

 YAMAHA



CP4 STAGE
CP40 STAGE



Simply the Best

You are ready for the gig.

The CP4 STAGE is simply the best stage piano Yamaha has ever made. A selection of voices from Yamaha's Premium hand-crafted grand pianos including the CFX, CIIIS and S6, vintage EPs with VCM effects, and a variety of sounds based on our flagship MOTIF synth have been matched with an 88-note wooden-key Graded Hammer action to provide the ultimate piano touch and response. The CP4 STAGE's slim, lightweight design combines portability with elegant style, and features an easy-to-understand interface with large lighted buttons for splits and layers that gives you all the controls you need right at your fingertips.

CP4
STAGE

CP40
STAGE

Designed for the Stage





"Premium GP" features the authentic sound of Yamaha Premium Grand Pianos. As the largest acoustic piano manufacturer in the world we were able to hand select from our vast collection of hand-crafted grand pianos to create the sounds heard in the CP4 STAGE.



[CFX] [CFIIIS]

The Evolution of Excellence

The new flagship of the CF Series, the CFX full concert grand piano represents the pinnacle of Yamaha's tradition of piano crafting. Beautifully made and with an exquisite tone that extends across the entire dynamic range, the CFX has the power to project its sound to the furthest reaches of any concert hall.

The CFIIIS is another superb full concert grand piano hand-crafted by Yamaha, with a full, bright sound and resonant, authoritative bass that make it perfectly suited to ensemble performance.

*CFX voices are only available on the CP4 STAGE.



[S6]

A Warmer, More Delicate Sound

The S6 offers a lush tonal presence with a warm, subtle depth to its sound. Featuring select bridge materials and new refinements in the specifications of its copper-wound springs, the S6 delivers a rich, resonant tone with a perfectly pitched, harmonious bass, making it the ideal piano for accompanying vocals or quiet ballads.

*S6 voices are only available on the CP4 STAGE.



The CP STAGE features an impressive selection of vintage electric pianos from different eras, enhanced by Yamaha's renowned Virtual Circuitry Modeling technology, which allows the reproduction of the classic stomp box effects that were such an integral part of their sound.

[CP80]

The Electric Grand

Striking its strings with an authentic grand piano action and using pickups to convert their vibration into an electrical signal, the CP80 is an electric grand piano in the truest sense. The moment this instrument burst onto the scene it won immediate acclaim for its pronounced attack and unique harmonic overtones.

[DX7]

The Historic DX Electric Piano

Operating on the principle of FM tone generation, the Yamaha DX Series debuted at the beginning of the eighties as the world's first digital synthesizers. The impressive variety of sounds that the DX made available left musicians around the world in awe, particularly the electric pianos, which quickly found a home in many different musical scenes.





Vintage EP

[Rd I] [Rd II]

Synonymous with the Electric Piano

Yamaha's Rd I and Rd II offer the timeless electric piano sound that helped define the music of so many artists in the seventies. The Rd I reproduces the tone achieved using tines and hammers, while the Rd II reflects the remarkable progress in musical instrument technology that occurred in the latter half of the decade. From the mellow modulation of a quiet ballad or jazz standard to the percussive attacking sound heard in countless rock classics, the warm resonance of the Rd I and the clarity and power of the Rd II will take you back to this inspiring musical era the moment you begin to play.

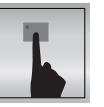
*Rd II voices are only available on the CP4 STAGE.

[Wr]

