

1

MOUTHPIECE MANUAL



*Vincent Bach*



Vincent  
**Bach**



52



53



Vincent Bach was a rare combination of artist and engineer. A mechanical genius and acclaimed trumpet soloist, his instruments and mouthpieces are used today in every major studio and orchestra in the world. Bach personally designed the tools and composed the plans that continue to set the high standards for making all Bach products today.

54



# CONTENTS

## MOUTHPIECE DESIGN INFORMATION

3. Selecting a Mouthpiece
5. The Rim
7. The Cup: Depth and Diameter
8. The Backbore
9. The Throat
10. Mega Tone<sup>®</sup>, Screw-Rim Mouthpieces
11. Custom Designed Mouthpieces, Special Shanks, Finishes, Cleaning

## VINCENT BACH MOUTHPIECE MODELS

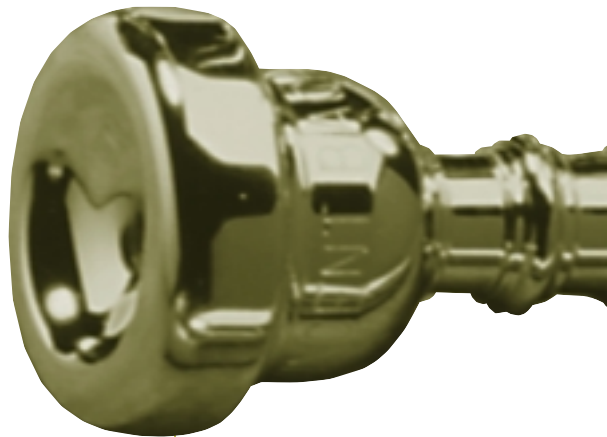
12. Key to Trumpet Model Numbers
- 13.-18. Trumpet, Cornet & Fluegelhorn Mouthpieces
18. E<sub>b</sub> Contra-Alto Trumpet Mouthpiece
19. Mega Tone<sup>®</sup> Trumpet Mouthpieces
20. Mega Tone<sup>®</sup> Cornet Mouthpieces
20. Mega Tone<sup>®</sup> Fluegelhorn Mouthpieces
21. Horn Mouthpieces
21. Alto Horn & Mellophone Mouthpieces
- 22.-24. Small Shank Tenor Trombone, Baritone & Euphonium Mouthpieces
- 24.-25. Large Shank Tenor & Bass Trombone Mouthpieces
26. Mega Tone<sup>®</sup> Small Shank Tenor Trombone, Baritone & Euphonium Mouthpieces
27. Mega Tone<sup>®</sup> Large Shank Tenor & Bass Trombone Mouthpieces
27. Contra-Bass Trombone Mouthpiece
28. Tuba & Sousaphone Mouthpieces
28. Mega Tone<sup>®</sup> Tuba & Sousaphone Mouthpieces
29. Screw-Rim Mouthpiece Catalog Numbers

## BRASS ACCESSORIES

30. Mutes, Brass Microphone System, Mouthpiece Pouches, Valve Oil, Tuning Slide Grease & Gold-Plated Trim Kits
31. Polishing Cloths & Gloves, Leatherlike Gig Bag, Leather Gig Bags, & Heavy Valve Caps

## DIMENSIONS

32. Bach Mouthpiece Dimensions



*“Choosing the perfect mouthpiece is often more difficult than choosing the perfect instrument. Your success as a musician depends on the choice of equipment that will do justice to your capabilities.”*

*Vincent Bach*



## Selecting a Mouthpiece

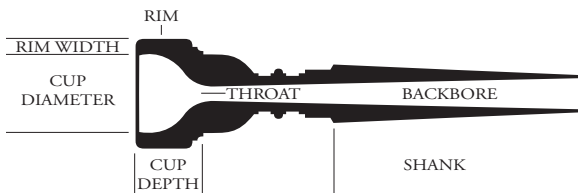
When selecting a mouthpiece, a brass instrumentalist should choose one with a solid, compact tone of large volume. A carefully selected Bach mouthpiece can help improve a player's embouchure, attack, tonguing and endurance.

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.*





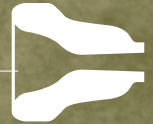
**Wide Rim:**  
Increases player's  
endurance, but  
limits flexibility.



