

The background of the entire page is a photograph of the Vandoren building in Paris, a grand classical structure with ornate architectural details. A large, semi-transparent orange rectangle is overlaid on the image, serving as a backdrop for the text. The word "Vandoren" is written in a large, elegant, white cursive script, with a registered trademark symbol (®) at the end. A long, thin white swoosh underline extends from the end of the word.

Vandoren®

PARIS

Reeds, Mouthpieces and Accessories
since 1905

2021

WE ARE
Vandoren[®]
PARIS



« Fight against fake », Vandoren and counterfeit

Like every world-renowned quality product,
Vandoren reeds and mouthpieces are the victims of **counterfeit**.



Vandoren has developed a system to help the musician and retailer fight against fake products.



Since 2010, Vandoren has devised a system of identification for **each reed and reed box**, with the help of an individual code.



Each box of reeds has a code in the form of XXX-XXX-XXX printed on the cellophane above the bar code.

A1B-2C3-D4E

A1B2C-3D4E

Inside each box, every reed carries a marking in the form of XXXXX-XXXX engraved on the table, above the Vandoren label.

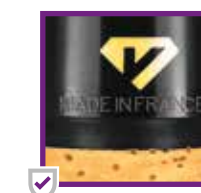
If you are a musician, you can check the code marked on your reed. If you are a music store or a distributor, you can verify the code of the reed box.

Effective October 2019, this identification system will be implemented on the new **Black Diamond Clarinet mouthpieces** and during the course of 2020/2021 will be expanded to include the **whole range of mouthpieces**.

When looking at the mouthpiece you will see two new engravings.

MADE IN FRANCE
under the Vandoren
signature on the
lower part

Identification
code in the form
of XXXX-XXX
on the lower
right side



Be authentic: Verify the authenticity of your reeds and mouthpieces.



www.vandoren.com



<https://vandoren.fr/fightagainstfake/>

You only need to fill in the suitable form with your email, the instrument concerned (clarinet or saxophone) and the identification code.

Vandoren is the first reed and mouthpiece manufacturer to launch such a large scale action against counterfeit products. But the fight also involves you. Vandoren thanks you in advance for your collaboration and vigilance; it is in everyone's interest.

NEW
BD4 13 & BD7 13



BLACK DIAMOND
EBONITE



LATEST ADDITION TO
Bb CLARINET MOUTHPIECES:

BD4 - Deep and focused sound
BD7 - Warm and broad sound

Now available in 13 series



BLACK DIAMOND:
A COMPLETE RANGE
FOR CLARINETS



| | |
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Clarinet




reeds






The different cuts of clarinet reeds

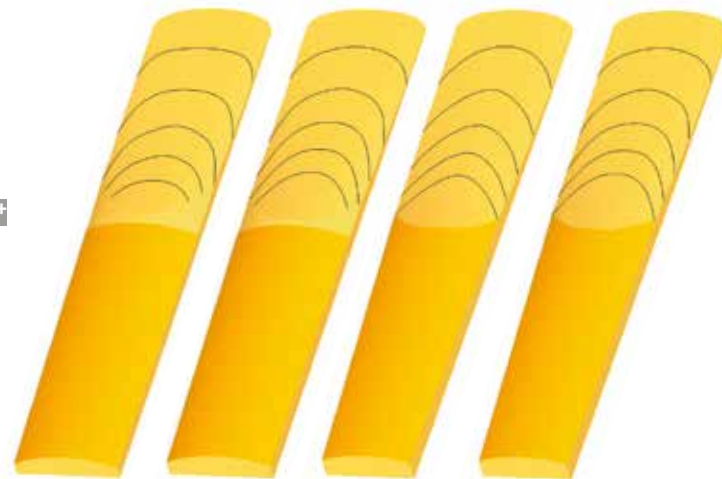
A topographical diagram of each cut, with the lines connecting areas of equal thickness. The more pointed the arch, the thicker the spine and heart, and conversely, the thinner the side bevels.






| | |
|---|--|
| Traditional™ |  |
| Tip Thickness: 0.09 mm (0.0035 inch) | |
| Heel Thickness: 2.8 mm (0.110 inch) | |
|  |  |
| Tip Thickness: 0.10 mm (0.0040 inch) | |
| Heel Thickness: 3.15 mm (0.124 inch) | |
|  |  |
| Tip Thickness: 0.11 mm (0.0045 inch) | |
| Heel Thickness: 3.25 mm (0.128 inch) | |
|  |  |
| Tip Thickness: 0.10 mm (0.0040 inch) | |
| Heel Thickness: 3.25 mm (0.128 inch) | |

Reed comparison index

| | | | | | | | | | | | |
|--|---|-----|---|-----|---|-----|------------------|---|-----|---|----------------|
| Trad. | 1 | 1.5 | 2 | 2.5 | 3 | 3.5 | 4 | 5 | | | |
|  | | | | 2,5 | 3 | 3,5 | 3,5 ⁺ | 4 | 4,5 | 5 | 5 ⁺ |
|  | | | | 2,5 | 3 | 3,5 | 3,5 ⁺ | 4 | 4,5 | 5 | |
|  | | | | 2,5 | 3 | 3,5 | 3,5 ⁺ | 4 | 4,5 | 5 | |



Traditional™   










Traditional™

The most widely played reeds in the world with a superiority proven over the years, these reeds suit all styles of music.

Traditionals are known for their excellent response in all registers, allowing a pianissimo attack in even the highest notes.

They are also extremely flexible, allowing the legato or staccato execution of large intervals while maintaining a richness of tone that gives body and clarity to the sound, which is a hallmark of Vandoren reeds.

| Traditional™ | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 5 |
|---|-------|-----------|----------|-----------|----------|-----------|-------|-------|
| Ab  | | | CR132 | | CR133 | | CR134 | |
| Eb  | CR111 | CR1115 | CR112 | CR1125 | CR113 | CR1135 | CR114 | |
| Bb  | CR101 | CR1015 | CR102 | CR1025 | CR103 | CR1035 | CR104 | CR105 |
|  | | CR1015/50 | CR102/50 | CR1025/50 | CR103/50 | CR1035/50 | | |
| Alto  | CR141 | CR1415 | CR142 | CR1425 | CR143 | CR1435 | CR144 | |
| Bass  | CR121 | CR1215 | CR122 | CR1225 | CR123 | CR1235 | CR124 | CR125 |
| Contrabass  | | | CR152 | | CR153 | | CR154 | |



Clarinet

reeds



Bb clarinet V•12 reeds are manufactured from cane tubes with the same diameter as cane used for alto saxophone reeds. As a result, they have a thicker heel and are cut on a longer palette with a slightly thicker tip than the Traditional. The longer palette means that more of the reed is vibrating, resulting in a deeper, richer sound. The thicker tip gives body to the attack and also increases the longevity of the reed.

The introduction of the **3½+** strength allows a smaller and more specific gradation, resulting in reeds that are more consistent within the same strength.

The **V•12** has expanded to include the **Eb** and **Bass clarinet reeds**, which offer a warm, rich and powerful sound.



Designed from thicker cane with a heel taper very similar to German-style reeds, the **56 rue Lepic** emits a rich, centered, and extremely pure sound while providing maximum stability and quick response in all registers. Strength gradations are smaller and more specific, resulting in reeds that are very consistent.



The **Bb clarinet V21 reed** combines the shape of a **56 rue Lepic** reed with a **V•12** profile.

This unique combination makes all registers of the clarinet more accessible with warmth and a depth of sound. It will allow you to play with amazing presence and immediate response.

V21 is the perfect reed for performances that require the ability to handle large interval leaps efficiently with an even and rich tone.

Building on the success of the **V21 reed** for Bb clarinet, we have extended the line, using the same sonic design, **for Bass and Eb Clarinet**.



| | | 2½ | 3 | 3½ | 3½+ | 4 | 4½ | 5 | 5+ |
|-------------|-------------|-----------|----------|-----------|---------|-------|--------|-------|-------|
| Bb | X 10 | CR1925 | CR193 | CR1935 | CR1935+ | CR194 | CR1945 | CR195 | CR196 |
| | X 50 | CR1925/50 | CR193/50 | CR1935/50 | | | | | |
| Eb | X 10 | CR6125 | CR613 | CR6135 | | CR614 | CR6145 | | |
| Bass | X 5 | CR6225 | CR623 | CR6235 | | CR624 | CR6245 | | |



| | | 2,5 | 3 | 3,5 | 3,5+ | 4 | 4,5 | 5 |
|-----------|-------------|-----------|----------|-----------|---------|-------|--------|-------|
| Bb | X 10 | CR5025 | CR503 | CR5035 | CR5035+ | CR504 | CR5045 | CR505 |
| | X 50 | CR5025/50 | CR503/50 | CR5035/50 | | | | |



| | | 2,5 | 3 | 3,5 | 3,5+ | 4 | 4,5 | 5 |
|-------------|-------------|-----------|----------|-----------|---------|-------|--------|-------|
| Bb | X 10 | CR8025 | CR803 | CR8035 | CR8035+ | CR804 | CR8045 | CR805 |
| | X 50 | CR8025/50 | CR803/50 | CR8035/50 | | | | |
| Eb | X 10 | CR8125 | CR813 | CR8135 | | CR814 | CR8145 | |
| Bass | X 5 | CR8225 | CR823 | CR8235 | | CR824 | CR8245 | |

The **V21** range now also includes **German System Bb clarinet reeds** (see pages 10-11).

Clarinet



German and Austrian reeds

Their cut is particularly elaborated to suit the characteristics of the German system (Oehler) clarinet mouthpieces.



, *Wm* &



, *Bm*

German reeds



- Matches perfectly with Vandoren D15, D20 and D25 mouthpieces and combines very well with other German mouthpieces.
- Wider reed tip than the White Master and White Master Traditional reeds.
- Outstanding, stable intonation.
- Excellent tone quality and light response.
- Large tonal dynamics.
- Noise free tone production.

Wm

The **White Master** are designed for German clarinet players. They are available in two versions:

- Traditional version
- New version: an evolution of the White Master reed, designed to suit more specifically the characteristics of the new generation of German mouthpieces (open mouthpieces with long facing).

The **White Master** range now includes **Eb clarinet reeds**. Easier sound emission, especially in the upper register of the clarinet. These reeds are suited to both German and Boehm systems.

Austrian reeds



- Matches perfectly with Vandoren W 270 mouthpiece and combines very well with other Austrian mouthpieces.
- Slightly wider reed tip than the Black Master and Black Master Traditional reeds.
- Outstanding, long-term stability.
- Excellent tone quality, flexibility in playing and light response.
- Can also match with Boehm system mouthpieces (strengths 2 to 3,5).

Bm

The **Black Master** reeds have a wider and thicker cut than the White Master reeds. They are available in two different models:

- The **Black Master** reed
Its cut is designed for Austrian mouthpieces. Thanks to its response and tone characteristics, this cut can also suit the Boehm system mouthpieces.

