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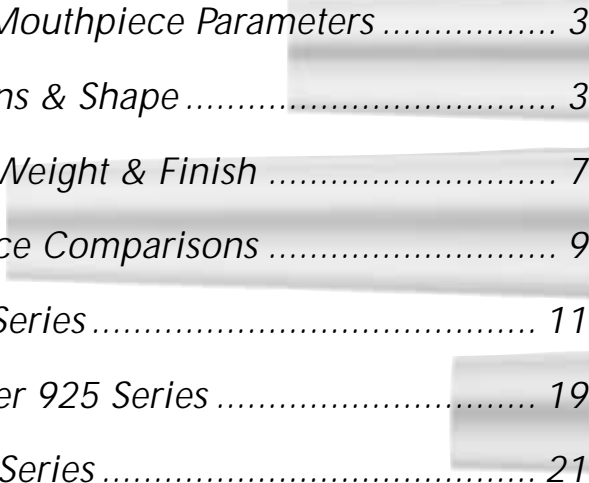


**YAMAHA MOUTHPIECES**  
for Brass Instruments

# 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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## 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.*

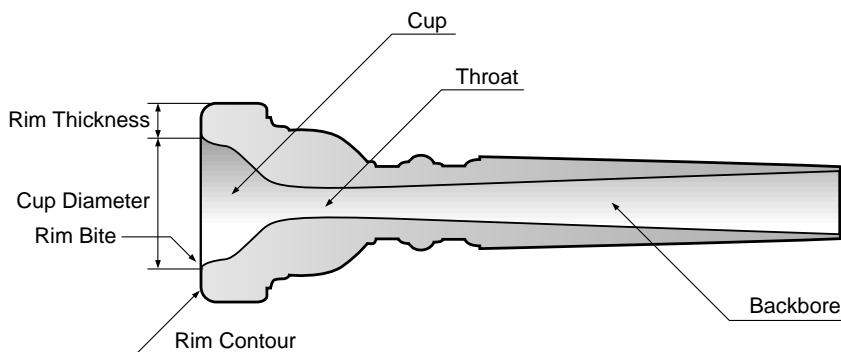
## Why Yamaha?

*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.

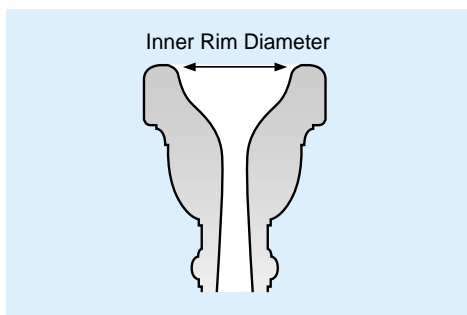


## Dimensions & Shape

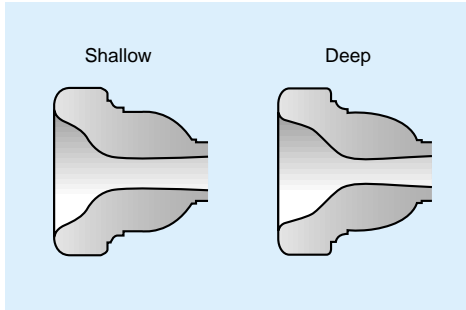
The dimensions and shape of a mouthpiece have a direct effect on its feel, playability, and sound. Use the parameters described below as a general guide when shopping around.

