

Selecting a Mouthpiece

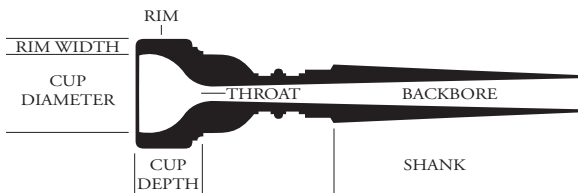
When selecting a mouthpiece, a brass instrumentalist should choose one with a solid, compact tone of large volume. A carefully selected Bach mouthpiece can help improve a player's embouchure, attack, tonguing and endurance.

Professional musicians and advanced students prefer the musical results of large mouthpieces, such as the Bach 1B, 1C, 1¼C, 1½B, 1½C, 2¼C, 3C, which provide a maximum volume of tone with the least amount of effort. By opening up the lips so that they do not touch, the larger mouthpiece produces a clearer, purer tone. The large cup diameter also allows a greater portion of the lip to vibrate, producing a larger volume of tone, and keeps a player from forcing high tones by encouraging the correct functioning of the lip muscles. However, a student may find a medium-sized mouthpiece suitable.

Do not select a certain mouthpiece because another player uses it. Because no two players have the same lip or tooth formation, what is perfect for one may be entirely unsuitable for the other. Bach produces many different models so that each player can find the best mouthpiece for their individual embouchure.

Visit your local dealer and try several genuine Bach mouthpiece models, all stamped with the Vincent Bach trademark.

What Every Brass Instrumentalist Should Know About Mouthpieces



A mouthpiece consists of the rim, cup, throat, and backbore. Bringing these various components into proper relationship constitutes the art of superior mouthpiece production.

In choosing a special combination of rim, cup, throat and backbore designs, consider the effects of each.

RIM

- Wide: Increases endurance.
- Narrow: Improves flexibility, range.
- Round: Improves comfort.
- Sharp: Increases brilliance, precision of attack.

CUP

- Large: Increases volume, control.
- Small: Relieves fatigue, weakness.
- Deep: Darkens tone, especially in low register.
- Shallow: Brightens tone, improves response, especially in high register.

THROAT

- Large: Increases blowing freedom, volume, tone; sharpens high register (largest sizes also sharpen low register).
- Small: Increases resistance, endurance, brilliance; flattens high register.

BACKBORE

Except in general terms, it isn't possible to identify backbores by size because they also vary in shape. Various combinations of size and shape make the tone darker or more brilliant, raise or lower the pitch in one or more registers, increase or decrease volume. In each instance, the effect depends in part on the throat and cup used in combination with the backbore.

The playing qualities mentioned on this page are discussed in greater detail in the following sections. Keep in mind that playing qualities of mouthpieces vary from person to person; therefore, descriptions of playing qualities are necessarily subjective. It is important to view all information in this manual as a general guide. For best results, use it as a starting point for testing a number of models, not as a substitution for testing.

The Rim

A well-constructed brass instrument mouthpiece should have a medium-wide rim with a fairly sharp inner edge. If the mouthpiece is properly placed, it will permit the lips to move slightly forward and backward. For high tones, a player will draw the lips farther back; while for low tones, the lip muscles will relax, permitting the lips to protrude.

A sharp rim will not cut the lip if the flat face of the mouthpiece rim is placed on the lips in (or slightly above) a horizontal position, with the mouthpiece at a 90 degree angle against the front teeth. A sharp inner edge against the lip will automatically remind the player that the instrument is not being held correctly.

The use of a mouthpiece without a sharp inner edge is not recommended, as it would not allow sufficient surface to distribute pressure over the lips. A too-rounded rim will dig into the lips, limiting the player's endurance.

A player with a normal embouchure and fairly muscular lips should prefer a medium-wide rim, which will allow both flexibility and endurance. A too-wide rim will clamp down lip muscles and embouchure flexibility, and the effect will be noticeable on quick tonal changes.

Players with very thick lips, however, can use a wide rim to advantage, as a medium-wide rim might dig into the soft tissues of the lips and interfere with the blood circulation. Players who cannot overcome the habit of "forcing" high tones, or band members who occasionally smack the mouthpiece against the lips while marching may also consider it advantageous to use wide-rimmed mouthpieces. However, even very thick-lipped musicians and marching band musicians should prefer medium-wide rims if they do not feel hindered in using them, for mouthpieces with extra-wide rims encourage a player to use too much pressure for the high notes instead of relying on the lip muscles to do the work.

