



# 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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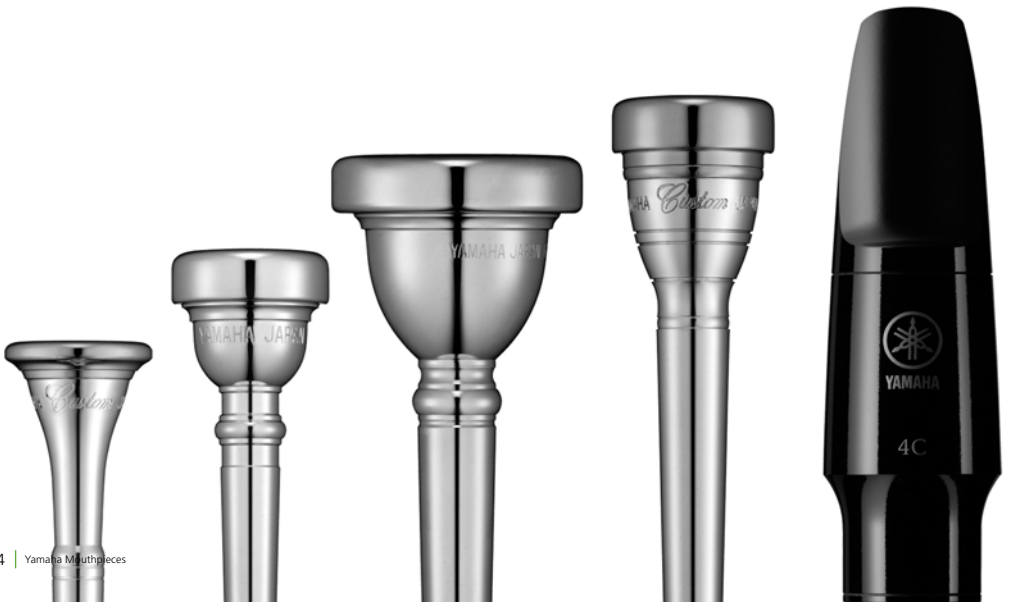
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# The Music Starts Here ...

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?

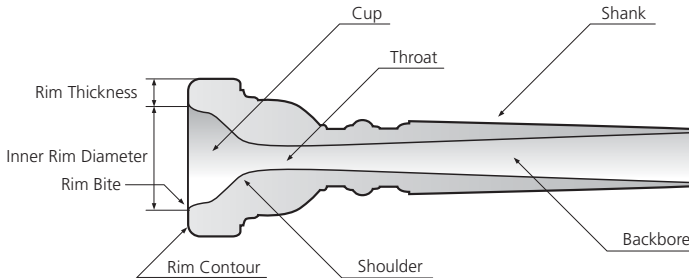
Since every player and instrument is different, there can be no single “perfect” mouthpiece. This makes the task of creating top-quality mouthpieces all the more difficult. Advanced manufacturing technology is essential, but so is experience.

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.

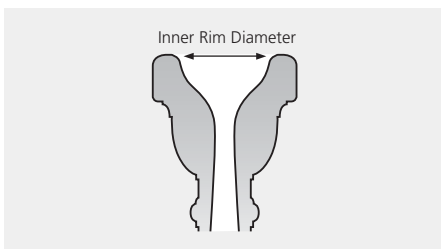


## Dimensions & Shape

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.

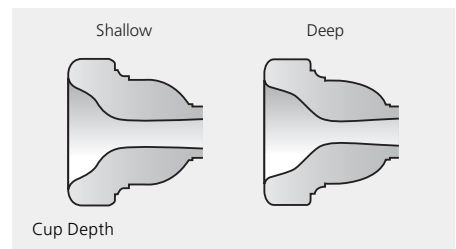
### Inner Rim Diameter (Internal)

