



MOUTHPIECES

For Brass & Woodwind Instruments

The Difference Between Mediocrity & Mastery

A brass instrument mouthpiece is much more than an add-on or accessory. It is a vital part of your instrument. As interface between artist and instrument, it can mean the difference between mediocrity and mastery.





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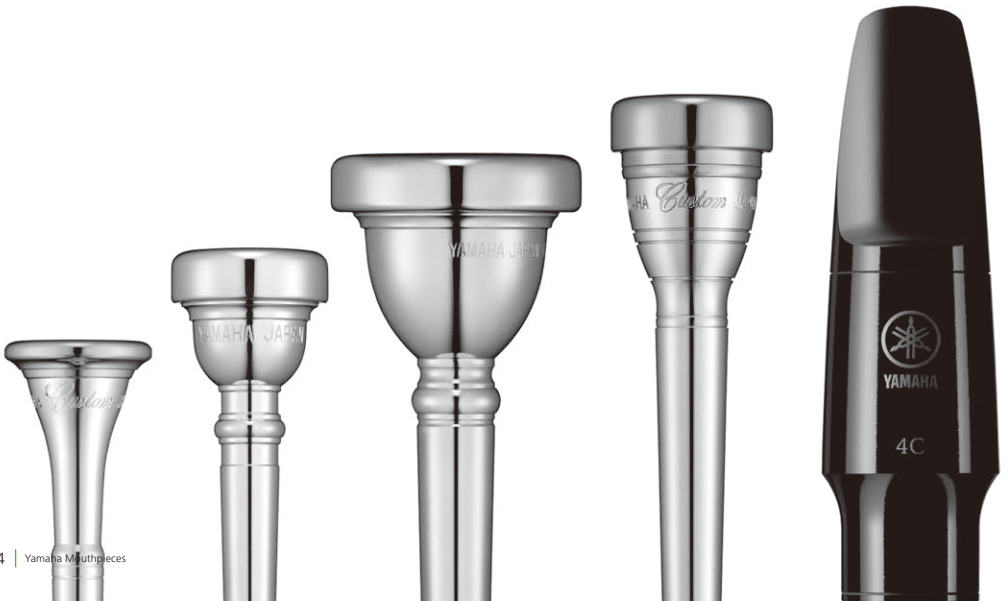
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The Music Starts Here ...

A mouthpiece affects both how you play and how your instrument sounds in very significant ways. Fit and feel are obviously major factors, but the mouthpiece also exerts a considerable influence on your tone, range, and even intonation. The mouthpiece is the point of greatest sound pressure within the instrument, therefore its acoustic qualities — dependent on material, thickness, shape, and other factors — affect the overall sound of the instrument to a remarkable degree.

The taper of the instrument extends all the way from the mouthpiece to the bell, so in a very real sense the mouthpiece is an integral part of the instrument's sound-producing mechanism. A part that must be chosen with the utmost care.



Why Yamaha?

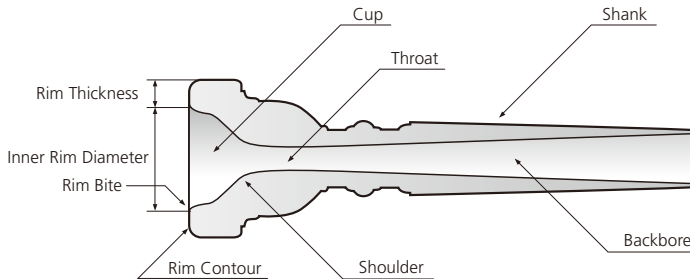
Since every player and instrument is different, there can be no single “perfect” mouthpiece. This makes the task of creating top-quality mouthpieces all the more difficult. Advanced manufacturing technology is essential, but so is experience.

The Yamaha approach to creating superior mouthpieces is to bring experience and technology together in perfect balance: experience in the form of continuous consultation with some of the world’s leading artists — Yamaha has been producing special custom mouthpieces for top artists for decades — and technology in the form of precision computer-controlled machining equipment.

In contrast to some other areas of musical-instrument manufacture, mouthpieces are not best crafted by hand. The tolerances that can have a big effect on performance are far too small. Yamaha employs an advanced computer-aided design and manufacturing system that ensures exact dimensions and contours in every single mouthpiece. Shaped cutters are not used because wear and re-sharpening rapidly alter the original shape. Instead, a computer-controlled lathe sculpts the spinning mouthpiece blank precisely to the specified size and shape. Continuous monitoring and a special cutter design guarantee that prescribed tolerances are always maintained. Another advantage of computer control is that a constant cutter-to-workpiece speed can be maintained relative to the position of the cutter. This ensures a perfect finish, eliminating the need for final hand-polishing which could result in distortion and inconsistencies from mouthpiece to mouthpiece.

Essential Mouthpiece Parameters

Every player needs to find the size and style of mouthpiece which best suits both his or her physical and musical requirements. Since different mouthpieces can emphasize different embouchure muscles, it is difficult to pinpoint the ideal mouthpiece at a single testing. A little knowledge can, however, provide a valuable foundation for making the right choice.

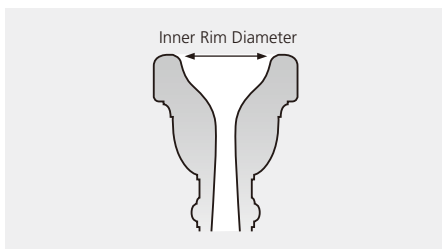


Dimensions & Shape

The dimensions and shape of a mouthpiece have a direct effect on its feel, playability, and sound. Use the parameters described below as a general guide when shopping around.

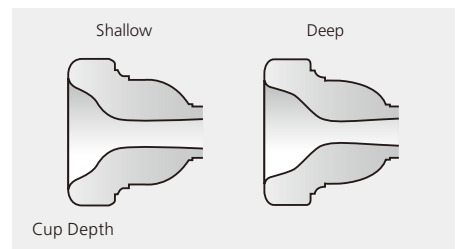
Inner Rim Diameter (Internal)

In general, a small rim diameter makes it easier to play high notes and can increase endurance, but volume is limited. A larger rim diameter, on the other hand, provides plenty of volume and easy low tones but endurance may be sacrificed. The ideal rim diameter will depend on each player's physical traits, playing style, and musical requirements. The factors involved are very individual ... some players spend years searching for the perfect rim.



Rim Contour

Since this is the part of the mouthpiece that comes into direct contact with the player's lips, it is a critical parameter for playing comfort. Rim contour also has a large effect on attack clarity. A majority of players prefer a relatively flat contour with the peak closer to the inner edge. This type of contour is generally considered to be the most stable, providing optimum contact with the rim bite (described on the next page). Avoid mouthpieces with scratched or pitted contours.



Rim Thickness

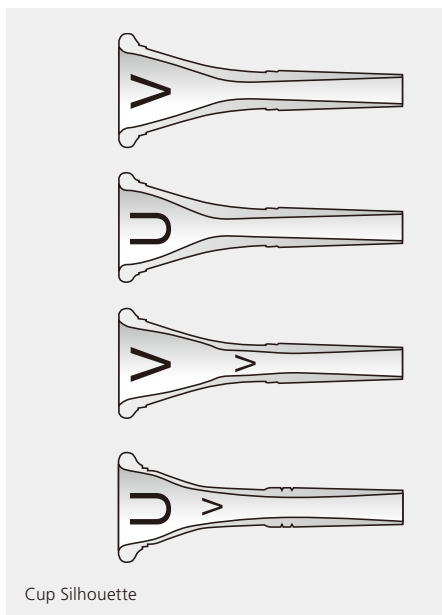
Although a thick rim provides greater lip contact area for easy high notes and extended endurance, lip movement is limited so you lose tonal flexibility. A rim that is too thin offers plenty of control over a wide range, but can quickly cause fatigue. Beginning players are probably better off choosing a rim of medium thickness, but the best approach is to play a variety of types and choose the one that feels the most natural and plays the easiest.

Rim Bite

The bite of the rim has a large influence on attack clarity and pitch control. Mouthpieces with a sharp bite generally make it easier to produce accurate, stable pitch and a rich tone. If the bite is too sharp, however, lip control is limited and it becomes difficult to make smooth note-to-note transitions. A sharp bite can also be painful on the lips and reduce endurance. At the other extreme a round, very soft bite may be comfortable to play, but will produce a blurred attack and poorly defined pitch.

Cup Silhouette

Cup silhouette encompasses both cup depth and shape. Shallow cups produce a brighter tone and are more controllable in the higher register ... at the expense of volume. Deep cups offer a dark tone, easy low notes, and plenty of power. Cup shapes range from "U" shapes to "V" shapes. The more "U" shaped a cup is, the brighter the sound and the easier it is to play in the high register. As a cup approaches the "V" shape the sound becomes darker and the lower register becomes easier to play. Some French horn mouthpieces employ a "double cup" design — essentially a combination of the "U" and "V" shapes — to facilitate playing throughout the instrument's range.