• The **Black Master Traditional** reed
This cut, in the tradition of the Viennese school, is designed for very closed Austrian mouthpieces, with a long facing.



| | | 1,5 | 2 | 2,5 | 3 | 3,5 | 4 |
|--------|------|--------|----------|-----------|----------|--------|-------|
| NEW Bb | X 10 | CR8615 | CR862 | CR8625 | CR863 | CR8635 | CR864 |
| | X 50 | | CR862/50 | CR8625/50 | CR863/50 | | |

Wm

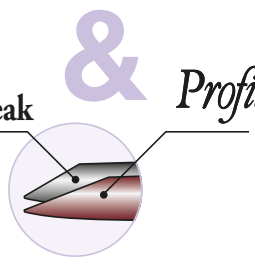
| | | 1½ | 2 | 2½ | 3 | 3½ | 4 | 4½ | 5 |
|-------------------|------|---------|----------|-----------|----------|---------|--------|---------|--------|
| WM Traditional Bb | X 10 | CR1615T | CR162T | CR1625T | CR163T | CR1635T | CR164T | CR1645T | CR165T |
| | X 50 | | CR162T50 | CR1625T50 | CR163T50 | | | | |
| WM Bb | X 10 | CR1615 | CR162 | CR1625 | CR163 | CR1635 | CR164 | CR1645 | CR165 |
| | X 50 | | CR162/50 | CR1625/50 | CR163/50 | | | | |
| WM Eb | X 10 | | CR172 | CR1725 | CR173 | CR1735 | CR174 | | |




| | | 2 | 2,5 | 3 | 3,5 | 4 | 5 | 5+ | 6 | 6+ |
|--------|------|-------|-----------|----------|-----------|-------|-------|-------|-------|-------|
| NEW Bb | X 10 | CR882 | CR8825 | CR883 | CR8835 | CR884 | CR885 | CR886 | CR888 | CR889 |
| | X 50 | | CR8825/50 | CR883/50 | CR8835/50 | | | | | |

Bm


| | | 2 | 2½ | 3 | 3½ | 4 | 5 | 5+ | 5++ | 6 | 6+ |
|----------------|------|--------|-----------|----------|-----------|--------|--------|--------|-------|--------|--------|
| BM Traditional | X 10 | CR182T | CR1825T | CR183T | CR1835T | CR184T | CR185T | CR186T | | CR187T | CR188T |
| | X 50 | | CR1825T50 | CR183T50 | CR1835T50 | | | | | | |
| BM | X 10 | CR182 | CR1825 | CR183 | CR1835 | CR184 | CR185 | CR186 | CR187 | | |
| | X 50 | | CR1825/50 | CR183/50 | CR1835/50 | | | | | | |



Traditional Beak & **Profile 88**



The difference between “**Profile 88**” and **Traditional** mouthpieces is in the exterior angle of the beak. Therefore, the musician is free to choose the model which suits his purpose in terms of best playing position, easiest sound projection, greatest playing comfort, and the most controllable and precise articulation.



13TM Series American pitch **Profile 88** 440

Vandoren has developed the “**13 series**” mouthpiece specifically for American clarinetists using A440 pitch. Four models have been originally developed with specific facings to this series: the M13, M13 Lyre, M15 and M30 mouthpieces. The “**13 series**” range also encompasses other models (traditional facings): 5RV, 5RV Lyre, B45, B40, B40 Lyre and M30 Lyre.

| Bb mouthpieces | Traditional Beak | Profile 88 | 13 Series Profile 88 | 13 Series | TIP OPENING 1/100 mm | FACING LENGTH see page 34 | RECOMMENDED REED STRENGTHS | | | | COMMENTS |
|----------------|------------------|------------|----------------------|-----------|----------------------|------------------------------|----------------------------|----------|-----------|-----------|--|
| | | | | | | | | | | | |
| M13 | | | CM4138 | | 100,5 | L | 3½ → 4 | 3½+ → 4½ | 3,5+ → 5 | 3,5 → 4,5 | Rich, colorful sound. Very precise response. Meets every demand. |
| M13 | | | CM4158 | | 102- | ML | 3½ → 4 | 3½+ → 4½ | 3,5+ → 5 | 3,5 → 4,5 | More open, the same qualities as the M13, easier to play in the upper register. Its facing gives it a particularly pure sound. |
| M15 | CM317 | CM3178 | CM4178 | | 103,5 | L | 3½ → 5 | 3½+ → 5 | 4 → 5 | 3,5 → 4,5 | Great articulation ease. Offers musicians a colorful spectrum of sound. |
| 5RV | CM301 | CM3018 | CM4018 | | 106,5 | MS | 3 → 4 | 3½ → 4 | 3,5 → 4 | 3,5 → 4 | The time-proven standard for professional musicians. Quality and tradition. |
| 5RV | CM302 | CM3028 | CM4028 | | 109+ | M | 3 → 4 | 3½ → 4 | 3,5 → 4 | 3,5 → 4 | More open than the 5RV with a longer facing. |
| BD5 | CM1005* | | | CM1405* | 113 | M | 3 → 3½ | 3 → 3½+ | 3 → 3,5+ | 3 → 3,5+ | The perfect balance between a dark, rich, yet compact sound. |
| M30 | CM3001 | CM30018 | CM40018 | | 113,5 | L | 3 → 4 | 3½ → 4 | 3,5 → 4 | 3,5 → 4 | Similar to the 5RV Lyre but with a larger tip opening and longer facing, it guarantees flexibility and roundness. This mouthpiece has an exceptional quality of sound. |
| M30 | CM318 | CM3188 | CM4188 | | 115 | L | 3 → 4 | 3½ → 4 | 3,5 → 4 | 3,5 → 4 | Its facing length gives it great flexibility, a good balance between timbre and roundness. |
| BD4 NEW | CM1004* | | | CM1404* | 115,5 | ML | 3 → 3½ | 3 → 3½+ | 3 → 3,5+ | 3 → 3,5+ | This mouthpiece shares the same sound qualities as the BD5 and has a remarkable ease of emission and articulation. |
| B46 | CM306 | CM3068 | | | 117+ | M | 2½ → 3½ | 3 → 3½+ | 3 → 3,5+ | 3 → 3,5+ | The mouthpiece best suited to musicians playing both clarinet and saxophone. |
| B40 | CM319 | CM3198 | CM4198 | | 117,5 | L | 2 → 3 | 2½ → 3 | 2,5 → 3,5 | 3 → 3,5+ | The perfect blend between a round sound and rich tone color. Easy blowing especially in the upper register. |
| B45 ● | CM309 | CM3098 | | | 119,5 | ML | 2½ → 3½ | 3 → 3½+ | 3 → 3,5 | 3 → 3,5+ | Same technical characteristics as the B45 with a great blowing ease. |
| B45 | CM308 | CM3088 | CM4088 | | 119,5 | ML | 2½ → 3½ | 3 → 3½+ | 3 → 3,5 | 3 → 3,5+ | The universal mouthpiece. With an intermediate tip opening and a medium-long facing, it is appreciated by most clarinetists. |
| B40 | CM307 | CM3078 | CM4078 | | 119,5 | ML | 2 → 3 | 2½ → 3½ | 2,5 → 3,5 | 2,5 → 3,5 | Same facing as the B45 with a wider tip rail, it produces a compact and centered sound. |
| B45 | CM312 | CM3128 | | | 127 | ML | 2 → 3 | 2½ → 3½ | 2,5 → 3,5 | 2,5 → 3,5 | Characterized by a particularly large tip opening, it offers a flexible, round sound and remains easy blowing. |
| BD7 NEW | CM1007* | | | CM1407* | 133 | L | 2½ → 3 | 3 → 3½ | 3 → 3,5 | 3 → 3,5 | Characterized by a larger tip opening and volume of sound, while keeping the round and compact sound of the BD5. |
| 5JB | CM310 | CM3108 | | | 147 | L | 1½ → 2 | 2½ | 2,5 | 2,5 | THE jazz mouthpiece. |
| 7JB | CM3007 | CM30078 | | | 170 | L | 1 → 2 | | | | Mouthpiece for jazz and traditional music. Powerful and flexible sound. |

* Specific beak



BLACK DIAMOND EBONITE (see page 14)



Clarinet

Bb



mouthpieces



Black Diamond Ebonite mouthpieces:
a complete range for clarinets.



The Black Diamond Ebonite mouthpiece features a new internal and external design.
These developments offer the musician a full sound, rich in depth and color, especially in the upper register of the clarinet.



NEW

The success of the Black Diamond BD5 mouthpiece for Bb clarinet has led us to develop two other facings: **BD4** and **BD7** to enlarge this series.

These two mouthpieces are now available in **13 series**: **BD4 13** and **BD7 13**.



BLACK
DIAMOND

| | | Specific beaks <i>13 Series</i> | | TIP OPENING 1/100 mm | FACING LENGTH see page 34 | RECOMMENDED REED STRENGTHS | | | | COMMENTS |
|------|-----------------|------------------------------------|--------|-------------------------|-------------------------------------|----------------------------|---------|-----------|-----------|---|
| Eb | BD5 | CM125 | | 114 | ML | 2½ → 3½ | 2½ → 3½ | | 2,5 → 3,5 | With exceptional ease to reach the upper register, the BD5 maintains a sound which is round and full. The new Standard for Eb clarinet. |
| | | | | | | | | | | |
| Bb | BD5 | CM1005 | CM1405 | 113 | M | 3 → 3½ | 3 → 3½+ | 3 → 3,5+ | 3 → 3,5+ | The perfect balance between a dark, rich, yet compact sound. |
| | BD5 D German | CM1805 | | 113 | M | 2½ → 3½ | 2½ → 3½ | 2,5 → 3,5 | 2,5 → 3,5 | Adaptation of the BD5 Black Diamond mouthpiece for Boehm Bb clarinet, the BD5 D is designed for German system clarinet while using French cut reeds. The perfect balance between a dark, rich, yet compact sound. |
| | BD4 NEW | CM1004 | CM1404 | 115,5 | ML | 3 → 3½ | 3 → 3½+ | 3 → 3,5+ | 3 → 3,5+ | This mouthpiece shares the same sound qualities as the BD5 and has a remarkable ease of emission and articulation. |
| | BD7 NEW | CM1007 | CM1407 | 133 | L | 2½ → 3 | 3 → 3½ | 3 → 3,5 | 3 → 3,5 | Characterized by a larger tip opening and volume of sound, while keeping the round and compact sound of the BD5. |
| | | | | | | | | | | |
| Alto | BD5 | CM135 | | 140 | L | 2½ → 3½ | | | | Designed for Alto clarinet and Basset Horn, it provides a full sound, rich in depth and color, as well as an easy sound projection. This mouthpiece can be played not only with Alto Clarinet reeds but also with the Alto Sax version of the V21 reeds. |
| | | | | | | | | | | |
| Bass | BD5 | CM145 | | 187 | ML | 2½ → 3½ | 2½ → 3½ | | 2,5 → 3,5 | The BD5 for Bass Clarinet is the first mouthpiece that allows one to play on Bass Clarinet with a feeling similar to that of a Bb Clarinet. Very responsive. Provides a very round and full bodied sound while requiring less air to do so. |