A Pioneering Electric Piano

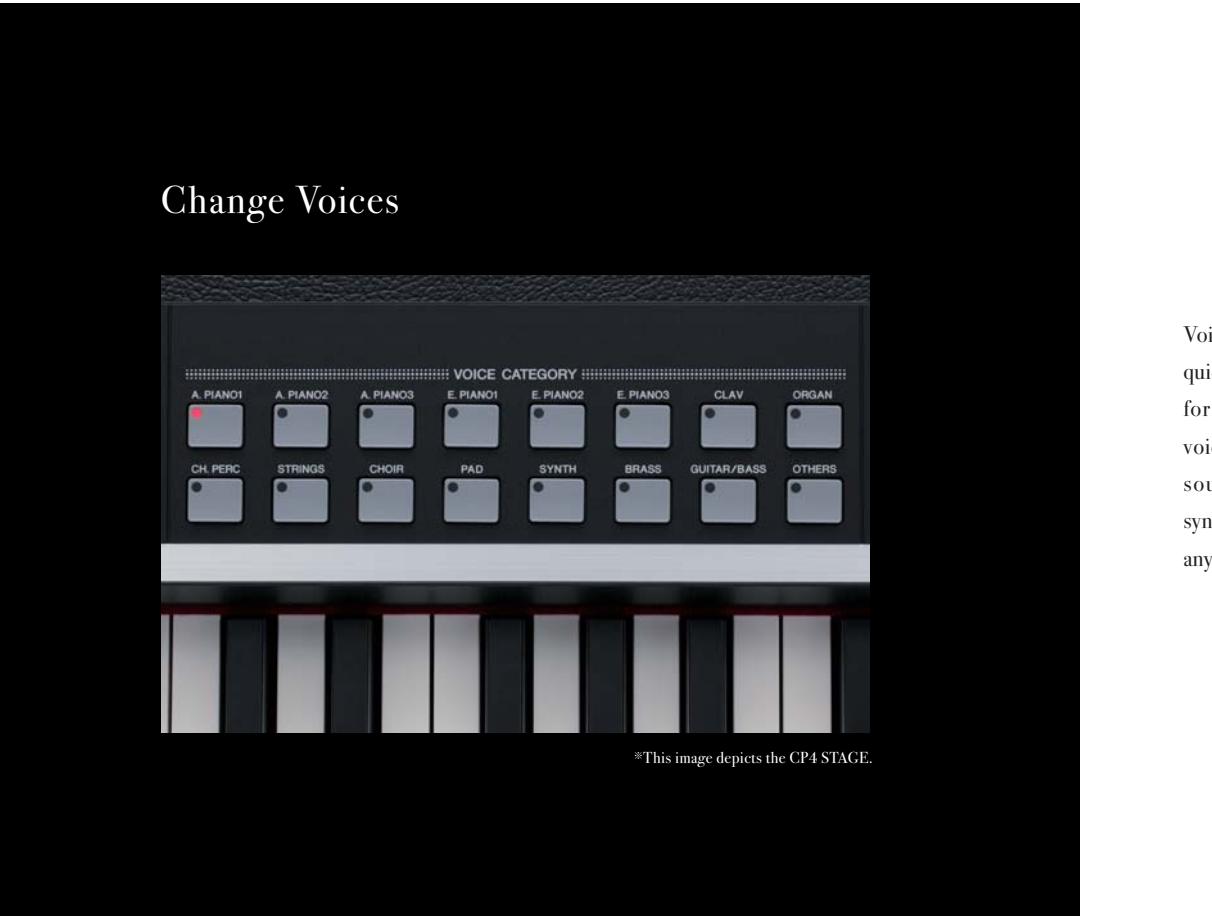
Perfectly emulating the distinctive hammer-and-resonator sound of another star of the sixties and seventies, the Wr voices in the CP STAGE offer everything from the thick, powerful tone of earlier models of these renowned electric pianos to the brighter clarity that later efforts achieved. These voices accurately reproduce the playing characteristics of the original instruments, so that a light touch will give a delicate tone, while playing with more force will result in a thicker, uniquely distorted sound.





A simple and intuitive interface gives you instant access to all the controls that you need.

