

SPECIFICATIONS



SPECIFICATIONS		L Series																						
		L1S6 CUSTOM ARE	LS56 CUSTOM ARE	L1S6 CUSTOM ARE	L136 ARE	LS36 ARE	L136 ARE	LL26 ARE	LS26 ARE	L26 ARE	LL16D ARE	LL16 ARE	LL16L ARE	LL16-12 ARE	LL16M ARE	LS16 ARE	LS16M ARE	L116 ARE	LL16 ARE	LL16M ARE	LS6 ARE	LS6M ARE	L16 ARE	
Top	Solid Engelmann Spruce A.R.E. treated	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	Solid Indian Rosewood	•	•	•	•	•																		
Back & Side	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																		•	•	•	•	•	•
Soundhole Rosette	Abalone + Wood	•	•	•	•	•	•																	
	Wood (Black & White)							•	•	•														
	Shell Double Stripe																							
	Shell Single Stripe										•													•
Body Binding/ Head Binding	Maple + Abalone / Maple + Abalone	•	•	•																				
	Maple + Abalone / Maple				•	•	•																	
	Maple / None							•	•	•														
	Maple + Abalone + Black / Ivory Color										•													
	Maple + Black / Ivory Color											•	•	•	•	•	•	•						
	Ivory Color + Black / Ivory Color																			•	•	•	•	•
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")													•										
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															•						•		•
	NT, BS, DT, BL																		•					•
Finish	Gloss (Nitrocellulose Lacquer)	•	•	•	•	•	•																	
	Gloss (Urethan)							•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Electronics	SRT Zero Impact Pickup (Passive)										•	•	•	•	•	•	•	•	•	•	•	•	•	•
Standard Accessory	Hard Case	•	•	•	•	•	•	•	•	•														
	Hard Bag										•	•	•	•	•	•	•	•	•	•	•	•	•	•

ACOUSTIC GUITARS
L SERIES



www.yamaha.com



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*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.



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.

THE L SERIES HISTORY



1887

1887
Nippon Gakki Co., Ltd.
(now Yamaha Corporation)
is established

1900
Begins
production
of pianos

1946
Begins production
of guitars

Production workshop



1974

1974
L Series
1st model

1975
L Series 1st
generation



2014



L SERIES ARTISTS

Acoustic Guitars



DIEGO GARCIA



COREY SMITH



BEN JAFFE (HONEYHONEY)



BRIAN NUTTER (KEITH URBAN)



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



L16D/L16/L6

[ROSEWOOD BACK/SIDE]



BEAUTIFUL ABALONE BINDING
 (L16D)
 Based on the LL16, the new LL16D features intricate abalone inlay work around the body and soundhole. In addition to the natural finish, black is also available.



Black (BL)



Natural (NT)



Dark Tinted (DT)



Natural (NT)

Lineup

	Black (BL)	Dark Tinted (DT)	Brown Sunburst (BS)	Natural (NT)
LL16D	•	•	•	•
LL16/LS16/LJ16	•	•	•	•
LL16-12*	•	•	•	•
LL16L**	•	•	•	•
L6	•	•	•	•
LS6/LJ6	•	•	•	•

*12 strings model **Left handed model

L16M/L6M

[MAHOGANY BACK/SIDE]

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



Natural (NT)



Natural (NT)



Natural (NT)



Natural (NT)

MAHOGANY

PERSISTENCE. DEDICATION. PERFECTION.



Hiroshi Sakurai

Assistant Manager, Guitar Design Section

L56/36/26 Guitar Designer

For the development of this model update, we put a lot of thought into the optimum design and conducted numerous acoustic simulations and other tests, improved the "raw sound", and particularly emphasized enriching the middle-low tone range.

A part of this development was the incredibly thin coat of paint over the entire instrument, and we feel that musicians will really be able to feel the wood of the neck.