Shoulder

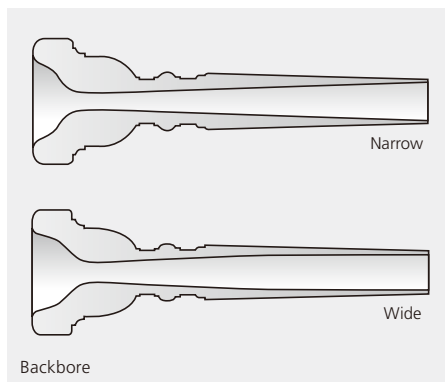
Most "U" shape cups have a fairly sharp shoulder which results in easy-to-play resistance and a well-defined, bright sound. "V" shape cups have a smoother, rounder shoulder which produces low resistance and a soft, dark tone.

Throat Diameter

The throat is the narrowest portion of the mouthpiece bore, and therefore the point of highest sound pressure. The diameter and length of this part of the mouthpiece have a major influence on playing resistance. A narrow, long throat produces high resistance which contributes to fast response, brilliant tone, and enhanced playability in the high register. A wide, short throat is more playable in the low register and is capable of producing greater volume — but requires lots of air from the player and can lead to fatigue.

Backbore

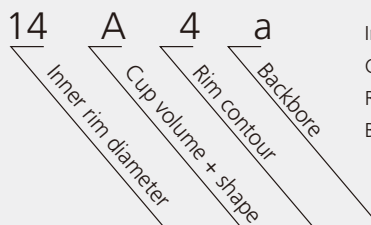
The “backbore” is the inner section of the mouthpiece bore which follows the throat. The backbore has a complex flare which can significantly affect high-register pitch. The diameter of the backbore also influences timbre and resistance. Like most other diameter-related parameters, a narrow backbore results in increased resistance, brighter tone, and easier playing in the high register. A larger backbore decreases resistance for darker tone and easier playing in the lower range.



Shank

This parameter is of prime importance in determining how well a mouthpiece matches your instrument. The taper of the mouthpiece shank must perfectly match the instrument’s receiver — there should be absolutely no “play”. The outer diameter of the shank determines how deeply the mouthpiece seats in the receiver, thus affecting overall pitch, the accuracy of individual notes, and even playing feel.

Model Number System



| | | |
|--------------------|-----------------------|--------------|
| Inner rim diameter | = 5–68 (narrow–broad) | |
| Cup volume + shape | = A–E (shallow–deep) | C = standard |
| Rim contour | = 1–5 (round–flat) | 3 = standard |
| Backbore | = a–e (narrow–broad) | c = standard |

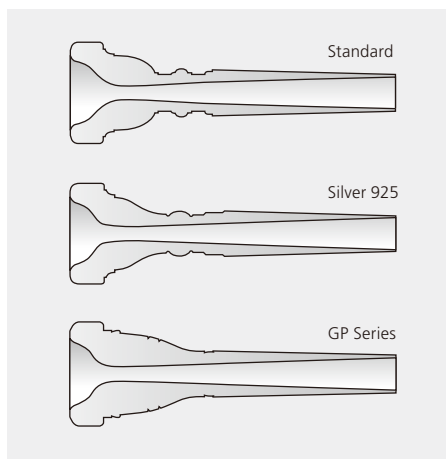
Material, Weight & Finish

Perhaps less obvious than the shape parameters described in the preceding section, material, weight, and finish are of the utmost important in determining a mouthpiece's sound and playability.

Material

The most common material used for mouthpiece production today is brass. Some older French horn mouthpieces were made from nickel silver and these tend to have a “harder” tone than brass types.

Silver mouthpieces are a unique alternative to brass, characterized by a dark, powerful tone with superior projection. Yamaha Silver 925 Series silver mouthpieces are manufactured from solid, top-quality sterling silver. Their unique resistance makes them suitable for experienced players who can take full advantage of the extraordinary dark tone these fine mouthpieces are capable of delivering.



Weight

Generally speaking, light mouthpieces exhibit fast, flexible response while heavier types produce a more focused tonal core and are more suited to powerful playing styles. The Yamaha Standard Series concentrates on the medium weight range for the best balance for all-around playing, while the GP Series and Silver 925 Series feature a more specialized weight balance for outstanding expressive scope and versatility.

Finish

Silver plate is an ideal finish for brass mouthpieces. As long as the thickness of the plating is sufficient, silver affords exceptional durability and will not flake or peel. Silver is also non-toxic to most players.

Gold plate offers a smooth, luxurious feel that actually contributes to enhanced lip control flexibility. In the Yamaha GP Series and some Signature Series models the gold plate extends to the inside bore of the mouthpiece, achieving a unique tone and exceptionally smooth airflow.

In some cases no plating is applied at all. Yamaha Silver 925 Series mouthpieces are simply buffed — using a special technique usually reserved for top-quality French horns — to bring out the natural beauty and acoustic qualities of the base material.

Generally speaking, gold-plate finishes provide the smoothest feel with unrestricted lip movement, while unplated silver gives the best “grip”. Silver plate falls somewhere between gold-plate and unplated silver.

Mouthpiece Comparisons

Trumpet

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------------|
| 5A4 | Bob Reeves OES 69 |
| 6A4a | Schilke 6A4a |
| 7A4 | Purviance 4 (4*D4) |
| 7B4 | Schilke 7B4 |
| 8C4 | Bach 10-1/2C |
| 9C4 | Bach 7C with smaller rim diameter |
| 11A4 | Bach 7E |
| 11A5 | Bach 7EW |
| 11B4 | Bach 7D |
| 11 | Schilke 11 |
| 11C4 | Bach 7C, Giardinelli 7C |
| 13A4a | Schilke 13A4a |
| 13B4 | Bach 6C |
| 13C4 | Bach 6B |
| 13D4 | Bach 6 |
| 14A4a | Schilke 14A4a, Giardinelli 6S |
| 14B4 | Bach 3C, Schilke 15B |
| 14C4 | Bach 5C, Giardinelli 5C |
| 14D4 | Bach 5B |
| 14E4 | Bach 3C rim, very deep cup |
| 15B4 | Bach 2C, shallower cup |
| 15C4 | Bach 2C |
| 15E4 | Bach 2C rim, very deep cup |
| 16C4 | Bach 1-1/2C |
| 16D | Bach 1-1/2C, deeper cup |
| 16E4 | Bach 1-1/2C rim, very deep cup |
| 17B4 | Bach 1-1/4C |
| 17C4 | Bach 1C |
| 17D4 | Bach 1C, deeper cup |
| 18C4 | Bach 1 |

Trumpet — GP Models

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-------------------------------|
| 7A4 | Purviance 4 (4*D4) |
| 8C4 | Bach 10-1/2C, Giardinelli 10C |
| 11B4 | Bach 7D |
| 14A4a | Schilke 14A4a, Giardinelli 6S |
| 14B4 | Bach 3C, Schilke 15B |
| 14C4 | Bach 5C, Giardinelli 5C |
| 16C4 | Bach 1-1/2C |
| 17C4 | Bach 1C |

Trumpet — Silver 925 Models

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-------------------------------|
| 7A4 | Purviance 4 (4*D4) |
| 11B4 | Bach 7D |
| 14A4a | Schilke 14A4a, Giardinelli 6S |
| 14B4 | Bach 3C, Schilke 15B |
| 16C4 | Bach 1-1/2C |

Cornet (Short Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------------|
| 7D4d | Denis Wick 5 |
| 8D2 | Denis Wick 5, larger rim diameter |
| 9E | Denis Wick 5 |
| 11C4 | Bach 7C |
| 11E4 | Denis Wick 4B |
| 13E4 | Denis Wick 4 |
| 14E | Denis Wick 3, deep U cup |
| 16E | Denis Wick 2, deep U cup |

Cornet — GP Models (Short Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------|
| 14E | Denis Wick 3, deep U cup |
| 16E | Denis Wick 2, deep U cup |

Cornet (Long Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-------------------------------|
| 6B4 | Bach 17C |
| 7A4 | Purviance 4 (4*D4) |
| 9C4 | Bach 7C, smaller rim diameter |
| 11A4 | Schilke 11AX |
| 11B4 | Bach 7E |
| 11C4 | Bach 7C, Giardinelli 7C |
| 13B4 | Bach 6C |
| 14A4a | Schilke 14A4X |
| 14B4 | Bach 3C, Schilke 15B |
| 15C4 | Bach 2C |
| 16C4 | Bach 1-1/2C |
| 17C4 | Bach 1C |

Flugelhorn

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|--------------------------------------|
| 7F4 | Giardinelli 10FL |
| 11F4 | Bach 7FL |
| 13F4 | Giardinelli 7FL |
| 14F4 | Giardinelli 7FL, larger rim diameter |
| 16F4 | Giardinelli 3FL |
| 17F4 | Giardinelli 3FL, larger rim diameter |

Flugelhorn — GP Model

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|--------------------------------------|
| 14F4 | Giardinelli 7FL, larger rim diameter |

Alto (Tenor) Horn

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------|
| 37C4 | Denis Wick 3 |
| 38D4 | Denis Wick 2 |

French Horn

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------------|
| 28B | Alexander 5, smaller rim diameter |
| 29B | Alexander 5 |
| 29C4 | Tilz 39S, smaller cup |
| 29D4 | Holton VDC |
| 30B | Alexander 8, shallower cup |
| 30C4 | Tilz 39S |
| 30D4 | Holton VDC, larger rim diameter |
| 31B | Tilz 39 |
| 31D4 | Giardinelli G17 |
| 32B | Tilz 39, larger rim diameter |
| 32C4 | Alexander 8F |
| 32D4 | Giardinelli S16 |
| 33C4 | Alexander 8F, larger rim diameter |
| 33B | Denis Wick 5N |
| 34B | Denis Wick 4N |
| 34C4 | Bach 3 |
| 35C4 | Bach 3 with larger rim diameter |

