

L Series

A.R.E. Models **NEW**

LL Series

Yamaha's Traditional Jumbo Body Guitar. Rich volume, clear resonance with the excellent projection, wide dynamic range, well-balanced tone.

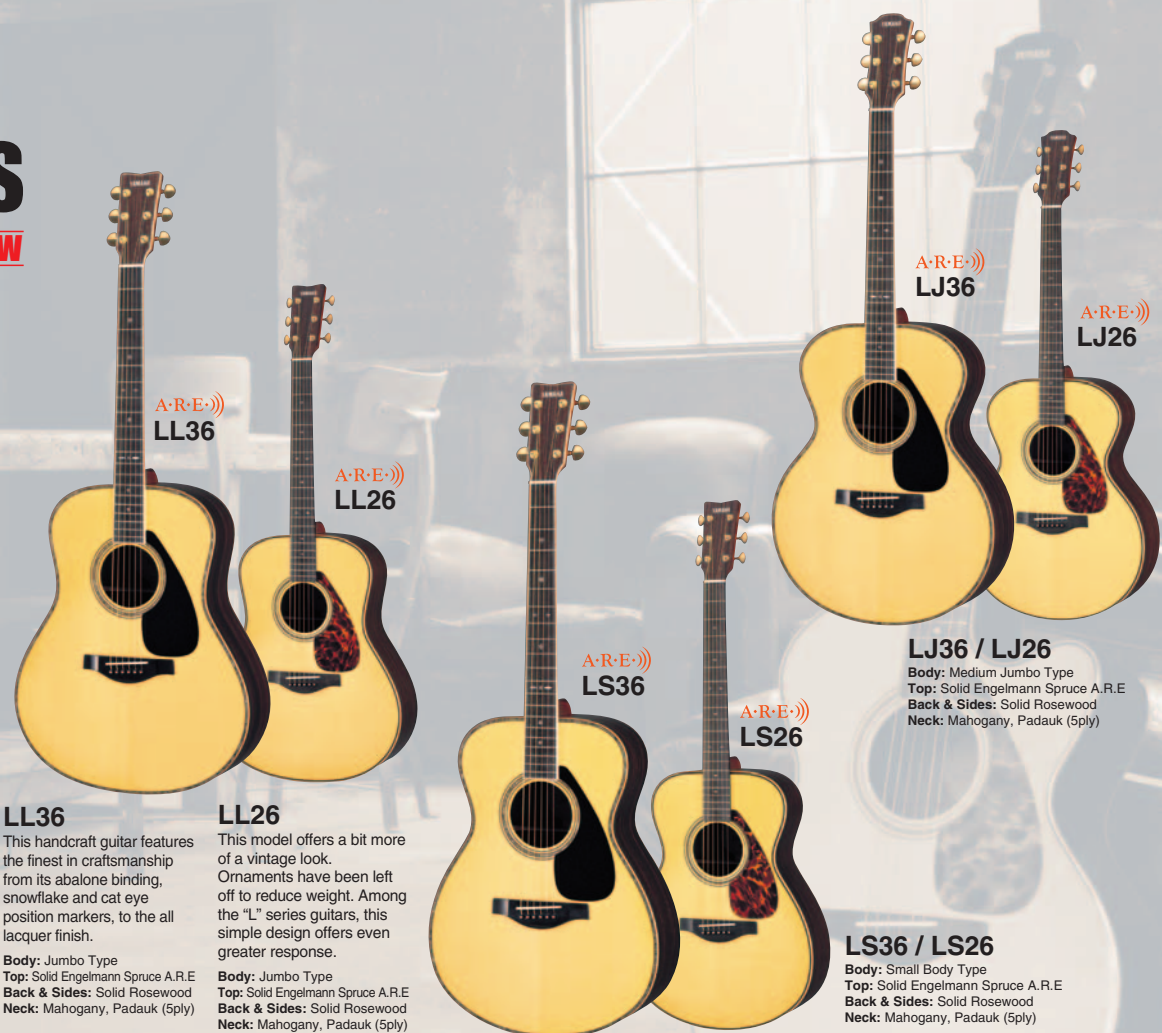
LS Series

With its compact body with full size body thickness offers excellent volume that cannot be found in a compact body.

LJ Series

This medium jumbo size is designed to rest securely yet comfortably on the guitarist's leg when seated.

High-end models are handcrafted and feature our A.R.E. (Acoustic Resonance Enhancement) technology on tops made of select materials. These are hallmark instruments designed and crafted especially for professionals.



LL36

This handcraft guitar features the finest in craftsmanship from its abalone binding, snowflake and cat eye position markers, to the all lacquer finish.

