools and jigs used for making guitars have to be made by hand for the purpose, and many are created specifically for a single model and won't be used for anything else. Inventing tools and jigs that make it easy for the factory staff to consistently produce perfect shapes and assemblies is an important element of Yamaha's approach to craftsmanship. But tools and jigs can wear and go out of alignment with use, so special care is taken to keep them maintained and in perfect working condition at all times—a vital part of overall quality control.



Keeping the Craft Alive

Because of the heavy reliance on skilled craftsmanship in the making of fine acoustic guitars, the only way to ensure consistent, continued quality into the future is to pass the know-how on to young craftsmen. Yamaha makes this process an “official” part of the guitar manufacturing process. This kind of skill can only be fully passed on person to person through involved hands-on apprenticeship. Craftsmen come and go, but Yamaha is dedicated to ensuring that the basic skills as well as the many innovations developed along the way are effectively passed on so that Yamaha guitars can continue to evolve.



Artist Relations

Yamaha's goal is to create guitars that ideally meet the real world needs of professional and amateur musicians who depend on their instruments for their livelihood, art, and enjoyment. Acquiring feedback directly from, and cooperating with players in the development of designs and features is the most meaningful, effective way to refine the instruments we produce. With that understanding, Yamaha places great emphasis on communicating with players and providing opportunities for them to evaluate instruments and suggest improvements. For this, Yamaha has established three global locations, L.A., London, and Tokyo, where designers and technicians can get in touch with artists around the world.

Most artists are keenly aware of their own needs as well as those of other musicians around them, and are usually happy to evaluate prototypes and share ideas and opinions on how instruments can be improved whenever the opportunity arises. Thus the quality of Yamaha guitars is not only dependent on the designers, craftsmen, and support staff at Yamaha's guitar divisions and factories, but also to a large degree on the players who use them.



SPECIFICATIONS

		L Series																											
		LS6 CUSTOM ARE	LS6 CUSTOM ARE	LS6 CUSTOM ARE	LL36 ARE	LS36 ARE	LJ36 ARE	LL26 ARE	LS26 ARE	LJ26 ARE	LL16D ARE	LL16 ARE	LL16L ARE	LL16-12 ARE	LL16M ARE	LS16 ARE	LS16M ARE	LJ16 ARE	LL6 ARE	LL6M ARE	LS6 ARE	LS6M ARE	LJ6 ARE						
Top	Solid Engelmann Spruce A.R.E. treated	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●						
Back & Sides	Solid Indian Rosewood	●	●	●	●	●	●									●		●											
	Solid Rosewood							●	●	●	●	●	●	●		●		●											
	Laminated Rosewood															●			●		●								
	Solid Mahogany														●		●												
	Laminated Mahogany																			●			●						
Neck	5ply (Mahogany, Rosewood) + Neck Volute + Rosewood Veneer on back of headstock	●	●	●	●	●	●	●	●	●																			
	5ply (Mahogany, Rosewood)										●	●	●	●	●	●	●	●	●	●	●	●	●						
Fingerboard/Bridge	Ebony	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●											
	Rosewood																		●	●	●	●	●						
Fingerboard Radius	400 mm	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●						
Body Depth	100-125 mm (3 15/16"- 4 15/16")	●		●	●		●	●		●	●	●	●	●	●			●	●	●			●						
	100-120 mm (3 15/16"- 4 3/4")		●			●			●							●	●				●	●							
Nut Width	44 mm (1 3/4")	●	●	●	●	●	●	●	●	●	●	●	●		●	●	●	●	●	●	●	●	●						
	46 mm (1 13/16")													●															
Nut/Saddle	Bone	●	●	●	●	●	●	●	●	●					●	●	●	●	●	●	●	●	●						
	Urea										●	●	●	●	●	●	●	●	●	●	●	●	●						
String Length	650 mm (25 9/16")	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●						
	634 mm (25")												●																
Tuning Machine	Die-cast Gold (TM-67G)	●	●	●																									
	Die-cast Gold (SG-301-Y22)				●	●	●																						
	Open Gear (Vintage Finish) (SE700XG)							●	●	●																			
	Die-cast Gold (TM-29G)										●	●	●		●	●	●	●	●	●	●	●	●						
	Die-cast Gold (TMW-28)													●															
Color	NT	●	●	●	●	●	●	●	●	●			●	●	●		●			●		●							
	NT, BL										●																		
	NT, BS, DT											●				●		●			●		●						
	NT, BS, DT, BL																		●										
Finish	Gloss (Nitrocellulose Lacquer)	●	●	●	●	●	●																						
	Gloss (Urethan)							●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●						
Electronics	SRT Zero Impact Pickup (Passive)										●	●	●	●	●	●	●	●	●	●	●	●	●						
Standard Accessory	Hardshell Case	●	●	●	●	●	●	●	●	●			●	●	●	●	●	●	●	●	●	●	●						
	Hard Bag										●	●	●	●	●	●	●	●	●	●	●	●	●						
Page		11	12	13	11	12	13	11	12	13	5	5	5	5	6	5	6	5	5	6	5	6	5						