A narrow rim offers a trumpet or trombone player greater flexibility, but it tends to dig into the flesh of the lips, cutting off free blood circulation and decreasing endurance. Horn players often prefer a medium-narrow rim because their instrument covers so wide a range (a fourth lower than a trombone and almost as high as a trumpet). The medium-narrow rim enables the horn player to move the lips much more easily; the lips will be able to protrude for the low tones and retract for the high tones.

The Cup: Depth

In general, a large cup diameter and/or depth lowers the pitch of an instrument, while a small cup diameter and/or shallow cup raises the pitch. Therefore, it is important to match the cup of the mouthpiece with the pitch of the instrument. Due to variations in embouchure, air support and oral cavity among musicians, individuals should select a cup which improves their overall intonation.

The correct depth of the cup depends upon the pitch and corresponding length of the instrument, and, to a certain extent, the bore. For example, achieving the brilliance of a B_♭ piccolo trumpet requires a shallow cup, while the dark lyrical tone quality of a fluegelhorn demands the use of a deep cup. For this reason, we do not recommend using refitted trumpet or cornet mouthpieces with the fluegelhorn.

A player using a medium-large bore B_♭ or C trumpet or a B_♭ cornet should generally use a mouthpiece no shallower than the Bach C cup and preferably, slightly deeper cups such as a B or A. One exception is for musicians who continually play in the extreme high register and desire a brighter sound. In this case, a more shallow mouthpiece such as a 3D, 3E, 3F or 5SV may be preferable.

For the Horn, a comparatively large volume of air must be used to fill the bell. A very deep cup will help to get a full low register (suitable for second and fourth horn) while a shallower cup will help produce high tones (advantageous for first and third horn players). For the small tenor trombone, a medium-deep mouthpiece cup such as the 7C, 11C or 12C is preferred. For the symphonic tenor trombone, a larger cup, such as 6½AM, 6½AL, 5G, 5GB, or 5GS may be preferable. For baritone or euphonium, it is generally best to use a medium-deep cup, preferably one with a symphonic backbore to produce a more mellow tone.

The Cup: Diameter

We recommend that all brass instrumentalists—professional artists, beginners or advanced students; symphony, concert or jazz band—use as large a cup diameter as they can endure and a fairly deep cup. A larger mouthpiece with a fairly deep cup offers the advantages of a natural, compact, and uniform high, middle and low register, improved lip control, greater flexibility, and avoidance of missed tones. A larger-sized mouthpiece will also offer greater comfort, making it possible to secure a good tone quality even when the lips are swollen from too much playing.

Splitting tones may be an indication that the mouthpiece is too small or perhaps too shallow. A small cup diameter does not permit the lips to vibrate sufficiently, preventing the player from producing a rich, full tone. The lack of tone volume tempts a player to exert more lip pressure and to force more air through the instrument than the small mouthpiece is capable of handling, creating a shrill tone.

The Backbone

The backbone of a mouthpiece bears a certain relationship to the rim, cup shape and throat, and to the make and bore of the instrument on which the mouthpiece is to be used.

If the backbone of a mouthpiece is too small, the high register will be stuffy and flat. If the backbone of a mouthpiece is too large, the mouthpiece will not have sufficient resistance and the player's embouchure will soon become exhausted.

The use of the general terms "large" or "small" to describe backbores must be viewed from the standpoint of playing qualities. It is not actually possible to identify backbores by size alone because they also vary in shape and rate of taper. Various combinations of size, shape, and rate of taper make the tone darker or more brilliant, raise or lower the pitch in one or more registers, increase or decrease volume.

Standard Backbores

Standard Vincent Bach mouthpieces match the playing qualities of the backbone with the design of the other components. The following chart lists standard backbores.