Clarinet

other mouthpieces





Ab, Eb, Alto, Bass and Contrabass

| | | CODE | TIP OPENING 1/100 mm | FACING LENGTH | RECOMMENDED STRENGTHS | | | COMMENTS |
|------|---------|-------|-------------------------|------------------|---|---|---|--|
| | | | | see page 34 |  |  |  | |
| Eb | 5RV | CM321 | 106,5 | S | 3→4 | 3→4 | 3→4 | Easy blowing, very rich timbre. |
| | B44 | CM322 | 110,5 | M | 2½→4 | 2½→4 | 2,5→4 | The time-proven standard for musicians. |
| | B40 | CM323 | 110,5 | M | 2→3 | 2½→3 | 2,5→3 | With the same technical specifications as the B44, its wider tip rail offers a compact and centered sound. |
| | NEW BD5 | CM125 | 114 | ML | 2½→3½ | 2½→3½ | 2,5→3,5 | With exceptional ease to reach the upper register, the BD5 maintains a sound which is round and full. The new Standard for Eb clarinet. |
| | M30 | CM325 | 117 | ML | 2½→3½ | 2½→3½ | 2,5→3,5 | A perfect balance of flexibility and roundness of sound. |
| Alto | 5RV | CM331 | 126 | M | 3→4 | | | Very rich timbre. |
| | B44 | CM332 | 138 | ML | 2½→3½ | | | Its thin tip rail makes it easy blowing. |
| | B40 | CM333 | 138 | ML | 2→3 | | | The same technical characteristics as the B44 with a wider tip rail, it produces a compact and centered sound. |
| | NEW BD5 | CM135 | 140 | L | 2½→3½ | | | Designed for Alto clarinet and Basset Horn, it provides a full sound, rich in depth and color, as well as an easy sound projection. This mouthpiece can be played not only with Alto Clarinet reeds but also with the Alto Sax version of the V21 reeds. |
| Bass | B44 | CM342 | 184 | M | 3→4 | 3→4 | 3→4 | Its thin tip rail makes it easy blowing. |
| | BD5 | CM145 | 187 | ML | 2½→3½ | 2½→3½ | 2,5→3,5 | The BD5 Bass Clarinet mouthpiece is very responsive and provides a very round and full bodied sound while requiring less air to do so. |
| | B45 | CM344 | 193 | ML | 2½→3½ | 2½→3½ | 2,5→3,5 | Same sound qualities as the B44 with a larger tip opening. Very responsive. |
| | B40 | CM343 | 193 | ML | 2→3 | 2½→3 | 2,5→3 | With the same technical specifications as the B45, its wider tip rail offers a compact and centered sound. |
| | B46 | CM345 | 205 | L | 2→3 | 2½→3 | 2,5→3 | Produces a powerful sound. A favorite of jazz musicians. |
| | B50 | CM346 | 215 | L | 2½→3½ | 2½→3 | 2,5→3 | Produces a rich and velvety sound, even in the upper register. |

Ab (Available upon request)

Mouthpiece only: CM360

Mouthpiece with ligature and cap: CM360K

Contrabass (Available upon request)

Mouthpiece only: CM370

Ligature and cap: LC04CCBP


D

Mouthpieces designed for German system clarinet while using French cut reeds

➔ **M30 D and B40 D:**
The length and diameter of the shank, the bore, the appearance of the tip rail and the external shape are the components of this new concept, which offers a perfect balance between a very warm sound and great intonation.


➔ **BD5 D:**
Adaptation of the BD5 Black Diamond mouthpiece for Boehm Bb clarinet, the BD5 D produces a round, centered sound and offers a great stability and flexibility in playing.

56 rue Lepic and V21 reeds are particularly recommended for these mouthpieces.

| | | CODE | TIP OPENING 1/100 MM | FACING LENGTH | RECOMMENDED STRENGTHS | COMMENTS |
|-----|-------|---------|-------------------------|------------------|---|--|
| | | | | see page 34 |  | |
| NEW | BD5 D | CM1805 | 113 | M | 2½→3½ | The perfect balance between a dark, rich, yet compact sound. |
| | M30 D | CM36188 | 115 | L | 2½→3½ | A good balance between timbre and roundness. |
| | B40 D | CM36078 | 119,5 | ML | 2½→3 | Produces a compact and centered sound. |
| | | | | | | |


German clarinet mouthpieces designed for use with German reeds

D Series – In the pure German tradition. Available in three openings, this new series is the evolution expected by German clarinetists. It offers the artist an exceptional ease in playing and provides amazing flexibility during performance. Rich sound and great intonation are the main qualities of this series.

| | | CODE | TIP OPENING 1/100 MM | FACING LENGTH | RECOMMENDED STRENGTHS | COMMENTS |
|-----|-----|--------|-------------------------|------------------|---|---|
| | | | | see page 34 |  | |
| NEW | D15 | CM3815 | 87,5 | L | 2½→3½ | A mouthpiece designed in the German tradition which provides a compact sound. Suited for both beginners in combination with soft V21 German reeds (2-2,5), and professionals for use with stronger V21 German reeds (3-3,5). |
| | D20 | CM3820 | 96 | ML | 2→3½ | Medium opening and facing length, a perfect balance between flexibility and consistency. Recommended reed strengths: V21 German 2-3,5. |
| | D25 | CM3825 | 104 | L | 2→3 | With a medium opening, this mouthpiece provides a full, centered sound with a rich spectrum of colors. It offers musicians a wide dynamic range while maintaining an excellent intonation. THE NEW STANDARD mouthpiece for German clarinet. |

W

Austrian clarinet mouthpiece designed for use with Austrian reeds

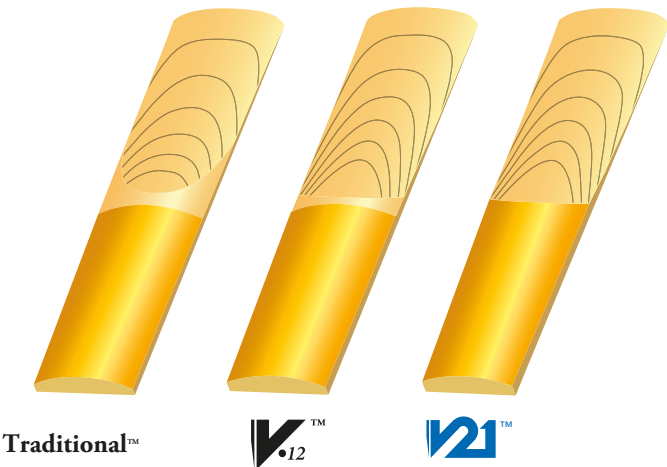
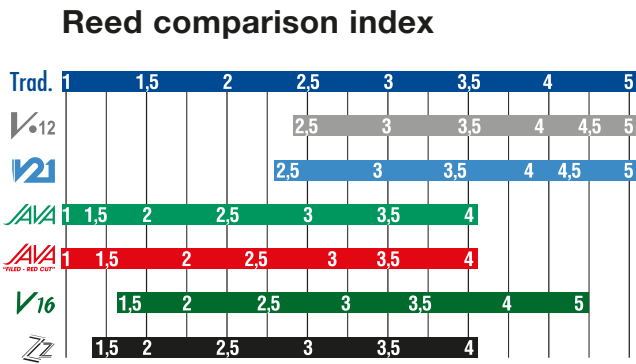
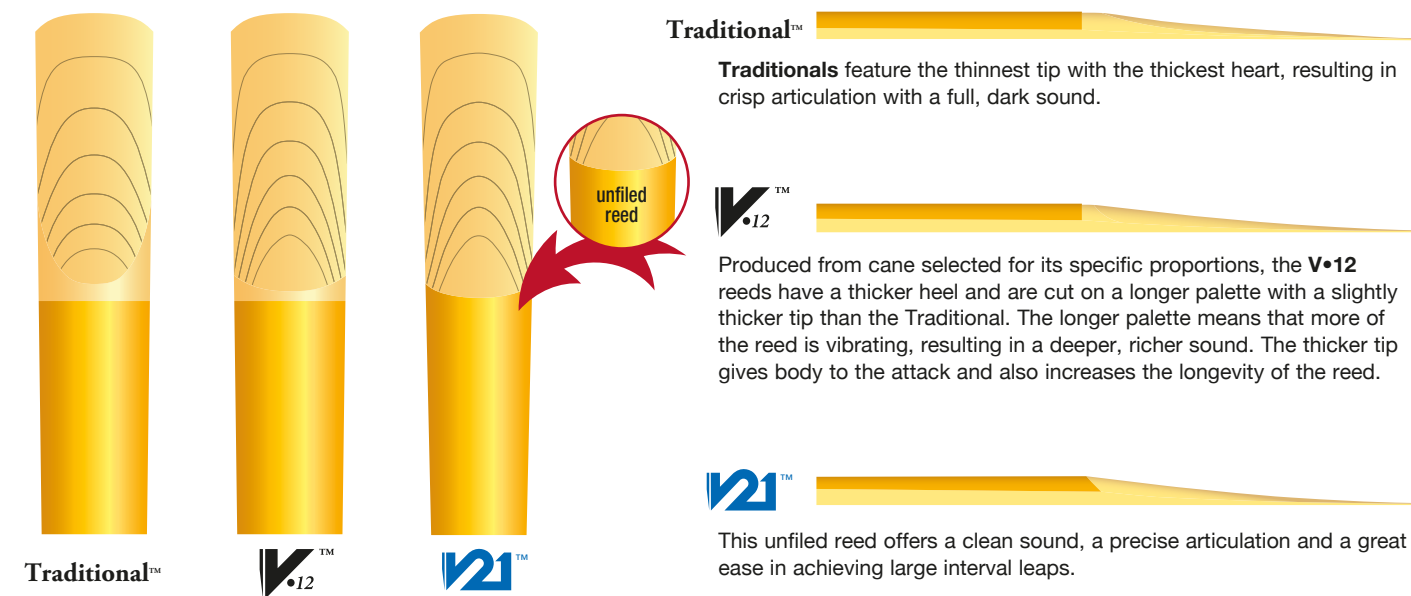
| | | CODE | TIP OPENING 1/100 MM | FACING LENGTH | RECOMMENDED STRENGTHS | COMMENTS |
|-----|-------|-------|-------------------------|------------------|---|---|
| | | | | see page 34 |  | |
| NEW | W 270 | CM393 | 72 | VL | 4→6+ | Traditional Viennese facing; dark sound and accurate response. Specially designed for harder reeds. |
| | | | | | | |

The different cuts of saxophone reeds



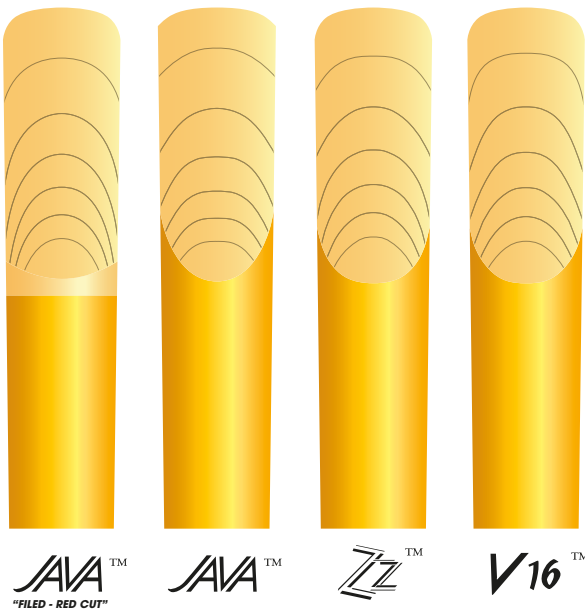
Saxophone reeds

A topographical diagram of each cut, with the lines connecting areas of equal thickness. The more pointed the arch, the thicker the spine and heart, and conversely, the thinner the side bevels.



Jazz saxophone reeds

A topographical diagram of each cut, with the lines connecting areas of equal thickness. The more pointed the arch, the thicker the spine and heart, and conversely, the thinner the side bevels.