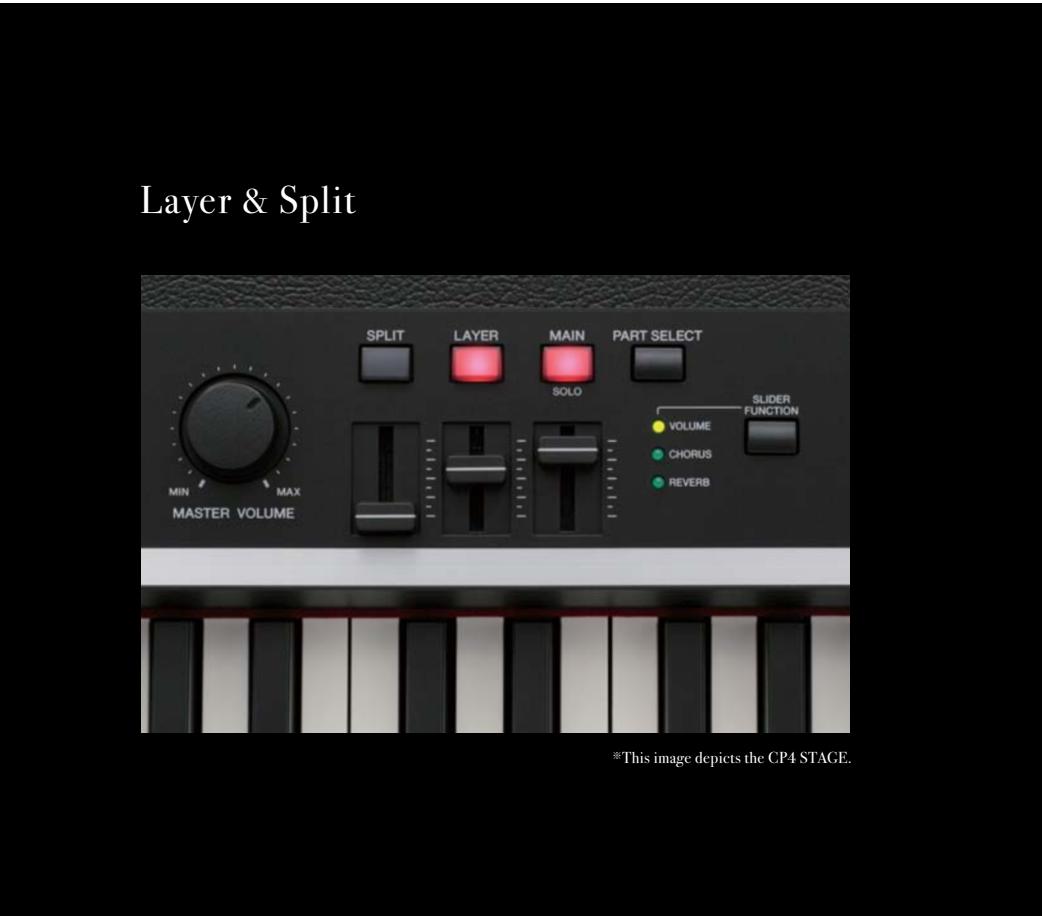
Ease-of-Use



Change Voices

Voice Category buttons let you call up the sounds you need quickly and easily—you can even store your favorite sounds for each category. In addition to all the great piano voices, a variety of bass, clavinet, organ, strings, and pad sounds based on the sounds in our flagship MOTIF synthesizer round out the voice library, so you're ready for any musical situation.

*This image depicts the CP4 STAGE.