TRUMPET AND CORNET

Models without letters - No. 10 backbone

- "A" Cup Models - No. 24 backbone
- "B" Cup Models - No. 7 backbone
- "C" Cup Models - No. 10 backbone
- "D" Cup Models - No. 76 backbone
- "E" Cup Models - No. 117 backbone
- "F" Cup Models - No. 76 backbone
- "V" Cup Models - No. 25 backbone

FLUEGELHORN

No. 112

HORN

No. 602

TENOR TROMBONE (SMALL SHANK)

- No. 402 most models
- No. 413 6 1/2AM
- No. 420 6 1/2AL • 5G

BASS TROMBONE • LARGE SHANK TENOR

- No. 429 most models
- No. 800S 1G • 1 1/4GM • 1 1/2GM
- No. 413 6 1/2AM
- No. 420 6 1/2AL • 5GS

TUBA

- No. 801 most models
- No. 810 24W • 24AW • 7 • 18

NOTE: Numbers are factory part numbers for tools. There is no numerical relationship to the size and shape of the backbone.

Special Backbores

Players may request special backbores when they are comfortable with the cup and rim design, but desire a slightly different tone quality. Special backbores are available on any Bach mouthpiece. The following is a list of available backbores and the general playing qualities of each:

TRUMPET

- | | |
|---------|--|
| No. 24 | bigger, darker, symphonic |
| No. 7 | dark, Schmitt-style |
| No. 3 | dark |
| No. 117 | favors the upper register, standard piccolo trumpet backbone |
| No. 87 | big, free blowing |
| No. 76 | bright edgy sound; helps upper register |
| No. 41 | bright, more resistant |
| No. 57 | lively, helps raise pitch on some notes, good high register |
| No. 25 | big, free blowing, good commercial sound |

FLUEGELHORN

- | | |
|---------|--------------------------|
| No. 119 | more resistant, brighter |
|---------|--------------------------|

HORN

- | | |
|---------|------------|
| No. 614 | free highs |
| No. 613 | big, open |

TENOR TROMBONE (SMALL SHANK)

- | | |
|---------|------------------|
| No. 413 | symphonic |
| No. 420 | dark, euphonium |
| No. 411 | warm, lyric tone |

BASS TROMBONE • LARGE SHANK TENOR

- | | |
|----------|-----------------------------------|
| No. 428 | slightly larger, darker |
| No. 800S | larger, darker, more free blowing |
| No. 420 | dark, euphonium/tenor backbone |
| No. 413 | symphonic tenor backbone |

The Throat

All standard Bach mouthpieces are made with medium-sized throats which produce an even register, good intonation, and sufficient endurance for strenuous, all-around work. A small throat does not produce an easier high register; on the contrary, it not only chokes the tone but contracts the entire register, making high tones flat or the low tones sharp. A mouthpiece with an excessively large throat will make playing softly difficult, however, a large throat may help to produce a bigger tone.

Throats (with specifications) available from Vincent Bach:

TRUMPET AND CORNET

Special:	No. 28, 3.57mm (.141")
Standard:	No. 27, 3.66mm (.144")
Special:	No. 26, 3.73mm (.147") (Standard Mega Tone)
Special:	No. 25, 3.81mm (.150")
Special:	No. 24, 3.86mm (.152")
Special:	No. 22, 3.99mm (.157")
Special:	No. 21, 4.04mm (.159")
Special:	No. 20, 4.09mm (.161")

FLUEGELHORN

Standard:	No. 22, 3.99mm (.157")
Special:	No. 21, 4.04mm (.159") (Standard Mega Tone)

HORN

Standard:	No. 16, 4.50mm (.177")
Special:	No. 14, 4.62mm (.182") (Standard on 7S)

TENOR TROMBONE (SMALL SHANK)

Standard:	5.85mm (.230")
Special:	5.94mm (.234") (Standard Mega Tone)
Special:	E, 6.35mm (.250")
Special:	F, 6.53mm (.257") "symphonic" (Standard 6 1/2AM)
Special:	G, 6.63mm (.261") euphonium or large tenor (Standard 6 1/2AL • 5GS)
Special:	17/64", 6.73mm (.265") (Standard Mega Tone 6 1/2AL • 5GS)