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

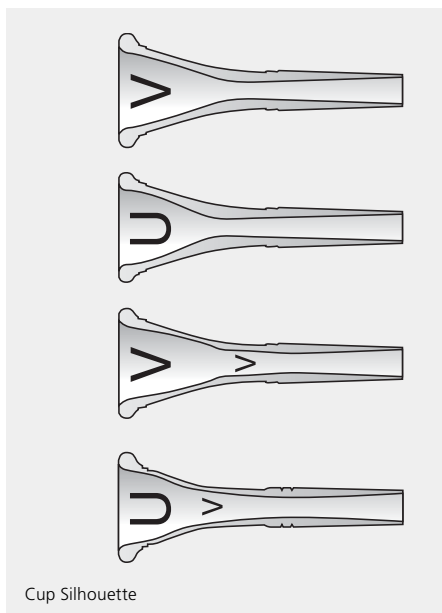
Although a thick rim provides greater lip contact area for easy high notes and extended endurance, lip movement is limited so you lose tonal flexibility. A rim that is too thin offers plenty of control over a wide range, but can quickly cause fatigue. Beginning players are probably better off choosing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

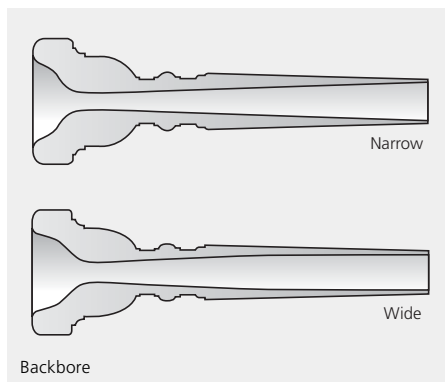
Most “U” shape cups have a fairly sharp shoulder which results in easy-to-play resistance and a well-defined, bright sound. “V” shape cups have a smoother, rounder shoulder which produces low resistance and a soft, dark tone.

## 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

14	A	4	a	
Inner rim diameter	Cup volume + shape	Rim contour	Backbore	
				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.

## 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 feature a more specialized weight balance for outstanding expressive scope and versatility.

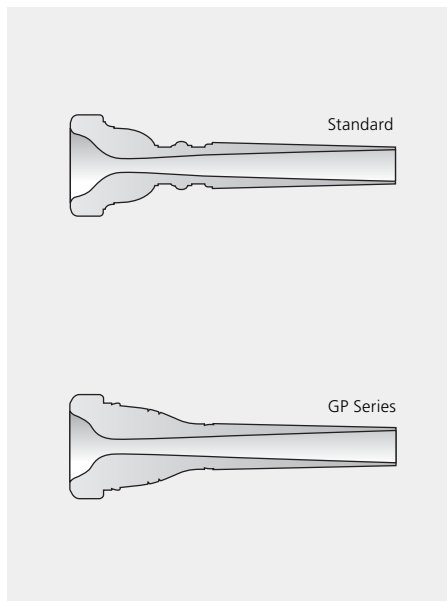
## Finish

**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.

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.