Layer & Split

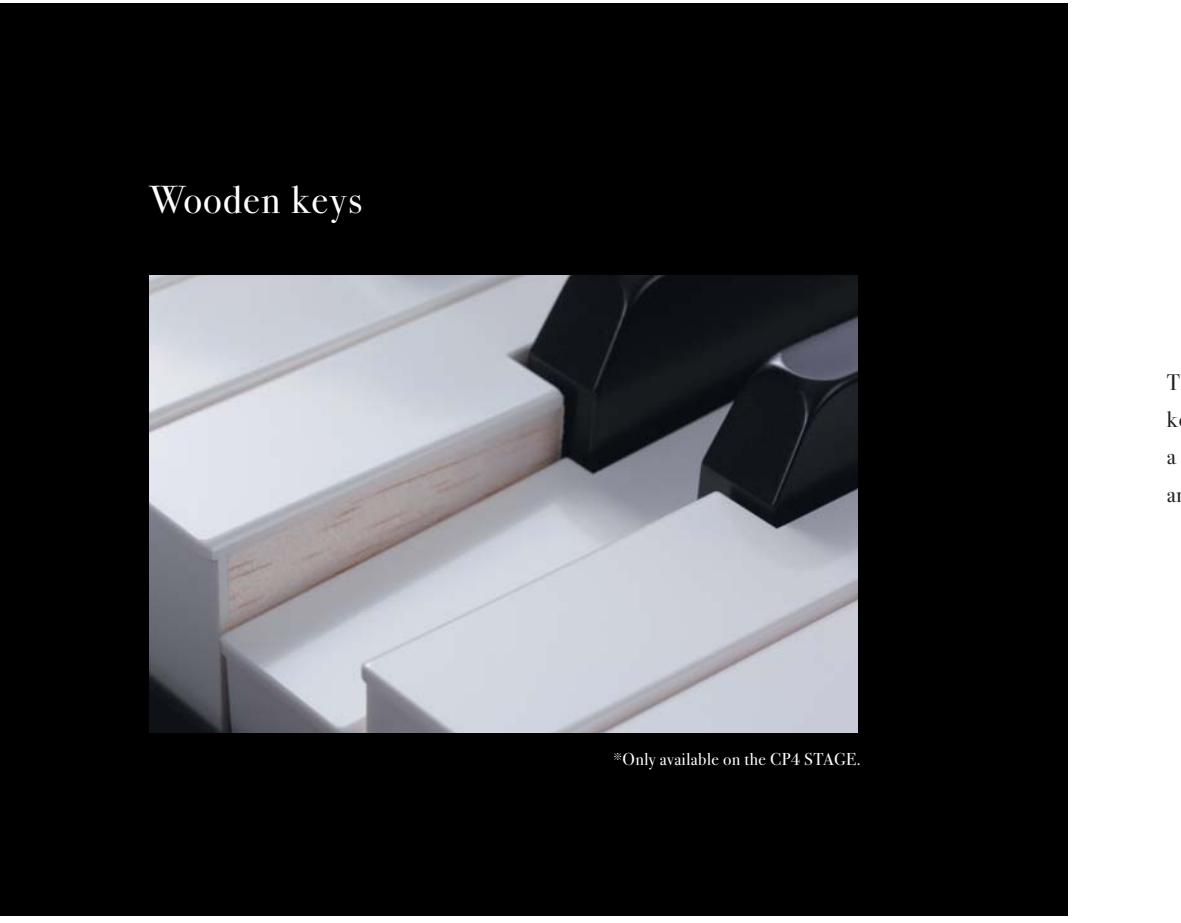
One touch is all it takes to layer and split sounds. The large lighted buttons make it easy to split and layer sounds even on the darkest stages, allowing you to switch from a full piano, to a piano voice layered with strings, or piano with a split bass sound. The Main Solo function lets you go back to playing piano across the entire keyboard at the touch of a button.

*This image depicts the CP4 STAGE.



Our wooden-key action gives you perfect piano touch and response.