BASS TROMBONE • LARGE SHANK TENOR TROMBONE

Standard:	7.00mm (.276")
Special:	J, 7.04mm (.277")
Special:	7.53mm (.296") (Standard 1 1/4GM • 1 1/2GM)
Special:	N, 7.67mm (.302")
Special:	8.10mm (.319") (Standard 1G)
Special:	F, 6.53mm (.257") (Standard 6 1/2AM)
Special:	G, 6.63mm (.261") (Standard 6 1/2AL • 5GS)
Special:	17/64", 6.73mm (.265") (Standard Mega Tone 6 1/2AL • 5GS)

TUBA

Standard:	8.33mm (.328")
Special:	S, 8.84mm (.348") (Standard 24W • 24AW • 7 • 18) 9.00mm (.354") (Standard Mega Tone 7 • 18 • 24AW) R 8.62mm (.339") (Standard Mega Tone 12 • 22)

NOTE: Numbers and letters are drill bit sizes. The smaller the number, the larger the throat. Generally, the larger the throat, the freer blowing the mouthpiece and the more volume possible. However, as the throat size increases, the upper register tends to sharpen and the player tends to tire more quickly.

Key To Trumpet, Cornet and Flugelhorn Model Numbers

Bach trumpet, cornet and flugelhorn mouthpieces have been numbered in an orderly progression from the largest to the smallest diameters and from the deepest to the most shallow cup, each with a choice of rim designs.

Rim shape is described for each individual model throughout the catalog. Model numbers progress numerically from model #1 with the largest cup diameter, to model #20C with the smallest cup diameter.

Cup depths are notated with letters. "A" cups are the deepest; standard cups have no letter designation; progressively shallower cups are marked B through F.

"A" Models have very deep cups, #24 backbores, and emit a large, dark sound.

Models with no letter designation have deep cups, #10 backbores, and produce a rich, full, clear tone.

"B" Models have medium deep cups, #7 backbores, and have a full, Teutonic tone with great volume.

"C" Models have medium cups, #10 backbores, and are preferred by many players that alternate between B \flat , C and D trumpet.

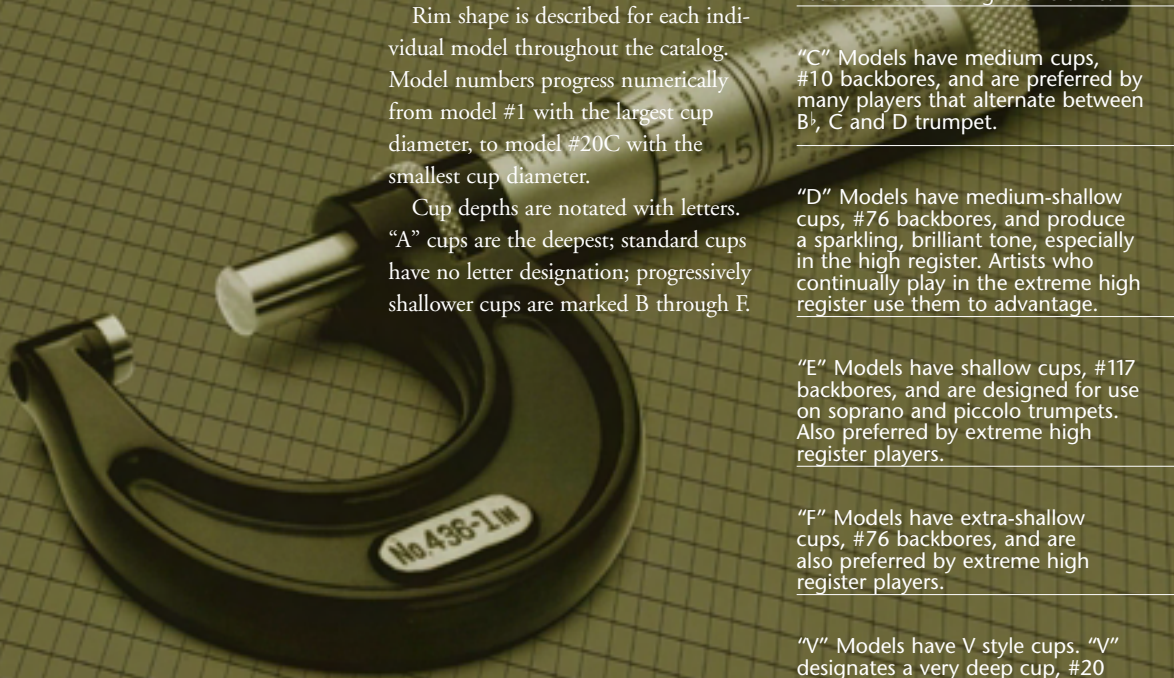
"D" Models have medium-shallow cups, #76 backbores, and produce a sparkling, brilliant tone, especially in the high register. Artists who continually play in the extreme high register use them to advantage.

