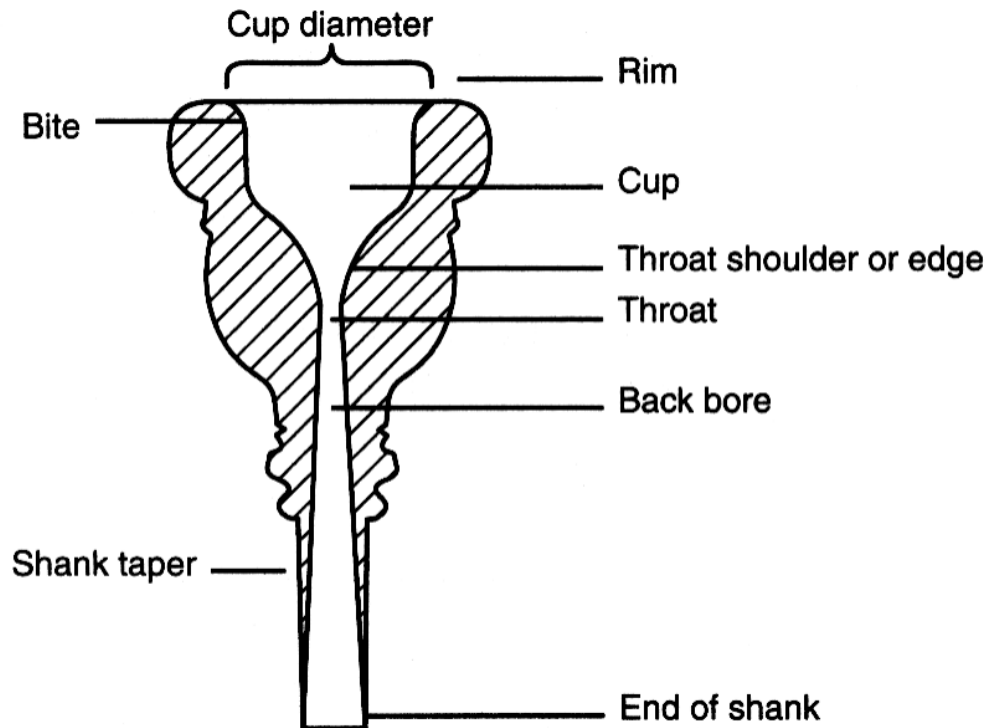


THE MOUTHPIECE

Parts of the Mouthpiece



Rim

- Narrow rim – greater flexibility, less endurance
- Wide rim – greater endurance, less flexibility (Players with soft, fleshy lips find this useful.)
- Flat rim – comfortable, but holds the lips, keeping them immobile
- Medium-wind – greatest compromise between flexibility and endurance

Bite

- Sharp bite – greater accuracy, less flexibility and endurance
- Round bite – greater flexibility, greater endurance, less accuracy

Cup Diameter

- Wide cup – lower register easier, upper register more difficult
- Narrow cup – upper register easier, lower register more difficult

Cup Depth

- Deep cup – darker sound, lower register more responsive, upper register flatter and more difficult
- Shallow cup – brighter sound, upper register more responsive, lower register less responsive

Throat Shoulder or Edge

- Sharp throat shoulder – brighter sound helps attach (more upper partials are present), sometimes harsh and strident
- Round throat shoulder – mellow, darker sounds
- No throat shoulder – lack of presence and substance

Throat

- Large throat – greater volume, not enough resistance, control more difficult
- Small throat – softer sound, easier to control, insufficient volume

Back Bore

- Back bore opens quickly – greater volume, darker sound
- Back bore opens gradually – better controlled tone, more centred, less volume, brighter sound

General Mouthpiece Suggestions

- Choose a mouthpiece from a recognized manufacturer: Bach, Yamaha, Giardinelli, Schilke, Denis Wick, Holton, etc.
- Remember that no single manufacturer produces the best mouthpiece for all brass instruments.
- Keep in mind that, while the upper range may suffer temporarily after a change to a larger mouthpiece, it should soon return.
- Avoid shallow mouthpieces
- When making a change, students should test every mouthpiece individually. Different examples of the same mouthpiece may not be identical
- Study the catalogue descriptions and dimensions, if given. Since mouthpiece makers do not use a consistent system of numbering, this is the only way to determine the characteristics of a particular model.
- There is no “ideal” mouthpiece. It is important for the student to try different models at various points in his/her development to see if they offer any improvement.

Mouthpiece Recommendations

TRUMPET

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
Bach 7 or 7C Schilke 9 or 11 Denis Wick 4	Bach 6, 5, or 5C Schilke 14 or 17 Denis Wick 3	Bach 2, 1, X1, or 1C Schilke 18, 20, or 20D2d Denis Wick 2 or 1 Giardinelli HG1 or MB1

CORNET

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
Denis Wick 7 or 5B Bach 7	Denis Wick 5B Bach 5A Schilke 11E	Denis Wick 5 or 4 Bach 5A Schilke 11E

HORN

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
Giardinelli C12 or S15	Giardinelli S15 or C12	Giardinelli C12, C8, C4, or S15
Schilke 27 or 30	Schilke 27 or 30	Schilke 27 or 30
Holton MDC	Holton MDC	Denis Wick 7N, 5N, or 4N
Conn 1	Denis Wick 7N	Holton MDC, DC
Denis Wick 7N		

TENOR TROMBONE

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
Denis Wick 12CS or 9BS	Denis Wick 6BS or 6BL	Denis Wick 5BS, 5BL, 4BS, 4BL, or 4AL
Bach 12C, 12, or 11	Bach 9, 7C, 7, or 6-1/2AL	Bach 6-1/2AL, 5, or 4
Schilke 46	Schilke 47 or 50 Giardinelli 4D	Schilke 51B or 51 Giardinelli 3D or Sym.T

BASS TROMBONE

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
—	Denis Wick 5AL, 4AL or 3AL	Denis Wick 2AL
—	Schilke 57	Schilke 58, 59, or 60
—	Bach 5G or 3G	Bach 2G, or 1G

EUPHONIUM²

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
Denis Wick 6BY, 6BM, 6BL	Denis Wick 6BY, 6BM, 6BL	Denis Wick 4AY, 4AM, 4AL or 4-1/2A, Y, or M
Schilke 46D	Schilke 46D	Schilke 51D
Bach 7	Bach 6-1/2A, 6-1/2AL	Bach 5G, 3G

TUBA

<i>Beginner</i>	<i>Intermediate</i>	<i>Advanced</i>
Schilke 62	Schilke 66	Schilke 66 or 67
Bach 25	Bach 22	Bach 18, 12, or 7
Denis Wick 5	Denis Wick 4 or 3	Denis Wick 2
Mirafone H2	Mirafone 22	Mirafone C4
Giardinelli 25	Giardinelli 24W	Giardinelli WD24