**Narrow Rim:**  
Helps players who  
must cover a wide  
range of pitch.



**Rounded Rim:**  
Crooked teeth may  
require a rounded  
rim contour at the  
expense of clean  
low-register attacks.



**Sharp Inner Rim Edge:**  
Produces a brilliant  
metallic tone, makes  
attacks more reliable.



## 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.

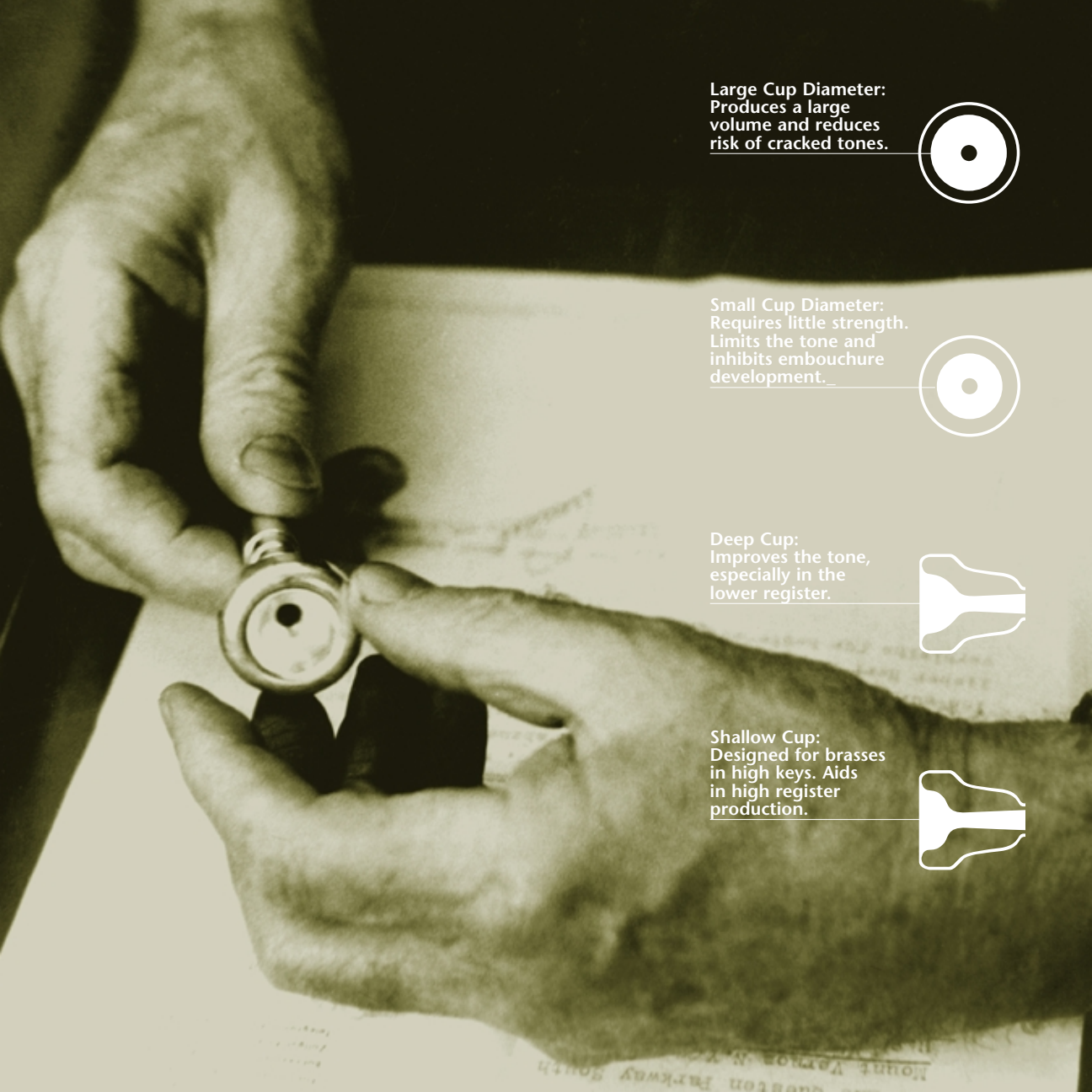
A sharp rim will not cut the lip if the flat face of the mouthpiece rim is placed on the lips in (or slightly above) a horizontal position, with the mouthpiece at a 90 degree angle against the front teeth. A sharp inner edge against the lip will automatically remind the player that the instrument is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



Large Cup Diameter:  
Produces a large  
volume and reduces  
risk of cracked tones.



Small Cup Diameter:  
Requires little strength.  
Limits the tone and  
inhibits embouchure  
development.



Deep Cup:  
Improves the tone,  
especially in the  
lower register.



Shallow Cup:  
Designed for brasses  
in high keys. Aids  
in high register  
production.





## 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<sub>♭</sub> 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<sub>♭</sub> or C trumpet or a B<sub>♭</sub> 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 backbones must be viewed from the standpoint of playing qualities. It is not actually possible to identify backbones 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 Backbones

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

#### 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 Backbones

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

## Mega Tone® Mouthpieces

Symphonic and jazz trumpet players have always experimented with ways to create a darker sound by using various mouthpiece add-ons to add weight and mass. The Bach Mega Tone Mouthpiece takes these experiments one step further.

To create the Mega Tone, Selmer starts with genuine Vincent Bach mouthpiece designs and more than doubles the outside mass. This darkens the sound and allows you to play at higher dynamic levels without distortion. Mega Tone slots extremely well so pitches center dependably, and a slightly larger throat affords less resistance and greater flexibility. The result is a warmer, more powerful sound that adds a new dimension to concert, pop and jazz playing.



### Standard Trumpet Mouthpiece:

Cross-section of a standard Bach trumpet mouthpiece, based on the original design created by master trumpet artist-engineer Vincent Bach.



### Mega Tone Trumpet Mouthpiece:

Cross-section of the Bach Mega Tone Mouthpiece.

NOTE: The inner contours are precisely the same as the original Bach Mouthpiece, allowing same basic playability. However, additional mass on the outside produces a darker, more powerful sound. The Mega Tone throat is also slightly larger than standard to increase response and flexibility.