Kenta Hori

Section Manager, Guitar Production Division, Yamaha Hangzhou factory in China

L16D/16/6 - Production Supervisor

Japanese craftsmanship has also taken root in this factory through technical training in Japan and regular day-to-day communications. In addition, we continue to streamline the work process at an ever-increasing pace through a greater understanding of the problems that employees face, and take pride in the fact that we can provide products to our customers with Yamaha Quality at prices they can afford.

I am quite sure that customers will be very satisfied with this L-series. Go out and pick one up, strum a few notes, and you will be convinced.



Shintaro Yasuura

Supervisor, Guitar Production Division, Yamaha Music Craft in Japan

L56/36/26 - Production Supervisor

At Yamaha Music Craft our craftsmen create each and every guitar with time and care using a solid base of traditional techniques while also incorporating modern processing machinery.

One of the processes uses a very time intensive traditional production method involving a new clear-cole primer coat containing a stone powder, "Chalk Filler*" in order to improve the response and dynamic range of the instrument. We will continue to pursue the creation of "truly great guitars" without compromise.

* L56/36 models only.

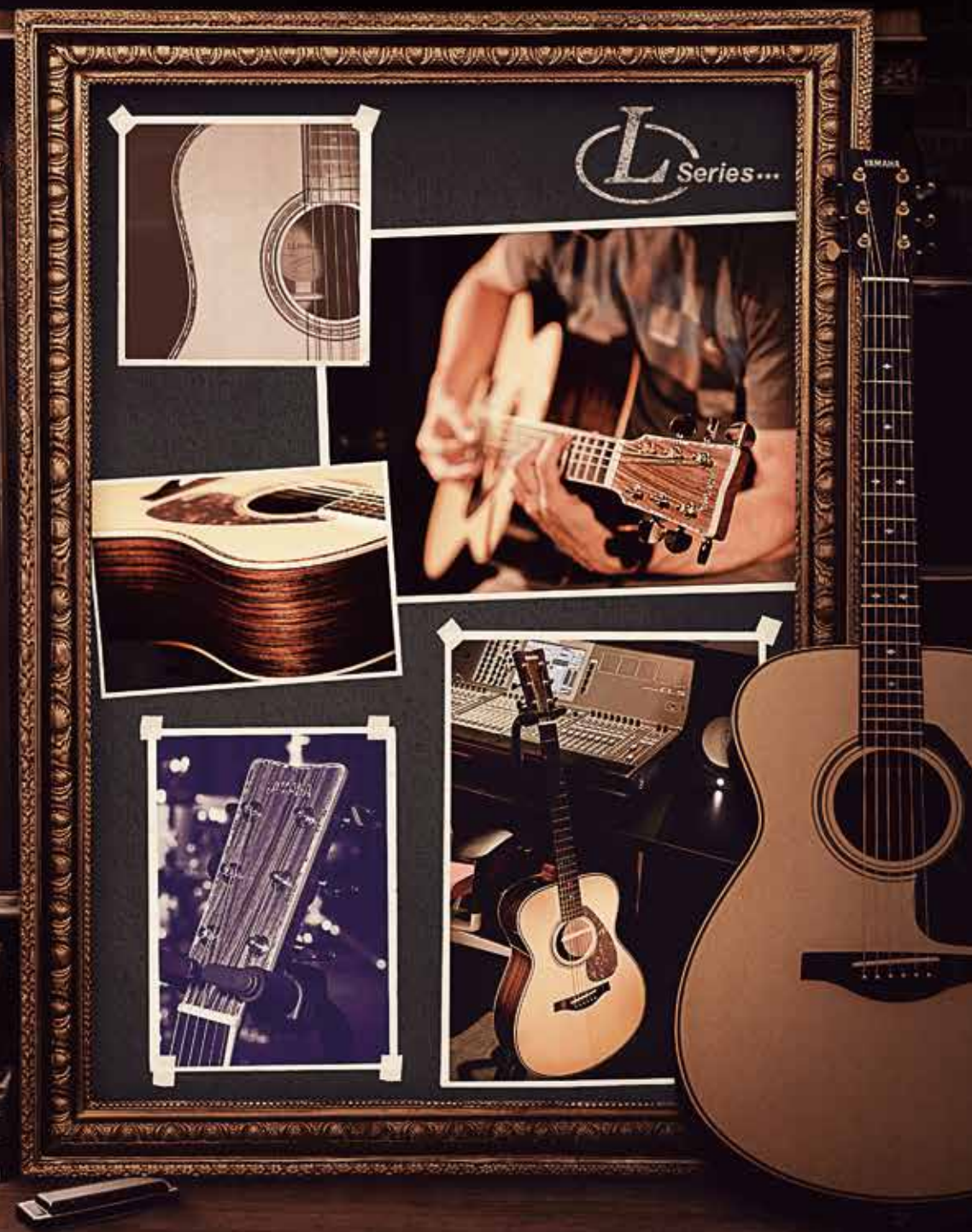


Konyo Saito

Supervisor, Guitar Design Section

L16D/16/6 Guitar Designer

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



LL56 CUSTOM /LL36/LL26

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

**56 Custom—
The L Series Flagship Model**

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



LS56 CUSTOM /LS36/LS26

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



LJ56 CUSTOM /LJ36/LJ26

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





LJ
(Medium Jumbo Body)

LL
(Yamaha Original Jumbo Body)

LS
(Small Body)



ROSEWOOD



MAHOGANY

BODY SELECTION

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

LL (Yamaha Original Jumbo Body)

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