### 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.



Cup Diameter



**Cup Depth**

## 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 below). 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

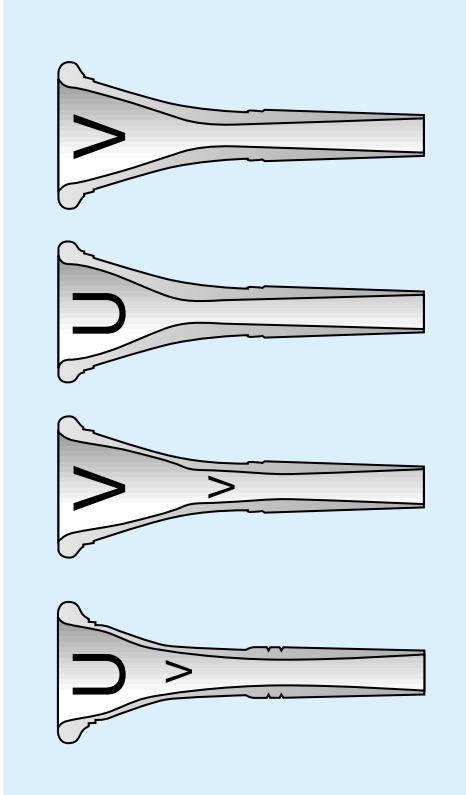
The bite of the rim has a large influence on attack clarity and pitch control. Mouthpieces with a sharp bite generally make it easier to produce accurate, stable pitch and a rich tone. If the bite is too sharp, however, lip control is limited and it becomes difficult to make smooth note-to-note transitions. 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

# Essential Mouthpiece Parameters

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.

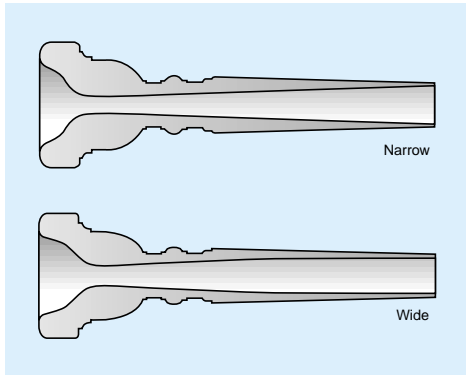
## Throat Diameter

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.

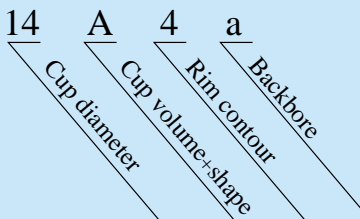


Backbore

## 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



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

# Material, Weight & Finish

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*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 (specific gravity 8.5). Some older French horn mouthpieces were made from German silver (specific gravity 8.8), 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 (specific gravity 10.4). 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-round playing, while the GP Series and Silver 925 Series feature a more specialized weight balance for outstanding expressive scope and versatility.

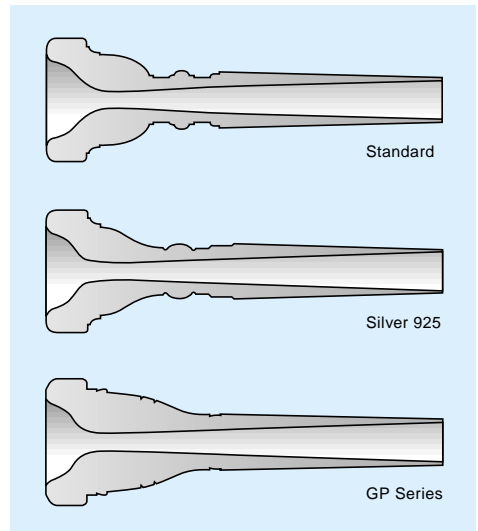
## Finish

**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 — unlike the nickel under-layer used by some other manufacturers.

**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.



**Weight/Thickness**

# 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, Giardinelli 10C
9C4	Bach 7C with smaller rim diameter
11A4	Bach 7E
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
7A4	Purviance 4 (4*D4)
9C4	Bach 7C, smaller rim diameter
11C4	Bach 7C, Giardinelli 7C
13B4	Bach 6C
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

## Flugelhorn — GP Model

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

## Alto (Tenor) Horn

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



## 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

## Horn — GP Models

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

## 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
51	Bach 5G
51C4	Bach 5G, slightly shallower cup
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 — (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
51	Bach 5G
51C4	Bach 5G, slightly shallower cup
51D	Bach 5G, deeper cup
52	Between Bach 5G & 3G
53	Bach 3G, Denis Wick 4AL
54	Bach 3G with bigger diameter
55	Bach 2G with smaller diameter

## Trombone — GP Models (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

# 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. There's a Yamaha mouthpiece to suit every player.*



## 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.
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, Eb, 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.



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 $\flat$ , C, D, and E $\flat$ 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.