Wooden keys



Wooden keys

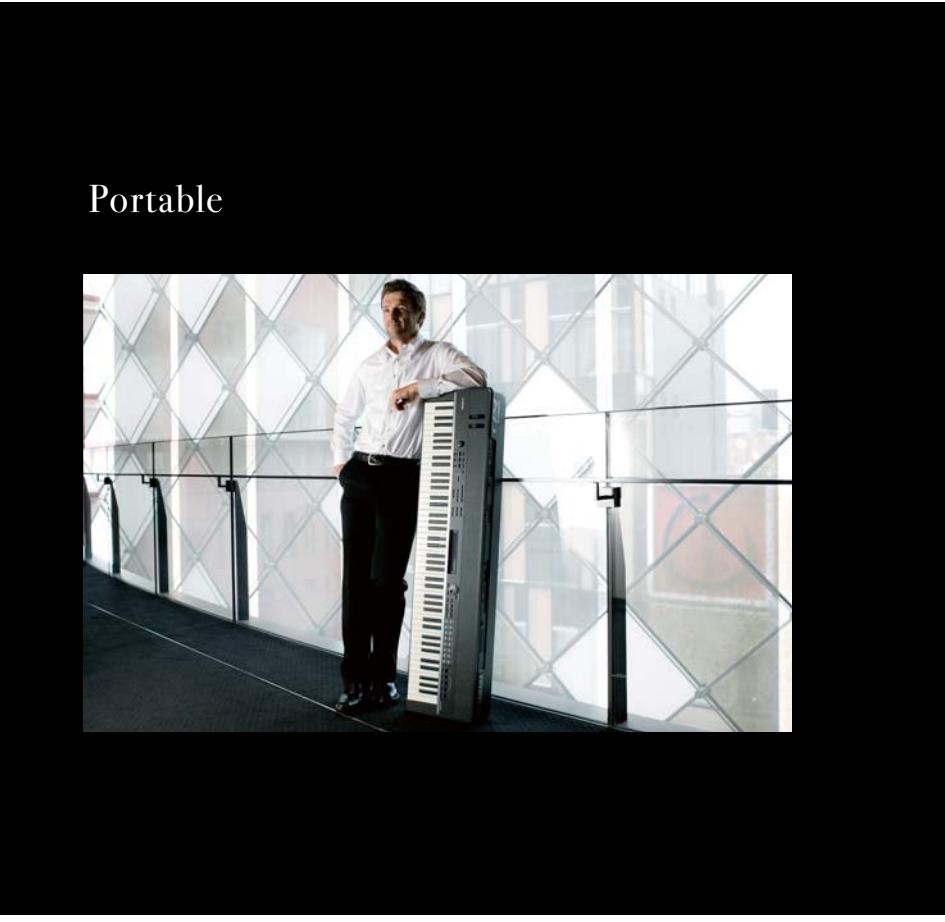
*Only available on the CP4 STAGE.

The CP4 STAGE features wooden keys with synthetic ivory keytops and a Graded Hammer action similar to that of a grand piano (the keys in the lower register are heavier and the keys in the upper register are lighter).



The CP STAGE combines portability with elegant style in a professional package.

Portable



Portable

The CP STAGE has a slim design that makes it incredibly light and easy to carry (CP4 STAGE : 17.5kg (38.5 lbs), CP40 STAGE : 16.3kg (36 lbs)).

Artist Voice

Interview with Chuck Leavell

You've been using the CP series for many years now on tour and in the studio. What is it about the CP series that makes it your go-to stage piano?

Well, you know, for me it's all about getting as realistic a piano sound as I can. The acoustic grand sound, that's what I'm after. And I also want a sound that will cut through when I'm playing rock and roll. If I'm playing with The Rolling Stones or The Allman Brothers band, for example, I really want the sound to stand out and to be clearly heard. That's what the CP series has been doing for me.

On your website you say you were first inspired to become a musician by another Yamaha artist, the great Ray Charles. Can you tell us about that?

Oh absolutely. I must have been about 12 or 13



years old and my sister, Judy, had a date to go see Ray Charles at the coliseum in Tuscaloosa AL, where we grew up. My parents were away for the evening and they said, "Judy will you take Chuck with you?" And lucky for me she did. And man, I just had never seen a band like that, an artist like that. You had of course, the great Ray Charles, but you also had the Raelettes, you had Fat Head Newman on saxophone, you had Billy Preston playing organ, and it was just the most awesome thing I had ever seen in my life. I went away from that concert saying, "Well I know I don't want to be a doctor or a lawyer or an insurance salesman or anything like that. If I could ever be in a band that was anywhere near that good, that's what I want to do."

When you were on tour with The Rolling Stones you got a chance to stop at the Yamaha offices in California and check out not only the new CP4 STAGE but also the actual CFX acoustic piano that we sampled. What's your impression of the sounds and feel of the new CP4 STAGE?

Well, you know, the CFX grand piano is just a marvel of acoustic technology. I think what they've done to emulate that technology in this instrument, the CP4, is amazing! It's very, very close. That's what you want in an instrument. I want reality, and that's what it's given me.



Do you think you will be using the new CP4 STAGE piano for your next tour?