# 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				
TR-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.
TR-6A4a	15.90	Semi-flat	Thick	Shallow	3.65	Narrow	Very shallow cup for easy high notes. Good for big-band type lead trumpet.
TR-7A4	16.24	Semi-flat	Thick	Shallow	3.65	Narrow	Relatively small inner rim diameter, but still flexible. Perfect for piccolo or lead trumpet.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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 <sup>b</sup> , and piccolo trumpets.
TR-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.
TR-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.
TR-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
TR-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.
TR-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.
TR-14A4a	16.68	Semi-flat	Semi-thick	Shallow	3.65	Narrow	Fast-response high range and powerful sound. Ideal for piccolo or lead trumpet.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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 <sup>♭</sup> , C, D, and E <sup>♭</sup> trumpets.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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.
TR-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
CR-7D4dS	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.
CR-8D2S	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.
CR-9ES	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.
CR-11C4S	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.
CR-11E4S	16.46	Semi-flat	Standard	Deep	4.20	Standard	The standard British-style cornet mouthpiece. Exceptionally flexible for a wide range of styles.
CR-13E4S	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.
CR-14ES	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.
CR-16ES	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				
CR-6B4L	15.65	Semi-flat	Semi-thick	Semi-shallow	3.76	Standard	Small inner rim diameter. Suitable for playing high notes.
CR-7A4L	16.24	Semi-flat	Thick	Shallow	3.65	Standard	Fairly small inner rim diameter, but with outstanding flexibility.
CR-9C4L	16.28	Semi-flat	Standard	Standard	3.65	Standard	Well-defined rim bite for easy, fatigue-free playability.
CR-11A4L	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.
CR-11B4L	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.
CR-11C4L	16.46	Semi-flat	Standard	Standard	3.65	Standard	Standard type for players from beginner to advanced.
CR-13B4L	16.63	Semi-flat	Standard	Semi-shallow	3.65	Standard	Bright tone suited to large bands and ensembles.
CR-14A4aL	16.68	Semi-flat	Standard	Shallow	3.65	Standard	Fast-response high range and powerful sound. Well-suited for piccolo trumpet.
CR-14B4L	16.85	Semi-flat	Standard	Semi-shallow	3.65	Standard	Outstanding overall balance for all genres.
CR-15C4L	16.98	Semi-flat	Standard	Standard	3.65	Standard	Bright, powerful tone. For advanced players.
CR-16C4L	17.00	Semi-flat	Standard	Standard	3.65	Standard	Large inner rim diameter and medium cup for easy playability over a wide range.
CR-17C4L	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
FH-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.
FH-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.
FH-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.
FH-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.
FH-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
AH-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.
AH-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				
HR-28B	16.87	Standard	Semi-thick	Semi-shallow (V cup)	3.90	Semi-wide	Ideal for B <sup>♭</sup> /HF horns. Smallest “V” cup in the line, but with a soft, mellow tone.
HR-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.
HR-29C4	17.08	Semi-flat	Thick	Standard (U cup)	3.98	Standard	Ideal for B <sup>♭</sup> /HF horns. Relatively sharp shoulder and medium throat for clear tone.
HR-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.
HR-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.
HR-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.
HR-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.
HR-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.
HR-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.
HR-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.
HR-32C4	17.48	Semi-flat	Standard	Standard (U cup)	3.98	Standard	Plenty of volume. Relatively flat rim of medium thickness for easy playability.
HR-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.
HR-33C4	17.68	Semi-flat	Standard	Standard (U cup)	3.98	Standard	Large “U” cup. Can deliver a big, expansive sound. For advanced players.
HR-33B	17.87	Standard	Semi-thick	Semi-shallow (V cup)	3.90	Semi-wide	“V” cup with rich and mellow tone.
HR-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.
HR-34C	17.81	Semi-round	Semi-thin	Standard (U-cup)	4.09	Semi-narrow	Plenty of volume. U cup for powerful performance. Relatively thin rim for easier high notes.
HR-34C4	17.88	Semi-flat	Standard	Standard (U cup)	3.98	Standard	Plenty of volume. “U” cup for powerful performance.
HR-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				
SL-45AS	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.
SL-45C2S	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.
SL-46BS	24.58	Standard	Standard	Semi-shallow	5.85	Semi-narrow	Shallower cup than the 46C2. Outstanding high register. Fairly sharp shoulder. Brilliant tone.
SL-46C2S	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.
SL-47S	24.98	Standard	Standard	Standard	5.85	Semi-narrow	Outstanding endurance. Rich tone suitable for ensembles and orchestras.
SL-48AS	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.
SL-48S	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.
SL-48DS	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.
SL-51BS	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.
SL-51C4S	25.23	Standard	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.
SL-51S	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.
EP-51DS	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.
SL-52S	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
SL-47L	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.
SL-48L	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.
SL-48DL	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.
SL-51BL	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.
SL-51C4L	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.
SL-51L	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.
EP-51DL	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.
SL-52L	25.65	Standard	Standard	Standard	7.11	Semi-wide	Larger inner rim diameter and cup than the 51. Heavy tone. For advanced players.
SL-53L	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.
SL-54L	26.15	Standard	Standard	Standard	7.11	Semi-wide	Larger inner rim diameter and cup than the 52. Suitable for larger orchestras.
SL-55L	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
BL-58L	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.
BL-59L	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.
BL-60BL	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.
BL-60L	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
BB-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.
BB-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.
BB-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.
BB-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.
BB-66D4	31.49	Semi-flat	Semi-thick	Semi-deep	8.87	Semi-wide	Excellent matching with E <sup>b</sup> brass band instruments. Very deep cup. Dark tone with plenty of volume. Symphonic sound.
BB-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.
BB-67	31.93	Standard	Standard	Standard	8.35	Semi-wide	Exceptional rim and cup balance for easy playability. Good match for B <sup>b</sup> , C, and E <sup>b</sup> instruments. Well-centered tone.
BB-67C4	32.06	Semi-flat	Semi-thick	Standard	8.10	Standard	A perfect match for B <sup>b</sup> and C instruments. All-around versatility. Smooth, mellow tone throughout the instrument's range. Plenty of volume and power.
BB-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 <sup>b</sup> and C tubas.