"E" Models have shallow cups, #117 backbores, and are designed for use on soprano and piccolo trumpets. Also preferred by extreme high register players.

"F" Models have extra-shallow cups, #76 backbores, and are also preferred by extreme high register players.

"V" Models have V style cups. "V" designates a very deep cup, #20 throat, and #25 backbore; "MV" designates a medium deep cup, #25 throat, and #25 backbore; "SV" designates a shallow cup, #25 throat, and #25 backbore.

"W" Models have a wide, cushion rim for soft, thick lips.



Trumpet, Cornet & Fluegelhorn Mouthpieces

Catalog No. 351 Trumpet / Catalog No. 349 Cornet / Catalog No. 342 Fluegelhorn*

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
1*	Deep	17.50 mm	Medium thin.	Extra-large cup for players with a robust embouchure. Produces a great volume of tone.
1X	Deep	17.00 mm	Medium wide.	The pre-1970 (old style) No. 1, with slightly smaller cup and wider rim than the present model.
1B	Medium deep	17.00 mm	Medium wide.	Large cup for players with a robust embouchure. Produces a warm tone with great volume.
1C*	Medium	17.00 mm	Medium wide.	Large diameter, medium cup – good for all-around use.
1CW	Medium	17.00 mm	Slightly wider, gradually lowered to outside.	Same as No. 1C with wider cushion rim.
1D	Medium shallow	17.00 mm	Medium wide.	Medium shallow cup facilitates high register. Brilliant sound.
1E	Shallow	17.00 mm	Medium wide.	Facilitates high register. Excellent mouthpiece for soprano or piccolo trumpet.
1¼C	Medium	17.00 mm	Medium wide.	Large cup for powerful trumpeters. Compact tone of great carrying power.
1½B	Medium deep	17.00 mm	Medium wide, not too sharp.	Produces a scintillating, warm tone of large volume. For players with a well-trained embouchure. Comfortable rim contour.
1½C*	Medium	17.00 mm	Medium wide, not too sharp.	Large diameter, medium cup – good for all-around use.
2	Deep	16.50 mm	Medium wide, lowered toward the outside.	Large cup; powerful Teutonic quality of tone. For players with a good embouchure.
2C	Medium	16.50 mm	Medium wide, lowered toward the outside.	Large cup; powerful, brilliant tone. For players with a good embouchure.
2½C	Medium	16.40 mm	Medium wide, lowered toward the outside.	Large cup; brilliant, heroic, crisp C trumpet tone. For players with strong, muscular lips.
2¾C	Medium	16.40 mm	Medium wide, lowered toward the outside. Slightly more narrow than No. 2½C.	Large cup; bright, lively C trumpet tone. For players with a normal embouchure.
3	Deep	16.30 mm	Medium wide.	Fairly large cup with full, rich tone.

*Bach fluegelhorn mouthpieces are regularly stocked in those model numbers marked with an asterisk in the chart (all other standard Bach trumpet rim sizes are available on special order). They have identical rims, but deeper, fluegelhorn-style cups, a larger throat and backbore. The deeper cups produce a dark tone of lyric quality. Their fundamental component is intense; the upper partials are reduced to a minimum.

Do not attempt to play fluegelhorn with a refitted cornet or trumpet mouthpiece as you will be more likely to play out of tune and not get the rich sound characteristic of the fluegelhorn.