* The LL16D is a deluxe version of the LL16.

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

LS (Small Body)

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

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

LJ (Medium Jumbo Body)

LJ56 CUSTOM, LJ36, LJ26, LJ16, LJ6

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

CHOICE OF ROSEWOOD OR MAHOGANY BACK AND SIDES

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

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

★ 5-PLY NECKS (L56/36/26/16D/16/6)

New 5-ply neck designs are constructed of rosewood and mahogany plies with a double-action adjustable rod. 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.



L16D/16/6 models



L56/36/26 models

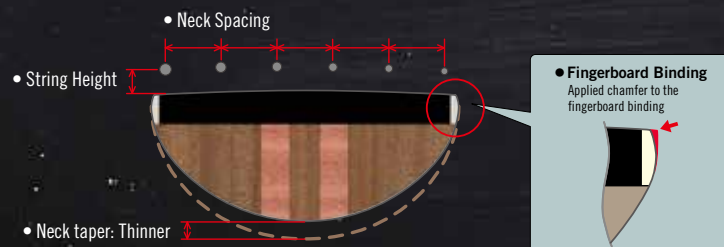
The L56/36/26 feature a slim volute on the neck, providing greater strength and an improved silhouette.

L SERIES FEATURES



★ NECK AND FINGERBOARD (L56/36/26/16D/16/6)

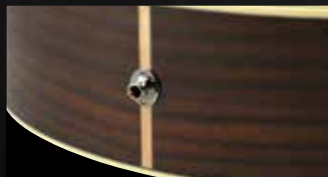
A reevaluation of string spacing, string height, fingerboard binding, and neck taper led to a new neck shape that better fits today's traditional-style players. The new design offers stable grip and smooth playability over the full length of the neck.



★ SRT ZERO IMPACT PICKUPS (L16D/16/6)

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

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



★ LACQUER FINISH (L56/36)

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



★ A.R.E. & NEW BRACING (L56/36/26/16D/16/6)

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



A.R.E. [ACOUSTIC RESONANCE ENHANCEMENT] A·R·E·)))

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

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

The following alterations lead to their corresponding acoustically ideal conditions:

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

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

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

- Patents already registered
Japan Patent # 3562517
United States # US667429 B2
and other countries
- Patents Pending
Europe (20 countries)