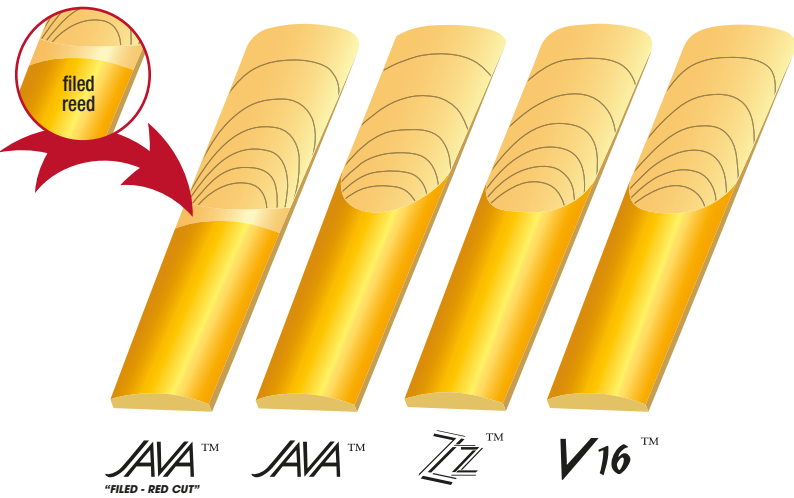


JAVA™ "FILED - RED CUT"
A relative of the JAVA reed family, the JAVA "Filed - Red Cut" is the first file cut Vandoren reed for jazz and popular music. It also benefits from a completely new design.

JAVA™
JAVA reeds are more flexible than Traditionals and V16s and vibrate on a long palette, creating a bright sound with immediate response.

ZZ™
ZZ reeds combine the medium-thick heart, spine, and rounded tip of the V16 with the flexible palette design of the JAVA, giving the player a rich, colorful sound with quick response.

V16™
V16 reeds have a medium-thick heart (more than JAVA but less than Traditionals), with a profile designed for producing a strong attack with a deep, rich sound.



With 7 different cuts available, Vandoren saxophone reeds offer something for everyone. From bright and edgy to dark and rich, saxophone players can hone their sound with Vandoren.



Saxophone

reeds



Traditional™



Traditional™

This reed is designed to produce a quality of extremely pure sound due to a very thin reed tip (the area of reed with maximum vibration), balanced by a solid vertebral column (more cane in the area which climbs gradually to the heel).



The success of **V•12** reeds in the clarinet world for 25 years has led us to transpose their characteristics and advantages into the saxophone world. With its very precise attack, homogeneous timbre in every register, controlled high notes, warm and velvety sound, this new reed offers exceptional possibilities.



V21: a premium versatile reed.
In any style – with any mouthpiece – you'll achieve maximum results with the **V21** reed.
It offers a clean, particularly warm and centered sound while providing an excellent sound projection. The **V21** reed allows precise articulation and great ease in achieving large interval leaps.

| Traditional™ | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 5 |
|------------------------------------|-------|-----------|----------|-----------|----------|-----------|-------|-------|
| Sopranino X 10 | | | SR232 | | SR233 | | SR234 | |
| Soprano X 10 | SR201 | SR2015 | SR202 | SR2025 | SR203 | SR2035 | SR204 | SR205 |
| Alto X 10 | SR211 | SR2115 | SR212 | SR2125 | SR213 | SR2135 | SR214 | SR215 |
| X 50 | | SR2115/50 | SR212/50 | SR2125/50 | SR213/50 | SR2135/50 | | |
| Tenor X 5 | SR221 | SR2215 | SR222 | SR2225 | SR223 | SR2235 | SR224 | SR225 |
| Baritone X 5 | | | SR242 | SR2425 | SR243 | SR2435 | SR244 | SR245 |
| Bass X 5 | | | SR252 | | SR253 | | SR254 | |



| V•12 | 2½ | 3 | 3½ | 4 | 4½ | 5 |
|----------------------------------|-----------|----------|-----------|-------|--------|-------|
| Soprano X 10 | SR6025 | SR603 | SR6035 | SR604 | SR6045 | |
| Alto X 10 | SR6125 | SR613 | SR6135 | SR614 | SR6145 | SR615 |
| X 50 | SR6125/50 | SR613/50 | SR6135/50 | | | |
| Tenor X 5 | SR6225 | SR623 | SR6235 | SR624 | SR6245 | |



| V21 | 2,5 | 3 | 3,5 | 4 | 4,5 | 5 |
|----------------------------------|-----------|----------|-----------|-------|--------|-------|
| Soprano X 10 | SR8025 | SR803 | SR8035 | SR804 | SR8045 | |
| Alto X 10 | SR8125 | SR813 | SR8135 | SR814 | SR8145 | SR815 |
| X 50 | SR8125/50 | SR813/50 | SR8135/50 | | | |
| Tenor X 5 | SR8225 | SR823 | SR8235 | SR824 | SR8245 | |



Saxophone reeds JAVA



JAVA™
"FILED - RED CUT"

The driving force behind the JAVA "Filed - Red Cut" design was to offer more sonic possibilities to musicians while keeping the qualities of the original Java.

More flexible than its elder version, with a little more tonal body, the **JAVA "Filed - Red Cut"** offers a full, rich, centered sound and excellent projection with an extremely precise attack.

| | | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 5 |
|-----------------|------|--------|---------|----------|-----------|----------|-----------|--------|--------|
| Soprano | X 10 | | | SR302R | SR3025R | SR303R | SR3035R | SR304R | |
| Alto | X 10 | SR261R | SR2615R | SR262R | SR2625R | SR263R | SR2635R | SR264R | |
| | X 50 | | | SR262R50 | SR2625R50 | SR263R50 | SR2635R50 | | |
| Tenor | X 5 | SR271R | SR2715R | SR272R | SR2725R | SR273R | SR2735R | SR274R | SR275R |
| Baritone | X 5 | | | SR342R | SR3425R | SR343R | SR3435R | SR344R | |



JAVA™

Developed in 1983 for jazz and popular music. A thicker tip and a more flexible palette* than the Traditional reed allow vibration over a larger surface area with maximum elasticity.

This type of vertebral column gives the musician much greater playing flexibility, as the resultant elasticity zone is very large.

* Palette: zone where the waves are propagated with the greatest range. From the tip, the waves are absorbed further in the JAVA reed.

| | | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 5 |
|-----------------|------|-------|--------|----------|-----------|----------|-----------|-------|-------|
| Soprano | X 10 | | | SR302 | SR3025 | SR303 | SR3035 | SR304 | |
| Alto | X 10 | SR261 | SR2615 | SR262 | SR2625 | SR263 | SR2635 | SR264 | |
| | X 50 | | | SR262/50 | SR2625/50 | SR263/50 | SR2635/50 | | |
| Tenor | X 5 | SR271 | SR2715 | SR272 | SR2725 | SR273 | SR2735 | SR274 | SR275 |
| Baritone | X 5 | | | SR342 | SR3425 | SR343 | SR3435 | SR344 | |



reeds V16 ZZ



V16™

Launched in 1993 to answer the demand of some American jazz musicians (a **JAVA** with even more wood). The **V16** has a thicker tip than the traditional Vandoren reeds and a longer palette.

Sound: more brilliant, more percussive, particularly well adapted to all the new styles of music.

| | | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 5 |
|-----------------|------|---|--------|----------|-----------|----------|-----------|-------|-------|
| Soprano | X 10 | | | SR712 | SR7125 | SR713 | SR7135 | SR714 | |
| Alto | X 10 | | SR7015 | SR702 | SR7025 | SR703 | SR7035 | SR704 | SR705 |
| | X 50 | | | SR702/50 | SR7025/50 | SR703/50 | SR7035/50 | | |
| Tenor | X 5 | | SR7215 | SR722 | SR7225 | SR723 | SR7235 | SR724 | SR725 |
| Baritone | X 5 | | | SR742 | SR7425 | SR743 | SR7435 | SR744 | |



ZZ™

Developed in 2002, the **ZZ** jazz reed is immediately responsive without sacrificing the brightness or tone quality required for this style of music.

The unique relationship between the heart and tip provides extraordinary color, great response and a durable life.

| | | 1 | 1½ | 2 | 2½ | 3 | 3½ | 4 | 5 |
|-----------------|------|---|--------|----------|-----------|----------|-----------|-------|---|
| Soprano | X 10 | | | SR402 | SR4025 | SR403 | SR4035 | SR404 | |
| Alto | X 10 | | SR4115 | SR412 | SR4125 | SR413 | SR4135 | SR414 | |
| | X 50 | | | SR412/50 | SR4125/50 | SR413/50 | SR4135/50 | | |
| Tenor | X 5 | | SR4215 | SR422 | SR4225 | SR423 | SR4235 | SR424 | |
| Baritone | X 5 | | | SR442 | SR4425 | SR443 | SR4435 | SR444 | |



Saxophone

Sopranino-Soprano-Alto-Tenor- Baritone-Bass



mouthpieces

Tradition & Versatility



The **V5** series is characterized by a traditional round chamber.

These mouthpieces are available in a wide variety of models that suit classical and jazz musicians.

| | | | TIP OPENING 1/100 mm | FACING LENGTH see page 34 | RECOMMENDED REED STRENGTHS | | | | | | | | COMMENTS |
|----------|--|-------|-------------------------|-------------------------------------|----------------------------|-------|-------|---------|-------|-------|-------|-------|--|
| Soprano | | S27 | SM404 | 111 | M | 3→4 | 2½→3½ | 2,5→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | Easy to play, homogeneity of sound, beautifully rounded. |
| | | S15 | SM401 | 123 | S | 3→4 | 2½→3½ | 2,5→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | The standard soprano mouthpiece. |
| | | S25 * | SM402 | 153 | S | 2½→3½ | 2½→3 | 2,5→3 | 3→4 | 3→4 | 3→3½ | 3→4 | More open than the S15, greatly appreciated for its register flexibility, suits both classical and jazz. |
| Alto | | A17 | SM418 | 152 | S | 3→4 | 3→3½ | 3→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | While maintaining perfect homogeneity in every register, it allies timbre and ease with richness of sound. |
| | | A28 | SM419 | 163+ | MS | 2½→3 | 2½→3 | 2,5→3 | 2½→3½ | 3→3½ | 2½→3 | 3→3½ | The alto saxophone reference in the V5 series. Rich sound, color, brilliance, and dynamic range. |
| | | A27 | SM414 | 165 | MS | 2½→3½ | 2½→3 | 2,5→3 | 3→4 | 3→4 | 3→3½ | 3→4 | The classic mouthpiece. It produces optimal homogeneity in tone throughout the instrument's range. |
| | | A15 | SM411 | 176 | ML | 3→4 | 3→3½ | 3→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | Very easy blowing. |
| | | A25 | SM413 | 186 | ML | 2½→3½ | 2½→3 | 2,5→3 | 3→4 | 3→4 | 3→3½ | 3→4 | Similar in conception to the A15 but a little more open. |
| | | A20 | SM412 | 186 | ML | 2½→3 | 2½→3 | 2,5→3 | 2½→3½ | 3→3½ | 2½→3 | 3→3½ | For those looking for a compact, centered sound. |
| Tenor | | T15 | SM421 | 176 | MS | 3→4 | 3→3½ | 3→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | Very easy blowing and articulation. |
| | | T27 | SM425 | 177 | MS | 3→4 | 2½→3½ | 2,5→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | A comfortable mouthpiece, particularly precise in the upper harmonic register. |
| | | T25 | SM423 | 204 | M | 2½→3½ | 2½→3 | 2,5→3 | 3→4 | 3→4 | 3→3½ | 3→4 | Same conception as the T15 but slightly more open. |
| | | T20 | SM422 | 204 | M | 2→3 | 2½→3 | 2,5→3 | 2½→3½ | 2½→3½ | 2½→3½ | 2½→3½ | The best sound quality: compact and centered. |
| | | T35 | SM424 | 230 | M | 2→3 | 2½→3 | 2,5→3 | 2½→3½ | 2½→3½ | 2½→3½ | 2½→3½ | An open mouthpiece that works in every style. |
| Baritone | | B25 | SM431 | 185 | S | 3→4 | | | 3½→4 | 3½→4 | 3→4 | 3½→4 | Rich in timbre and easy blowing. |
| | | B27 | SM435 | 196 | S | 3→4 | | | 3½→4 | 3½→4 | 3→4 | 3½→4 | Very homogeneous tone throughout the tessitura. |
| | | B35 | SM432 | 210 | S | 2→3 | | | 2½→3½ | 2½→3½ | 2→3½ | 2½→3½ | Classic open mouthpiece, highly responsive to every need. |
| | | | | | | | | | | | | | |
| Soprano | | S35 | SM403 | 182 | ML | 2→3 | 2½ | 2,5 | 2½→3½ | 2½→3½ | 2½→3½ | 2½→3½ | The jazz mouthpiece: apleness and density of sound. |
| Alto | | A35 * | SM415 | 206 | ML | 2→3 | 2½ | 2,5 | 2½→3½ | 2½→3½ | 2½→3 | 2½→3½ | Open mouthpiece, well-adapted to all styles, both jazz and classical. |
| | | A45 | SM416 | 220 | ML | 2→3 | 2½ | 2,5 | 2½→3½ | 2½→3½ | 2½→3 | 2½→3½ | A warm, velvety sound. |
| | | A55 | SM417 | 247 | L | 2→3 | 2½ | 2,5 | 2½→3½ | 2½→3½ | 2½→3 | 2½→3½ | The most open mouthpiece in the V5 range while conserving depth and roundness of sound. |
| Baritone | | B75 | SM433 | 275 | M | 2→3 | | | 2½→3½ | 2½→3½ | 2→3 | 2½→3½ | Timbre, brilliance and power. |
| | | B95 | SM434 | 310 | L | 2 | | | 2½ | 2½ | 2→2½ | 2→2½ | The jazz mouthpiece of the V5 baritone range. |

