



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.





CONTENTS

Brass

Essential Mouthpiece Parameters	6
Dimensions & Shape	6
Material, Weight & Finish	9
Mouthpiece Comparisons	10
Standard Series	13
GP & Silver 925 Series	22
Signature Series	24
Mouthpiece Lineup	30

Woodwinds

Selecting a Woodwind Mouthpiece	32
Mouthpiece Comparisons	33
Mouthpiece Lineup	34

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?

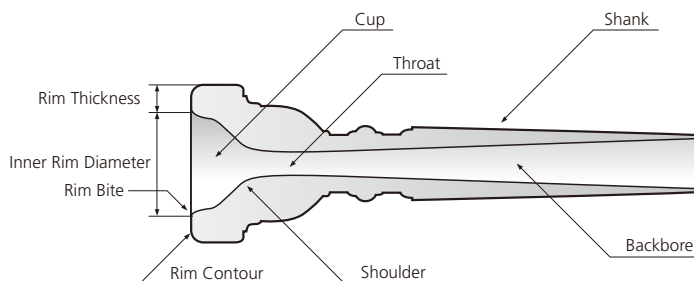
Since every player and instrument is different, there can be no single “perfect” mouthpiece. This makes the task of creating top-quality mouthpieces all the more difficult. Advanced manufacturing technology is essential, but so is experience.

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.

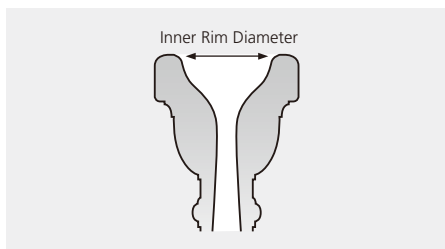


Dimensions & Shape

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.

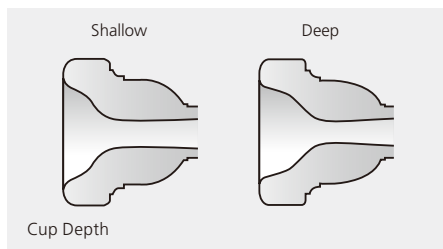
Inner Rim Diameter (Internal)

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

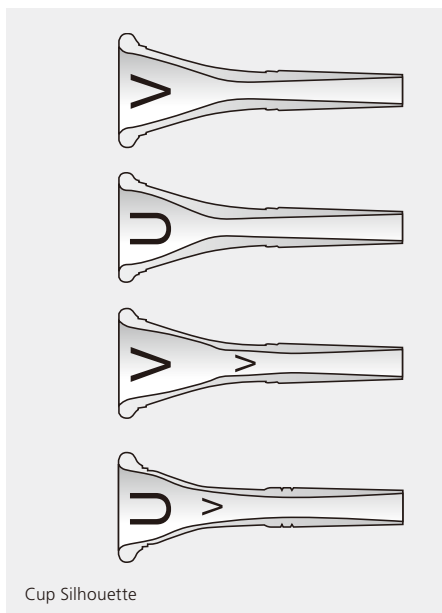
Although a thick rim provides greater lip contact area for easy high notes and extended endurance, lip movement is limited so you lose tonal flexibility. A rim that is too thin offers plenty of control over a wide range, but can quickly cause fatigue. Beginning players are probably better off choosing 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.



Cup Silhouette

Shoulder

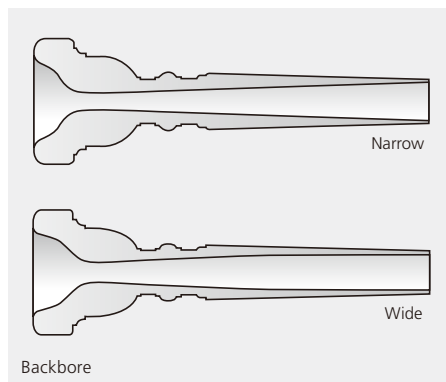
Most “U” shape cups have a fairly sharp shoulder which results in easy-to-play resistance and a well-defined, bright sound. “V” shape cups have a smoother, rounder shoulder which produces low resistance and a soft, dark tone.

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

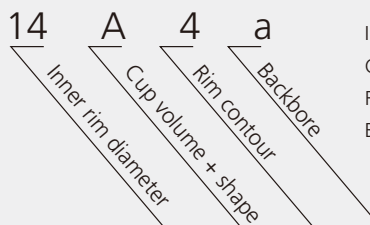
The “backbore” is the inner section of the mouthpiece bore which follows the throat. The backbore has a complex flare which can significantly affect high-register pitch. The diameter of the backbore also influences timbre and resistance. Like most other diameter-related parameters, a narrow backbore 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 importance 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.