Bach Mega Tone Standard Models (See pages 19-20, 26-28) are readily available for trumpet, cornet, fluegelhorn, small shank tenor trombone, large shank tenor trombone • bass trombone and tuba (sousaphone). All other Bach models (including screw-rim) can be special ordered.

## Screw-Rim Mouthpieces

Screw-rim mouthpieces enable a player to combine any rim with any cup or any shank. Players can switch from trumpet to fluegelhorn to cornet, from a rich symphonic tone to screaming jazz, or from an instrument with a standard mouthpiece receiver to another with an unusual taper—all using the rim that is most familiar and comfortable to them. Screw-rim mouthpieces also allow for cup/rim combinations that cannot be manufactured as solid mouthpieces.

Be aware that all rims will not “match-up” with all underparts. For proper fit, the cup diameter of the underpart should be the same as or smaller than the inside diameter of the rim. Underparts smaller in diameter can be hand machined to match the larger rim. (Smaller underparts should not be used unless machined to match the larger rim.) If a player tries to match a large diameter underpart to a smaller diameter rim, an “overhang” occurs in the cup. This may adversely affect the playing qualities of the mouthpiece.

A complete listing of screw-rim mouthpiece model numbers can be found on page 29.

Lucite rims are also available for players exposed to extreme temperatures, players with dental problems or players with silver allergies.



## Custom Designed Mouthpieces

In addition to the variety of standard models listed in the Bach Mouthpiece Manual, custom designed mouthpieces may be specially ordered, allowing for any combination of rim, cup, throat and backbore designs. Many special requests can be created as solid mouthpieces, although some combinations can only be manufactured as a screw-rim mouthpiece.

## Special Shanks

The shank (stem) of a mouthpiece must have the correct diameter and taper in order to fit snugly. The mouthpiece must be inserted a certain distance into the receiver tube of the instrument in order to give the best playing results. These dimensions have been calculated to allow for a reasonable amount of wear, and after years of use, the mouthpiece will fit up to 1/16" further into the receiver tube of the instrument.

If an instrument's pitch is flat, the mouthpiece should not be modified to fit further in than the distance indicated by the diagrams on page 32, nor should the mouthpiece be cut. The proper place to shorten the length of the tubing is at the main tuning slide, where the bore is cylindrical.

## Special Shanks, continued

The shanks of Bach mouthpieces have a Morse taper No. 1 (.050 inch per inch) and represent the most practical average size suitable for all standard makes of American brass instruments.

Bach can manufacture a special shank to fit practically any mouthpiece receiver. Generally, all that is needed is the brand name and model number of the instrument. If in doubt, obtain either a sample mouthpiece that will fit properly, or accurate shank length and taper measurements. Common special shank mouthpieces include:

1. B & H or Besson Cornet Shanks
2. "Old Model" Olds Cornet Shanks
3. Couesnon Flugelhorn Shanks
4. "Old Style Besson" Shank on Bach Tenor Trombone Mouthpiece
5. "Bass" Trombone Shank on Bach Tenor Trombone Mouthpiece
6. "Tenor" Trombone Shank on Bach Bass Trombone Mouthpiece
7. Conn Shank for models 8H, 88H, 72H, etc.
8. Large (European) Shank for Tuba

## Special Finishes

Silver-plate is the standard finish on all Bach mouthpieces. For those allergic to silver but not to gold, a gold-plated mouthpiece is the least costly solution. For those who are also sensitive to gold, a screw-rim mouthpiece with a Lucite rim will solve the problem.

## Keep Your Mouthpiece Clean

If sediment, food or dust collect inside your mouthpiece, the throat and the backbore will gradually become smaller. This will interfere with the response, tone quality and intonation of your instrument. Clean your mouthpiece at least once each week, brushing out the inside with a mouthpiece brush and soapy water to maintain the original response and intonation. If the silver-plating of your mouthpiece has worn off, the mouthpiece should either be refinished or discarded. Caution: Exposure to raw brass can lead to an allergic reaction or poisoning.

## 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.



## Mega Tone® Trumpet Mouthpieces

Catalog No. K351

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.
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.
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.
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.
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 with a full, rich tone. Good for all-around use.
5B	Medium deep	16.25 mm	Medium wide, lowered toward the outside. Medium sharp edge.	A precise rim and fairly large cup. The tone is warm and full.
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.
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.

Bach models not listed here are available as special order mouthpieces.

## Mega Tone® Cornet Mouthpieces

Catalog No. K349

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.
1B	Medium deep	17.00 mm	Medium wide.	Large cup for players with a robust embouchure. Produces a warm, mellow tone.
1C	Medium	17.00 mm	Medium wide.	Large diameter, medium cup, good for all-around use.
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 with a full, rich tone. Good for all-around use.
5B	Medium deep	16.25 mm	Medium wide, lowered toward the outside. Medium sharp edge.	A precise rim and fairly large cup. The tone is warm and full.
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.

Bach models not listed here are available as special order mouthpieces.

## Mega Tone® Fluegelhorn Mouthpieces

Catalog No. K342

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
1½C	Medium	17.00 mm	Medium wide, not too sharp.	Large diameter produces a clear tone with large volume. Comfortable rim contour.
3C	Medium	16.30 mm	Medium wide.	Fairly large cup with full, rich tone. Good for all-around use.
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 general purpose model.