# GP Series

Our GP 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.



GP

## Trumpet Mouthpieces

Model No.	Rim			Cup Depth	Throat (mm)	Backbore	Playing Characteristics
	Inner Diameter (mm)	Contour	Thickness				
TR-11B4-GP	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 <sup>b</sup> , and piccolo trumpets.
TR-14A4a-GP	16.68	Semi-flat	Semi-thick	Shallow	3.65	Semi-narrow	Fast-response high range and powerful sound. Ideal for piccolo or lead trumpet.
TR-14B4-GP	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.
TR-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.
TR-16C4-GP	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.
TR-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				
CR-14ES-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.
CR-16ES-GP	17.05	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				
FH-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				
HR-30-GP	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.
HR-31-GP	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.
HR-32-GP	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				
SL-45C25-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.
SL-48S-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				
SL-48L-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				
BL-59L-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			
TR-AUBIER	17.03	Semi-flat	Standard	Standard	3.80	Standard

### FRITS DAMROW

Professor at the Zurich University of the Arts (Switzerland) and one of Europe's best soloists

Model No.	Rim			Cup Depth	Throat (mm)	Backbore
	Inner Diameter (mm)	Contour	Thickness			
TR-DAMROW	16.92	Standard	Standard	Standard	3.86	Standard

### MARK GOULD

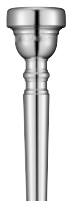
The chair of brass department of Manhattan School of Music, the faculty of the Julliard School

Model No.	Rim			Cup Depth	Throat (mm)	Backbore
	Inner Diameter (mm)	Contour	Thickness			
TR-MG	17.30	Standard	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			
TR-EM15	16.02	Semi-round	Thin	Shallow	3.65	Narrow
TR-EM25	16.22	Semi-round	Thin	Shallow	3.65	Narrow



#### ERIC AUBIER Model

Powerful, full sound. An all-around model.



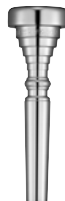
#### FRITS DAMROW Model

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			
TR-SHEW-LEAD	16.54	Semi-round	Semi-thick	Shallow	3.56	Narrow
TR-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			
TR-VIZZUTTI TR-VIZZUTTI-GP	16.67	Semi-flat	Semi-thick	Shallow	3.56	Narrow

## Cornet

### PIERRE DUTOT

International soloist

Model No.	Rim			Cup Depth	Throat (mm)	Backbore
	Inner Diameter (mm)	Contour	Thickness			
CR-DUTOT-S	16.90	Standard	Standard	Deep	3.99	Wide
CR-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.

# 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			
FH-SHEW	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			
FH-EM	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



### 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 with the Boston Symphony Orchestra

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

### THOMAS BACON

International soloist

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

## Trombone

### PETER SULLIVAN

Principal trombone with the Pittsburgh Symphony Orchestra

Model No.	Rim			Cup Depth	Throat (mm)	Backbore
	Inner Diameter (mm)	Contour	Thickness			
SL-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

International Jazz soloist

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

### ALAIN TRUDEL

Classical and Jazz soloist

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

## Bass Trombone

### DOUGLAS YEO

Former Bass Trombonist with the Boston Symphony Orchestra

Model No.	Rim			Cup Depth	Throat (mm)	Backbore
	Inner Diameter (mm)	Contour	Thickness			
SL-YEO-S SL-YEO-GP	28.72	Semi-flat	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.

# Tuba

## JIM SELF

Associate Professor of USC, Studio Musician

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

## ROGER BOBO

Legendary teacher

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

## SERGIO CAROLINO

Principal Tuba with the Porto National Symphony Orchestra

Model No.	Rim			Cup Depth	Throat (mm)	Backbore
	Inner Diameter (mm)	Contour	Thickness			
BB-CAROLINO	32.44	Semi-flat	Standard	Semi-shallow	7.50	Standard



### 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<sup>b</sup> tubas. The Symphonic model is characterized by a warm tone, big enough to fill the concert with rich colorful sound.



### SERGIO CAROLINO Model

The Carolono mouthpiece has the ideal characteristics for all-around usage. Perfect for both solo performance and orchestral playing, it makes players feel comfortable in all registers and has the added benefit of great versatility.