Trumpet, Cornet & Flugelhorn Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
3B	Medium deep	16.30 mm	Medium wide.	A fairly large cup. The tone is warm and full.
3C*	Medium	16.30 mm	Medium wide.	Fairly large cup, good for all-around use.
3CW	Medium	16.30 mm	Slightly wider, lowered to outside.	Same as No. 3C with wider cushion style rim.
3D	Medium shallow	16.30 mm	Medium wide.	Fairly large, medium shallow cup produces a more brilliant tone. Facilitates high register.
3E	Shallow	16.30 mm	Medium wide.	Preferred by players who want a large mouthpiece but with a shallow cup. Facilitates high register.
3F	Extra shallow	16.30 mm	Medium wide.	Same as above but with extra shallow cup. Produces sparkling tone in the extreme high register.
5A*	Very deep	16.25 mm	Medium wide, rounded inside edge.	A fairly large cup with a dark, full, mellow tone.
5B*	Medium deep	16.25 mm	Medium wide, lowered toward the outside. Medium sharp edge.	A precise rim and a fairly large cup. The tone is vivid and full.
5V	Very deep	16.25 mm	Same as above.	V style cup with larger #20 throat and #25 backbore. Free blowing, very flexible.
5MV	Medium deep	16.25 mm	Same as above.	Medium deep V style cup with #25 throat and #25 backbore. Good commercial sound.
5SV	Shallow	16.25 mm	Same as above.	Shallow V style cup with #25 throat and #25 backbore.
5C*	Medium	16.25 mm	Medium wide, well rounded toward the inside and outside, fairly flat.	For players with a strong embouchure who do not like a sharp edge. The tone is lively and rich.
6	Deep	16.20 mm	Medium wide, not too sharp.	Produces a rich, clear tone of substantial body. Its rim shape was preferred by Vincent Bach. (Cornet model comes with #24 backbore as standard.)
6B	Medium deep	16.20 mm	Medium wide, not too sharp.	Produces a beautiful, ringing tone and responds easily. Medium-large size gives the lips sufficient room to execute freely.
6BM	Medium deep	16.20 mm	Medium wide, not too sharp.	Same as No. 6B but larger #26 throat, #24 backbore. Large symphony sound.
6C*	Medium	16.20 mm	Medium wide, not too sharp, rather flat.	A distinctive C trumpet cup. Its clear tone cuts through the largest bands and orchestras.
7*	Deep	16.20 mm	Medium wide, lowered toward the outside. Med. sharp inside edge.	This popular model produces a colorful, liquid tone which is uniform over the entire scale. Desirable for all-around work.

Trumpet, Cornet & Fluegelhorn Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
7A*	Very deep	16.20 mm	Medium wide, lowered toward the outside. Med. sharp inside edge.	Warm, melodious, rich tone approaches the quality of a lyric soprano voice. Free blowing.
7B	Medium deep	16.20 mm	Medium wide, lowered toward the outside. Med. sharp inside edge.	Slightly livelier timbre than No. 7, full in the low and middle registers, responds easily on high tones. Warm, rich sound. Well suited for all-around use.
7BW	Medium deep	16.20 mm	Slightly wider, lowered toward the outside. Med. sharp inside edge.	The same features as No. 7B with a cushion rim for players with slightly heavier lips.
7C*	Medium	16.20 mm	Medium wide, lowered toward the outside. Medium sharp inside. Well-rounded edge with a perfect grip.	Probably the most widely used model in the world. Its brilliant tone is preferred by school musicians and by artists.
7CW	Medium	16.20 mm	Slightly wider, gradually lowered toward the outside.	The same as No. 7C with a comfortable cushion rim contour. Very practical for strenuous work and players with large lips.
7D	Medium shallow	16.20 mm	Medium wide, lowered toward the outside. Similar to No. 7C.	A shallower cup than No. 7C, designed principally for D trumpet, but used successfully where great brilliance and easy high register are required.
7DW	Medium shallow	16.20 mm	Slightly wider than No. 7D.	This shallow E \flat soprano trumpet (or cornet) cup is excellent for D trumpet and for playing continually in the high register. Cushion rim is helpful to players who use a little too much pressure.
7E	Shallow	16.20 mm	Medium wide. Similar to No. 7C.	This extra shallow E \flat soprano trumpet (or cornet) cup produces a crisp, sparkling tone in the extreme high register. Widely used for piccolo trumpet.
7EW	Shallow	16.20 mm	Slightly wider than No. 7E.	The same as No. 7E with a cushion rim. For players accustomed to playing with much pressure, especially in the high register.
8	Deep	16.20 mm	Fairly wide with slightly flatter surface than No. 7. Rounded inner edge.	The same cup as No. 7 but with a rim that players with protruding teeth find more comfortable.
8B	Medium deep	16.20 mm	Fairly wide with slightly flatter surface than No. 7B. Rounded inner edge.	The same cup as No. 7B with a rim that players with protruding teeth find more comfortable. Darker sound than No. 8.
8C	Medium	16.20 mm	Fairly wide with slightly flatter surface than No. 7C. Rounded inner edge.	The same cup as No. 7C but with a rim that players with protruding teeth find more comfortable.