Bach models not listed here are available as special order mouthpieces.

## Horn Mouthpieces

Catalog No. 336

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
3	Medium	17.60 mm	Narrow.	A large mouthpiece for great volume of tone, especially in the low register.
7	Medium	17.25 mm	Narrow.	Fairly large size, for a strong embouchure.
7S	Medium	17.25 mm	Narrow.	Same as No. 7 but with larger throat and backbore. Freer blowing, darker sound.
10	Deep	16.80 mm	Medium wide.	This cushion-rim model produces the German romantic horn tone, rich in volume, beautiful in quality. A player having no difficulty with the high register should use this model.
10S	Deep	16.80 mm	Medium wide.	Same as No. 10 but with larger throat and backbore.
11	Medium	16.55 mm	Medium wide.	Our best selling model, with cushion rim and brilliant heroic tone. Players who do strenuous work prefer this model.
12	Medium	16.50 mm	Narrow.	This rim gives greater flexibility to players with a rather delicate embouchure.
15	Medium	16.30 mm	Narrow.	Medium small. For players with a rather tender embouchure but who nevertheless want a good volume of tone.
16	Deep	16.25 mm	Medium wide.	For players with sensitive embouchures who strive for a pure, solid, romantic horn tone.
18	Medium	16.15 mm	Narrow.	A small mouthpiece. Requires little strength to fill. Well suited for weak lips.

## Alto Horn & Mellophone Mouthpieces

Catalog No. A377 Alto Horn / Catalog No. M337 Mellophone

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
3	Medium	19.75 mm	Medium wide.	Fairly large, with full tone for the player with a good embouchure.
5	Medium	19.20 mm	Medium wide.	An excellent design for the well-developed player. Produces great volume and responds easily.
6	Medium	19.00 mm	Medium wide.	The same qualities as No. 5 but slightly smaller in size.
7	Medium	18.50 mm	Medium wide.	A medium-small mouthpiece most suitable for players with sensitive embouchures.
12	Medium	18.30 mm	Medium wide.	A small mouthpiece for players with weak embouchures and for those who have difficulty with the high register.

While Alto Horn and Mellophone mouthpieces have identical rim and cup shape, the Mellophone mouthpieces have slightly smaller shanks.  
NOTE: These are old style models. Bach models, along with most other marching Mellophones produced today use trumpet style mouthpieces.

## Small Shank Tenor Trombone, Baritone & Euphonium Mouthpieces

Catalog No. 350

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
3	Medium deep	26.26 mm	Medium wide, well rounded.	Extra-large cup for players with a robust embouchure.
4	Medium	26.00 mm	Medium wide, well rounded.	Very large cup; principally used by players having healthy, strong embouchures.
4C	Medium shallow	25.75 mm	Medium wide, well rounded.	Large cup with a brilliant tone. Requires a powerful, natural embouchure.
5	Medium	25.50 mm	Medium wide, semi-flat.	For players with good, natural embouchures. Rather large cup. Produces a full, mellow, sonorous tone.
5G	Deep	25.50 mm	Medium wide, semi-flat.	Same as No. 350-5 except for .276" throat and #429 backbore (same as No. 341-5G but with small shank).
5GB	Deep	25.50 mm	Medium thin, very well rounded.	Same as No. 350-5 except for thin rim (same as No. 341-5G but with small shank).
5GS	Medium	25.50 mm	Medium wide, semi-flat.	Same as No. 5 but with larger "G" throat and #420 backbore.
6	Medium	25.50 mm	Medium wide, well rounded.	Fairly large cup. For players with a strong embouchure. Full, solid, mellow tone.
6½A	Medium deep	25.40 mm	Medium wide, well rounded.	Slightly larger than medium with standard-size throat and backbore. Rich, compact tone of large volume.
6½AL	Medium deep	25.40 mm	Medium wide, well rounded.	The same rim and cup as No. 6½A, but with a larger "G" throat and #420 backbore for trombonists who strive for a Teutonic tone quality. Recommended for euphonium players who desire a round, mellow tone of great carrying power and substantial volume.
6½AM	Medium deep	25.40 mm	Medium wide, well rounded.	Symphonic model tenor trombone mouthpiece features the same cup and rim as No. 6½A, but with symphonic "F" throat and #413 backbore.
6¾C	Medium shallow	25.00 mm	Medium wide, well rounded.	Produces a full, clear, rather brilliant timbre. For trombonists with good, well-trained embouchures.
7	Medium	24.75 mm	Medium wide, not too sharp.	The ideal mouthpiece for the artist desiring a beautiful, ringing tone with sufficient volume for melody playing.
7C	Medium shallow	24.75 mm	Medium wide, not too sharp.	Designed for players who prefer a medium-large cup to assure a large volume of tone. The rather shallow cup produces great brilliancy.
8	Medium	24.75 mm	Slightly wide and flat.	Corresponds in cup design with No. 7, but with a wider rim. Players with heavier lips prefer this model.