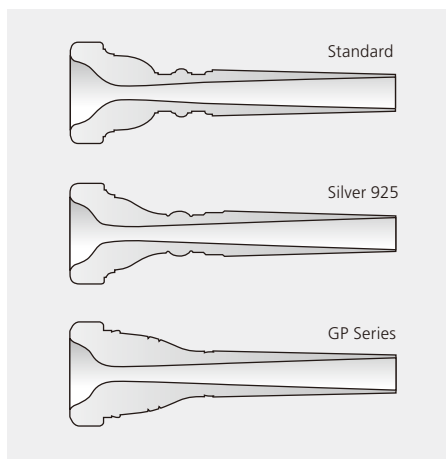
Finish

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 S
8D2	Denis Wick S, 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
11F4	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 back 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 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 $\mathbf{\nabla}$ /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 $\mathbf{\nabla}$ /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♭ 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♭, C, and E♭ instruments. Well-centered tone.
67C4	32.06	Semi-flat	Semi-thick	Deep	8.10	Standard	A perfect match for B♭ 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♭ 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)	Backbore	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)	Backbore	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.



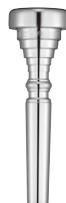
FRITS DAMROW Model

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.	Inner Diameter (mm)	Rim		Cup Depth	Throat (mm)	Backbore
		Contour	Thickness			
HOKAZON	26.08	Standard	Standard	Standard	7.11	Semi-wide

Tuba

JIM SELF

Top Hollywood studio artist

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

ROGER BOBO

Legendary soloist and teacher

Model No.	Inner Diameter (mm)	Rim		Cup Depth	Throat (mm)	Backbore
		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 E♭ 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			EM1	EM2			SHEW-LEAD	VIZZUTTI						
	5A4	6A4a	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	17C4

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

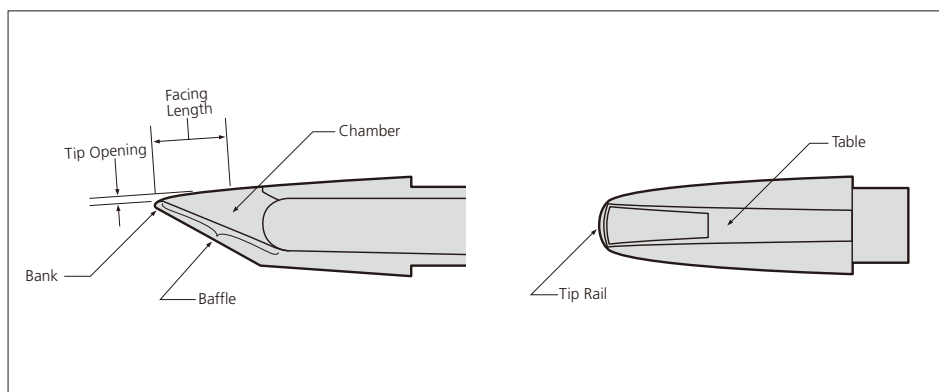
Cup Volume & Shape	Cup Diameter							
	Narrow ←				→ Wide			
Shallow ↑ ↓ Deep			66B	67B4	BOBO-SOLO		68B	BOBO-SYM
	64	65	66	67				SELF
			66D4	67C4				

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; Brilhart 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

E♭ 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 Eboin 3; Meyer 5; Rousseau JDX7; Selmer C**;
6C/6CM	Selmer S90 Series 190
7C/7CM	Beechler 5; Dukoff 6; Otto Link 6; Selmer D
	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**;
7C/7CM	Selmer S90 Series 180
	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	21.0	1.05
5CM		1.10
6CM		1.15

Standard

E $\flat$ Clarinet

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

B $\flat$ /A Clarinet

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

E $\flat$ Alto Clarinet

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

B $\flat$ Bass Clarinet

Model	Facing Length (mm)	Tip Opening (mm)
3C	31.0	1.60
4C		1.70
5C		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♭ 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♭ 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♭ 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♭ 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♭ 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♭ 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♭ 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.



ISO9001 REGISTERED FIRM
DNV AS REGION JAPAN
02031-2008-AQ-KOB-JAB

<http://www.yamaha.com/>

MOUTHPIECE GENERALCATALOG
[WA-37] (P10024259)
Printed in Japan 2012.3