# Standard Series

## 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	17.06	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				
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.
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.
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, thus interchangeable. 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	17.0	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.

## Alto 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.

# Standard Series

## 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	Smaller inner rim diameter than the 29B. Ideal for Bb/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	semi-wide	Smaller inner rim diameter than the 30C4. Ideal for Bb/HF horns. Relatively sharp shoulder and medium throat for clear tone.
29D4	16.88	semi-flat	medium	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	medium thick	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	medium	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	Larger inner rim diameter than the 29D4. Exceptionally rich tone. Matches horns with a wide bell. Excellent stability on high notes.
31B	17.30	standard	medium thick	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	medium	semi-deep (double-cup)	4.50	semi-narrow	Larger inner rim diameter than the 30D4. 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	Even larger inner rim diameter than the 31B for outstanding low-note tone. Largest "V" cup in the lineup. Rich, mellow tone.
32C4	17.48	semi-flat	medium	standard (U-cup)	3.98	standard	Larger inner rim diameter than the 30C4. Plenty of volume. Relatively flat rim of medium thickness for easy playability.
32D4	17.48	semi-flat	medium	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	medium	standard (U-cup)	3.98	standard	Largest "U" cup in the lineup. Can deliver a big, expansive sound. For advanced players.
33B	17.87	standard	semi-thick	semi-shallow (V-cup)	3.90	semi-wide	Larger inner rim than the 32B. V cup with rich and mellow tone.
34B	18.07	standard	semi-thick	semi-shallow (V-cup)	3.90	semi-wide	Larger V cup in the line up. Happy sound and low notes. For Advanced players.
34C4	17.88	semi-flat	medium	standard (U-cup)	3.98	standard	Larger inner rim diameter than the 33C4. Plenty of volume. U cup for powerful performance.
35C4	18.08	semi-flat	medium	standard (U-cup)	3.98	standard	Larger U cup in the line up. Can deliver a heavy sound. Suitable for large orchestras.





## Trombone, Baritone Euphonium 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	Smaller inner rim diameter than the 48. 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	medium	medium	6.62	semi-wide	Well-balance 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.
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.
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.
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.

# Standard Series

## 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.
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.
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.
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 easily 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	28.25	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	27.83	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	semi-deep	8.87	semi-wide	Excellent matching with Eb 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 Bb, C, and Eb instruments. Well-centered tone.
67C4	32.06	semi-flat	semi-thick	standard	8.10	standard	A perfect match for Bb 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 Bb and C tubas.

# GP & Silver 925 Series

Our GP and Silver 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	16.0	semi-flat	thick	shallow	3.65	narrow	Relatively small inner rim diameter, but still flexible. Perfect for piccolo or lead trumpet.
8C4-GP	16.3	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	16.4	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	16.7	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	16.7	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	16.7	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	17.0	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	17.1	semi-flat	standard	standard	3.65	semi-narrow	Deeper cup than the 17B4. Powerful, dark sound. A popular choice with symphony orchestra players.

## Flugelhorn Mouthpiece

MODEL No.	RIM			CUP DEPTH	THROAT (mm)	BACKBORE	PLAYING CHARACTERISTICS
	INNER DIAMETER (mm)	CONTOUR	THICKNESS				
14F4-GP	16.7	semi-flat	standard	standard	4.3	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	24.3	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	25.2	standard	standard	standard	6.60	semi-wide	Well-balance 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	25.2	standard	standard	standard	6.60	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	27.3	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.

*INSPIRED BY THE MASTERS...*



# Signature Series Mouthpieces

*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.