French Horn — GP Models

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|----------------------------------|
| 30 | Holton MDC, smaller rim diameter |
| 31 | Holton MDC |
| 32 | Holton MDC, larger rim diameter |

French Horn — Silver 925 Models

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|----------------------------------|
| 30 | Holton MDC, smaller rim diameter |
| 31 | Holton MDC |
| 32 | Holton MDC, larger rim diameter |

Trombone/Euphonium/Baritone (Small Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-------------------------------------|
| 45A | Bach 12E |
| 45C2 | Bach 12C |
| 46B | Bach 11C rim, shallower cup |
| 46C2 | Bach 11C |
| 47 | Bach 6-3/4C, Schilke 47 |
| 48A | Bach 6-1/2 rim, shallower cup |
| 48 | Bach 6-1/2AL, Denis Wick 6BS |
| 48D | Bach 6-1/2AL rim, deeper cup |
| 51B | Bach 5G, shallower cup, Schilke 51B |
| 51C4 | Bach 5G, slightly shallower cup |
| 51 | Bach 5G |
| 51D | Bach 5G, deeper cup |
| 52 | Between Bach 5G & 3G |

Trombone — GP Models (Small Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|------------------------------|
| 45C2 | Bach 12C |
| 48 | Bach 6-1/2AL, Denis Wick 6BS |

Trombone/Euphonium (Large Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-------------------------------------|
| 47 | Bach 6-3/4C, Schilke 47 |
| 48 | Bach 6-1/2AL, Denis Wick 6BL |
| 48D | Bach 6-1/2AL rim, deeper cup |
| 51B | Bach 5G, shallower cup, Schilke 51B |
| 51C4 | Bach 5G, slightly shallower cup |
| 51 | Bach 5G |
| 51D | Bach 5G, deeper cup |
| 52 | Between Bach 5G & 3G |
| 53 | Bach 3G, Denis Wick 4AL |
| 54 | Bach 3G with larger diameter |
| 55 | Bach 2G with smaller diameter |

Trombone — GP Model (Large Shank)

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|------------------------------|
| 48 | Bach 6-1/2AL, Denis Wick 6BL |

Bass Trombone

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|---------------------------------|
| 58 | Bach 2G |
| 59 | Bach 1-1/2G, Denis Wick 2AL |
| 60B | For German style bass trombones |
| 60 | Bach 1G, Schilke 60 |

Bass Trombone — GP Model

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------|
| 59 | Bach 1-1/2G, Denis Wick 2AL |

Tuba

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|--|
| 64 | Bach 25, smaller rim diameter |
| 65 | Bach 25 |
| 66B | Schilke Helleberg, shallower cup |
| 66 | Schilke Helleberg |
| 66D4 | Bach 24AW |
| 67B4 | Miraphone C3, shallower cup (for F tuba) |
| 67 | Bach 22 |
| 67C4 | Miraphone C3 |
| 68B | Schilke 69C4 |

Yamaha Brass Mouthpieces

Standard Series

Yamaha Standard Series mouthpieces have the ideal weight for all-around usage and are available in over 100 configurations.

There's a Yamaha mouthpiece to suit every player.

GP & Silver 925 Series

Yamaha GP and Silver Series have been created especially for professionals who require superior quality from their mouthpiece.

Signature Series

Though it's a fact little known outside professional circles, Yamaha has been producing special custom-made mouthpieces for hundreds of the world's top players at our R&D Ateliers for many many years. These artists were not satisfied with any commercial models available. They came to us because they had confidence that if anyone had the skill needed to create their own 'dream' mouthpiece, it was Yamaha. The players knew from the experience gained in their long careers exactly the kind of sound and response they wanted, and our technicians knew from their long experience in crafting instruments how to deliver it.

More and more colleagues and students of these top players began to ask us for copies of the mouthpieces, so we decided to offer a select lineup of them in a new Signature Series. Now others can share in the results of this great cooperative effort between artist and artisan.

Standard Series

Produced using the most advanced computer design and manufacturing technology, our Standard Series mouthpieces feature unmatched precision, smooth attack, secure control, and easy playability. They have the ideal weight for all-around usage and are available in over 100 configurations.



Trumpet Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|------------|--------------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 5A4 | 15.90 | Semi-flat | Thick | Shallow | 3.65 | Narrow | Extremely small inner rim diameter. Flat and wide. Small cup volume. Ideal for lead trumpet. |
| 6A4a | 15.90 | Semi-flat | Thick | Shallow | 3.65 | Narrow | Very shallow cup for easy high notes. Good for big-band type lead trumpet. |
| 7A4 | 16.24 | Semi-flat | Thick | Shallow | 3.65 | Narrow | Relatively small inner rim diameter, but still flexible. Perfect for piccolo or lead trumpet. |
| 7B4 | 16.08 | Semi-flat | Thick | Semi-shallow | 3.72 | Standard | Relatively large throat diameter with a sharp shoulder. Bright sound with easy high notes. |
| 8C4 | 16.19 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Good for all-around playing, including solos. Combines an extended high range with rich lows. |
| 9C4 | 16.28 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Somewhere between the 8C4 and 11C4, affording easy playability over a wide range. Well-defined rim bite for easy blowing and extended endurance. |
| 11A4 | 16.46 | Semi-flat | Semi-thick | Shallow | 3.65 | Semi-narrow | Medium rim diameter with a shallow cup for easy high notes. Ideal for piccolo trumpet and jazz idioms. |
| 11A5 | 16.38 | Semi-flat | Thick | Shallow | 3.65 | Semi-wide | Wide-rim shallow cup with a slightly large bore delivers a rich upper range with ease. Well-suited for piccolo trumpet. |
| 11B4 | 16.46 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | A somewhat shallow cup and medium rim for extra endurance. Brilliant tone. Suitable for D, E, and piccolo trumpets. |
| 11 | 16.32 | Standard | Semi-thick | Standard | 3.72 | Standard | Relatively large throat with a sharp shoulder. Easy to play over the entire range, with a fairly bright sound. Good for beginners. |
| 11C4 | 16.46 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Clean bite and well-balanced rim for all-around playing. Standard model for beginners and advanced players. |
| 13A4a | 16.20 | Semi-flat | Thick | Shallow | 3.65 | Narrow | Relatively flat rim with a shallow cup for fast response. Ideal for piccolo and lead trumpet. |

Trumpet Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|------------|--------------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 13B4 | 16.63 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | Superb clarity for large ensembles and orchestras. Well-matched to C trumpets. Powerful sound. |
| 13C4 | 16.50 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Medium rim diameter and cup volume for all-around playing. Good for ensembles and orchestras. Fairly dark sound. |
| 13D4 | 16.68 | Semi-flat | Standard | Semi-deep | 3.65 | Semi-narrow | Fairly deep cup with rich, mellow tone. A dark sound that is ideal for orchestra players. |
| 14A4a | 16.68 | Semi-flat | Semi-thick | Shallow | 3.65 | Narrow | Fast-response high range and powerful sound. Ideal for piccolo or lead trumpet. |
| 14B4 | 16.85 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | Relatively large rim diameter and shallow cup. Outstanding overall balance for all musical genres. |
| 14C4 | 16.88 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Rim designed for outstanding facility and flexibility. Popular in ensembles and orchestras. Can produce high volume. |
| 14D4 | 16.80 | Semi-flat | Standard | Semi-deep | 3.65 | Semi-narrow | A fairly deep cup with a medium rim. Rich, somewhat dark tone. Well suited to orchestral playing. |
| 14E4 | 16.84 | Semi-flat | Semi-thick | Deep | 3.88 | Wide | The 14B4 rim with a unique cup for a soft tone. For rotary trumpets. Large backbore and throat. |
| 15B4 | 16.96 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | Fairly large rim diameter with a shallower cup than the 15C4. Outstanding flexibility. Suits B ^b , C, D, and E ^b trumpets. |
| 15C4 | 16.98 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Clean rim bite with a standard U-shaped cup. Bright, powerful tone. For advanced players. |
| 15E4 | 16.92 | Semi-flat | Semi-thick | Deep | 3.88 | Wide | Rim designed for outstanding facility and flexibility. For rotary trumpets. Between the 14E4 and 16E4 in size. |
| 16C4 | 17.00 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Large rim and medium cup for easy playability over a wide range. High volume. Excellent for symphony orchestra players. |
| 16D | 17.14 | Standard | Standard | Semi-deep | 3.65 | Semi-narrow | A deeper cup than the 16C4. Soft tone. Mellow-but-solid sound that is ideal for orchestras. |
| 16E4 | 17.14 | Semi-flat | Semi-thick | Deep | 3.88 | Wide | The 16C4 rim with a unique deep cup. Heavy tone. For rotary trumpets. Maximum inner rim diameter. |
| 17B4 | 17.30 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | A good combination of large rim and relatively shallow cup. Powerful sound. A good choice for orchestra first-chair players. |
| 17C4 | 17.30 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Deeper cup than the 17B4. Powerful, dark sound. A popular choice with symphony orchestra players. |
| 17D4 | 17.30 | Semi-flat | Standard | Semi-deep | 3.65 | Semi-narrow | An even deeper cup than the 17C4 for an exceptionally dark, heavy tone. Good for symphony orchestra players who prefer a mellow sound. |
| 18C4 | 17.42 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | High volume with an exceptionally large inner rim diameter and deep cup. For advanced orchestra players. |