## Small Shank Tenor Trombone, Baritone & Euphonium Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
8½BW	Medium shallow	24.75 mm	Very wide, well rounded.	For players with heavy lips who need support to prevent the rim from digging. Well liked by musicians who do strenuous work. Produces lively, brilliant tone with easy high register.
9	Medium deep	24.72 mm	Medium wide.	Possesses a beautiful, rich, rather mellow timbre.
11	Medium deep	24.70 mm	Medium wide.	Same style as No. 9 but slightly smaller. Produces a magnificent round tone of great carrying power. An excellent model for euphonium and baritone players.
11C	Medium shallow	24.70 mm	Medium wide.	Same size as No. 11 but with a medium shallow cup for a brilliant ringing tone of large volume.
12	Medium	24.50 mm	Medium wide.	An excellent all-around mouthpiece. Combines a fine, solid, dark tone, excellent flexibility, great volume and easy response.
12C	Medium	24.50 mm	Medium wide.	Same size and rim as No. 12 but with a more brilliant, crisp tone. The best selling model for all-around playing.
12E	Very shallow	24.50 mm	Medium wide.	This model, designed principally for E♭ alto trombone, can be used on B♭ trombone or bass trumpet when a brilliant, brassy tone is desirable. Also recommended for use in the extreme high register.
14D	Shallow	24.50 mm	Medium wide.	Well suited for playing in the high register. Very effective for coloratura work.
14½D	Shallow	24.50 mm	Medium wide.	Small, shallow cup and wider rim aid the high register while producing a clear, lively tone.
15	Medium deep	24.40 mm	Medium wide.	A full-toned mouthpiece of mellow timbre.
15C	Medium shallow	24.40 mm	Medium wide.	Medium shallow cup produces a clear, lively tone. Players with thin lips or weak embouchures will find it helpful.
15CW	Medium shallow	24.40 mm	Very wide, well rounded.	Designed for great brilliancy and resistance to facilitate the very high tones. The wide cushion rim distributes pressure—an advantage to players with soft, fleshy lips.
15D	Shallow	24.40 mm	Medium wide.	Has a rim similar to No. 15C but the shallower cup produces a clear, crisp tone, effective in the extreme high register.
15E	Very shallow	24.40 mm	Medium wide.	Designed for E♭ alto trombone but used also by players who continually play in the extreme high register. Also used for bass trumpet where a martial tone quality is desired.
15EW	Very shallow	24.30 mm	Extra wide cushion, well rounded.	The choice of artists who play in the extreme high register for long hours. Produces a brilliant, piercing tone.

## Small Shank Tenor Trombone, Baritone & Euphonium Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
17	Medium	24.20 mm	Medium wide.	A rather small mouthpiece for all-around work by players with a small mouth or weak lips. Produces a mellow tone.
17C	Medium shallow	24.20 mm	Medium wide.	Produces a clear, brilliant tone; requires little effort to play. Good for players with a small mouth and weak lips.
17D	Shallow	24.20 mm	Medium wide.	For trombone players who play continually in the high register and need a brilliant tone with much resistance.
18	Medium	24.20 mm	Fairly wide, flat.	Same cup as No. 17 but with a wider, flatter rim.
18C	Medium shallow	24.20 mm	Fairly wide, flat.	The same cup diameter as No. 18 but slightly shallower, producing a brighter, crisper tone.
18D	Shallow	24.20 mm	Fairly wide, well rounded.	Playing results are similar to No. 17D but with a wider, more rounded rim.
19	Medium deep, V-shaped cup	24.00 mm	Medium wide, fairly flat.	Primarily designed for a rather mellow, velvety tone.
22	Medium	23.92 mm	Medium wide.	This small mouthpiece is used by players of the English or Italian school, and for tenor horn and very small bore trombones.
22C	Medium shallow	23.92 mm	Medium wide.	The small and shallow cup is well suited for bass trumpet but is also used on the small bore valve trombones popular in some Latin countries.
22D	Shallow	23.92 mm	Medium wide, slightly rounded.	This model was originally designed for bass trumpet which requires a brilliant, penetrating tone of martial character.

## Large Shank Tenor & Bass Trombone Mouthpieces

Catalog No. 341

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Throat	Backbore	Description
1G	Deep	28.00 mm	Medium thin, well rounded.	.319"	800S	Extra large and deep for extraordinary power and depth of tone. Among the largest and most powerful bass trombone mouthpieces produced today.
1¼G	Deep	27.50 mm	Medium thin, well rounded.	.276"	429	Cup diameter is smaller than No. 1G, but still very large and deep, with the sonority preferred by the modern American school.
1¼GM	Deep	27.50 mm	Medium thin, well rounded.	.319"	800S	Same rim and cup as No. 1¼G, but with a larger throat and backbore for large, powerful sound, well in tune.
1½G	Deep	27.00 mm	Medium wide, well rounded.	.276"	429	A large mouthpiece with powerful tone in the low register and great carrying power. For many years, the standard mouthpiece for the serious bass trombone player.