Available upon request:

Sopranino Saxophone
Mouthpiece with ligature and cap: SM550K

Bass Saxophone
Mouthpiece only: SM560

* Versatile mouthpiece: suitable for both classical music and Jazz.



Saxophone

Soprano-Alto-Tenor-Baritone

OPTIMUM mouthpieces



The favorite of classical saxophonists



This series is available for:

- soprano saxophone (SL3, SL4, SL5),
- alto saxophone (AL3, AL4, AL5),
- tenor saxophone (TL3, TL4, TL5),
- baritone saxophone (BL3, BL4, BL5).



OPTIMUM™ Series

The conception of this series was the fruit of research on both external shape (particularly the beak) and sound, in order to meet the needs of today's saxophone players.

| | | CODE | TIP OPENING 1/100 mm | FACING LENGTH | RECOMMENDED REED STRENGTHS | | | | | | | COMMENTS |
|----------|------|-------|-------------------------|------------------|----------------------------|-------|---------|-------|-------|-------|-------|---|
| | | | | see page 34 | | | | | | | | |
| Soprano | SL3 | SM701 | 114 | ML | 3→4 | 3→3½ | 3→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | Very easy blowing, particularly versatile, meets all needs. |
| | SL4 | SM702 | 123 | S | 3→4 | 2½→3½ | 2,5→3,5 | 3½→4 | 3½→4 | 3½→4 | 3½→4 | A little more open than the SL3, this mouthpiece rapidly became a standard with saxophonists. |
| | SL5 | SM703 | 125 | S | 2½→3 | 2½→3 | 2,5→3 | 2½→3 | 2½→3 | 2½→3 | 2½→3 | This mouthpiece is characterized by a very round sound. |
| Alto | AL3 | SM711 | 152 | ML | 2½→3½ | 2½→3½ | 2,5→3,5 | 3→4 | 3→4 | 3→3½ | 3→4 | With its exceptional roundness, the ultimate classical mouthpiece. |
| | AL4 | SM712 | 163+ | MS | 2½→3 | 2½→3 | 2,5→3 | 3→4 | 3→4 | 3→3½ | 3→4 | A little more open than the AL3, while maintaining the sound aesthetic of the Optimum series. |
| | AL5 | SM713 | 168 | ML | 2½→3 | 2½→3 | 2,5→3 | 2½→3½ | 3→3½ | 2½→3 | 3→3½ | This mouthpiece has all of the same sound qualities of the AL3 with a slightly larger tip opening. It offers a perfect balance with number 3 reeds. |
| Tenor | TL3 | SM721 | 176 | MS | 2½→3½ | 2½→3½ | 2,5→3,5 | 3→4 | 3→4 | 3→3½ | 3→4 | Roundness, depth and precision. |
| | TL4 | SM722 | 195 | M | 2½→3½ | 2½→3 | 2,5→3 | 3→4 | 3→4 | 3→3½ | 3→4 | A little more open than the TL3, a richer timbre. |
| | TL5 | SM723 | 205 | M | 2½→3 | 2½→3 | 2,5→3 | 2½→3 | 2½→3 | 2½→3 | 2½→3 | The synthesis between the TL3 and T20. A full and warm sound. |
| Baritone | BL3 | SM731 | 185 | S | 2½→3½ | | | 3→4 | 3→4 | 2½→3½ | 2½→3½ | The standard baritone mouthpiece. |
| | BL4* | SM732 | 230 | M | 2→3 | | | 2½→3½ | 2½→3½ | 2→3 | 2½→3½ | Versatile mouthpiece, suits both classical and jazz. |
| | BL5 | SM733 | 235 | L | 2½→3 | | | 2½→3 | 2½→3 | 2→3 | 2½→3 | The classical open mouthpiece inspired by the BL3. Large and round sound. |

* Versatile mouthpiece: suitable for both classical music and Jazz.



THE NEW SHAPE OF PERFORMANCE.

Over 100 years of artisan experience combined with the most advanced technology brings saxophone performance to a new level.

A new mouthpiece design that provides a round sound, great projection, and immediate response.

The new Profile. A combination of the most famous mouthpiece attributes resulting in unparalleled artistic opportunities.



Vandoren
PARIS

www.vandoren.com

Saxophone

P PROFILE

mouthpieces



P PROFILE

"PROFILE": The latest addition to saxophone mouthpieces for alto and soprano.

This new series is characterised by:

- An elegant design with a soft and rounded shape,
- A more tapered beak to allow increased playing comfort and greater flexibility,
- A new sound aesthetic defined by the latest generation facing.

| P | | CODE | TIP OPENING 1/100 MM | FACING LENGTH | COMMENTS |
|-----------------------|------------|-------|-------------------------|------------------|---|
| | | | | see page 34 | |
| Soprano NEW | SP3 | SM903 | 111 | S | Makes the instrument elegant and accessible in all registers and offers a consistency of sound in all dynamics. |
| Alto NEW | AP3 | SM913 | 158 | ML | An instinctive extension of the air column with a natural fluidity between all registers and an infinite palette of colors. |

Traditional, V-12 and V21 reeds are particularly recommended for these mouthpieces.

| RECOMMENDED REED STRENGTHS | | | | | | |
|----------------------------|---------|-----------|-------|-------|--------|-------|
| | | | | | | |
| 2½ → 3½ | 2½ → 3½ | 2,5 → 3,5 | 3 → 4 | 3 → 4 | 3 → 3½ | 3 → 4 |

V16TM
Series

The new jazz standard

ebonite



JAVA, V16 and ZZ reeds are more particularly recommended for these mouthpieces. Mouthpieces inspired by the sounds of the greatest Jazz players from the fifties to the present.

• The **SOPRANO** mouthpiece is available in 3 different tip openings and a single chamber.

• The **ALTO** mouthpiece is available in 5 tip openings and two chambers:

(S+) The S+ chamber, an evolution of the previous S chamber, offers a richer depth of sound while keeping the free-blowing nature and projection that characterize the V16 alto models. The S+ chamber accommodates more air providing the musician greater flexibility and a wider array of colors with which to work.

(M) Medium chamber: Warm and expressive, ideal for section playing.

The **TENOR** mouthpiece is available in 7 openings and now in two different chambers.

Standard Version: original chamber, “medium” type. Powerful and round sound, very versatile.

(L) Large chamber : it offers a full, rich, and darker sound alternative. This chamber is perfect for the player searching for the “vintage” sound. It is even and easy to play throughout the range of the instrument.

• The **BARITONE** mouthpiece is available in 3 tip openings. Inspired by the grand tradition of great jazz baritone tone and body.

metal



For Tenor Saxophone:

The tenor mouthpiece is made with the legendary “Bell Metal” brass, then plated with 24-karat gold.

Available in 3 chambers:

(S) Small chamber: The original V16 model relabeled with the **Small** indication. A centered sound with a lot of projection.

(M) Medium chamber: Inspired by the famous mouthpieces from the 50's. A round and deep sound.

(L) Large chamber: In the tradition of the 40's. The great vintage sound.

These mouthpieces are also available in Kit with Optimum ligature and plastic cap. Please add “**KO**” at the end of the item code (T5 Kit: SM821GL**KO**).