Cornet Mouthpieces (Short Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|------------|-----------|-----------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 7D4d | 16.24 | Semi-flat | Thick | Semi-deep | 4.10 | Semi-wide | Small inner rim diameter, flat and wide for extended endurance. Bright, round tone. Outstanding high tones. |
| 8D2 | 16.36 | Semi-round | Standard | Semi-deep | 4.10 | Wide | Small inner rim diameter with a relatively deep cup. Soft yet lyrical tone that is excellent for playing in the high range. |
| 9E | 16.44 | Standard | Standard | Deep | 4.50 | Semi-wide | Appealing “British-style” soft tone. Medium rim and deep cup for easy playability over a wide range. |
| 11C4 | 16.46 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Easy high register. Ideal for beginners. Same rim and cup configuration as the 11C4 trumpet model. |
| 11E4 | 16.46 | Semi-flat | Standard | Deep | 4.20 | Standard | The standard British-style cornet mouthpiece. Exceptionally flexible for a wide range of styles. |
| 13E4 | 16.70 | Semi-flat | Standard | Deep | 4.50 | Standard | Slightly larger inner rim diameter than the 11E4 for a richer, heavier tone. Deep “V” cup delivers traditional soft cornet tone. |
| 14E | 16.86 | Standard | Standard | Deep | 3.98 | Standard | Slightly smaller inner rim diameter than the 16E. Beautiful soft tone. Centered tone and outstanding stability over the instrument’s full range. |
| 16E | 17.05 | Standard | Standard | Deep | 3.98 | Standard | Popular with top British players. Unique configuration with a fairly thin rim facilitates advanced playing techniques. |

Cornet Mouthpieces (Long Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|------------|--------------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 6B4 | 15.65 | Semi-flat | Semi-thick | Semi-shallow | 3.76 | Standard | Small inner rim diameter. Suitable for playing high notes. |
| 7A4 | 16.24 | Semi-flat | Thick | Shallow | 3.65 | Standard | Fairly small inner rim diameter, but with outstanding flexibility. |
| 9C4 | 16.28 | Semi-flat | Standard | Standard | 3.65 | Standard | Well-defined rim bite for easy, fatigue-free playability. |
| 11A4 | 15.99 | Semi-flat | Standard | Shallow | 3.65 | Semi-narrow | Piccolo trumpet mouthpiece with a CR shank, medium bore, and shallow cup offers a bright upper range. Excellent for piccolo trumpet. |
| 11B4 | 16.64 | Semi-flat | Standard | Shallow | 3.65 | Semi-wide | Medium bore with a shallow cup offers a bright and rich upper range. Well-suited for piccolo trumpet. |
| 11C4 | 16.46 | Semi-flat | Standard | Standard | 3.65 | Standard | Standard type for players from beginner to advanced. |
| 13B4 | 16.63 | Semi-flat | Standard | Semi-shallow | 3.65 | Standard | Bright tone suited to large bands and ensembles. |
| 14A4a | 16.68 | Semi-flat | Standard | Shallow | 3.65 | Standard | Fast-response high range and powerful sound. Well-suited for piccolo trumpet. |
| 14B4 | 16.85 | Semi-flat | Standard | Semi-shallow | 3.65 | Standard | Outstanding overall balance for all genres. |
| 15C4 | 16.98 | Semi-flat | Standard | Standard | 3.65 | Standard | Bright, powerful tone. For advanced players. |
| 16C4 | 17.00 | Semi-flat | Standard | Standard | 3.65 | Standard | Large inner rim diameter and medium cup for easy playability over a wide range. |
| 17C4 | 17.30 | Semi-flat | Standard | Standard | 3.65 | Standard | Ideal for orchestra players who prefer a large inner rim diameter. |

Flugelhorn Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|-----------|-----------|-------------|----------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 7F4 | 16.24 | Semi-flat | Thick | Deep | 4.30 | Standard | Same rim configuration as the 7A4 trumpet model. Fairly mellow high register is ideal for solo playing. |
| 11F4 | 16.46 | Semi-flat | Standard | Standard | 3.80 | Standard | Medium inner rim diameter and unique "U" cup for extra endurance. Excellent attack. Easy for beginners. |
| 13F4 | 16.66 | Semi-flat | Standard | Standard | 4.30 | Standard | A slightly smaller version of the 14F4. Particularly easy in the middle and high registers. Outstanding flexibility. |
| 14F4 | 16.76 | Semi-flat | Standard | Standard | 4.30 | Standard | Relatively large inner rim diameter ideally matched to an original "V" cup. A good choice for demanding professional studio applications. |
| 16F4 | 17.00 | Semi-flat | Standard | Deep | 4.30 | Standard | Same rim configuration as the 16C4 trumpet model, thus interchangeable. Ideal for orchestra players who prefer a large inner rim diameter. |
| 17F4 | 17.22 | Semi-flat | Standard | Deep | 4.50 | Standard | Same rim and bore configuration as the TR17C4 trumpet model, thus interchangeable. Ideal for orchestra players who prefer a large bore. |

Alto (Tenor) Horn Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|-----------|-----------|-------------|----------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 37C4 | 18.60 | Semi-flat | Standard | Standard | 5.25 | Standard | Medium inner rim diameter and cup volume. Bright tone. Easy to play from the lowest to highest notes. Outstanding endurance. |
| 38D4 | 18.90 | Semi-flat | Standard | Semi-deep | 5.25 | Standard | Large inner rim diameter and a fairly deep cup produce a rich, heavy tone. Popular with top British amateurs. |

French Horn Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|------------|------------------------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 28B | 16.87 | Standard | Semi-thick | Semi-shallow (V cup) | 3.90 | Semi-wide | Ideal for B/HF horns. Smallest "V" cup in the line, but with a soft, mellow tone. |
| 29B | 17.07 | Standard | Semi-thick | Semi-shallow (V cup) | 3.90 | Semi-wide | Fairly thick rim with a relatively small inner diameter for superior high tone. Medium throat for easy all-around playing. |
| 29C4 | 17.08 | Semi-flat | Thick | Standard (U cup) | 3.98 | Standard | Ideal for B/HF horns. Relatively sharp shoulder and medium throat for clear tone. |
| 29D4 | 16.88 | Semi-flat | Standard | Semi-deep (double cup) | 4.50 | Semi-narrow | Double-cup combining medium and extra-deep "V" cups. Fairly small inner diameter, but with a large throat for rich tone. |
| 30B | 17.27 | Standard | Standard | Semi-shallow (V cup) | 3.90 | Semi-wide | Standard "V" cup model with a larger inner rim diameter than the 29B. Smooth airflow. Ideally matches horns with a very narrow bell. |
| 30C4 | 17.28 | Semi-flat | Standard | Standard (U cup) | 3.98 | Standard | Medium inner rim diameter and "U" cup for fast response. Standard type with ideal resistance and powerful, rich tone. |
| 30D4 | 17.08 | Semi-flat | Standard | Semi-deep (double cup) | 4.50 | Semi-narrow | Exceptionally rich tone. Matches horns with a wide bell. Excellent stability on high notes. |
| 31B | 17.47 | Standard | Standard | Semi-shallow (V cup) | 3.90 | Semi-wide | Medium inner rim diameter with a "V" cup for a "traditional" soft horn tone. High volume over a wide range. A good match for horns with a narrow bell. |
| 31D4 | 17.28 | Semi-flat | Standard | Semi-deep (double cup) | 4.50 | Semi-narrow | Heavy tone and high volume. Relatively flat rim of medium thickness for easy playability. |
| 32B | 17.67 | Standard | Semi-thick | Semi-shallow (V cup) | 3.90 | Semi-wide | Large inner rim diameter for outstanding low-note tone. Largest "V" cup in the lineup. Rich, mellow tone. |
| 32C4 | 17.48 | Semi-flat | Standard | Standard (U cup) | 3.98 | Standard | Plenty of volume. Relatively flat rim of medium thickness for easy playability. |
| 32D4 | 17.48 | Semi-flat | Standard | Semi-deep (double cup) | 4.50 | Semi-narrow | Largest double-cup in the lineup. Also ideal for Wagnerian tuba. Large cup volume for a dark, heavy sound and easy low notes. |
| 33C4 | 17.68 | Semi-flat | Standard | Standard (U cup) | 3.98 | Standard | Large "U" cup. Can deliver a big, expansive sound. For advanced players. |
| 33B | 17.87 | Standard | Semi-thick | Semi-shallow (V cup) | 3.90 | Semi-wide | "V" cup with rich and mellow tone. |
| 34B | 18.07 | Standard | Semi-thick | Semi-shallow (V cup) | 3.90 | Semi-wide | Largest "V" cup in the lineup. Heavy sound and low notes. For advanced players. |
| 34C4 | 17.88 | Semi-flat | Standard | Standard (U cup) | 3.98 | Standard | Plenty of volume. "U" cup for powerful performance. |
| 35C4 | 18.08 | Semi-flat | Standard | Standard (U cup) | 3.98 | Standard | Largest "U" cup in the lineup. Can deliver a heavy sound. Suitable for large orchestras. |