SPECIFICATIONS

		FG/FS/FGX/FSX/F/FX Series																						
		FG850	FG840	FG830	FG820	FG820-12	FG820L	FG800	FG800M	FS850	FS830	FS820	FS800	FGX830C	FGX820C	FGX800C	FSX830C	FSX820C	FSX800C	F370DW	FX370C	F310	FX310All	
Top	Solid Mahogany	●								●														
	Solid Spruce		●	●	●	●	●	●	●		●	●	●	●	●	●	●	●	●					
Back & Sides	Spruce																			●	●	●	●	
	Mahogany	●			●	●	●			●		●			●			●						
	Flamed Maple		●														●							
	Rosewood			●							●			●			●							
	Nato / Okume							●	●				●			●			●					
	Nato																				●			
Neck	Meranti																					●	●	
	Sapele																			●		●	●	
Fingerboard/Bridge	Nato	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	
Fingerboard Radius	Rosewood	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	
Body Depth	400 mm	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	
	100-125 mm (3 15/16"- 4 15/16")																			●				
	100-118 mm (3 15/16"- 4 5/8")	●	●	●	●	●	●	●	●					●	●	●								
	96-116 mm (3 3/4"- 4 9/16")																				●	●	●	
Nut Width	90-110 mm (3 9/16"- 4 5/16")									●	●	●	●				●	●	●					
	43 mm (1 11/16")	●	●	●	●		●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	
Nut/Saddle	46 mm (1 13/16")					●																		
	Urea	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	
String Length	650 mm (25 9/16")	●	●	●	●	●	●	●	●					●	●	●	●	●	●					
	648 mm (25 1/2")																			●				
	634 mm (25")					●				●	●	●	●								●	●	●	
Tuning Machine	Die-cast Chrome (TM-29T)	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●		●			
	Die-cast Chrome																			●				
	Covered Chrome																					●	●	
Color	NT, TBS, CS																					●		
	NT, TBS, BL																				●			
	NT, TBS, AB			●																				
	NT, TBS																			●				
	NT, T, SDB											●												
	NT, SDB, RR																							
	NT, SCB, BL															●								
	NT, DSR, TBS										●													
	NT, BS																●	●						
	NT, BL, RR, TQ, AB											●												
	NT, BL, BS, SDB							●																
	NT, BL, BS, SB, AB				●																			
Finish	NT, BL													●	●									
	NT	●	●			●	●		●	●													●	
	Gloss	●	●	●	●	●	●	●		●	●	●	●	●	●	●	●	●	●	●	●	●	●	
Preamp	Matt								●														●	
	System68													●	●	●	●	●	●				●	
	System66																				●			
Page	System58																				●			
		23	23	23	24	24	24	24	24	25	25	26	26	27	27	27	27	27	27	28	28	28	28	