## Large Shank Tenor & Bass Trombone Mouthpieces, continued

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Throat	Backbore	Description
1½GM	Deep	27.00 mm	Medium wide, well rounded.	.319"	800S	Larger throat and backbore than the No. 1½G results in less resistance, larger dynamic range, deeper, warmer sound.
2G	Deep	26.75 mm	Medium narrow.	.276"	429	Deep, full, resonant tone. Big low register even through the pedal tones.
3G	Deep	26.26 mm	Medium wide, well rounded.	.276"	429	Same rim shape and diameter as No. 3 small shank tenor trombone, but with a deep bass trombone cup, throat, and backbore to facilitate pedal tones.
4G	Deep	26.00 mm	Medium wide, slightly rounded.	.276"	429	Same rim shape and diameter as No. 4 small shank tenor trombone. A versatile, large diameter mouthpiece especially useful when only one trombone is used for both the upper and very low register.
4GB	Deep	26.00 mm	Medium thin, very well rounded.	.276"	429	Same cup, throat and backbore as the No. 4G with a more rounded rim.
5G	Deep	25.50 mm	Medium wide, semi-flat.	.276"	429	Same rim shape and diameter as No. 5 small shank tenor trombone. Similar playing characteristics to No. 4G with a slightly smaller cup diameter.
5GL	Medium deep	25.50 mm	Medium wide, semi-flat.	.276"	429	Old style, shallower model than No. 5G, facilitates upper range.
5GB	Deep	25.50 mm	Medium thin, very well rounded.	.276"	429	Same cup, throat and backbore as the No. 5G with a more rounded rim.
5GS	Medium deep	25.50 mm	Medium wide, semi-flat.	.261" "G"	420 (modified)	Shallower "G"-style cup with smaller throat and backbore than No. 5G produces easy high register, slightly brighter sound.
6½A	Medium deep	25.40 mm	Medium wide, well rounded.	.276"	429	Same rim and cup as No. 6½A small shank tenor trombone, but with full bass trombone throat and backbore for a rich, compact sound of large volume.
6½AL	Medium deep	25.40 mm	Medium wide, well rounded.	.261" "G"	420	The same cup, throat, and backbore as No. 6½AL small shank tenor trombone but with bass shank. It requires a well developed embouchure.
6½AM	Medium deep	25.40 mm	Medium wide, well rounded.	.257" "F"	413	The same rim, cup, throat, and backbore as No. 6½AM small shank tenor trombone mouthpiece, but with bass shank.

## Mega Tone® Small Shank Tenor Trombone, Baritone & Euphonium Mouthpieces

Catalog No. K350

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
4	Medium	26.00 mm	Medium wide, well rounded.	Very large cup; principally used by players having healthy, strong embouchures.
5	Medium	25.50 mm	Medium wide, semi-flat.	For players with good, natural embouchures. Rather large cup. Produces a full, mellow, sonorous tone.
5GS	Medium	25.50 mm	Medium wide, semi-flat.	Same as No. 5, but with larger "G" ( $1\frac{1}{64}$ ") throat and #420 backbore.
6½A	Medium deep	25.40 mm	Medium wide, well rounded.	Slightly larger than medium with standard size throat and backbore. Rich, compact tone of large volume.
6½AL	Medium deep	25.40 mm	Medium wide, well rounded.	The same rim and cup as No. 6½A, but with "G" ( $1\frac{1}{64}$ ") throat and #420 backbore, for trombonists who strive for a Teutonic tone quality.
6½AM	Medium deep	25.40 mm	Medium wide, well rounded.	Symphonic model tenor trombone mouthpiece features the same cup and rim as No. 6½A, but with symphonic throat and backbore.
7C	Medium shallow	24.75 mm	Medium wide, not too sharp.	For players who prefer a medium-large cup to assure a large volume of tone. Rather shallow cup produces great brilliancy.
11C	Medium shallow	24.70 mm	Medium wide.	Medium shallow cup produces a brilliant ringing tone of large volume.

Each model not listed here is available as a special order mouthpiece.

## Mega Tone® Large Shank Tenor & Bass Trombone Mouthpieces

Catalog No. K341

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Throat	Backbore	Description
1G	Deep	28.00 mm	Medium thin, well rounded.	.319"	800S	Extra large and deep for extraordinary power and depth of tone. Among the largest and most powerful bass trombone mouthpieces produced today.
1¼GM	Deep	27.50 mm	Medium thin, well rounded.	.302" "N"	800S	Same rim and cup as No. 1¼G, but with a larger throat and backbore for a large, powerful sound, well in tune.
1½G	Deep	27.00 mm	Medium wide, well rounded.	.277" "J"	429	A large mouthpiece with a powerful tone in the low register and great carrying power. For many years, the standard mouthpiece for the serious bass trombone player.
1½GM	Deep	27.00 mm	Medium wide, well rounded.	.302" "N"	800S	Larger throat and backbore than No. 1½G results in less resistance, larger dynamic range, deeper, warmer sound.
4G	Deep	26.00 mm	Medium wide, slightly rounded.	.277"	429	Same rim shape and diameter as No. 4 small shank tenor trombone. Versatile, large diameter mouthpiece especially useful when only one trombone is used for both the upper and very low register.
5G	Deep	25.50 mm	Medium wide, semi-flat.	.277" "J"	429	Same rim shape and diameter as No. 5 small shank tenor trombone. Fairly large and deep, with a dark, mellow tone, favoring the low register.
5GS	Medium	25.50 mm	Medium wide, semi flat.	.265" 17/64"	420	Same rim and cup as No. 5G but with 17/64" throat and #420 backbore.
6½A	Medium deep	25.40 mm	Medium wide, well rounded.	.277"	429	Same rim and cup as No. 6½A small shank tenor trombone, but with a full bass trombone throat and backbore for a rich, compact sound of large volume.
6½AL	Medium deep	25.40 mm	Medium wide, well rounded.	.265" 17/64"	420	Same specifications as No. 6½AL small shank tenor trombone but with .265" throat. Requires well-developed embouchure.