*Signature Series mouthpieces are exactly the same as those used by the artists whose name appears on them, and they embody the wisdom and expertise of these musicians in their design. Each of these models is produced on a precision computer-controlled lathe—guaranteeing that each one is exactly the same as the one used by its namesake.*

*As Douglas Yeo remarks: "There is another important thing to keep in mind about the mouthpiece, and that is the fact that it is made by Yamaha. Yamaha is recognized as having the best quality control of any instrument and mouthpiece manufacturer in the world. When I received a dozen of the final mouthpieces to test for quality control, every single one had a consistent, even feel. I am confident that I could go into any music store on the day of a recital or big concert, pick up one of my mouthpieces off the rack and know that it would feel exactly the same as the one that's in my case. Now THAT'S confidence in quality control. There is nothing else on the market that combines this amount of research, trial, and testing!"*

# Signature Series

## Allen Vizzutti

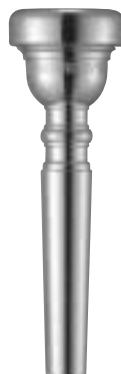
### Trumpet

ALLEN VIZZUTTI is one of the most amazing trumpet soloists of our time. Equally at home in a multitude of musical idioms, he has toured more than 30 countries and every state in the Union to perform everything from jazz and fusion to baroque and classical. He has played in virtually all of the world's most prestigious concert halls, as well as on 100 motion picture sound tracks. He boasts more than 60 recordings with such diverse artists as Doc Severinsen, Chuck Mangione, Barbra Streisand, Frank Sinatra, Neil Diamond, Prince, and Woody Herman. Jazz great Chick Corea, who has often played with Allen, has this to say about him:

"Finely tuned wind, easy control, polyharmonic wit, orchestral penmanship, punctuated spiritual warmth;" rarely do so many qualities find themselves in one musician."



Anyone who has heard one of Allen's spectacular performances will understand the exceptional qualities he demands from his mouthpiece. His extended playing range and incredible technique require a perfectly balanced mouthpiece, one which allows him to leap huge intervals with centered, accurate intonation—and to change in a flash from a screaming lead sound to a warm broad 'classical' tone. The shallow cup with smooth inner rim edge gives a clear focused sound and plays evenly in all registers. It can increase the high range of many players without sacrificing tone in the low range. The Vizzutti mouthpiece offers great sound, incredible flexibility, plus impeccable intonation in all ranges, which in Allen's case covers a wide area!



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
VIZZUTTI	16.67	semi-flat	semi-thick	very shallow	3.56	very narrow

The Vizzutti mouthpiece is also available with a gold-plated rim, cup, and inner bore.

More information on Allen Vizzutti can be found at: <http://www.yamaha.com/band/>





# Bobby Shew Trumpet

Bobby Shew is one of the greatest jazz trumpeters of all time. Equally at home in a variety of genres, he has played a powerful lead in many of the world’s top bands, but is equally revered for his expressive solos. As Clark Terry says: “There aren’t too many around who can play great lead, have tremendous chops, play great solos on trumpet for all kinds of songs, and still play beautiful flugelhorn, too. Bobby runs the whole spectrum.” For many years Bobby was one of Hollywood’s busiest studio artists; you have heard him on the soundtracks of literally hundreds of movies and television shows. He’s also made more than a thousand recordings. But despite his busy schedule he still finds time for regular performance tours of North America, Europe, and Asia. In addition to being a performer, Bobby is very interested in music education and gives highly inspirational clinics around the world.



In order to get exactly the kind of tone colors he wants, Bobby uses two different trumpet mouthpieces. The ‘Jazz’ model is his usual all-around choice. It 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. The ‘Lead’ model, on the other hand, gives that extra sizzle and high note clarity for playing lead parts. It features enough air compression for high range playing, but still allows a big open sound. Bobby’s flugelhorn mouthpiece was designed at the same time we produced the YFH-6310Z flugel, and perfectly complements the instrument. The rim is the same as that of the Lead mouthpiece but with a deep cup and a specially designed backbore for a smooth dark sound and great playability.