# Mouthpiece Lineup

## Trumpet

Cup Volume & Shape	Cup Diameter											
	Narrow ←						→ Wide					
Shallow ↕ Deep			EM1S	EM2S			SHEW-LEAD	VIZZUTTI				
	5A4	6A4a	7A4			11A4/11A5	13A4a	14A4a				
			7B4			11B4	13B4	14B4	15B4		17B4	
								SHEW-JAZZ			MG	
						11			DAMROW	AUBIER		
				8C4	9C4	11C4	13C4	14C4	15C4	16C4	17C4	18C4
							14D4		16D	17D4		
							14E4	15E4	16E4			

## Cornet (Short Shank)

Cup Volume & Shape	Cup Diameter						
	Narrow ←			→ Wide			
Shallow ↕ Deep	7D4dS	8D2S		11C4S			
			9ES	11E4S	13E4S	14ES	16ES
						DUTOT-S	

## Cornet (Long Shank)

Cup Volume & Shape	Cup Diameter							
	Narrow ←				→ Wide			
Shallow ↕ Deep		7A4L		11A4L		14A4aL	DUTOT-L	
	6B4L			11B4L	13B4L	14B4L		
			9C4L	11C4L			15C4L	16C4L

## Flugelhorn

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

## Alto Horn

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

 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	34C/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	45AS	46BS			48AS	51BS		
	45C2S	46C2S				51C4S		
			47S	LANDGREN	48S	51S	52S	
				48DS	51DS			

## Trombone/Euphonium (Large Shank)

Cup Volume & Shape	Cup Diameter							
	Narrow ←				→ Wide			
Shallow ↑ ↓ Deep			51BL					
			51C4L	SULLIVAN				
	47L	48L	51L	52L	53L	54L	55L	
		48DL	51DL					
		TRUDEL						

## Bass Trombone

Cup Volume & Shape	Cup Diameter			
	Narrow ←		→ Wide	
Shallow ↑ ↓ Deep			60BL	
	58L	59L	60L	
				YEO

## Tuba

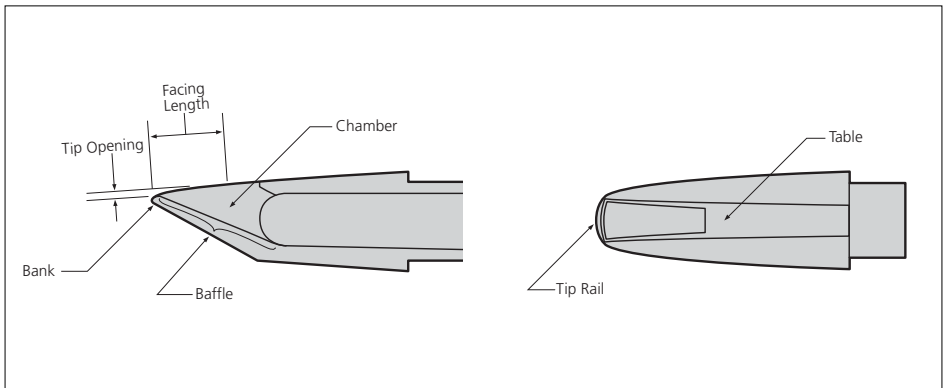
Cup Volume & Shape	Cup Diameter							
	Narrow ←				→ Wide			
Shallow ↑ ↓ Deep			66B	67B4	BOBO-SOLO	CAROLINO	68B	BOBO-SYM
	64	65	66	67				SELF
			66D4	67C4				

# 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.



# 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<sup>♭</sup> / A Clarinet

Model	Facing Length (mm)	Tip Opening (mm)
4CM	21.0	1.05
5CM		1.10
6CM		1.15
7C		1.70

#### Standard

#### E<sup>♭</sup> 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<sup>♭</sup> / 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
7C		1.30

#### E<sup>♭</sup> 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<sup>♭</sup> 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
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<sup>b</sup> 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<sup>b</sup> Alto Saxophone

Model	Facing Length (mm)	Tip Opening (mm)
3CM	22.0	1.40
4CM		1.50
5CM		1.60
6CM		1.70
7CM		1.80

### B<sup>b</sup> 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<sup>b</sup> 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<sup>b</sup> 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<sup>b</sup> 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<sup>b</sup> 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.