Bach models not listed here are available as special order mouthpieces.

## Contra-Bass Trombone Mouthpiece

Catalog No. 340

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
30CB	Deep	30.00 mm	Medium wide.	Designed specifically for contra-bass trombones. Produces a full, rich sound.

## Tuba & Sousaphone Mouthpieces

Catalog No. 335

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
7	Medium	33.25 mm	Medium wide.	A large mouthpiece with full, lively tone and a splendid low register, for players with a strong embouchure. Recommended for large-bore instruments.
12	Medium	32.75 mm	Medium wide.	Fairly large diameter, producing a big, vivid tone.
18	Medium	32.10 mm	Medium wide.	Our best-selling mouthpiece for all-around work. Has an even high register, substantial tone of excellent carrying power.
22	Medium	31.60 mm	Medium wide.	Slightly smaller than No. 18. Recommended for use in school bands.
24W	Medium	31.25 mm	Wide, well rounded.	A versatile mouthpiece with lively tone, suitable for school bands.
24AW	Deep	31.25 mm	Wide, well rounded.	An excellent mouthpiece whenever a sonorous, dark tone quality of enormous volume is desirable.
25	Medium	30.60 mm	Medium wide.	A fairly small mouthpiece suitable for young students.
30E	Medium shallow	30.00 mm	Medium wide.	A small mouthpiece requiring little volume of air. For the young student with a small mouth.
32E	Medium shallow	29.50 mm	Medium wide.	A small mouthpiece for the lightweight bass horn, or for the less robust player seeking a robust tone.

With the exception of the “junior” mouthpieces, Nos. 30E and 32E, Bach tuba mouthpieces can be used equally well on BB $\flat$  and E $\flat$  tuba. There is no good reason for making mouthpieces for E $\flat$  tuba any smaller or shallower, because a player using an E $\flat$  tuba actually transposes a fourth and uses the instrument in the lower register, for which a larger-sized mouthpiece is to be given preference. Nos. 7, 18, 24W and 24AW have larger backbores.

## Mega Tone<sup>®</sup> Tuba & Sousaphone Mouthpieces

Catalog No. K335

Model No.	Depth of Cup	Approx. Cup Dia.	Rim Shape	Description
7	Medium	33.25 mm	Medium wide.	A large mouthpiece with full, lively tone and a splendid low register, for players with a strong embouchure. Recommended for large-bore instruments.
12	Medium	32.75 mm	Medium wide.	Fairly large diameter, producing a big, vivid tone.
18	Medium	32.10 mm	Medium wide.	Our best-selling mouthpiece for all-around work. Has an even register, substantial tone of excellent carrying power.
22	Medium	31.60 mm	Medium wide.	Slightly smaller than No. 18. Recommended for use in school bands.
24AW	Deep	31.25 mm	Wide, well rounded.	An excellent mouthpiece whenever a sonorous dark tone quality of enormous volume is desirable.

Bach models not listed here are available as special order mouthpieces.

## Screw-Rim Mouthpieces

- Complete mouthpiece includes a silver-plated brass threaded underpart with choice of silver-plated brass or Lucite screw-rim.
- Brass underparts standard with silver-plated finish.
- Rims standard in silver-plated brass or Lucite.
- Optional gold-plating available on any brass component.
- When ordering, please include the following information in addition to the catalog number found below:

Complete mouthpiece	Model number of rim Model number of underpart Any optional backbore - throat - finish
Rim only	Model number of rim Any optional finish
Underpart only	Model number of underpart Model number of rim the underpart is intended to fit Any optional backbore - throat - finish

- NOTE: Not all underparts and rims will “match-up” correctly. Please refer to page 10 for details.

## Screw-Rim Catalog Numbers

Instrument	Complete mouthpiece		Components		Underpart Brass
	With Brass Rim	With Lucite Rim	Rims Brass	Rims Lucite	
Trumpet	1780T	1780LT	1782T	1783T	1781T
Trumpet - Mega Tone®	K1780T	K1780LT	1782T	1783T	K1781T
Cornet	1780C	1780LC	1782C	1783C	1781C
Cornet - Mega Tone®	K1780C	K1780LC	1782C	1783C	K1781C
Fluegelhorn	1780F	1780LF	1782F	1783F	1781F
Fluegelhorn - Mega Tone®	K1780F	K1780LF	1782F	1783F	K1781F
Single/Double Horn	1780S	1780LS	1782S	1783S	1781S
Small Shank Tenor Trombone	1784	1784L	1786	1787	1785
Small Shank Tenor Trombone - Mega Tone®	K1784	K1784L	1786	1787	K1785
Large Shank Tenor • Bass Trombone	1784B	1784LB	1786B	1787B	1785B
Large Shank Tenor • Bass Trombone - Mega Tone®	K1784B	K1784LB	1786B	1787B	K1785B



### Mutes

Bach offers a complete line of Mutes, from economical polyethylene models to our professional Stradivarius *Ultra* and *Elite* lines, constructed of aluminum with a rugged stainless steel bottom.