Trumpet, Cornet & Flugelhorn Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
8½	Deep	16.10 mm	Medium wide, lowered toward the outside. Med. sharp inside edge.	Slightly smaller in diameter than No. 7; produces a full, round tone. Preferred by players with a sensitive embouchure and by those whose work is very strenuous.
8½A	Very deep	16.10 mm	Medium wide with rounded inner edge.	Produces a full, velvety tone. Suitable for cantilena playing.
8½B	Medium deep	16.10 mm	Medium wide, lowered toward the outside. Medium sharp edge.	Like No. 7B but with a cup diameter just enough smaller to facilitate production of the high tones.
8½C	Medium	16.10 mm	Medium wide, well rounded.	Medium C cup provides flexibility and easy response. Clear, brilliant tone throughout the register.
8¾	Deep	16.10 mm	Medium wide, not too sharp.	Produces a tone of great volume and Teutonic character. Very effective in symphonic work and opera.
8¾C	Medium	16.10 mm	Medium wide, slightly flat.	Similar to No. 7C, but with a slightly smaller cup diameter. Response helps endurance for players who suffer from fatigue.
9	Deep	16.05 mm	Medium wide, lowered toward the outside.	The same style and rim as No. 7, but with smaller cup diameter.
9A	Very deep	16.05 mm	Medium wide, well rounded.	Produces a mellow, sweet tone.
9B	Medium deep	16.05 mm	Medium wide, lowered toward the outside.	Corresponds with No. 9. Slightly darker tone. Players with narrow lips who tire quickly feel relieved when using this model.
9C	Medium	16.05 mm	Medium wide, lowered toward the outside.	Similar in size to No. 9 but produces a more brilliant, open tone. Free high register, easy response. Suitable for strenuous all-around work by players with narrow lips.
9D	Medium shallow	16.05 mm	Medium wide, lowered toward the outside.	Similar in size to No. 9 and in tone to the more brilliant No. 7D. Players with narrow, sensitive lips get satisfactory results with this model. Recommended for the extreme high register.
10	Deep	16.00 mm	Fairly wide with rather broad, flat surface.	Similar to No. 7, but smaller in size and with a broad, flat rim. Suitable for players with fleshy, soft lips.
10B	Medium deep	16.00 mm	Fairly wide with rather broad, flat surface.	Same size as No. 10 but with warmer tone. Gives good results to players with heavy, thick lips—especially those who become easily fatigued.
10C*	Medium	16.00 mm	Fairly wide with rather broad, flat surface.	Same rim as No. 10, but with a medium C cup. Especially designed for high notes and sparkling brilliancy.
10½A	Very deep	15.90 mm	Medium wide, well rounded.	Produces the mellow, rich lyric cornet tone favored by players of the Italian school.
10½C*	Medium	15.90 mm	Medium wide.	Fine high register, resonating low register. Particularly useful to players without a strong embouchure. Ideal for C trumpet.