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
SHEW-LEAD	16.54	semi round	semi thick	very shallow	3.56	narrow
SHEW-JAZZ	16.85	semi round	semi thick	medium	3.65	medium
SHEW-FH	16.54	semi round	semi thick	standard	4.40	long taper

More information on Bobby Shew and his mouthpieces can be found at: <http://www.yamaha.com/band/>  
Please visit Bobby's Homepage at: <http://www.bobbyshew.com/>

# Signature Series

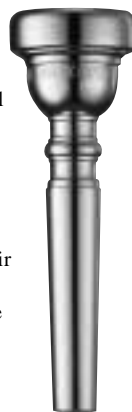
## Mark Gould

### Trumpet

Since joining the Metropolitan Opera as principal trumpet in 1973, Mark Gould has led an active and varied musical life. In addition to his busy schedule at the Met, he regularly performs with chamber groups, wind ensembles, and even jazz groups. He has appeared as guest soloist with many orchestras, and his smooth lyrical sound has delighted audiences worldwide. Mark is unusually versatile for an orchestral player, and is equally comfortable in a variety of different musical genres, from Baroque to classical to jazz. Contemporary music has also played an important role in his career, and he has given the world premieres of many modern works written especially for him. Sought-after as both soloist and teacher, he travels regularly to Europe and the Pacific Rim countries to perform and give clinics and master classes. Talented young trumpeters from around the globe travel to the Juilliard School to study with him, and several of his former students now hold principal positions in some of the world's major orchestras.



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. But unlike other large mouthpieces it isn't limited to just symphonic playing. The high range is remarkably secure, with centered and accurate intonation, and its rim shape and the balanced amount of air resistance make it comfortable to play for improved endurance. Though an orchestral mouthpiece, it is versatile enough for all-around playing.



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
GOULD	17.30	semi-flat	standard	semi-shallow	3.88	standard

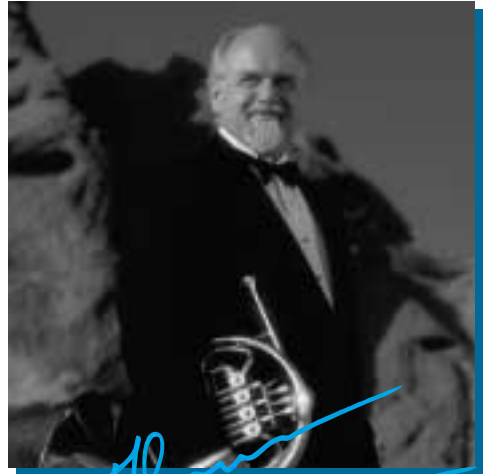
More information on Mark Gould can be found at: <http://www.yamaha.com/band/>



# Thomas Bacon

## French Horn

Thomas Bacon’s work in the United States, Europe, South America and Asia has placed him in the highest echelon of hornists worldwide. He has held principal horn positions with the Syracuse Symphony, Detroit Symphony, Houston Symphony and the Berlin Radio Symphony Orchestras. He has also performed as “guest” principal with the Berlin Philharmonic, Berlin Opera, Pittsburgh Symphony, Milwaukee Symphony, Chicago Symphony, Phoenix Symphony, Fort Worth Symphony, and many others. As soloist, he has performed concertos with over a hundred orchestras across the United States, and has been guest artist at major music festivals throughout the world. In addition to his busy schedule of recitals and chamber and orchestral engagements, Thomas can be heard on dozens of solo recordings. His chamber activities include the Summit Brass, America’s premier large brass ensemble, and the St. Louis Brass Quintet. He has made dozens of recordings, and over fifty new pieces have been written for him by contemporary composers.



*Thomas Bacon*

This mouthpiece has a wide inner rim diameter with a large ‘V’ shaped cup. Tom requires an extremely versatile mouthpiece because he plays in so many different settings: large symphony orchestras, small chamber ensembles, brass groups, and in solo recitals. With this mouthpiece he can play as high or strong as is necessary, and yet can create a rich and full a sound as he wants—in any register. The sound is well focused for clarity and projection, and the playability is responsive and comfortable.



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
BACON	17.99	standard	medium	semi-shallow (Vcup)	4.50	semi wide

More information on Thomas Bacon can be found at: <http://www.yamaha.com/band/>  
Please visit Tom’s Homepage at: <http://www.hornplanet.com>

# Signature Series

## Alain Trudel

### Trombone

Alain Trudel has been called the best trombonist in the world. A true virtuoso, his performances—combinations of immense talent with great humor and dramatic flair—have delighted audiences worldwide. He began playing with the Montreal Symphony when just sixteen, and while still a teenager he had played all low brass positions, including principal trombone and principal tuba. Since then he has embarked on a solo career.