### Brass Microphone System

Our Mic System provides excellent tone quality with minimum visibility. A flexible gooseneck adjusts for optimum positioning, and rugged construction offers lasting value. Adaptable to wireless systems.



### Mouthpiece Pouches

Carry and protect your favorite mouthpieces with durable Bach Mouthpiece Pouches. Choose a zippered leather pouch, an economical molded pouch or deluxe nylon models in single and quad sizes.



### Valve Oil & Tuning Slide Grease

Bach's unique blend of Valve Oil increases valve action and response without buildup, and our long-lasting Tuning Slide Grease keeps your slide free for easy adjustment.

### Gold-Plated Trim Kits

Enhance

the beauty

of your silver-plated

Stradivarius trumpet or cornet

with our specially designed

Gold-Plated Trim Kits. Each

kit includes all parts needed

to trim your instrument and

comes with your choice of

standard-bottom or heavy-

bottom valve caps.







#### Polishing Cloths and Gloves

Keeping your trumpet brilliantly clean is easy with our Polishing Cloths and Gloves. Choose from specially formulated lacquer and plated finish options.



#### Leatherlike Double Trumpet Gig Bag

The Double Bag offers the look of leather at an affordable price, with easier clean-up, greater durability and superior moisture resistance.



#### Leather Gig Bags

Transport your gear in style with features like quality black leather, plush lining, reinforced handles, generous padding and a backpack feature on all single bags.

#### Heavy Valve Caps

*Achieve a warmer, more powerful sound by dampening vibrations with our Heavy Valve Caps.*

*Twice the mass and*



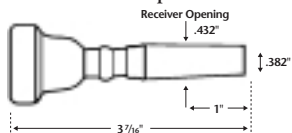
*weight of standard caps, each heavy valve cap is*

*precision machined from nickel silver and is available in lacquer, silver-plate and gold-plate finishes.*

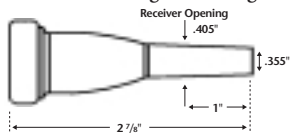
*Packaged in sets of 3.*

# Outer Dimensions of Bach Mouthpieces

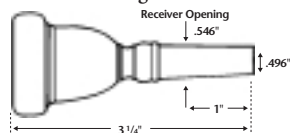
Model #351 Trumpet



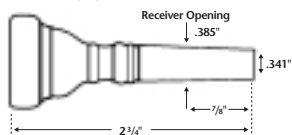
Model #K342 Mega Tone Flugelhorn



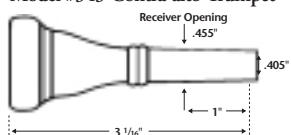
Model #341 Large Shank Tenor Trombone



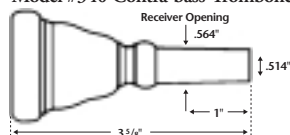
Model #349 Cornet



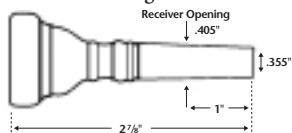
Model #343 Contra-alto Trumpet



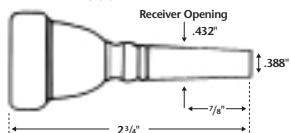
Model #340 Contra-bass Trombone



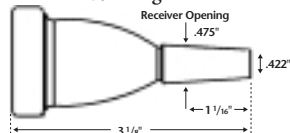
Model #342 Flugelhorn



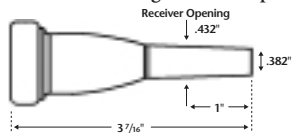
Model #A337 Alto Horn



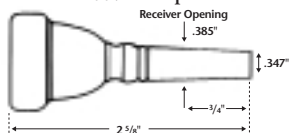
Model #K350 Mega Tone Small Shank Trombone



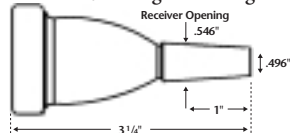
Model #K351 Mega Tone Trumpet



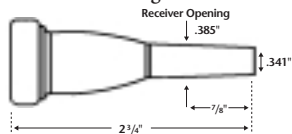
Model #M337 Mellophone



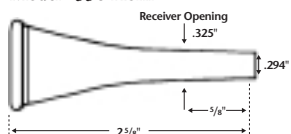
Model #K341 Mega Tone Large Shank Trombone



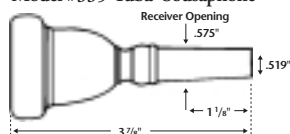
Model #K349 Mega Tone Cornet



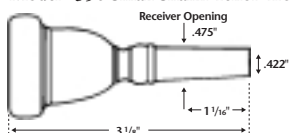
Model #336 Horn



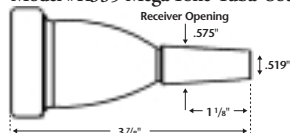
Model #335 Tuba · Sousaphone



Model #350 Small Shank Tenor Trombone



Model #K335 Mega Tone Tuba · Sousaphone





**Selmer®**

P.O. BOX 310 · ELKHART, INDIANA 46515-0310

[www.selmer.com](http://www.selmer.com)