| | | V16 | TIP OPENING 1/100 mm | FACING LENGTH | RECOMMENDED REED STRENGTHS | | | | | | | | COMMENTS | |
|--|------|---------|-------------------------|---------------|----------------------------|---------|---------|---------|---------|---------|---------|---|---|---|
| | | | | see page 34 | | | | | | | | | | |
| | S6 | SM802 | 158+ | ML | 2½→3 | 2½ | 2,5 → 3 | 3 → 4 | 3 → 3½ | 2½ → 3½ | 3 → 3½ | Very comfortable, easy blowing. | | |
| | S7 | SM803 | 172 | ML | 2 → 3 | 2½ | 2,5 → 3 | 2½ → 3½ | 2½ → 3½ | 2 → 3 | 2½ → 3½ | The ideal synthesis between blowing ease and richness of sound. | | |
| | S8 | SM804 | 180 | ML | 2 → 3 | 2½ | 2,5 → 3 | 2½ → 3½ | 2½ → 3½ | 2 → 3 | 2½ → 3½ | Perfect balance between power and flexibility. | | |
| | | (S+) | (M) | | | | | | | | | | | |
| | A5 | SM811S+ | SM811M | 188 | ML | 2½ → 3½ | 2½ | 2,5 | 3 → 4 | 3 → 4 | 3 → 3½ | 3 → 4 | The tip opening preferred by history's greatest jazz soloists. | |
| | A6 | SM812S+ | SM812M | 196 | ML | 2½ → 3½ | 2½ | 2,5 | 3 → 4 | 3 → 4 | 3 → 3½ | 3 → 4 | The most played mouthpiece, in every style. | |
| | A7 | SM813S+ | SM813M | 204 | ML | 2 → 3 | | | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | The perfect balance in power and dynamic range. | |
| | A8 | SM814S+ | SM814M | 210 | MS | 2 → 3 | | | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | An open mouthpiece with qualities similar to the A5. | |
| | A9 | SM815S+ | SM815M | 225 | ML | 2 → 3 | | | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | Powerful and expressive. | |
| | | (L) | | | | | | | | | | | | |
| | T6 | SM822E | SM822EL | 250 | L | 2½ → 3 | 2½ | 2,5 | 3 → 3½ | 3 → 3½ | 2½ → 3½ | 3 → 3½ | Versatile mouthpiece with a long facing and a particularly rich sound. | |
| | T7 | SM823E | SM823EL | 270 | L | 2½ → 3 | 2½ | 2,5 | 3 → 3½ | 3 → 3½ | 2½ → 3½ | 3 → 3½ | A good compromise between easy sound production and timbre. | |
| | T8 | SM824E | | 280 | L | 2½ → 3 | | | 3 → 3½ | 3 → 3½ | 2½ → 3½ | 3 → 3½ | The most popular tip opening for the tenor. | |
| | T8,5 | | SM8285EL | 288 | L | 2 → 2½ | | | 2½ → 3 | 2½ → 3 | 2 → 3 | 2½ → 3 | Full and compact. | |
| | T9 | SM825E | SM825EL | 294 | ML | 2 → 2½ | | | 2½ → 3 | 2½ → 3 | 2 → 3 | 2½ → 3 | Dynamic, rich and powerful. | |
| | T10 | SM826E | | 305 | ML | 1½ → 2½ | | | 2 → 2½ | 2 → 3 | 1½ → 2½ | 2 → 3 | A homogeneous, particularly responsive mouthpiece. | |
| | T11 | SM827E | | 340 | L | 1½ → 2½ | | | 2 → 2½ | 2 → 3 | 1½ → 2½ | 2 → 3 | Very open; warm, yet powerful. | |
| | B5 | SM831 | 255 | ML | 2½ → 3½ | | | 3 → 4 | 3 → 4 | 2½ → 3½ | 3 → 4 | Flexible in playing and application. | | |
| | B7 | SM833 | 275 | ML | 2 → 3 | | | 2½ → 3½ | 2½ → 3½ | 2 → 3 | 2½ → 3½ | The qualities of the V5 series B75 with the sound of the V16. | | |
| | B9 | SM835 | 310 | L | 2 → 3 | | | 2½ → 3½ | 2½ → 3½ | 2 → 3 | 2½ → 3½ | Brings out the baritone's power. | | |
| | | (S) | (M) | (L) | | | | | | | | | | |
| | T5 | | SM821GL | 235 | M | 2½ → 3 | 2½ | 2,5 | 3 | 3 | 2½ | 2½ → 3½ | Uniquely available with the large chamber, recommended for use with the ZZ reeds strengths 2½, 3. | |
| | T6 | SM822GS | SM822GM | SM822GL | 250 | L | 2½ → 3 | 2½ | 2,5 | 3 | 3 | 2½ | 2½ → 3½ | A very versatile mouthpiece with a medium tip opening. Recommended for use with the JAVA and ZZ reeds # 3. |
| | T7 | SM823GS | SM823GM | SM823GL | 265 | ML | 2½ → 3 | | | 2½ → 3½ | 3 | 2½ → 3 | 3 | An excellent balance between opening and facing length: this is the reference model for the S and M chambers. |
| | T8 | SM824GS | SM824GM | SM824GL | 277 | L | 2½ | | | 2½ → 3 | 3 | 3 | 3 | Particularly recommended for use with the JAVA "Filed - Red Cut" and V16 reeds # 3. |
| | T9 | SM825GS | SM825GM | SM825GL | 295 | L | 2½ | | | 2½ → 3 | 3 | 2½ | 3 | The most open mouthpiece in the line, a perfect balance with the JAVA "Filed - Red Cut" reeds strength 2½. |
| | | | | | | | | | | | | | | |

Most popular mouthpieces.

 Most popular mouthpieces.



Saxophone

Alto-Tenor

AVA & JUMBO
AVA
mouthpieces



Other sound colors



AVATM
Series

JAVA ebonite mouthpieces are suited to jazz, soul and funk. Similar in sound concept to a metal mouthpiece, with the comfortable feel of ebonite.



| | | AVA TM Series | TIP OPENING 1/100 mm | FACING LENGTH see page 34 | RECOMMENDED REED STRENGTHS | | | | | | | | COMMENTS |
|-------|-----|-----------------------------|-------------------------|---------------------------------|----------------------------|----|-----|---------|---------|---------|---------|--|---|
| Alto | A35 | SM501B | 206 | ML | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | The jazz mouthpiece, with a rich and colorful sound. |
| | A45 | SM502B | 220 | ML | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | An intermediary tip opening between the V16 series A8 and A9 mouthpieces with the JAVA sound. |
| | A55 | SM503B | 247 | L | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | The standard model in this category. |
| | A75 | SM504B | 260 | L | 1½ → 2 | | | 2 → 2½ | 2 → 2½ | 1½ → 2½ | 2 → 2½ | | An open mouthpiece, designed to use soft reeds. |
| Tenor | T45 | SM511B | 235 | M | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3½ | 2½ → 3½ | | A mouthpiece equally suited for jazz and classical playing. |
| | T55 | SM512B | 250 | L | 2 → 2½ | 2½ | 2,5 | 2½ → 3 | 2½ → 3 | 2 → 3 | 2½ → 3 | | A comfortable mouthpiece with the tip opening of the V16 series T6. |
| | T75 | SM513B | 265 | ML | 2 → 2½ | 2½ | 2,5 | 2½ → 3 | 2½ → 3 | 2 → 3 | 2½ → 3 | | An intermediate tip opening; the most popular JAVA tenor choice. |
| | T95 | SM514B | 295 | L | 1½ → 2½ | | | 2 → 2½ | 2 → 3 | 1½ → 2½ | 2 → 3 | | A generous, rich and centered sound. |



JUMBO
AVATM
Series

The most hard-hitting mouthpiece of the line. Designed with a small chamber, a very high baffle and a large bore. Produces a powerful, aggressive tone with excellent projection, comparable to edgy metal mouthpieces.



| | | JUMBO AVA TM Series | | | | | | | | | | | |
|-------|-----|--------------------------------------|-----|----|---------|----|-----|---------|---------|---------|---------|--|---|
| Alto | A35 | SM601B | 206 | ML | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | A bright and incisive sound. |
| | A45 | SM602B | 220 | ML | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | The standard mouthpiece for salsa, rock and modern music. |
| | A45 | SM602 | 220 | ML | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | Discover all the sensations of the legendary VANDOREN A45 blue Jumbo Java from the late 80's, in its original version. A striking and flexible mouthpiece for all styles from smooth jazz to rock and funk. |
| | A55 | SM603B | 247 | L | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3 | 2½ → 3½ | | Its balance between projection and comfort makes it the standard model in this category. |
| Tenor | A75 | SM604B | 260 | L | 1½ → 2 | | | 2 → 2½ | 2 → 2½ | 1½ → 2½ | 2 → 2½ | | An open mouthpiece with a big, bright sound. |
| | T45 | SM611B | 235 | M | 2 → 3 | 2½ | 2,5 | 2½ → 3½ | 2½ → 3½ | 2½ → 3½ | 2½ → 3½ | | Power and brightness are its principal qualities. |
| | T55 | SM612B | 250 | L | 2 → 2½ | 2½ | 2,5 | 2½ → 3 | 2½ → 3 | 2 → 3 | 2½ → 3 | | Clear, balanced and rich timbre. |
| | T75 | SM613B | 265 | ML | 2 → 2½ | 2½ | 2,5 | 2½ → 3 | 2½ → 3 | 2 → 3 | 2½ → 3 | | Dynamic and flexible, a particularly versatile mouthpiece. |
| | T95 | SM614B | 295 | L | 1½ → 2½ | | | 2 → 2½ | 2 → 3 | 1½ → 2½ | 2 → 3 | | A very popular mouthpiece for swing, jazz and R&B. |



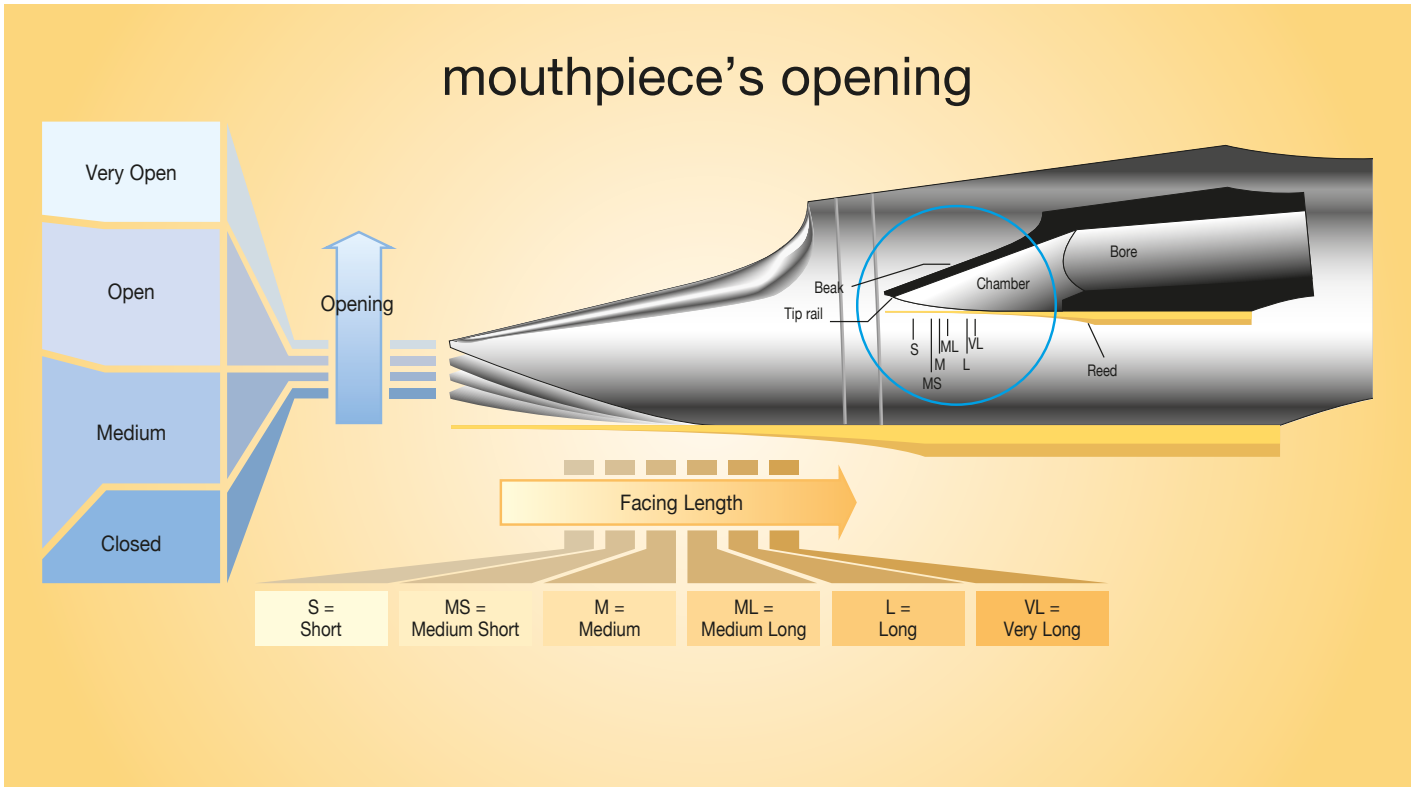
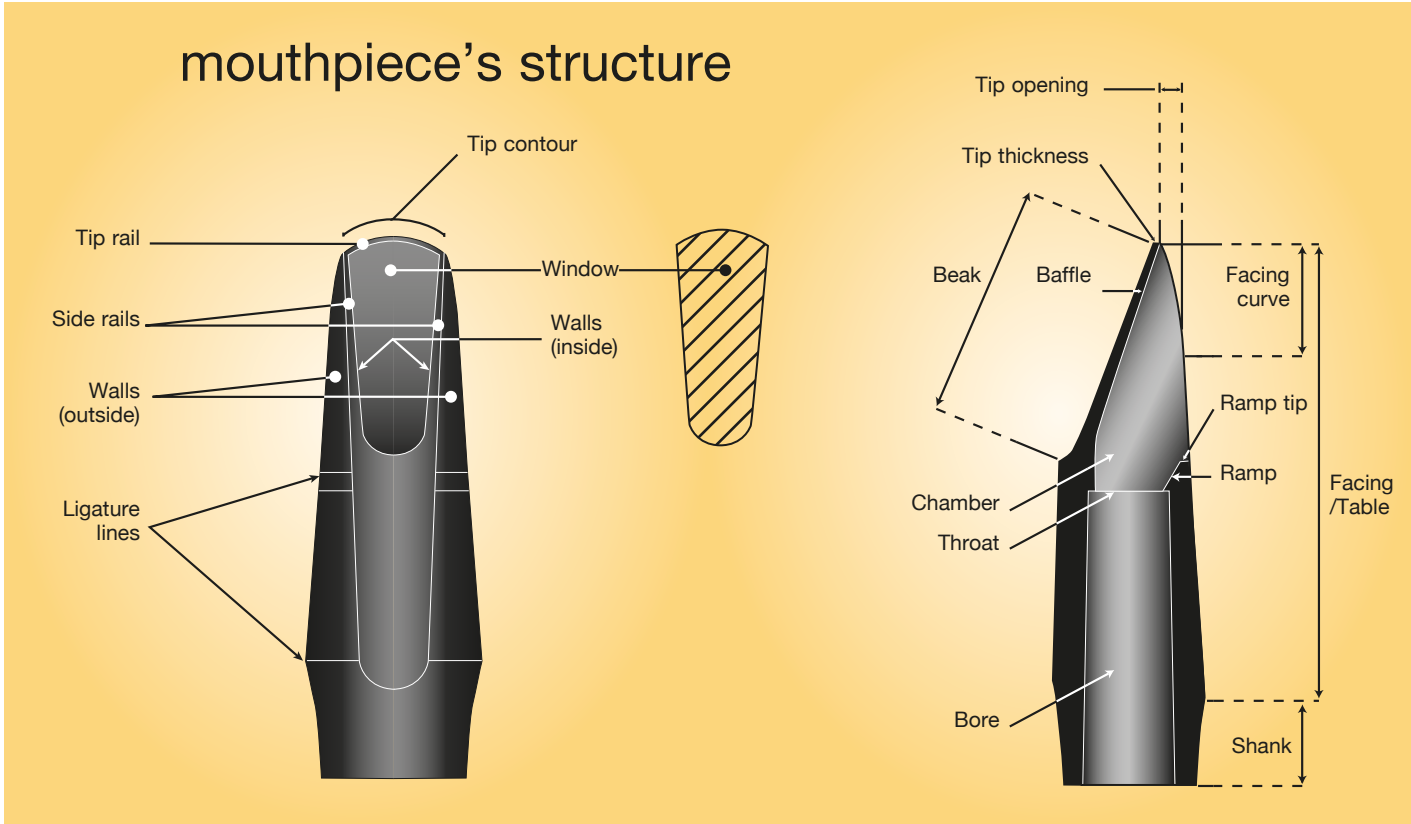
NEW