Trombone/Euphonium/Baritone Mouthpieces (Small Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|------------|-----------|--------------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 45A | 24.26 | Standard | Standard | Shallow | 5.85 | Semi-narrow | Small inner rim diameter with an extremely shallow cup for brilliant tone. Easy high notes. Ideal for bass trumpet. |
| 45C2 | 24.26 | Semi-round | Standard | Standard | 5.85 | Semi-narrow | Small inner rim diameter with a clean bite. Easy playability with a bright tone. Popular with studio players. |
| 46B | 24.58 | Standard | Standard | Semi-shallow | 5.85 | Semi-narrow | Shallower cup than the 46C2. Outstanding high register. Fairly sharp shoulder. Brilliant tone. |
| 46C2 | 24.59 | Semi-round | Standard | Standard | 5.85 | Semi-narrow | Relatively large inner rim diameter. A good choice for advanced jazz players. Ideal for demanding professional studio applications. |
| 47 | 24.98 | Standard | Standard | Standard | 5.85 | Semi-narrow | Outstanding endurance. Rich tone suitable for ensembles and orchestras. |
| 48A | 25.25 | Standard | Standard | Shallow | 5.32 | Semi-narrow | The 48 rim combined with a very shallow cup. For alto trombones. Bright tone with good volume. Ideal for baroque compositions. |
| 48 | 25.25 | Standard | Standard | Standard | 6.62 | Semi-wide | Well-balanced rim and cup for all-around playing. Refined design meets the needs of professional players. |
| 48D | 25.25 | Standard | Standard | Semi-deep | 6.62 | Semi-wide | Same rim as the 48 with a relatively deep cup. Rich lower register with a rich, soft tone. Also ideal for euphonium. |
| 51B | 25.23 | Standard | Standard | Semi-shallow | 6.92 | Semi-wide | The 51 rim with a relatively shallow cup. Powerful sound. Popular with ensemble and orchestra euphonium players. |
| 51C4 | 25.23 | Semi-flat | Standard | Standard | 6.92 | Semi-wide | Shallower cup than the 51. Plenty of volume and power. Solid tone throughout the instrument's range. Ideal for symphony orchestra playing. |
| 51 | 25.23 | Standard | Standard | Standard | 6.92 | Semi-wide | Relatively large inner rim diameter with large cup volume for a dark sound. Standard euphonium model with a beautiful rich tone. |
| 51D | 25.24 | Standard | Standard | Semi-deep | 7.11 | Semi-wide | An even deeper cup than the 51 for a heavy, rich tone. Specifically for euphonium. Ideal for advanced players who prefer a dark sound. |
| 52 | 25.65 | Standard | Standard | Standard | 7.11 | Semi-wide | Larger inner rim diameter and cup than the 51. Heavy tone. For advanced players. |

Trombone/Euphonium Mouthpieces (Large Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|-----------|--------------|-------------|-------------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 47 | 24.98 | Standard | Standard | Standard | 5.85 | Standard | Smaller inner rim diameter than the 48. Extended endurance. Plenty of volume. Ideal for ensemble and orchestra playing. |
| 48 | 25.25 | Standard | Standard | Standard | 6.62 | Semi-narrow | Well-balanced rim and cup with a fairly narrow backbore. Meets the needs of professional players. |
| 48D | 25.25 | Standard | Standard | Semi-deep | 6.62 | Semi-narrow | Same rim as the 48 with a relatively deep cup. Rich low register with a soft tone. Also ideal for euphonium. |
| 51B | 25.23 | Standard | Standard | Semi-shallow | 6.92 | Semi-wide | The 51 rim with a relatively shallow cup. Powerful sound. Popular with ensemble and orchestra euphonium players. |
| 51C4 | 25.23 | Semi-flat | Standard | Standard | 6.92 | Semi-wide | Shallower cup than the 51. Plenty of volume and power. Solid tone throughout the instrument's range. Ideal for symphony orchestra playing. |
| 51 | 25.23 | Standard | Standard | Standard | 6.92 | Semi-wide | Relatively large inner rim diameter with large cup volume for a dark sound. Standard euphonium model with a large backbore. |
| 51D | 25.24 | Standard | Standard | Semi-deep | 7.11 | Standard | An even deeper cup than the 51 for a heavy, rich tone. Specifically for euphonium. Ideal for advanced players who prefer a dark sound. |
| 52 | 25.65 | Standard | Standard | Standard | 7.11 | Semi-wide | Larger inner rim diameter and cup than the 51. Heavy tone. For advanced players. |
| 53 | 25.91 | Standard | Standard | Standard | 7.11 | Semi-wide | Extremely large cup. Outstanding middle and low registers. Heavy tone. Ideal for beginning bass trombone players. |
| 54 | 26.15 | Standard | Standard | Standard | 7.11 | Semi-wide | Larger inner rim diameter and cup than the 52. Suitable for larger orchestras. |
| 55 | 26.35 | Standard | Standard | Standard | 7.11 | Semi-wide | Larger inner rim diameter and cup than the 54. Heavy tone. Also ideal for bass trombone. |

Bass Trombone Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|----------|------------|--------------|-------------|-----------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 58 | 26.84 | Standard | Standard | Standard | 7.25 | Semi-wide | Medium cup and rim for easy playability through the low and middle registers. Crisp attack with outstanding flexibility. |
| 59 | 27.22 | Standard | Semi-thin | Standard | 7.25 | Semi-wide | Relatively thin rim. Rich sound even on pedal tones. Voluminous cup for solid lows and plenty of power. |
| 60B | 27.83 | Standard | Semi-thick | Semi-shallow | 6.92 | Semi-wide | A German-style combination of fairly thick rim with relatively shallow cup. Excellent flexibility. Easy playability and clear tone in the middle and low registers. |
| 60 | 28.25 | Standard | Thin | Standard | 8.10 | Wide | Very deep cup with a large throat and backbore. Powerful, deep, low tone. For advanced players. |

Tuba Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|------------|--------------|-------------|-----------|--|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 64 | 30.45 | Standard | Thick | Standard | 8.35 | Standard | Small inner rim diameter with a medium cup. An ideal beginner's model for young players. Well-balanced rim configuration for flexibility and easy playability. |
| 65 | 30.95 | Standard | Semi-thin | Standard | 8.35 | Semi-wide | Relatively small inner rim diameter and medium cup volume for easy playability. Excellent balance throughout the instrument's range, with a fairly dark tone. |
| 66B | 31.37 | Standard | Standard | Semi-shallow | 8.35 | Semi-wide | Shallower cup than the 66. Outstanding playability and flexibility. Fairly bright tone and facile response over a wide range. |
| 66 | 31.37 | Standard | Standard | Standard | 8.35 | Standard | Voluminous cup. Fairly dark tone with plenty of power. Excellent resonance and clarity. Popular in ensembles and orchestras. |
| 66D4 | 31.49 | Semi-flat | Semi-thick | Deep | 8.87 | Semi-wide | Excellent matching with E \flat brass band instruments. Very deep cup. Dark tone with plenty of volume. Symphonic sound. |
| 67B4 | 32.06 | Semi-flat | Semi-thick | Semi-shallow | 7.02 | Standard | Large inner rim diameter with a shallow cup. Easy playability with a bright tone. Particularly easy high notes and clear lows. Perfect for F instruments. |
| 67 | 31.93 | Standard | Standard | Standard | 8.35 | Semi-wide | Exceptional rim and cup balance for easy playability. Good match for B \flat , C, and E \flat instruments. Well-centered tone. |
| 67C4 | 32.06 | Semi-flat | Semi-thick | Deep | 8.10 | Standard | A perfect match for B \flat and C instruments. All-around versatility. Smooth, mellow tone throughout the instrument's range. Plenty of volume and power. |
| 68B | 32.72 | Standard | Semi-thick | Semi-shallow | 7.50 | Standard | Large inner rim diameter with a small cup volume and throat. Enhanced clarity in large B \flat and C tubas. |

GP & Silver 925 Series

Our GP and Silver 925 Series have been created especially for professionals who require superior quality from their mouthpiece.

The GP Series features an innovative shape and extra-heavy gold-plate finish for players who prefer a focused, concentrated tonal core. The 925 Series are the first production mouthpieces in the world to be manufactured from pure sterling silver for a rich, warm tone core with sufficient sparkle for clarity and life.