Alain is an evangelist for the cause of the trombone, giving as many as 100 recitals per year. And he has helped to popularize this noble instrument by performing solo concertos with more than 30 orchestras in North America,

Europe and Asia. Remarkably versatile, he is also an accomplished jazz musician—and an expert in early music on the sackbut. In addition, he is a long-time crusader for the popularization of contemporary music, performing both his own original compositions and many concerti that leading composers have written for him.



The Trudel mouthpiece offers players a big warm sound, and a rim and cup size well suited for orchestral as well as solo use. Its deep cup and special rim contour give the sound and feeling of a much bigger mouthpiece, while maintaining the secure, well-centered high range usually possible only with a smaller mouthpiece. It feels wide for comfort, but it's not a chop buster. Also, the rim is fairly thick, which also helps endurance. Inside, the deep cup is U-shaped but has a V-shape going into the throat. This design makes for a smooth, dark tone that blows free and has great overtones. The backbore is shorter than a standard mouthpiece for very good response in ALL registers. It's deep enough to modulate sound and color of sound, while always keeping the sound centered.



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
TRUDEL	25.23	semi-round	semi-thick	deep	7.15	narrow

The Trudel mouthpiece is also available with a gold-plated rim, cup, and inner bore.

More information on Alain Trudel and his mouthpiece can be found at: <http://www.yamaha.com/band/>



# Douglas Yeo

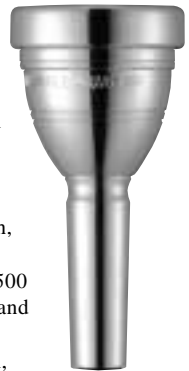
## Bass Trombone

Douglas Yeo has played bass trombone in the Boston Symphony and Boston Pops since 1985. His broad musical background includes performing in several other important orchestras as well as in leading big bands and numerous Broadway shows. In addition to regular symphony work, Doug is an outstanding soloist, who has performed with some of the world’s major orchestras. In many cases he was the first bass trombonist ever invited to perform as their soloist, and some of the pieces he performed were premiers of works dedicated to him. He is the author of more than two dozen articles on the trombone and orchestral playing, and has published numerous arrangements of pieces for solo trombone, trombone choirs, and brass ensembles.



*Douglas Yeo*

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. It combines the best aspects of large, symphonic style mouthpieces with an ideal amount of outer mass and a carefully designed backbore and throat for improved high range and dynamic flexibility. It is characterized by an even response in all registers and dynamics.



As Doug explains: “This mouthpiece is designed for the player who wants a big sound as well as flexibility. While I do most of my work on the bass trombone as a member of the Boston Pops Orchestra, I also enjoy giving recitals, playing in church, and doing jazz and commercial work. The mouthpiece works well in all of those situations. I insisted on a centered, solid sound that would sound good at 5, 50 and 500 feet. And it goes without saying that I wanted a mouthpiece that would play evenly and in tune in all registers. When I say I play this mouthpiece all the time in the Boston Symphony, I mean it—I use nothing else. Whether it be Brahms, Mozart, Beethoven, Mahler, Schumann or Berg, this mouthpiece simply works.

I’m confident that if anyone tries this new mouthpiece, it will be the last one they buy.”

MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
YEO	28.72	semi-flat	semi-thin	semi-deep	8.0	semi-wide

The Yeo mouthpiece is also available with a gold-plated rim, cup, and inner bore.

More information on Douglas Yeo and his mouthpieces can be found at: <http://www.yamaha.com/band/>