SPECIFICATIONS

		APX Series					
		APX1200II	APX1000	APX700II	APX700II-12	APX700II-L	APX500II
Top	Solid Spruce	●	●	●	●	●	
	Spruce						●
Back & Sides	Solid Rosewood	●					
	Flamed Maple		●				
	Nato			●	●	●	
	Nato / Okume						●
Neck	Mahogany	●					
	Nato		●	●	●	●	●
Fingerboard/Bridge	Ebony	●					
	Rosewood		●	●	●	●	●
Fingerboard Radius	400 mm	●	●	●	●	●	●
Body Depth	80-90 mm (3 1/8"-3 9/16")	●	●	●	●	●	●
Nut Width	43 mm (1 11/16")	●	●	●		●	●
	46 mm (1 13/16")				●		
Nut/Saddle	Urea	●	●	●	●	●	●
String Length	650 mm (25 9/16")	●	●	●		●	●
	634 mm (25")				●		
Tuning Machine	Die-cast Gold (TM-29GB)	●					
	Diecast Gold (TM-29G)		●				
	Die-cast Chrome (TMW-28)				●		
	Die-cast Chrome (TM-29T)			●		●	●
Color	NT, TBL	●					
	NT, MBL, PW, CRB		●				
	NT, BL, SDB, BS, VS			●			
	NT, BL, OBB, DSR, VS						●
	NT					●	
	NT, BL				●		
Finish	Gloss	●	●	●	●	●	●
Preamp	System63 SRT	●	●				
	System64 1way A.R.T.			●	●	●	
	System66						●
Standard Accessory	Form Case	●					
Page		33	33	33	34	34	34

		CPX Series				
		CPX1200II	CPX1000	CPX700II	CPX700II-12	CPX500II
Top	Solid Spruce	●	●	●	●	
	Spruce					●
Back & Sides	Solid Rosewood	●				
	Flamed Maple		●			
	Nato			●	●	
	Nato / Okume					●
Neck	Mahogany	●				
	Nato		●	●	●	●
Fingerboard/Bridge	Ebony	●				
	Rosewood		●	●	●	●
Fingerboard Radius	400 mm	●	●	●	●	●
Body Depth	95-115 mm (3 3/4"-4 1/2")	●	●	●	●	●
Nut Width	43 mm (1 11/16")	●	●	●		●
	46 mm (1 13/16")				●	
Nut/Saddle	Urea	●	●	●	●	●
String Length	650 mm (25 9/16")	●	●	●		●
	634 mm (25")				●	
Tuning Machine	Die-cast Gold (TM-29GB)	●				
	Die-cast Gold (TM-29G)		●			
	Die-cast Chrome (TM-29T)			●		●
	Die-cast Chrome (TMW-28)				●	
Color	VS, TBL	●				
	NT, TBL, BS, UM		●			
	NT, BL, DSR, SDB, T			●		
	NT, BL, VS					●
	NT				●	
	NT				●	
Finish	Gloss	●	●	●	●	●
Preamp	System63 SRT	●	●			
	System64 1way A.R.T.			●	●	
	System66					●
Standard Accessory	Form Case	●				
Page		35	35	36	36	36

		A Series							
		A3R	AC3R	A3M	AC3M	A1R	AC1R	A1M	AC1M
Top	Solid Sitka Spruce	●	●	●	●	●	●	●	●
Back & Sides	Solid Rosewood	●	●						
	Solid Mahogany			●	●				
	Rosewood					●	●		
	Mahogany							●	●
Neck	Mahogany	●	●	●	●	●	●	●	●
Fingerboard /Bridge	Ebony	●	●	●	●				
	Rosewood					●	●	●	●
Fingerboard Radius	400 mm	●	●	●	●	●	●	●	●
	100-118 mm (3 15/16"-4 5/8")	●		●		●		●	
Body Depth	100-120 mm (3 15/16"-4 3/4")								
Nut Width	43 mm (1 11/16")	●	●	●	●	●	●	●	●
Nut/Saddle	Urea	●	●	●	●	●	●	●	●
String Length	650 mm (25 9/16")	●	●	●	●	●	●	●	●
Tuning Machine	Die-cast Chrome (TM-29T)	●	●	●	●	●	●	●	●
Color	NT, VS	●	●	●	●	●	●	●	●
Finish	Gloss	●	●	●	●	●	●	●	●
Preamp	System63 SRT	●	●	●					
	System66					●	●	●	●
page		17	17	18	18	17	17	18	18

