

The image features a low-angle, upward-looking view of a classical building facade in Paris. The facade is light-colored with ornate architectural details, including a prominent pediment with the name 'VANDOREN' carved in large, bold letters. Below the name, the number '36' is visible. The building is set against a clear blue sky. A semi-transparent orange overlay covers the entire image, with the Vandoren logo and text placed on it.

Vandoren[®]

PARIS

Reeds, Mouthpieces and Accessories
since 1905

07/2019

WE ARE
Vandoren[®]
 PARIS



« Fight against fake », Vandoren and counterfeit

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

In order to enable musicians to play in total confidence, on a genuine Vandoren product and to protect retailers against the gradual loss of earning that the sale of counterfeit product inevitably entails:

It is essential that musicians favor retailers of confidence and avoid sales sites where the vendor is not identified and official.

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.

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



Be authentic:
 Verify the authenticity
 of your reeds

www.vandoren.com



<https://vandoren.fr/en/fight-against-fake/>

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. **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 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.

This system of identification will soon be implemented to mouthpieces.



BLACK DIAMOND
EBONITE

NEW
BD4 & BD7



LATEST ADDITION TO
B \flat CLARINET MOUTHPIECES:

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



BLACK DIAMOND:
A COMPLETE RANGE
FOR CLARINETS



Clarinet

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Clarinet

reeds



The different cuts of clarinet reeds

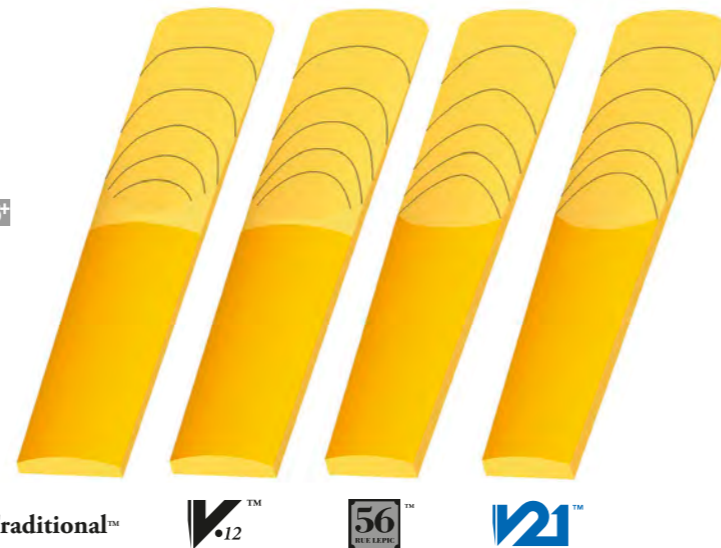
A topographical diagram of each cut, with the lines connecting areas of equal thickness. The more pointed the arch, the thicker the spine and heart, and conversely, the thinner the side bevels.



- Traditional™**
 Tip Thickness: 0.09 mm (0.0035 inch)
 Heel Thickness: 2.8 mm (0.110 inch)
- V12™**
 Tip Thickness: 0.10 mm (0.0040 inch)
 Heel Thickness: 3.15 mm (0.124 inch)
- 56™**
 Tip Thickness: 0.11 mm (0.0045 inch)
 Heel Thickness: 3.25 mm (0.128 inch)
- V21™**
 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			
V12				2.5	3	3.5	3.5+	4	4.5	5	5+
56				2.5	3	3.5	3.5+	4	4.5	5	
V21				2.5	3	3.5	3.5+	4	4.5	5	



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 X10			CR132		CR133		CR134	
Eb X10	CR111	CR1115	CR112	CR1125	CR113	CR1135	CR114	
Bb X10	CR101	CR1015	CR102	CR1025	CR103	CR1035	CR104	CR105
X50		CR1015/50	CR102/50	CR1025/50	CR103/50	CR1035/50		
Alto X10	CR141	CR1415	CR142	CR1425	CR143	CR1435	CR144	
Bass X5	CR121	CR1215	CR122	CR1225	CR123	CR1235	CR124	CR125
Contrabass X5			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.

V•12	2½	3	3½	3½+	4	4½	5	5+
Bb X10	CR1925	CR193	CR1935	CR1935+	CR194	CR1945	CR195	CR196
X50	CR1925/50	CR193/50	CR1935/50					
Eb X10	CR6125	CR613	CR6135		CR614	CR6145		
Bass X5	CR6225	CR623	CR6235		CR624	CR6245		



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.