Please visit Doug’s Homepage at: <http://www.yeodoug.com>

# Signature Series

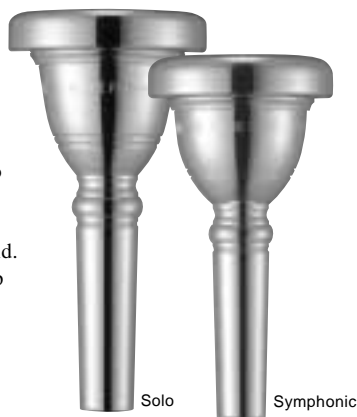
## Roger Bobo

### Tuba

ROGER BOBO is a wonder who has been called the “Paganini of the Tuba.” In addition to his respected symphonic career, including long tenures as principal tuba of the Rochester Philharmonic, Concertgebouw, and Los Angeles Philharmonic orchestras, Roger has pioneered the tuba as a solo instrument; in 1961 he became the first man in history to play a tuba recital at New York’s Carnegie Hall. A man of great natural presence and startling virtuosity on the stage, Roger has performed solo concerti with top orchestras, and many leading contemporary composers have written pieces for him. In addition to making numerous solo recordings, he has performed recitals around the world, inspiring audiences with his warm musicality. Roger is also a born teacher, able not only to transmit knowledge and expertise but also to establish deep rapport with each individual student.



The Bobo mouthpiece is available in two forms. The Solo model features a clear focused tone that sings and projects, and is especially suitable for solo performances and for use with F and Eb tubas. The Symphonic model is characterized by a warm tone, big enough to fill the concert with rich colorful sound. It is ideal for use with BBb and C tubas and can help enrich the tone of any ensemble.



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
BOBO-SOLO	32.2	semi-flat	standard	semi-shallow	7.5	standard
BOBO-SYM	32.9	standard	standard	semi-shallow	7.5	standard

The Bobo mouthpieces are also available with a gold-plated rim, cup, and inner bore.

More information on Roger Bobo can be found at: <http://www.yamaha.com/band/>



# Jim Self

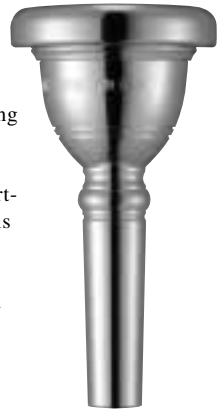
## Tuba

Whether or not you know his name, you have heard his sound. Jim Seek’s beautiful tone and lyrical phrasing have inspired the leading studio composers to write prominent tuba solos for him in their scores. Since 1974 he has worked for all the major Hollywood studios, performing on over 900 motion pictures and hundreds of television shows and records. His solos in major films include Jurassic Park, Home Alone I&II, Hook, Casper, Sleepless in Seattle, Star Trek VIII, and The X-Files. And it was Jim’s tuba that was the “Voice of the Mothership” in *Close Encounters of the Third Kind*. In addition to movie sound tracks, Jim can be heard on a wide spectrum of recordings with hundreds of the world’s top artists and groups, as well as leading orchestras. Somehow he still finds time to play principal tuba in five Los Angeles area orchestras and has released several solo CDs of both jazz and classical music.



*Jim Self*

Jim’s mouthpiece embodies his long experience of playing literally ALL types of music in highly demanding situations. Jim doesn’t like changing rims, so he uses the same mouthpiece on all his tubas. It is a medium large rim that is comfortable to play over the many hours a day that are required in his work. The cup and backbore are rather large for the best combination of a good centered attack and a warm, alive sound. Jim says, “I feel more accurate on the high notes than on any previous mouthpieces, and on the low ones too.”



MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
SELF	32.86	standard	semi-thick	standard	8.00	standard

More information on Jim Self can be found at: <http://www.yamaha.com/band/>  
Please visit Jim’s Homepage at: <http://www.bassethoundmusic.com/>

# Signature Series

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## Canadian Brass

*Trumpet Lead/Trumpet Regular/French Horn/Trombone/Tuba*

The Canadian Brass first burst onto the global music scene in 1970, revolutionizing chamber music and establishing the brass quintet as a vital force in the music world. This remarkable group of musicians has transformed a neglected set of instruments with limited repertoire into an exciting and versatile ensemble. With their unique blend of virtuosity, spontaneity and humor, they perform everything from Bach and Mozart to Gershwin and Dixieland.



The quintet — now entering its 30th season — consists of Jens Lindemann, trumpet; Ron Romm, trumpet; Chris Cooper, French horn; Gene Watts, trombone; and Chuck Daellenbach on tuba.