		NX Series										
		NCX2000R	NCX2000FM	NCX1200R	NTX1200R	NCX900R	NCX900FM	NTX900FM	NCX700	NTX700	NCX700C	NTX700C
Top	Solid Hokkaido Spruce A.R.E.	●	●									
	Solid Sitka Spruce			●	●	●						
	Solid Engelmann Spruce						●	●				
	Solid Spruce								●	●		
	Solid Western Redcedar										●	●
Back & Sides	Solid Rosewood	●		●	●							
	Solid Flamed Maple		●									
	Rosewood					●						
	Flamed Maple						●	●				
Neck	Nato								●	●	●	●
	African Mahogany	●	●	●	●							
	Nato					●	●	●	●	●	●	●
Fingerboard	Ebony			●	●							
	Rosewood+Ebony	●	●									
Fingerboard Radius	Rosewood					●	●	●	●	●	●	●
	Flat	●	●	●		●	●		●		●	
	600mm				●			●		●		●
Bridge	Rosewood					●	●	●	●	●	●	●
	Rosewood+Ebony	●	●	●	●							
Body Depth	94-100 mm	●	●	●		●	●		●		●	
	80-90 mm				●			●				●
Nut Width	52mm (2 1/16")	●	●	●		●	●		●		●	
	48 mm (1 7/8")									●		●
Nut/Saddle	Bone	●	●									
	Urea			●	●	●	●	●	●	●	●	●
String Length	650 mm (25 9/16")	●	●	●	●	●	●	●	●	●	●	●
Tuning Machine	35G1800-BB	●	●									
	RM1388HGB-7B			●	●							
	RM1188HNB-7B					●	●	●	●	●	●	●
Color	NT	●	●	●	●	●	●	●			●	
	NT, BL								●			
	NT, BS											●
	NT, BL, SDB									●		
Finish	Gloss	●	●	●	●	●	●	●	●	●	●	●
Preamp	System 61 2Way A.R.T.	●	●	●	●	●	●	●	●	●	●	●
Standard Accessory	Form Case	●	●	●	●							
page		39	39	39	40	39	39	40	39	40	39	40

		Silent Guitar™	
		SL6200S	SL6200N
Body	Mahogany	●	●
Frame	Rosewood/Maple	●	●
Neck	Mahogany	●	●
Fingerboard	Rosewood	●	●
Fingerboard Radius	Flat		●
	R400 mm	●	
Bridge	Rosewood	●	●
Nut Width	43-55 mm (1 11/16"-2 3/16")	●	
	50-60 mm (2 15/16"-2 3/8")		●
Nut/Saddle	Urea	●	●
Tuning Machine	RM1242N-4	●	
	RM1188NB-7B		●
String Length	650 mm (25 9/16")		●
	634 mm (25")	●	
Color	NT, TBS, TBL	●	●
Electronics	SRT Powered Preamp + SRT Pickup	●	●
Page		42	42

		Compact Size Series				
		APXT2	APXT2EW	JR2	JR2S	GL1
Top	Solid Spruce					
	Spruce	●	●			●
Back & Sides	Mahogany Finish UTF (Ultra Thin Film)					
	Meranti	●	●	●	●	●
Neck	Nato or Mahogany	●	●	●	●	
Fingerboard/Bridge	Nato					●
	Rosewood	●	●	●	●	●
Fingerboard Radius	Flat	●	●	●	●	●
	400mm					
Body Depth	80-90 mm (3 1/8"- 3 9/16")			●	●	
	70-70 mm (2 13/16"-2 13/16")					●
Nut Width	65-75mm (2 5/8"- 3")	●	●			
	43 mm (1 11/16")	●	●	●	●	
Nut/Saddle	48mm (1 7/8")					●
	Urea	●	●	●	●	●
String Length	580mm (23.2")	●	●			
	540 mm (21 1/4")			●	●	
Tuning Machine	433 mm (17")					●
	Opened Chrome			●	●	
Color	YTM-01					●
	Covered Chrome	●	●			
	NT, TBS, BL, OVS, DRB	●				
	NT, TBS, BL, PB		●			●
Finish	NT, TBS, LAB			●	●	
	NT, TBS					
Preamp	Gloss	●	●		●	
	Satin					●
Standard Accessory	Top:Gloss Back&Side:Satin			●		
Preamp	System68	●	●			
Standard Accessory	Gig Bag	●	●	●	●	●
Page		45	45	46	46	46

*Specifications are subject to change without notice.