56 RUE LEPIC	2,5	3	3,5	3,5+	4	4,5	5
Bb X10	CR5025	CR503	CR5035	CR5035+	CR504	CR5045	CR505
X50	CR5025/50	CR503/50	CR5035/50				



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**.



V21	2,5	3	3,5	3,5+	4	4,5	5
Bb X10	CR8025	CR803	CR8035	CR8035+	CR804	CR8045	CR805
X50	CR8025/50	CR803/50	CR8035/50				
Eb X10	CR8125	CR813	CR8135		CR814	CR8145	
Bass X5	CR8225	CR823	CR8235		CR824	CR8245	

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

Clarinet

reeds



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						



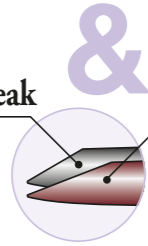
Clarinet

Bb

mouthpieces



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.



13 Series American pitch Profile 88

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
							3½ → 4	3½+ → 4½	3,5+ → 5	3,5 → 4,5	
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*				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*				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



BLACK DIAMOND

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.



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		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		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 Bassett 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

BLACK DIAMOND EBONITE (see page 14)

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.

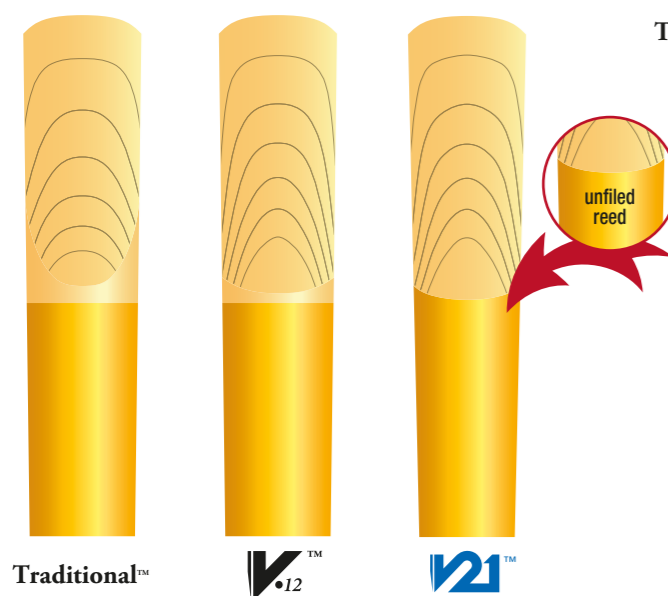
The different cuts of saxophone reeds

Saxophone reeds



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.



Traditional™

Traditionals feature the thinnest tip with the thickest heart, resulting in crisp articulation with a full, dark sound.

V•12™

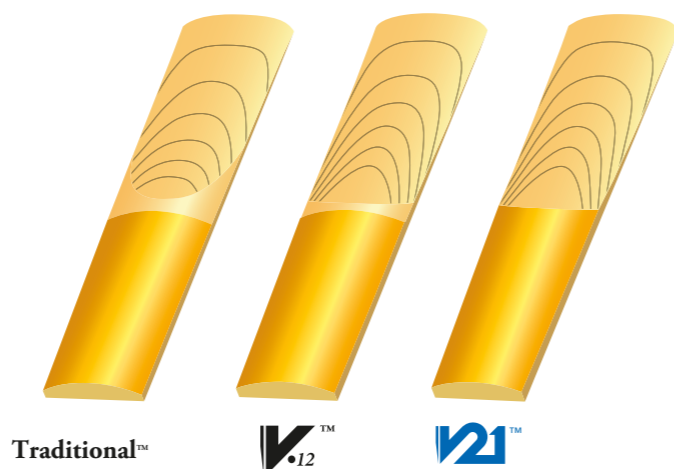
Produced from cane selected for its specific proportions, the **V•12** reeds have a thicker heel and are cut on a longer palette with a slightly thicker tip than the Traditional. The longer palette means that more of the reed is vibrating, resulting in a deeper, richer sound. The thicker tip gives body to the attack and also increases the longevity of the reed.

V21™

This unfiled reed offers a clean sound, a precise articulation and a great ease in achieving large interval leaps.