Trumpet, Cornet & Flugelhorn Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
10½CW	Medium	15.90 mm	Extra wide, high toward the inner edge.	Size, cup shape, and playing qualities are similar to the No. 10½C. Cushion rim recommended for players who use heavy pressure.
10½D	Medium shallow	15.90 mm	Medium wide, high toward the inner edge.	Similar in size to No. 10½C, with a shallower cup for more brilliance and an easier high register.
10½DW	Medium shallow	15.90 mm	Extra wide, high toward the inner edge.	Same depth of cup and diameter as No. 10½D, with an extra wide cushion rim for players with fleshy lips.
10½E	Shallow	15.90 mm	Medium wide, high toward the inner edge.	The same scintillating tone as No. 7E. Preferred by players with weak lips who have to play in the high register.
10½EW	Shallow	15.90 mm	Extra wide, high toward the inner edge.	Cup diameter and shape are the same as No. 10½E, but the extra wide rim offers support to players who have soft, fleshy lips and play continually in the extreme high register. Sometimes used for piccolo trumpet.
10¾A	Very deep	15.75 mm	Medium wide, well rounded.	Slightly smaller cup diameter than No. 10¾A. Has the mellow, sweet tone generally used by players of the Italian school.
10¾CW	Medium	15.75 mm	Extra wide.	Cushion rim for players with thick, fleshy lips who are accustomed to using much pressure. There is no easier-blowing mouthpiece with such voluminous and brilliant tone.
10¾EW	Shallow	15.75 mm	Extra wide.	Shallower than No. 10¾CW to produce a very penetrating, glittering tone. For extreme high register work. Cushion rim.
11A	Very deep	15.70 mm	Medium wide, well rounded.	A medium-small mouthpiece with a round, full, old-fashioned cornet tone.
11B	Medium deep	15.70 mm	Medium wide, well rounded.	A medium-small mouthpiece with a beautiful, warm, clear tone. Responds very easily, especially in the upper register, for players with delicate embouchures.
11C	Medium	15.70 mm	Medium wide.	A beautiful brilliant C trumpet tone that requires little effort to play in the high register, yet with a free low range.
11D	Medium shallow	15.70 mm	Medium wide, well rounded.	Produces a brilliant tone, effective in the high register. Good for players not having a strong embouchure.
11DW	Medium shallow	15.70 mm	Extra wide.	Players with thick, fleshy lips, especially those who can not rely on the strength of their lip muscles, can use this cushion rim mouthpiece to advantage. Produces crisp, easy top tones.
11EW	Shallow	15.70 mm	Extra wide, rather high toward the inner edge.	A cushion-rim mouthpiece especially designed for the extreme high register. Because of the extra shallow cup, the tone is very brilliant, piercing, and cuts well. For players who have heavier than normal pressure in the high register.
11½A	Very deep	15.65 mm	Medium wide, well rounded.	Similar to No. 11A, but slightly smaller. Produces a rich, round tone.

Trumpet, Cornet & Flugelhorn Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
11½C	Medium	15.65 mm	Medium wide.	A brilliant, scintillating tone, very easy response and good all-around register.
11¾C	Medium	15.60 mm	Medium wide, well rounded.	Easy playing, with a compact, brilliant tone. Recommended for players with sensitive embouchures and narrow lips.
11¾CW	Medium	15.60 mm	Fairly wide, rather flat, not too sharp.	A cushion rim for players with soft, fleshy lips who rely on above average pressure. Responds easily in the high register.
12	Deep	15.20 mm	Broad, rather flat.	This popular model produces a full, mellow tone. A good choice for players of the English or Italian school who are accustomed to small mouthpieces and players with heavy, weak lips.
12B	Medium deep	15.20 mm	Broad, rather flat.	The same rim as No. 12, with a slightly shallower cup to make the tone more lively. High register responds well.
12C	Medium	15.20 mm	Broad, rather flat.	Brilliant tone, easy high register for trumpeters who have to play forte in the upper range and for players with heavy, weak lips who have difficulty with the high tones.
12CW	Medium	15.20 mm	Broad, rather flat toward the inside.	Cup diameter and depth are the same as No. 12C, extra wide cushion rim.
17	Deep	15.10 mm	Medium wide.	A small mouthpiece with a solid, compact tone. Players with thin lips find this model highly satisfactory.
17C	Medium	15.10 mm	Medium wide.	A lively, clear and brilliant tone, for players with thin lips whose embouchures tire easily.
18	Deep	15.10 mm	Broad, rather flat.	Has the same cup as No. 17, but a wider rim. Players of the old Italian or English school having heavy, soft lips and a rather sensitive embouchure choose this model.
18C	Medium	15.10 mm	Broad, rather flat.	Same cup design as No. 17C, with a wider and flatter rim to distribute pressure over a larger surface.
20C	Medium	15.00 mm	Medium wide.	A very small mouthpiece, recommended only to players who have extremely weak or delicate lips.

E♭ Contra-Alto Trumpet Mouthpiece

Catalog No. 343

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
9AT	Medium	19.00 mm	Medium wide.	Produces a martial, heroic trumpet tone very effective in brass fanfare flourishes and march music.