Trumpet Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Bakbore | Playing Characteristics |
|----------------------|---------------------|-----------|------------|--------------|-------------|-------------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 7A4-GP 7A4-ST | 16.24 | Semi-flat | Thick | Shallow | 3.65 | Narrow | Relatively small inner rim diameter, but still flexible. Perfect for piccolo or lead trumpet. |
| 8C4-GP | 16.19 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Good for all-around playing, including solos. Combines an extended high range with rich lows. |
| 11B4-GP 11B4-ST | 16.46 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | A somewhat shallow cup and medium rim for extra endurance. Brilliant tone. Suitable for D, E, and piccolo trumpets. |
| 14A4a-GP 14A4a-ST | 16.68 | Semi-flat | Semi-thick | Shallow | 3.65 | Semi-narrow | Fast-response high range and powerful sound. Ideal for piccolo or lead trumpet. |
| 14B4-GP 14B4-ST | 16.85 | Semi-flat | Standard | Semi-shallow | 3.65 | Semi-narrow | Relatively large rim diameter and shallow cup. Outstanding overall balance for all musical genres. |
| 14C4-GP | 16.88 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Rim designed for outstanding facility and flexibility. Popular in ensembles and orchestras. Can produce high volume. |
| 16C4-GP 16C4-ST | 17.00 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Large rim and medium cup for easy playability over a wide range. High volume. Excellent for symphony orchestra players. |
| 17C4-GP | 17.30 | Semi-flat | Standard | Standard | 3.65 | Semi-narrow | Powerful, dark sound. A popular choice with symphony orchestra players. |

Cornet Mouthpieces (Short Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Bakbore | Playing Characteristics |
|-----------|---------------------|----------|-----------|-----------|-------------|----------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 14E-GP | 16.86 | Standard | Standard | Deep | 3.98 | Standard | Slightly smaller inner rim diameter than the 16E. Soft, warm tone. Subtle, precise sound enables consistent playing in all registers. |
| 16E-GP | 17.06 | Standard | Standard | Deep | 3.98 | Standard | Slightly thin rim with a unique form enables high-level playing techniques. |

Flugelhorn Mouthpiece

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|-----------|-----------|-----------|-------------|----------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 14F4-GP | 16.76 | Semi-flat | Standard | Standard | 4.30 | Standard | Relatively large inner rim diameter ideally matched to an original "V" cup. A good choice for demanding professional studio applications. |

French Horn Mouthpieces

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|----------------|---------------------|----------|-----------|-----------------------|-------------|-------------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 30-GP 30-ST | 17.08 | Standard | Standard | Standard (double cup) | 4.40 | Semi-narrow | Smaller inner rim diameter than the 31. All-around type. Shallow "U" cup facilitates high notes, while a deep "V" makes low notes easy. |
| 31-GP 31-ST | 17.28 | Standard | Standard | Standard (double cup) | 4.40 | Semi-narrow | Medium rim configuration provides flexibility for difficult passages. Relatively large throat delivers a heavy, somewhat dark tone with extra volume. |
| 32-GP 32-ST | 17.48 | Standard | Standard | Standard (double cup) | 4.40 | Semi-narrow | Larger inner rim diameter than the 31. Authoritative low notes. Large cup volume for a rich, mellow tone. |

Trombone Mouthpieces (Small Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|------------|-----------|-----------|-------------|-------------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 45C2-GP | 24.26 | Semi-round | Standard | Standard | 5.85 | Semi-narrow | Small inner rim diameter with a clean bite. Easy playability with a bright tone. Popular with studio players. |
| 48-GP | 25.25 | Standard | Standard | Standard | 6.62 | Semi-wide | Well-balanced rim and cup for all-around playing. Refined design meets the needs of professional players. |

Trombone Mouthpiece (Large Shank)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|----------|-----------|-----------|-------------|-------------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 48-GP | 25.25 | Standard | Standard | Standard | 6.62 | Semi-narrow | Well-balanced rim and cup with a fairly narrow backbore. Meets the needs of professional players. |

Bass Trombone Mouthpiece

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore | Playing Characteristics |
|-----------|---------------------|----------|-----------|-----------|-------------|-----------|---|
| | Inner Diameter (mm) | Contour | Thickness | | | | |
| 59-GP | 27.22 | Standard | Standard | Standard | 7.25 | Semi-wide | Relatively thin rim. Rich sound even on pedal tones. Voluminous cup for solid lows and plenty of power. |

Signature Series

Trumpet

ERIC AUBIER

International soloist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|-----------|-----------|-----------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| AUBIER | 17.03 | Semi-flat | Standard | Standard | 3.80 | Standard |

FRITS DAMROW

Former principal trumpet of the Royal Concertgebouw Orchestra (Amsterdam);
Professor of Trumpet at the Zurich University of the Arts (Switzerland)

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|-----------|-----------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| DAMROW | 16.98 | Standard | Standard | Standard | 3.88 | Standard |

MARK GOULD

Professor at the Juilliard School

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|-----------|-----------|--------------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| GOULD | 17.30 | Semi-flat | Standard | Semi-shallow | 3.88 | Standard |

ERIC MIYASHIRO

Lead player in a Who's Who of Top Bands and founder of the EM Big Band

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|------------|-----------|--------------|-------------|-------------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| EM1 | 16.02 | Semi-round | Thin | Very shallow | 3.65 | Very narrow |
| EM2 | 16.22 | Semi-round | Thin | Very shallow | 3.65 | Very narrow |



ERIC AUBIER Model

Powerful, full sound. An all-around model.



FRITS DAMROW Model

Full, resonant sound and a responsive feel when played. For orchestral performers.



MARK GOULD Model

This mouthpiece has been designed for a big orchestral sound with enough projection to fill a concert hall. The wide inner rim size and open throat allow a warm broad sound even at fortissimo.



ERIC MIYASHIRO Model

Two cup sizes available. Fatigue-free rim bite makes it ideal for lead trumpeters.

Trumpet

BOBBY SHEW

Jazz trumpeter renowned for powerful lead playing and expressive solos

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|------------|------------|--------------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| SHEW-LEAD | 16.54 | Semi-round | Semi-thick | Very shallow | 3.56 | Narrow |
| SHEW-JAZZ | 16.85 | Semi-round | Semi-thick | Standard | 3.65 | Standard |

ALLEN VIZZUTTI

Soloist in a multitude of musical genres—from jazz to classical

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|---------------------------|---------------------|-----------|------------|--------------|-------------|-------------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| VIZZUTTI-S VIZZUTTI-GP | 16.67 | Semi-flat | Semi-thick | Very shallow | 3.56 | Very narrow |

Cornet

PIERRE DUTOT

International soloist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|-----------|-----------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| DUTOT-S | 16.90 | Standard | Standard | Deep | 3.99 | Wide |
| DUTOT-L | 16.95 | Standard | Standard | Shallow | 3.72 | Standard |



BOBBY SHEW Model

The Lead model gives that extra sizzle and high note clarity for playing lead parts. The Jazz model has a fairly deep roomy cup for a warm, big sound, and a throat and backbore designed to give enough “jump and snap” for maneuvering through quick jazz passages with a rich full sound.



ALLEN VIZZUTTI Model

The shallow cup with smooth inner rim edge gives a clear focused sound and plays evenly in all registers.



PIERRE DUTOT Model

The trademark of the DUTOT-S is its rich cornet sound, making it perfect for French-style cornet performances. The DUTOT-L possesses a full, bright treble register, and is suited for use on piccolo trumpets that have a cornet shank.

Cornet

DAVID KING

Professor of Performance at the University of Salford; international conductor and cornet soloist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|-----------|-----------|-------------|-------------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| DKINGS | 16.91 | Standard | Standard | Deep | 4.60 | Semi-narrow |

Flugelhorn

BOBBY SHEW

Jazz trumpeter renowned for powerful lead playing and expressive solos

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|------------|------------|-----------|-------------|------------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| SHEW-FH | 16.54 | Semi-round | Semi-thick | Standard | 4.40 | Long taper |

ERIC MIYASHIRO

Lead player in a Who's Who of Top Bands and founder of the EM Big Band

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|-----------|-----------|-----------|-------------|------------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| EM-FH | 16.06 | Semi-flat | Thin | Standard | 4.40 | Long taper |

PIERRE DUTOT

International soloist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|-----------|-----------|-----------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| FH-DUTOT | 17.20 | Semi-flat | Standard | Deep | 3.99 | Narrow |



DAVID KING Model

This mouthpiece has a very deep cup for a rich, mellow sound. Ideal for British-style cornet players.



BOBBY SHEW Model

The Shew mouthpiece for flugelhorns gives a smooth, silky tone.



ERIC MIYASHIRO Model

This mouthpiece features a relatively shallow cup for a flugelhorn mouthpiece and gives outstanding control of tone and pitch.



PIERRE DUTOT Model

The standout features of this mouthpiece is its smooth, full sound and excellent playability.

French Horn

JAMES SOMMERVILLE

Principal horn of the Boston Symphony Orchestra

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-------------|---------------------|-----------|-----------|------------------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| SOMMERVILLE | 16.93 | Semi-flat | Standard | Standard (V cup) | 4.30 | Standard |

THOMAS BACON

Soloist and chamber music artist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|-----------|----------------------|-------------|-----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| BACON | 17.99 | Standard | Standard | Semi-shallow (V cup) | 4.50 | Semi-wide |

Trombone

PETER SULLIVAN

Principal trombone of the Pittsburgh Symphony Orchestra

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|-----------|-----------|-------------|-----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| SULLIVAN | 25.42 | Standard | Standard | Semi-deep | 7.15 | Semi-wide |



JAMES SOMMERVILLE Model

The inner rim size is fairly narrow, for enhanced flexibility in every range, while the semi-flat rim contour gives tonal clarity. The V-shaped cup adds security to the high range while the open throat size allows rich full-bodied tone in any dynamic.



THOMAS BACON Model

This mouthpiece has a wide inner rim diameter with a large V-shaped cup.



PETER SULLIVAN Model

The Sullivan mouthpiece offers rich orchestral sound with a powerful tonal projection. The rim and cup are fairly large for comfortable fortissimo, yet the mouthpiece also offers fine control for the most delicate passages.