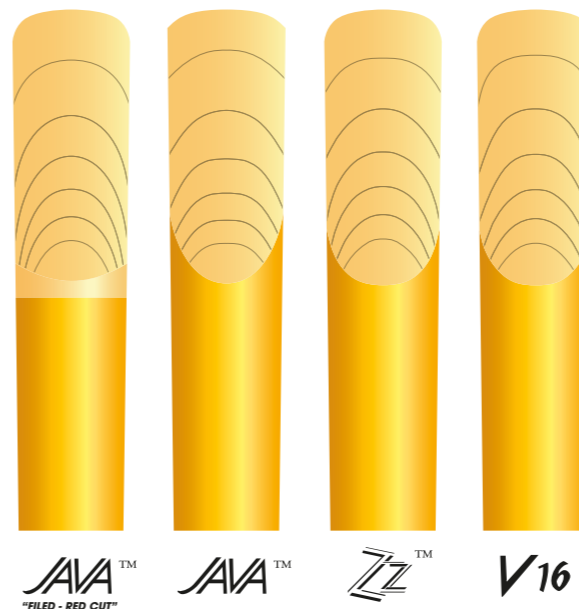
Reed comparison index

Trad.	1	1.5	2	2.5	3	3.5	4	5
V•12				2.5	3	3.5	4	4.5
V21			2.5	3	3.5	4	4.5	5
JAVA	1	1.5	2	2.5	3	3.5	4	
JAVA "FILED - RED CUT"	1	1.5	2	2.5	3	3.5	4	
V16		1.5	2	2.5	3	3.5	4	5
ZZ		1.5	2	2.5	3	3.5	4	



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™

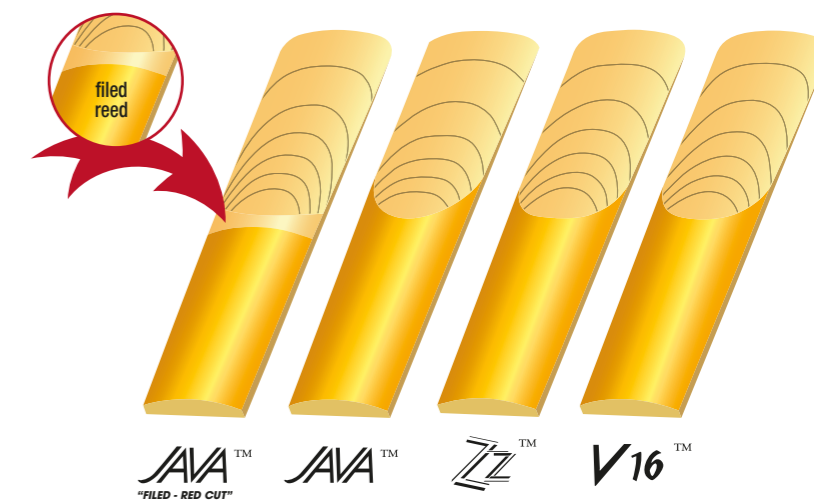
JAVA reeds are more flexible than **Traditionals** and **V16s** and vibrate on a long palette, creating a bright sound with immediate response.

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



AVATM
"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	



AVATM

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



V16TM

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	



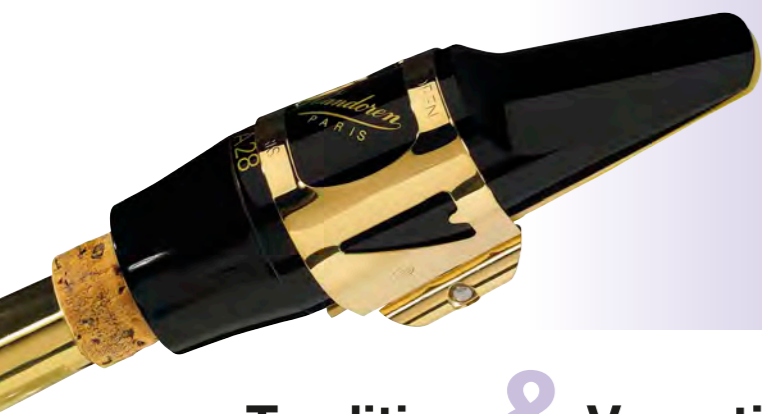
ZZTM

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 see page 34	RECOMMENDED REED STRENGTHS							COMMENTS
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.

P PROFILE

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.

		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



Saxophone

Soprano-Alto-Tenor-Baritone

V16



mouthpieces

V16™

Series

ebonite



metal



The new jazz standard

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.

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: SM821GLKO).

		V16	TIP OPENING 1/100 mm	FACING LENGTH see page 34	RECOMMENDED REED STRENGTHS								COMMENTS	
					2½→3	2½	2,5→3	3→4	3→3½	2½→3½	3→3½			
Soprano	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.		
Alto		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.	
Tenor			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.	
Baritone	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.	
Tenor metal		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.	