Oh yeah, I can't wait to get this instrument on the stage and play live. Whether it's with The Stones or if it's with my band. I just can't wait. I'm very excited about it and it'll be onstage with me very soon.

Why do you love to play the CP4 STAGE piano?

Well, you know, I love this instrument because it has the best piano sound I've ever heard, and that's important to me. But there are certainly other attractive features that you have in the instrument. It gets great tine sounds, great reed sounds, it has strings and fantastic acoustic bass and so it's a very versatile instrument and in such an incredibly small package. And by the way, it's pretty lightweight you know—I can put this thing under my arm and walk out the door which is very appealing. There are so many things that I love about the instrument, the versatility of it, but I'd have to say for me the main thing is that beautiful acoustic piano sound that it has.



Chuck Leavell Bio

Chuck Leavell has been pleasing the ears of music fans for more than 30 years now. His piano and keyboard work has been heard on the works of Eric Clapton, The Rolling Stones, The Black Crowes, George Harrison, The Allman Brothers Band, The Indigo Girls, Blues Traveler, Train, Montgomery-Gentry, Lee Ann Womack, Lady AnteBellum, John Mayer and many, many more. In 1982, he was invited to assume a significant keyboardist/vocalist role for the Stones that continues today. Says guitarist Keith Richards: "Without the continuity that Chuck brings to us, the Stones would not be the Stones." In addition to his musical expertise, he is a Board member of several important environmental organizations and is also the co-founder of The Mother Nature Network (www.mnn.com), the world's most visited environmental website. Chuck Leavell is one of music's most respected and sought-after pianists, an active spokesperson for environmental issues and a devoted husband, father and grandfather. At his home in rural Georgia, you can find Leavell working in the woods, playing his piano and declaring he's fortunate to have three real passions in his life: "My family, my trees and my music."

www.chuckleavell.com

Developer Voice



Product Designer *Jose Gonzalez*

What was your design intention?

We knew when we started to design the new CP4 and CP40 that we wanted to create a timeless musical instrument. So we asked ourselves how a stage piano could remain relevant after a normal product lifecycle. Our desire was for players to enjoy it for a really long time.

For that reason, rather than following temporary, transitory trends, we decided to look at the legacy and heritage of Yamaha. We noted which design traditions are in Yamaha's DNA, and we took those and adapted them to fit the new CP. We believe that as a result, the CP STAGE will have a long lasting

What are the characteristic design features of the new CP4 and CP40 for the stage?

Considering it is an instrument that will be played for hours on end, we wanted to offer a completely unique and expressive experience for using and

design.

At the same time we wanted to provide players with an elegant musical instrument that can be used on any stage. Therefore, in order to make the new CP adaptable to a wide variety of environments, we decided that the design of the new CP should not be gaudy, obtrusive or particularly striking. But some attractive details were needed, so we decided to focus on the silhouette, with a small beveled edge that surrounds the piano to draw attention to its contours on the stage—especially under spotlights.

How did you balance "legacy" with "new"?

We created this balance by putting some legacy elements (like leather or cosmetic, textural appearance) with some other electronic and digital elements. Everything in harmony! But how do we find that harmony? It comes from the creative process—it means sketching many ideas, creating mockups, researching and analyzing our ideas, and working to improve the initial ideas from the first stage to later stages in greater detail; checking sample materials, paint color, textures ... we made many renderings, mockups and prototypes to be sure that this "balance" that we were looking for is obvious and present in our final design.

Do you have any additional comments for the players?

In short, the CP4 and CP40 are stage pianos with a timeless design that will allow musicians to enjoy them for many years. They are instruments that can be used on different stages or locations. These pianos are the product of our passion for designing and developing the best instruments we can, and we hope that this is reflected in how much people enjoy playing and performing with them.

playing the new CP. It was so important that we incorporated a diverse range of textures and materials into the design. So we decided to adapt a different texture for each area. The background texture is leather-like, complemented by a nice matte finish on the control panel, followed by a long silvered line that divides the body from the keys. And finally, the CP's incredible "piano touch" keyboard.

What was the development process like?