BLUE EBONITE

Vintage Jumbo Java mouthpiece for alto saxophone in blue ebonite. Available in one facing A45: SM602

Limited series - Upon request only.

Technical elements



With the same tip opening:
long facing = stronger reed,
short facing = softer reed.

With the same facing:
open mouthpiece = softer reed,
closed mouthpiece = stronger reed.

Saxophone mouthpiece
comparison index

Soprano

| | | | | | | | | | | | | | | | | | |
|----------------------|---------|-----|-----|---|----|----|-----|----|----|----|----|----|-----|---|----|---|--|
| Vandoren V5 | S27 | S15 | | | | | S25 | | | | | | S35 | | | | |
| Vandoren Optimum | SL3 | SL4 | SL5 | | | | | | | | | | | | | | |
| Vandoren Profile | SP3 | | | | | | | | | | | | | | | | |
| Vandoren V16 | | | | | | | | S6 | | S7 | | | S8 | | | | |
| Selmer Concept / S80 | Concept | C* | C** | D | E | | F | G | H | | I | J | | | | | |
| Selmer Super Session | | | | | | E | F | G | H | | I | J | | | | | |
| Otto Link | | | 5 | | | 5* | | 6 | | 6* | 7 | | 7* | 8 | 8* | 9 | |
| Meyer | | | | 5 | 6 | | 7 | 8 | | | | | | | | | |
| Bari | | | | | 58 | | 60 | | 62 | 64 | 66 | 68 | 70 | | | | |

Alto

| | | | | | | | | | | | | | | | | | |
|-----------------------|---------|-----|-----|-----|-----|-----|----|-----|----|-----|-----|--|----|-----|-----|-----|----|
| Vandoren V5 | A15 | A17 | A28 | A27 | A20 | A25 | | A35 | | A45 | | | | A55 | | | |
| Vandoren Optimum | AL3 | | AL4 | AL5 | | | | | | | | | | | | | |
| Vandoren Profile | | | AP3 | | | | | | | | | | | | | | |
| Vandoren Java & Jumbo | | | | | | | | A35 | | A45 | | | | A55 | | A75 | |
| Vandoren V16 | | | | | A5 | A6 | | A7 | | A8 | | | A9 | | | | |
| Selmer Concept / S80 | Concept | | C* | C** | D | | E | F | | G | H | | I | | J | | K |
| Selmer S90 | 170 | | 180 | 190 | | | | | | | | | | | | | |
| Meyer | 3-4 | | | 5 | | | 6 | 7 | | 8 | 9 | | | 10 | | 11 | 12 |
| Otto Link • | 4-5 | | | 5* | 6 | | | 6* | 7 | 7* | 8 | | | 8* | | 9 | 9* |
| Berg Larsen • | 65 | | 70 | 75 | | | 80 | 85 | 90 | 95 | | | | 100 | 105 | 110 | |
| Bobby Dukoff • | D4 | | | D5 | D6 | | | D7 | D8 | D9 | D10 | | | | | | |

Tenor

| | | | | | | | | | | | | | | | | | |
|-----------------------|-----|-----|-----|-----|-----|-----|----|----------|-----|---------|-----|------|-----|-----|-----|--|-----|
| Vandoren V5 | T15 | T27 | | | T20 | T25 | | T35 | | | | | | | | | |
| Vandoren Optimum | TL3 | | | TL4 | TL5 | | | | | | | | | | | | |
| Vandoren Java & Jumbo | | | | | | | | T45 | T55 | T75 | | | | T95 | | | |
| Vandoren V16 | | | | | | | | T6 | T7 | | T8 | T8,5 | T9 | | T10 | | T11 |
| Vandoren V16 Metal | | | | | | | | T5 | T6 | T7 | T8 | | T9 | | | | |
| Selmer S80 | | C* | C** | | D | E | | F | G | H | | | I | | J | | K |
| Selmer S90 | | 170 | 180 | | 190 | 200 | | | | | | | | | | | |
| Otto Link • | | | | | | 5 | 5* | 6 | 7 | 8 | 9 | 10 | | | | | 10* |
| Berg Larsen • | | | 75 | 80 | 85 | | 90 | 95 | 105 | 110 | 115 | 120 | 130 | 135 | | | |
| D. Guardala • | | | | | | | | CRESCENT | | BRECKER | | | | | | | |

Baritone

| | | | | | | | | | | | | | | | | | |
|------------------|-----|----|--|-----|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|-----|---|----|
| Vandoren V5 | B25 | | | B27 | B35 | | | | | | B75 | | | B95 | | | |
| Vandoren Optimum | BL3 | | | | | | | BL4 | BL5 | | | | | | | | |
| Vandoren V16 | | | | | | | | | B5 | | | B7 | | | B9 | | |
| Selmer S80 | | C* | | C** | D | E | | F | G | | H | I | J | K | | | |
| Selmer S90 | 170 | | | 180 | 190 | 200 | | | | | | | | | | | |
| Meyer | | | | | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | 10 | | | | |
| Otto Link • | | | | | 4 | 4* | | 5 | 5* | 6 | 6* | 7 | 7* | 8 | 8* | 9 | 9* |
| Berg Larsen • | | | | 80 | 85 | | 90 | 95 | 100 | 105 | 110 | 115 | 120 | | 130 | | |
| Lawton • | | | | | 4 | 4* | 5 | 5* | | 6 | 6* | 7 | 7* | 8 | 8* | | |

classical jazz mixed NEW PRODUCTS

All these mouthpieces are in ebonite except: • in metal •• in ebonite or metal

ligatures & caps

OPTIMUM™ Ligatures

- Quick and symmetrical tightening with a unique double-track screw mechanism.
- 3 interchangeable pressure plates to adjust the sound.
- Expression with freedom.



| Clarinet* | Ligature and plastic cap | | | Set of 3 pressure plates |
|-------------------|--------------------------|-----------|--------|--------------------------|
| | Silver plated | Pink Gold | Black | Silver plated |
| Bb• | LC01P | LC01PGP | LC01BP | PP01 |
| Eb | LC02P | | | PP01 |
| Alto | LC03P | | | PP01 |
| Bass | LC04P | | LC04BP | PP04 |
| Contrabass | LC04CCBP | | | |
| Bb German system• | LC05P | | | PP01 |

• LC01P for Bb Boehm system mouthpieces and German system mouthpieces: BD5 D, M30 D and B40 D.
• LC05P for German mouthpieces: D15, D20 and D25 and Austrian mouthpiece W 270.



| Saxophone* | Ligature and plastic cap | | Set of 3 pressure plates |
|--------------------------|--------------------------|-----------|--------------------------|
| | Gilded | Pink Gold | Gilded |
| Soprano | LC06P | | PP06 |
| Alto | LC07P | LC07PGP | PP06 |
| (except V16 metal) Tenor | LC08P | | PP08 |
| V16 metal Tenor | LC080P | | PP08 |
| Baritone & Bass | LC09P | | PP09 |
| V16 ebonite Baritone | LC090P | | PP08 |

* Ligatures for left handed musicians upon request.
** Replacement plastic cap upon request.

Three different pressure plates.

Whether playing classical or jazz, the Optimum Ligature's three pressure plates accommodate your style.

- 1

A rich, colorful sonority which produces great resonance. Pressure along the fiber of the reed facilitates an unbelievable blowing ease. Incredible ease of articulation.
- 2

A more compact, centered sonority, smooth even sound and extraordinary blowing ease.
- 3

The reed vibrates in total freedom, producing a very flexible sound. Greater ease of expression.

M/O Ligatures

The new M/O ligature combines the lightweight construction of the legendary Masters ligature with the highly efficient tightening of the OPTIMUM ligature.

- Lightweight.
- Easy to set up.
- Quick and symmetrical tightening with a unique double-track screw mechanism.
- Inverted tightening with only 2 small contact points on the reed.