SM821GL SM822GM SM822GL SM823GM SM824GM SM825GM Most popular mouthpieces.



Saxophone

Alto-Tenor

AVA & JUMBO
AVA

mouthpieces



Other sound colors



AVA™ 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™ 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™
AVA Series

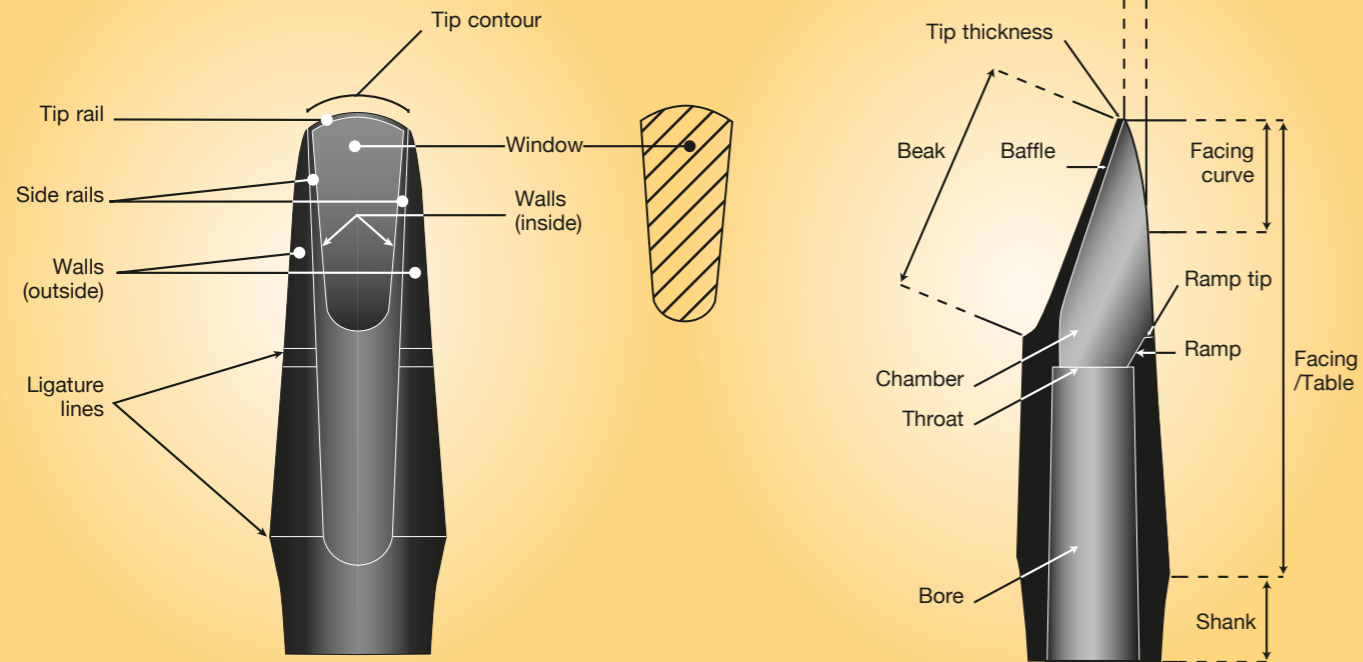


The most hard-hitting mouthpiece of the line. Designed with a small chamber, a very high baffle and a large bore. Produces a powerful, aggressive tone with excellent projection, comparable to edgy metal mouthpieces.