Trombone

NILS LANDGREN

Jazz soloist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|---------------------------|---------------------|-----------|-----------|-----------|-------------|-------------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| LANDGREN-S LANDGREN-GP | 25.11 | Semi-flat | Semi-thin | Standard | 6.25 | Semi-narrow |

ALAIN TRUDEL

Soloist extraordinaire

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------------------|---------------------|------------|------------|-----------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| TRUDEL-S TRUDEL-GP | 25.23 | Semi-round | Semi-thick | Deep | 7.15 | Narrow |

Bass Trombone

DOUGLAS YEO

Bass trombonist of the Boston Symphony Orchestra

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------------|---------------------|------------|-----------|-----------|-------------|-----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| YEO-S YEO-GP | 28.72 | Semi-round | Semi-thin | Semi-deep | 8.00 | Semi-wide |



NILS LANDGREN Model

The Landgren mouthpiece has a comparatively large rim for jazz offering players a powerful sound and great flexibility.



ALAIN TRUDEL Model

The Trudel mouthpiece offers players a big warm sound, and a rim and cup size well suited for orchestral as well as solo use.



DOUGLAS YEO Model

The Yeo mouthpiece features a large symphonic size cup for a big rich sound. It is characterized by a full, centered tone with a focused core and a brilliant, well-defined overtone series.

Euphonium

SHOICHIRO HOKAZONO

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|-----------|-----------|-------------|-----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| HOKAZON | 26.08 | Standard | Standard | Standard | 7.11 | Semi-wide |

Tuba

JIM SELF

Top Hollywood studio artist

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------|---------------------|----------|------------|-----------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| SELF | 32.86 | Standard | Semi-thick | Standard | 8.00 | Standard |

ROGER BOBO

Legendary soloist and teacher

| Model No. | Rim | | | Cup Depth | Throat (mm) | Backbore |
|-----------------------------|---------------------|-----------|-----------|--------------|-------------|----------|
| | Inner Diameter (mm) | Contour | Thickness | | | |
| BOBO-SOLO-S BOBO-SOLO-GP | 32.20 | Semi-flat | Standard | Semi-shallow | 7.50 | Standard |
| BOBO-SYM-S BOBO-SYM-GP | 32.90 | Standard | Standard | Semi-shallow | 7.50 | Standard |



SHOICHIRO HOKAZONO Model

This mouthpiece is suitable for all types of players, from beginner to advanced.



JIM SELF Model

Jim's mouthpiece embodies his long experience of playing literally all types of music in highly demanding situations.



ROGER BOBO Model

The Solo mouthpiece features a clear focused tone that sings and projects, and is especially suitable for solo performances and for use with F and E₁ tubas. The Symphonic model is characterized by a warm tone, big enough to fill the concert with rich colorful sound.

Mouthpiece Lineup

Trumpet

| Cup Volume & Shape | Cup Diameter | | | | | | | | | | | |
|----------------------|--------------|------|-----|-----|-----|-----------|-----------|-----------|--------|--------|-------|------|
| | Narrow ← | | | | | | → Wide | | | | | |
| Shallow ↕ Deep | 5A4 | 6A4a | EM1 | EM2 | | | SHEW-LEAD | VIZZUTTI | | | | |
| | | | 7A4 | | | 11A4/11A5 | 13A4a | 14A4a | | | | |
| | | | 7B4 | | | 11B4 | 13B4 | 14B4 | 15B4 | | 17B4 | |
| | | | | | | | | SHEW-JAZZ | | | GOULD | |
| | | | | | 11 | | | | DAMROW | AUBIER | | |
| | | | | 8C4 | 9C4 | 11C4 | 13C4 | 14C4 | 15C4 | 16C4 | 17C4 | 18C4 |
| | | | | | | 13D4 | 14D4 | | 16D | 17D4 | | |
| | | | | | | | 14E4 | 15E4 | 16E4 | | | |

Cornet (Short Shank)

| Cup Volume & Shape | Cup Diameter | | | | | | |
|----------------------|--------------|-----|----|--------|------|-------------------|-----|
| | Narrow ← | | | → Wide | | | |
| Shallow ↕ Deep | 7D4d | 8D2 | | 11C4 | | | |
| | | | 9E | 11E4 | 13E4 | 14E | 16E |
| | | | | | | DKINGS DUTOT-S | |

Cornet (Long Shank)

| Cup Volume & Shape | Cup Diameter | | | | | | | |
|----------------------|--------------|-----|-----|------|--------|-------|---------|------|
| | Narrow ← | | | | → Wide | | | |
| Shallow ↕ Deep | | 7A4 | | 11A4 | | 14A4a | DUTOT-L | |
| | 6B4 | | | 11B4 | 13B4 | 14B4 | | |
| | | | 9C4 | 11C4 | | | 15C4 | 16C4 |

Flugelhorn

| Cup Volume & Shape | Cup Diameter | | | | | | |
|----------------------|--------------|------|---------|--------|------|------|----------|
| | Narrow ← | | | → Wide | | | |
| Shallow ↕ Deep | | | SHEW-FH | | | | |
| | | 11F4 | 13F4 | 14F4 | | | |
| | 7F4/EM-FH | | | | 16F4 | 17F4 | FH-DUTOT |

Alto Horn

| Cup Volume & Shape | Cup Diameter | |
|--------------------|--------------|--------|
| | Narrow ← | → Wide |
| | 37C4 | 38D4 |

GP & Silver 925 Series available

GP Series available

Signature Series

French Horn

| Cup Volume & Shape | Cup Diameter | | | | | | | | |
|--------------------|-----------------|-----------------|------|------|------|--|------|------|-------|
| | Narrow ← → Wide | | | | | | | | |
| V Cup | 28B | 29B/SOMMERVILLE | 30B | 31B | 32B | | 33B | 34B | BACON |
| U Cup | | 29C4 | 30C4 | | 32C4 | | 33C4 | 34C4 | 35C4 |
| Double Cup | | 29D4 | 30D4 | 31D4 | 32D4 | | | | |
| | | | 30 | 31 | 32 | | | | |

Trombone/Euphonium/Baritone (Small Shank)

| Cup Volume & Shape | Cup Diameter | | | | | | | | |
|---------------------------|-----------------|------|----|----------|-----|------|----|--|--|
| | Narrow ← → Wide | | | | | | | | |
| Shallow ↑ ↓ Deep | 45A | 46B | | | 48A | 51B | | | |
| | 45C2 | 46C2 | | | | 51C4 | | | |
| | | | 47 | LANDGREN | 48 | 51 | 52 | | |
| | | | | 48D | 51D | | | | |

Trombone/Euphonium (Large Shank)

| Cup Volume & Shape | Cup Diameter | | | | | | | | |
|---------------------------|-----------------|--------|------|----------|---------|----|----|--|--|
| | Narrow ← → Wide | | | | | | | | |
| Shallow ↑ ↓ Deep | | | 51B | | | | | | |
| | | | 51C4 | SULLIVAN | HOKAZON | | | | |
| | 47 | 48 | 51 | 52 | 53 | 54 | 55 | | |
| | 48D | 51D | | | | | | | |
| | | TRUDEL | | | | | | | |

Bass Trombone

| Cup Volume & Shape | Cup Diameter | | | |
|---------------------------|-----------------|----|-----|-----|
| | Narrow ← → Wide | | | |
| Shallow ↑ ↓ Deep | | | 60B | |
| | 58 | 59 | 60 | |
| | | | | YEO |

Tuba

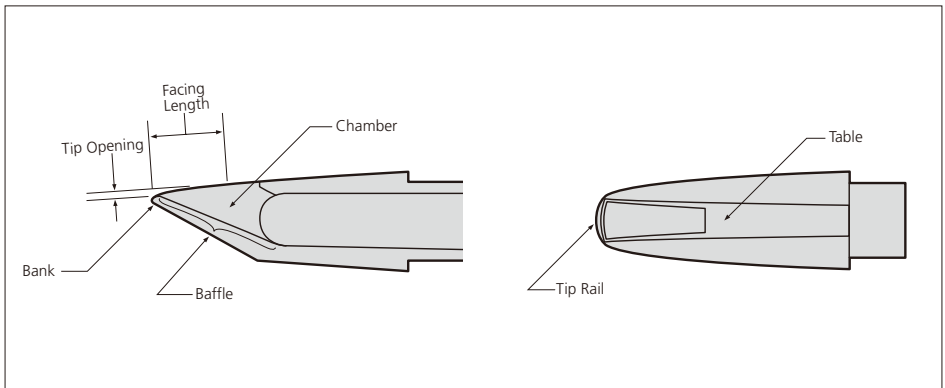
| Cup Volume & Shape | Cup Diameter | | | | | | | |
|---------------------------|-----------------|----|------|------|-----------|--|-----|----------|
| | Narrow ← → Wide | | | | | | | |
| Shallow ↑ ↓ Deep | | | 66B | 67B4 | BOBO-SOLO | | 68B | BOBO-SYM |
| | 64 | 65 | 66 | 67 | | | | SELF |
| | | | 66D4 | 67C4 | | | | |

Selecting a Woodwind Mouthpiece

The clarinet or saxophone player is just as dependent on mouthpiece design and quality as his or her brass-playing colleagues. Although the basic configuration is the same for all clarinet and saxophone mouthpieces, subtle differences can significantly affect the sound and playing feel. Yamaha has prepared an array of top-quality woodwind mouthpieces to meet the musical requirements of players at every level of proficiency in every genre.