Thus, the M/O ligature allows an optimum vibration of the reed and a crisp articulation.



| Clarinet | Ligature and plastic cap | | | | |
|------------------------|--------------------------|---------------|-----------------|---------------|-----------|
| | Black | Pewter finish | Silver Plated * | Gold Plated * | Pink Gold |
| Bb | LC51BP | LC51PP | LC51SP | LC51GP | LC51PGP |
| M Bb Masters (CL4/5/6) | LC61BP | | | LC61GP | |
| Eb | LC52BP | LC52PP | LC52SP | | |
| Alto | LC53BP | LC53PP | LC53SP | | |
| Bass | LC54BP | LC54PP | LC54SP | | LC54PGP |

These M series M/O ligatures are designed to fit the specific shape of the MASTERS mouthpieces. Both ligatures and caps are differentiated by the M logo.



| Saxophone | Ligature and plastic cap | | | |
|--------------------------|--------------------------|------------------|---------------|-----------|
| | Gold Finish | Aged Gold Finish | Gold Plated * | Pink Gold |
| Soprano | LC56DP | LC56AP | LC56GP | LC56PGP |
| Alto | LC57DP | LC57AP | LC57GP | LC57PGP |
| (except V16 metal) Tenor | LC58DP | LC58AP | LC58GP | LC58PGP |
| Baritone & Bass | LC59DP | LC59AP | | LC59PGP |
| V16 ebonite Baritone | LC590DP | LC590AP | | |

* Gold and silver plated ligatures are clearly distinguished by a V logo, engraved on one of the tightening cylinders.
** Replacement plastic cap upon request.

Leather Ligatures

- Genuine leather - handcrafted finish.
- Quick and symmetrical tightening with a unique double-track screw mechanism.
- 3 interchangeable pressure plates to adjust the sound.
- Round and warm sound.



| Clarinet | | Ligature and leather cap | Leather cap only | Leather ligature and plastic cap | Set of 3 pressure plates |
|----------|-------------------|--------------------------|------------------|----------------------------------|--------------------------|
| | Bb* | LC21L | C21L | LC21P | PP21 |
| | Eb | LC22L | C22L | LC22P | PP22 |
| | Alto | LC23L | C23L | LC23P | PP23 |
| | Bass | LC24L | C24L | LC24P | PP24 |
| | Bb German system* | LC25L | C25L | LC25P | PP25 |

- LC01P for Bb Boehm system mouthpieces and German system mouthpieces: BD5 D, M30 D and B40 D.
- LC05P for German mouthpieces: D15, D20 and D25 and Austrian mouthpiece W 270.




| Saxophone | | Ligature and leather cap | Leather cap only | Leather ligature and plastic cap | Set of 3 pressure plates |
|-----------|--------------------------|--------------------------|------------------|----------------------------------|--------------------------|
| | Soprano | LC26L | C26L | LC26P | PP26 |
| | Alto | LC27L | C27L | LC27P | PP27 |
| | (except V16 metal) Tenor | LC28L | C28L | LC28P | PP28 |
| | Baritone & Bass | LC29L | C29L | LC29P | PP29 |
| | V16 ebonite Baritone | LC290L | C290L | LC290P | PP28 |


* Replacement plastic cap upon request.

Three interchangeable pressure plates to subtly modify your sound.
An easy-fit Velcro® system makes changing the plates easy while contributing to the flexibility of the entire ligature.


- 1



Metal plate - a more colorful and compact sound. The combination of a metal plate and a flexible ligature offers the player the best sonic qualities of both materials.
- 2



Smooth leather plate - made from the same leather as the ligature, it creates a focused, compact sound that is slightly darker.
- 3



“Supple” smooth leather plate - made from a more supple leather, it gives a rounder, more ample sound.

Klassik Ligatures

- Adjustable and easy to fit woven ligature.
- Precisely fits the reed to the mouthpiece.
- Perfectly centered sound.



| Clarinet | | Ligature and leather cap | Leather cap only | Ligature and plastic cap |
|----------|-------------------|--------------------------|------------------|--------------------------|
| | Bb* | LC31L | C31L | LC31P |
| | Bb German system* | LC35L | C35L | LC35P |

- LC01P for Bb Boehm system mouthpieces and German system mouthpieces: BD5 D, M30 D and B40 D.
- LC05P for German mouthpieces: D15, D20 and D25 and Austrian mouthpiece W 270.

| Saxophone | | Ligature and leather cap | Leather cap only | Ligature and plastic cap |
|-----------|---------|--------------------------|------------------|--------------------------|
| | Soprano | LC36L | C36L | LC36P |
| | Alto | LC37L | C37L | LC37P |

* Replacement plastic cap upon request.

Reed Cases



Hygro reed case (6 reeds)

This reed case is designed to maintain your reeds in optimal humidity conditions to avoid any deterioration.
It is based on:

- A regulated humidification by air circulation,
- A hygrometry level controlled by a humidity indicator disc.

HRC10: Holds 6 of any Bb, Eb or alto clarinet and soprano or alto sax reeds.
HRC20: Holds 6 of any bass clarinet and tenor or baritone sax reeds.

Reed case replacement kit

This kit contains a sponge and two replacement humidity indicator discs for the HRC10 and HRC20.

HRCK



Reed case (8 reeds)

An elegant blue case designed to hold 8 reeds.

- Numbered compartments keep reeds organized.
- Grooved support provides air circulation.
- Convenient size easily fits in a pocket or clarinet case.

VRC810: Holds 8 of any Bb, Eb clarinet, or soprano saxophone reeds.

Reed case (6 reeds)

It shares the same design as our 8-reed case.

VRC620: Holds 6 alto saxophone reeds or alto clarinet reeds



Quadpack

A small transparent case designed to hold 4 of your reeds.

- Convenient with a very compact design, it easily fits in a pocket or instrument case.
- Grooved compartments provide air circulation.

VQP06: Holds 4 of any Bb, Eb clarinet, or soprano, alto saxophone reeds.

Pouches



Blue suede pouch

In navy blue suede to protect mouthpieces, caps, or ligatures.

P100



Black neoprene pouch

This protective neoprene pouch is designed to store your valuable Vandoren mouthpiece in the best conditions.

P200: For Bb, Eb, and alto clarinet or alto and soprano saxophone.
P201: For bass clarinet or tenor and baritone saxophone.

Reed Trimmer



The Vandoren Reed trimmer repairs damaged tips and increases the strength of your reeds with ease. Adjustable and precise, it utilizes the same blades we use in our factory to create a consistent, clean cut every time. Now damaged reeds can perform like new again.

Different reed-trimmer models are available depending on the shape characteristics of Vandoren reeds:

Bb Clarinet

| | | | | | |
|------|------|------|------|------|------|
| | | | | | |
| RT10 | RT16 | RT18 | RT19 | RT50 | RT17 |

NEW

Alto Saxophone

| | | | | | |
|------|--------|------|--|--|--|
| | | | | | |
| RT21 | RT21RT | RT81 | | | |

NEW

Reed Resurfacer



Glass reed resurfacer and reed stick

The reed resurfacer is made of a washable tempered glass and features an etched surface that is nearly impossible to wear out. The reed stick, inspired by a reed rush, is also made of etched glass and enables players to precisely customize and personalize their reeds.

RR200: Reed resurfacer and reed stick.
RR202: Reed stick only.

Mouthpiece Cushions



The mouthpiece cushions protect the mouthpiece from teethmarks.

VMC6: Pack of 6 cushions (transparent). Thickness: 0.35mm - .014".

Tuning Rings for MASTERS Bb clarinet mouthpieces



The Masters tuning rings allow you to play your Vandoren MASTERS mouthpiece at 440 Hz. They are available in two thicknesses: 1.5 and 1.75 mm.

VTR100

Universal Harness



The Vandoren universal harness makes even heavy instruments feel weightless, giving you the freedom to shine. That's because, with help from musicians and physiotherapists, it was designed with key features that help you feel better and play better.

- **Shoulder straps** Soft and handmade, these take pressure off your neck.
- **Instrument cord** Secures your instrument discreetly without uncomfortable straps that restrict your breathing.
- **Stabilizing rods** Working independently as you move, these give you leverage to offset your instrument's weight.
- **Support belt** Centers the load at your waist, balancing you perfectly whether standing or sitting.

The first harness that makes even heavy instruments feel weightless.

FNH100: For all saxophones.
FNH101: Special Order. Lengthened version (longer cord) for certain bass clarinet models and bassoon.

Saxophone Straps (Soprano, Alto, Tenor, Baritone)



V Neck: featuring a wide black polypropylene (PP) strap, the V Neck is designed to provide the player the maximum comfort.

V Neck Deluxe: ergonomically designed to provide the greatest amount of support without creating stress and fatigue to the neck and back. Wide smooth leather and microfiber neck pad, reinforced with a silicone and shape memory foam protection piece, optimizes the comfort allowing the player to perform without pain.

Both models are available in three sizes (S, M/L, XL) and have the same easy adjustment mechanism and secure hook connection for 'easy-on/easy-off'.

| | Small / Junior | Medium / Large | X Large |
|---------------|----------------|----------------|---------|
| V Neck | VSS201 | VSS203 | VSS205 |
| V Neck Deluxe | VSS221 | VSS223 | VSS225 |



Swabs

Microfiber clarinet swabs

Combining the delicacy and absorbancy of silk with the durability of microfiber, Vandoren’s clarinet swab is the perfect choice for your instrument. The gentle fibers are specially designed to thoroughly clean your clarinet while protecting the delicate finish.

- Made of high-quality, specially designed microfibers.
- Strong cord with easy pull-through weight.
- Best humidity and grease absorption available.
- Cleans easily with soap and water.
- Durable and long-lasting for years of reliable use.

SW200: For Bb clarinet.
SW300: For Bass clarinet.

Microfiber polishing cloth

Same material and characteristics as the Vandoren microfiber swab, but without a weight.
PC300



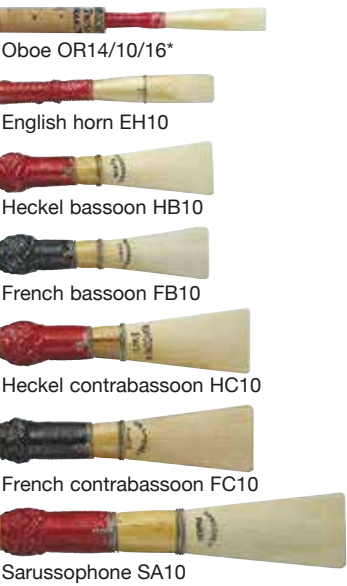
Cork Grease





Pleasantly scented with appleblossom fragrance, this grease lubricates and protects instrument cork, keeping it supple and perfectly airtight. Vandoren cork grease has long been a favorite among students and professionals.

CG100: Cork grease by the tube.

Double Reeds

All double reeds are sold in single packs.



| | | | |
|---|---------------------------|--------------|---|
| 1 | Gouged & shaped cane | x 10 |  |
| | Oboe | OCS30/31/32* | |
| | English horn | ECS30 | |
| | Heckel bassoon | HBS30 | |
| 2 | Gouged cane | x 10 |  |
| | Oboe | OC20/21/22* | |
| | English horn | EC20 | |
| | Heckel bassoon | HC20 | |
| 3 | Gouged, shaped & profiled | x 10 |  |
| | Heckel bassoon | HBSP40 | |
| 4 | Raw cane | per kg |  |
| | Oboe | ROC50 | |
| | Heckel bassoon | RHB50 | |

* Soft / Medium / Hard

REACH NEW HEIGHTS.

V21 reeds
for saxophone and clarinet.

Vandoren®
PARIS
www.vandoren.com





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MANUFACTURER OF REEDS, MOUTHPIECES AND ACCESSORIES FOR CLARINETS AND SAXOPHONES

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