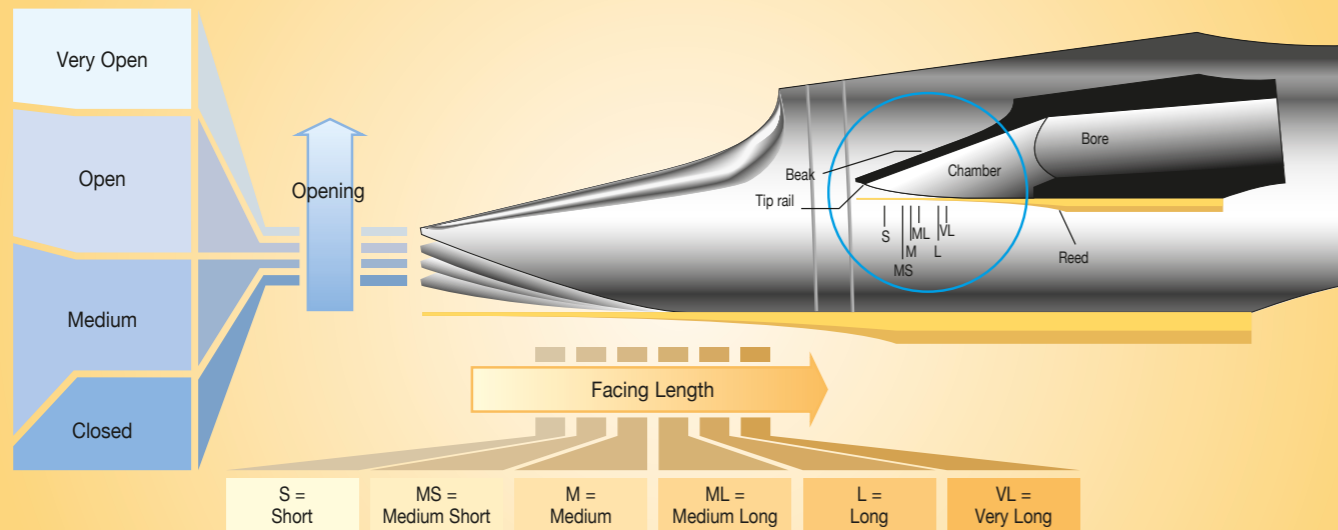
		JUMBO™ Series	TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED REED STRENGTHS								COMMENTS
Alto	A35	SM601B	206	ML	2→3	2½	2,5	2½→3½	2½→3½	2½→3	2½→3½	A bright and incisive sound.	
	A45	SM602B	220	ML	2→3	2½	2,5	2½→3½	2½→3½	2½→3	2½→3½	The standard mouthpiece for salsa, rock and modern music.	
	A55	SM603B	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.	
	A75	SM604B	260	L	1½→2			2→2½	2→2½	1½→2½	2→2½	An open mouthpiece with a big, bright sound.	
Tenor	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.	

Technical elements

mouthpiece's structure



mouthpiece's opening



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	
	Silver plated	Set of 3 pressure plates Silver plated
Bb*	LC01P	PP01
Eb	LC02P	PP01
Alto	LC03P	PP01
Bass	LC04P	PP04
Contrabass	LC04CCBP	
Bb German system*	LC05P	PP01

- LC01P for Bb 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	
	Gilded	Set of 3 pressure plates Gilded
Soprano	LC06P	PP06
Alto	LC07P	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.

- A rich, colorful sonority which produces great resonance. Pressure along the fiber of the reed facilitates an unbelievable blowing ease. Incredible ease of articulation.
- A more compact, centered sonority, smooth even sound and extraordinary blowing ease.
- 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.

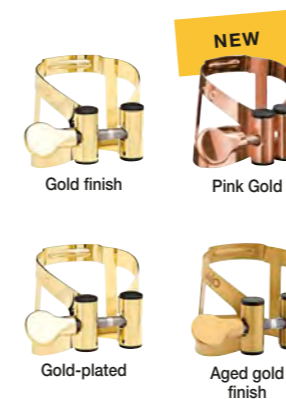
Thus, the M/O ligature allows an optimum vibration of the reed and a crisp articulation.



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

- for Bb mouthpieces and German system mouthpieces: BD5 D, M30 D and B40 D.
- 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

- for Bb mouthpieces and German system mouthpieces: BD5 D, M30 D and B40 D.
- 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



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



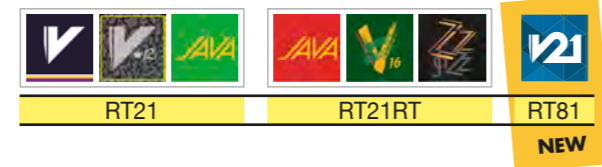
The Vandoren Reed trimmer repairs damaged tips and increases the strength of your reeds with ease. Adjustable and precise, it utilizes the same blades we use in our factory to create a consistent, clean cut every time. Now damaged reeds can perform like new again.

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

Bb Clarinet



Alto Saxophone



Reed Resurfer



Glass reed resurfer and reed stick

The reed resurfer 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 resurfer 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



V|NECK
DELUXE

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

accessories

Swabs



Microfiber clarinet swabs

Combining the delicacy and absorbency 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.



Oboe OR14/10/16*



English horn EH10



Heckel bassoon HB10



French bassoon FB10



Heckel contrabassoon HC10



French contrabassoon FC10



Sarussophone SA10

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.

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PARIS

www.vandoren.com





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