THE CANADIAN  
**BRASS**

More information on The Canadian Brass can be found at: <http://www.yamaha.com/band/>  
Please visit their Homepage at: <http://www.canadianbrass.com/>





## Canadian Brass Trumpet L

Designed with Jens Lindemann, this mouthpiece features a fairly small inner rim diameter and cup for a pure focused sound—dark and concentrated but with brilliant projection. It can help increase endurance and aid playing flexibility, and is an excellent piccolo trumpet mouthpiece.

## Canadian Brass Trumpet R

Ron Romm developed this model, which is characterized by a very deep cup for a rich strong sound which holds together no matter how loud you play. The rim size and backbore have been carefully balanced with the cup shape to combine a big sound with comfortable playability.

## Canadian Brass Horn

Chris Cooper prefers this fairly large inner rim with ‘V’ shaped cup as it helps him create the many tonal colors he needs for the varied repertoire of the Brass: soft and mellow, rich and dark, strong and brassy. Because of its comfortably balanced resistance, this mouthpiece can enhance a player’s endurance.

## Canadian Brass Trombone

The extensive experience of Gene Watts was incorporated into the design of this mouthpiece. It’s big enough for a large orchestral sound, yet plays flexibly enough, and with a quick enough response, for jazz. Gene considers it comfortable in any musical genre—the perfect ‘all-around’ mouthpiece.

## Canadian Brass Tuba

Designed with Chuck Daellenbach, this mouthpiece features a full, rich sound with abundant overtones, and a clear and focused tone core so it projects well in all registers. A perfect balance between rim, cup and backbore designs give the mouthpiece a comfortable, easy playability.



Trumpet L



Trumpet R



French Horn



Trombone



Tuba

MODEL No.	INNER DIAMETER (mm)	CONTOUR	THICKNESS	CUP DEPTH	THROAT (mm)	BACKBORE
CB TR-L	16.46	semi-flat	semi-thick	shallow	3.65	semi-narrow
CB TR-R	16.42	semi-flat	thick	deep	3.90	medium
CB HR	17.86	standard	medium	semi-shallow (Vcup)	4.80	semi wide
CB SL	25.42	standard	standard	standard	7.15	semi wide
CB BB	32.28	standard	standard	semi-shallow	8.55	standard

# Mouthpiece Line-up

## TRUMPET

Cup volume & shape	Cup diameter											
	narrow ← → wide											
shallow ↕ deep						CB TR-L	SHEW-LEAD	VIZZUTTI				
	5A4	6A4a	7A4			11A4	13A4a	14A4a				
			7B4			11B4	13B4	14B4	15B4		17B4	
								SHEW-JAZZ			GOULD	
				8C4	9C4	11C4	13C4	14C4	15C4	16C4	17C4	18C4
					11	13D4	14D4		16D	17D4		
					CB TR-R		14E4	15E4	16E4			

## CORNET (Short Shank)

Cup volume & shape	Cup diameter						
	narrow ← → wide						
shallow ↕ deep	7D4d	8D2		11C4			
			9E	11E4	13E4	14E	16E

## CORNET (Long Shank)

Cup volume & shape	Cup diameter							
	narrow ← → wide							
shallow ↕ deep	7A4							
				13B4	14B4			
		9C4	11C4			15C4	16C4	17C4

## FLUGELHORN


Cup volume & shape	Cup diameter				
	narrow ← → wide				
shallow ↕ deep			SHEW-FH		
		11F4	13F4	14F4	
	7F4				16F4

## ALTO HORN

Cup volume & shape	Cup diameter	
	narrow ← → wide	
	37C4	38D4

 GP & Silver925 series available

 GP series available

 Signature Model

CB= Canadian Brass



## FRENCH HORN

Cup volume & shape	Cup diameter								
	narrow ←————→ wide								
V-cup	28B	29B	30B	31B	32B	CB	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	48	51	52
				48D	51D	

## TROMBONE/EUPHONIUM (Large Shank)

Cup volume & shape	Cup diameter							
	narrow ←————→ wide							
shallow ↕ deep			51B					
			51C4	CB				
	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	CB	68B	BOBO-SYM
	64	65	66	67				SELF
			66D4	67C4				