After deciding on the design direction, the team worked very closely for almost two years with the engineers and other developers, taking into consideration the proportion and harmony of all the elements of the stage piano, and of course trying to create a simple user interface for instant access and easy use.



Sound Engineer *Fumitsugu Ohtaka*

What was your aim when developing the CP4 STAGE?

We wanted to enhance our piano sounds and make the CP4 STAGE a key instrument for live performances. Yamaha has focused on developing acoustic and electric pianos that produce high-quality sound. For the CP4 STAGE, we not only worked on sound quality but also paid close attention to the playability of the keyboard. In that regard, we took advantage of the performance qualities of wooden keys with a Graded Hammer action, a new feature in the CP series. Our aim was to design an instrument that allows players to directly express themselves.

What was your approach to developing the CP4 STAGE's sound?

First of all, we tried to recreate the timbre of the CFX. The sound of the CFX is simply stunning. It is a highly expressive piano that produces a rich, harmonic spectrum and spans a wide dynamic range from pianissimo to fortissimo. This is a piano that completely captures the subtlest variations in keystrokes, making it an incredibly versatile instrument, suitable for all kinds of musical styles, from classical and solo jazz to pop and rock. Yamaha has worked hard to realize these qualities for the CP4 STAGE. We greatly expanded the waveform data used compared to our previous models, and enabled smoother keyboard control over changes in timbre, and we think that the resulting instrument emulates the versatility of the instrument it is modeled after.

Could you comment on the playability of the CP4 STAGE?

We developed many expressive voices for the CP4 STAGE, including the CFX piano voice. We also equipped it with a highly playable keyboard, using wooden keys. By effectively combining these features, Yamaha has created a remarkable musical instrument that allows piano players to directly express themselves. We accomplished this by devoting much more time than usual in product development to perfect the playability of the instrument. That involved setting up prototypes in many different ways and having them tested by leading pianists active in various genres from Japan, the U.S., and Europe. Based on their evaluations and feedback, we decided on the ultimate design. As a result, Yamaha has produced a very playable and expressive instrument.



If you play on stage, play the best.
Play the CP4 STAGE.

Specifications

CP4 STAGE



CP40 STAGE



	CP4 STAGE	CP40 STAGE
Keyboard	88-key Natural Wood Graded Hammer (NW-GH) keyboard with Synthetic Ivory Keytops (with real-wood white keys)	88-key Graded Hammer (GH) keyboard
Tone Generator	SCM (Spectral Component Modeling) + AWM2	
Maximum Polyphony	128 notes	
Voices	433	297
CFX	15	-
CF	15	15
S6	15	-
Rd	15	3
Wr	6	6
CP80	8	8
DX	18	18
Clav,Organ	67	49
Strings,Choir,PAD	86	67
Others	174	117
Others (Drum)	14	14
Performances	User : 128	
Parts	3	2
Effects	Reverb	11 types
	Chorus	9 types (46 presets)
	Insertion effect	62 types (226 presets) × 2 Parts
	Master compressor	1 type (7 Presets)
	Master equalizer	5 bands
Connectors		3 bands
	Output	PHONES (stereo-phone) L/MONO, R [Unbalanced] (standard mono-phone) L, R [Balanced] (XLR output)
	Foot Switch	SUSTAIN, ASSIGNABLE
	Foot Controller	2 jacks
	MIDI	IN, OUT
	USB	TO HOST, TO DEVICE
	AUX IN	1 jack (stereo mini-jack)
Dimensions	(W × D × H)	1,332 × 352 × 161 mm
Weight		17.5 kg
Included Accessories	Power cord, FC3 foot pedal	AC adaptor (PA-150 or an equivalent recommended by Yamaha), FC3 foot pedal

Accessories

Foot Pedal



FC3 (Included)
Half-damper Sustain Pedal

Foot Controller



FC7 (option)
Foot Controller to increase/decrease volume or other parameter values.

Stand



LG-800 (option)

For details please contact :

This document is printed on chlorine free (ECF) paper.

YAMAHA CORPORATION
P.O BOX1, Hamamatsu Japan
English Printed in Japan



LCK1305

P10026141