Body: Jumbo Type
Top: Solid Engelmann Spruce A.R.E.
Back & Sides: Solid Rosewood
Neck: Mahogany, Padauk (5ply)

LL26

This model offers a bit more of a vintage look. Ornaments have been left off to reduce weight. Among the "L" series guitars, this simple design offers even greater response.

Body: Jumbo Type
Top: Solid Engelmann Spruce A.R.E.
Back & Sides: Solid Rosewood
Neck: Mahogany, Padauk (5ply)

LS36



LS26

LS36 / LS26

Body: Small Body Type
Top: Solid Engelmann Spruce A.R.E.
Back & Sides: Solid Rosewood
Neck: Mahogany, Padauk (5ply)

LJ36



LJ26

LJ36 / LJ26

Body: Medium Jumbo Type
Top: Solid Engelmann Spruce A.R.E.
Back & Sides: Solid Rosewood
Neck: Mahogany, Padauk (5ply)

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 and LX Series 6 model acoustic-electric guitars.

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.

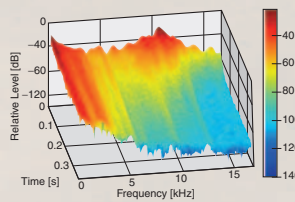
The graphs shown below are from actual acoustic spectral measurements taken under controlled conditions with a current L series guitar and a new L series guitar with A.R.E.

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)

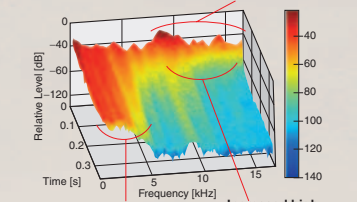
Normal Guitar (Current L Series)



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

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

Enhance high range response



Enhanced low (mid) range sustain, increased power. Increased high range decay.



AKIHIRO TANAKA Interview

Born in January 2, 1986 in Kyoto Japan.

Based in ancient city of Kyoto, Akihiro Tanaka is working to expand his activities as a live solo artist both in Japan and around the world. This up-and-coming guitarist has gained attention for his emotional instrumental pieces. Participating in a wide variety of competitions, many of which he has won, he acclaimed not just for his technique, but for tones and songs that stimulate the mind of the listener, and for vivid, fun performances. Tanaka's first album was released in April of 2008.

Akihiro Tanaka Interview

Q: When did you start playing the guitar?

When I was thirteen. I always liked music, even from when I was a kid, but I had focused on playing the piano. As soon as I heard the Japanese rock band B'z, though, I totally immersed myself in the electric guitar. I remember that at that time I couldn't wait to become a skilled player like Tak Matsumoto of B'z, so I used to practice for several hours every day. I used to mimic his playing style, and I even copied his stance (laughs).

Q: What made you switch to your current style of playing?

While I was playing electric guitar in a rock band, I found myself drawn into instrumental music where the guitar, and not the vocals, featured most prominently. I wanted to try that type of music with my band, but as we already had a singer, I couldn't really ask the other members to play songs without any vocals. Around that time, I became aware of solo acoustic guitar as a style of playing through watching TV shows. In particular, it was a solo guitarist named Kotaro Oshio who grabbed my attention. Although playing alone, he sounded as if he was performing all the parts of the rock band together – drums, bass, guitar. I knew that I wanted to master that style of playing, and I started to look and learn.

Q: What do you consider important in terms of performing?

Performances that somehow excite people just by listening to the music – that's what I'm striving for. So, I need to be constantly excited by my own performance. When playing an instrument, it goes without saying that you should sound well and make no mistakes, but good performances require quite a bit more.

Q: What led you to start playing the L Series?

It started with meeting Hiroshi Sakurai – the designer of the L Series – when I was 18. He had never heard me play before, and was very impressed when he did. On my part, I really loved the LL36 that I played on that occasion. Since then, I have been regularly requested to perform by Yamaha. Actually, when I think back, Mr. Sakurai was simply visiting a music store in my home town as part of a guitar promotion fair, and if it wasn't for that chance meeting, I wouldn't be where I am today.

Q: What do you like about the L Series in terms of actual playing?

First of all, I really like the way it looks – it has a certain aura. And the neck and body seem to perfectly my body shape. More than anything else, L Series guitars are easy to play, and I really like how the sound is balanced. The A.R.T pickups are also amazing. And I recently realized with some surprise that my L Series guitars have rarely had problems like a warped neck or body. With acoustic guitars, the wood can easily lose its shape as a result of humidity or other environmental factors, so anytime I have to be careful. But I don't need to worry about this with the L Series, though.

Q: What type of player would you recommend the L Series to?

I play an LS36, and I have a funny feeling that I will have it close at hand even when I get old. The L Series doesn't limit itself to any particular type of playing style. I would recommend it to anyone – from the first-time player to the professional guitarist who wants to choose an instrument for a lifetime of use.

Q: What is the difference between A.R.E and older L Series guitars when played?