A particularly important parameter for woodwind players is the tip opening. For beginners, Yamaha offers mouthpieces with a narrow tip opening to facilitate a clear tone with easy response and consistent intonation. More advanced players will be able to take advantage of the fuller volume and better projection permitted by mouthpieces having larger tip openings.

Yamaha mouthpieces are created through careful consideration of all factors affecting the woodwind sound. Inspection and quality control at every stage of production, and after completion, ensure conformance with proven guidelines for musical performance.



Woodwind Mouthpiece Comparisons

Clarinets

E♭ Clarinet

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|--|
| 3C | Selmer HS* |
| 4C | Bundy 2; Selmer C85 Series 105 |
| 5C | Hite 41; Selmer C* |
| 6C | Mitchell Lurie 43; Selmer S; Selmer C85 Series 115 |
| 7C | Bundy 4; Selmer HS**; Selmer C85 Series 120 |

B♭/A Clarinet

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|---|
| 3C | Selmer B/HS*; O'Brien OB* |
| 4C/4CM | Hite D; Selmer C85 Series 105; Vandoren 5RV |
| 5C/5CM | Bay MC; Borbeck 11; Hite P; Lurie X; Portnoy 1; Selmer C*; Vandoren A1, B44, 11.1; Woodwind G7*, G8 |
| 6C/6CM | Bay MM; Blayman R; Borbeck 14; Brillhart 2; Bundy 2; Combs LC3; Hite J; Marcellus M13; Portnoy 2; Rico Royal 3; Selmer C**/S; Selmer C85 Series 115; Vandoren 11.6; Vandoren B45; Woodwind G8*/G9 |
| 7C | Brilhart 5; Vandoren A3 |

E♭ Alto Clarinet

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|-----------------------------|
| 3C | Vandoren 5RV |
| 4C | Vandoren B44 |
| 5C | Bundy 2 |
| 6C | Bundy 3; Selmer C |
| 7C | Bundy 4; Selmer C* |

B♭ Bass Clarinet

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|---|
| 3C | Couf 3*; Pomarico 1 |
| 4C | Bundy 2; Selmer C; Selmer C85 Series 105; Vandoren B30 |
| 5C | Bundy 3; Hite 70; Mitchell Lurie 70; Selmer C*; Pomarico 2 |
| 6C | Bundy 4; Pomarico 3; Selmer HS**; Selmer C85 Series 120; Vandoren B40 |
| 7C | Morgan E; Bay 80 |

Plastic Series: 'C'

Custom Ebonite Series: 'CM'

Saxophones

B♭ Soprano Saxophone

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|---|
| 3C/3CM | Couf 4*; Hite A; Selmer C* |
| 4C/4CM | Selmer C** |
| 5C/5CM | Couf 5*; Meyer 5; Rousseau 5R; Selmer D |
| 6C/6CM | Bundy 3; Selmer 3 |
| 7C/7CM | Bamber 6; Beechler 5; Couf 6*; Dukoff 4; Hawkins 7; Larsen 55; Otto Link 5*; Rico Royal Graftonite B3 |

E♭ Alto Saxophone

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|--|
| 3C/3CM | Bilger G*; Bundy 2; Rousseau Classical 4R; Selmer C; Selmer S90 Series 170 |
| 4C/4CM | Bundy 4; Rousseau SJ5; Selmer C*; Selmer S90 Series 180; Yanagisawa Rubber 4 |
| 5C/5CM | Brilhart EboLin 3; Meyer 5; Rousseau JDX7; Selmer C**; Selmer S90 Series 190 |
| 6C/6CM | Beechler 5; Dukoff 6; Otto Link 6; Selmer D |
| 7C/7CM | Selmer E |

B♭ Tenor Saxophone

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|--|
| 3C/3CM | Selmer B* |
| 4C/4CM | Selmer C |
| 5C/5CM | Brilhart Level Air 2; Selmer C*; Selmer S90 Series 170 |
| 6C/6CM | Bamber Concert 4; Beechler 3; Couf 4*; Dukoff 4; Otto Link 4*; Selmer C**; Selmer S90 Series 180 |
| 7C/7CM | Couf 6*; Selmer D; Selmer S90 Series 190 |

E♭ Baritone Saxophone

| Yamaha Model No. | Approximate Size Equivalent |
|------------------|---|
| 5C | Bundy 3/4; Couf 5*; Selmer D; Selmer S90 Series 190 |

Yamaha Woodwind Mouthpieces

Yamaha Custom Ebonite Mouthpieces

Yamaha Custom saxophone and clarinet mouthpieces are sculpted out of choice ebonite, a high-quality hard rubber which offers a deep resonance and tonal qualities similar to those of natural wood. Every step of the production, from the initial shaping of the mouthpiece 'blank' to the final hand crafting of the facing, is done by Yamaha's experienced artisans for complete control ensuring consistent high quality.

Yamaha has spent years working together with many of the world's greatest musicians, studying their mouthpieces and discovering ways to improve them. The Custom Series incorporates this experience in the design and manufacture of every mouthpiece in the series. The Custom mouthpieces are characterized by a warm rich tone

with exceptional clarity. Their accurate intonation and comfortable playability have made them popular with many leading artists.

Standard Model Mouthpieces

The Standard Series are made out of high-quality phenol resin (plastic) and feature a design based upon the top-grade Custom Series. They are extremely consistent in specifications and playing quality, and offer excellent value for their price. The facing of this series is slightly shorter than that of the Custom Series making them easier to play, and easier for beginning students to achieve a rich characteristic clarinet sound. They also are available in a variety of sizes, to suit the needs players of many different styles.

Clarinets

Custom

B \flat /A Clarinet

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 4CM | | 1.05 |
| 5CM | 21.0 | 1.10 |
| 6CM | | 1.15 |

Standard

E \flat Clarinet

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | | 0.95 |
| 4C | | 1.00 |
| 5C | 17.0 | 1.05 |
| 6C | | 1.10 |
| 7C | | 1.15 |

B \flat /A Clarinet

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | | 1.00 |
| 4C | | 1.05 |
| 5C | 19.0 | 1.10 |
| 6C | | 1.20 |
| 7C | | 1.30 |

E \flat Alto Clarinet

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | | 1.30 |
| 4C | | 1.40 |
| 5C | 22.0 | 1.50 |
| 6C | | 1.60 |
| 7C | | 1.70 |

B \flat Bass Clarinet

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | | 1.60 |
| 4C | | 1.70 |
| 5C | 31.0 | 1.80 |
| 6C | | 1.90 |
| 7C | | 2.00 |

Playing Characteristics

| Model | Comments |
|-------|--|
| 3C | Easy control and good response from lower to higher ranges, even for beginners. |
| 4C | Helps obtain a well-balanced tone over all octaves, for professionals and beginners alike. |
| 5C | Facilitates a richer, fuller volume than 4C, with a greater tonal variety. |
| 6C | An excellent mouthpiece for experienced players seeking powerful volume, strong tone, and rich tone variety. |
| 7C | A jazz favorite for penetrating volume with a rich, strong sound and precise tonality. |

Custom



Custom Clarinet Mouthpiece



Custom Saxophone Mouthpiece

Standard



Standard Clarinet Mouthpiece



Standard Saxophone Mouthpiece

Saxophones

Custom

B \flat Soprano Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3CM | 19.0 | 1.20 |
| 4CM | | 1.25 |
| 5CM | | 1.30 |
| 6CM | | 1.35 |
| 7CM | | 1.40 |

E \flat Alto Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3CM | 23.0 | 1.60 |
| 4CM | | 1.70 |
| 5CM | | 1.80 |
| 6CM | | 1.90 |
| 7CM | | 2.00 |

B \flat Tenor Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3CM | 24.0 | 1.60 |
| 4CM | | 1.70 |
| 5CM | | 1.80 |
| 6CM | | 1.90 |
| 7CM | | 2.00 |

Standard

B \flat Soprano Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | 19.0 | 1.15 |
| 4C | | 1.20 |
| 5C | | 1.25 |
| 6C | | 1.30 |
| 7C | | 1.35 |

E \flat Alto Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | 23.0 | 1.50 |
| 4C | | 1.60 |
| 5C | | 1.70 |
| 6C | | 1.80 |
| 7C | | 1.90 |

B \flat Tenor Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 3C | 24.0 | 1.60 |
| 4C | | 1.70 |
| 5C | | 1.80 |
| 6C | | 1.90 |
| 7C | | 2.00 |

E \flat Baritone Saxophone

| Model | Facing Length (mm) | Tip Opening (mm) |
|-------|--------------------|------------------|
| 5C | 28.0 | 2.10 |

Playing Characteristics

| Model | Comments |
|-------|---|
| 3C | Suitable for beginners. Helps bring out distinctive, clear sound with good response in high and low registers. |
| 4C | Easy to obtain a balanced, clear, and focused tone in any octave. Ideal for professionals and beginners. |
| 5C | Provides a somewhat richer tone with greater variety of colors than 4C and excellent flexibility and response. Popular with soloists. |
| 6C | Powerful volume and rich tonal variations. Excellent for experienced players. |
| 7C | Rich, bold, powerful volume and accurate attacks. Well suited for jazz. |



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