I think the difference is very noticeable when the two types are played and compared. First of all, the A.R.E L Series guitar is louder, and both attack and response are fast.



Q: What gauge do you use?

A light gauge (012 to 054).

Q: Do you use a pick? If so, what kind?

Normally, I don't use one, although I may when performing with a band. I tend to use a drop-shaped, imitation-tortoiseshell Yamaha pick – it's shaped a bit like a mandolin pick. They're probably not even being made anymore, but I really like them. Whenever I spot them at music stores, I buy a lot. The pick itself is hard (.040). Recently, I've become interested in thumb picks and started practicing with them. I still have a very long way to go, though... Also, I've heard good things about a thumb pick called the Pro Pick, and that's what I've been using.

Q: What is the key to fingerstyle? What do you need to be careful of?

I think that the true charm of fingerstyle guitar is realized when performing with the three parts – that is, bass, rhythm, and melody – firmly in mind. The performer must conjure up an image not of a single guitarist, but of multiple, individual members of a band. And in contrast to flatpicking, fingerstyle provides many more ways to delicately control the sound. Each one of the six strings sounds different when played using a nail and using a finger tip, so it's important to blend these to suit the song being performed.

Q: What do you do to keep your nails in good shape?

I strengthen my natural nails with artificial nail material usually used for nail art. To do this, I mix an acrylic powder into a special adhesive, apply this using a brush to my nails, which have been given an undercoat, and then shape the material once it hardens. I use three or four different types of special nail file, starting with the roughest and then getting smoother as the shape gets closer to what I need. The last file gives the nail a shiny finish. Once this material has been applied, it generally never comes off by itself. Still, natural nails grow and change shape as a result of performing. So, I use the nail files or apply more material to make the required fixes.



Official Website
<http://www.tanakaakihiro.com/>



Compositions

Introduction to Song Names

1. Harukaze Strokes

Harukaze Strokes is an eight-beat strummed song. The word "harukaze" is Japanese and means "spring wind". I wrote it to try to capture the feeling of the cool, refreshing wind that blows here in spring. In terms of playing, you should look out for the tap harmonics produced by tapping frets with the right hand. Beautiful harmonics can be produced by tapping the 12th and 19th frets in this way.

2. Juke Box

I wrote Juke Box trying to recreate the sound of 70s or 80s disco. In this song, a single acoustic guitar seems to produce the sound of the bass, the drums, and the electric guitar! It's almost as if three guitars are playing together. It's definitely a song worth practicing. It's definitely the hardest song on the CD, but because it sounds so cool, I'd really recommend giving it a go.

3. Fairy Tale

I wrote this song using Celtic tuning (DADGAD), which is often used for guitar music in Ireland and in the north of Europe. Not only does it sound beautiful, but this tuning has added appeal in that it makes holding chords very easy for anyone. Specifically, the six strings are tuned to D, A, D, G, A, D from low to high. That's not too hard to remember, right?

Description of Akihiro Tanaka's Playing Technique

1. Harukaze Strokes

The key to this tune is to aim for the eight-beat sound of a complete band. So, instead of focusing on guitar alone, we also need to be aware of bass and drums. Full strumming and bridge mutes can also be used to add some variation to the performance dynamics. But the tap harmonics that appear for the first time in the seventh bar are the highlight (Ex 1 and 2). In this bar, the middle finger or index finger of the right hand is used to produce harmonics by tapping quickly on the 12th fret (T.Harm.12) or the 19th fret (T.Harm.19). In this, the key point to getting beautiful harmonics by tapping is to flick your wrist as if playing a percussion instrument.

2. Juke Box

In this funky little number, we recreate the 16-beat sound of a full band with drums, bass, and guitar. To start, play the simple bass part alone (blue line from Ex 3), then add the distinctive funky rhythm sound (orange line from Ex 3), and after that, practice also playing the melody (green line from Ex 4). All this time, you need to keep playing 16-beat. Tap harmonics also make an appearance in this song (red line from Ex 4). Be sure to fully kill the sound during rests, adding some variation to produce a cool overall sound.

3. Fairy Tale

Just taking a relaxed, gentle approach is enough to master 90% of this song (laughs). Beyond that, you'll need to make the melody, bass, and ornamentation clearly distinguishable from each other. It is also important to bear in mind how the melody flows by singing in your head. And if you can recreate the beautiful lingering sound that is so distinctive of Celtic tuning, your overall performance will benefit greatly.

For more information, please visit the following page:

<http://asianbeat.yamaha.co.jp>

You can find the songs mentioned here on the Asian Beat web page. In addition to sound files featuring Akihiro Tanaka himself, sheet music has also been made available. We hope they will prove useful as you work with these songs.

Track 02 harukaze strokes

EX-1

EX-2

EX-3

Track 04 JUKE BOX

EX-4