

Vandoren[®]
PARIS

V100^{ans}

a culture of

MOUTHPIECES
REEDS &

1905 - 2005





Table of **CONTENTS**

| | | | |
|--|-------|------------------------------------|-------|
| | | <i>A Brief History of Vandoren</i> | 5 |
| <i>The Making of a Reed</i> | 7-9 | <i>The Making of a Mouthpiece</i> | 14-15 |
| CLARINET REEDS | 10-11 | CLARINET MOUTHPIECES | 16-19 |
| Traditional  | | Bb | |
| 56 <small>REEDS</small> | | Eb | |
| German | | Alto | |
| | | Bass | |
| | | German, Austrian | |
| SAXOPHONE REEDS | 12-13 | SAXOPHONE MOUTHPIECES | 20-24 |
| Traditional | | Soprano | |
|  | | Alto | |
| V16 | | Tenor | |
|  | | Baritone | |
| DOUBLE REEDS | 30 | | |
| | | LIGATURES & CAPS | 25-27 |
| | | Optimum | |
| | | Leather | |
| | | “Klassik” | |
| | | Masters | |
| | | ACCESSORIES | 28-30 |



COVER: VANDOREN CANE FIELDS IN SOUTH FRANCE, 2003



THE VANDOREN FACTORY IN THE EARLY 1900s.



FROM LEFT: EUGENE VAN DOREN, 1905, ROBERT VAN DOREN, 1935, BERNARD VAN DOREN, 1998

Since

1905, the Van Doren family has been making reeds and mouthpieces. It all began with Eugene Van Doren, who was a clarinetist at the Paris Opera during the Belle Epoque at the end of the 19th century. It was a time when wind players made their own reeds, with greater or lesser degrees of success. Eugene Van Doren must have had the knack: his reeds sounded so good that his colleagues prevailed upon him to sell them some.

But making reeds by hand is a long and tedious business. In order to save time, Eugene, a skillful and gifted engineer, designed and built a special reed-making machine, treadle-operated in the same way as a sewing machine. The reeds he made with this machine in the dining room of his home in the rue André del Sarte were immediately successful, and in 1905 (the year his son was born) he founded a reedmaking business at 51 rue Lepic, which soon took up more of his time than playing the clarinet.

His son Robert also studied the clarinet, graduating from the Paris Conservatoire. He considered a performing career, and in 1928 left France for a year-long tour of the United States during which he drew attention for the beauty of his tone. He was one of the first French clarinetist to perform as a soloist at Radio City Music Hall in New York. It was during this tour that American musicians first discovered Vandoren reeds, and since then their popularity in the United States has skyrocketed.

As the company grew, Robert Van Doren, like his father, found himself devoting more time to making reeds than to his performing career. He soon took over management of the company and in 1935 bought a vacant lot at 56 rue Lepic, Vandoren's present address. It was at about this time that Robert Van Doren started selling a mouthpiece he had developed, the famous 5RV still so popular with professional musicians today.

In 1967, Robert's son Bernard, blessed with his grandfather's mechanical genius, joined the company, bringing a third generation into the family business. A new range of mouthpieces was developed under his guidance, the basic model being the B45, which soon became as familiar as the 5RV. Applying the same manufacturing principles as his father and grandfather, Bernard Van Doren developed highly sophisticated machines which have made it possible to reduce manufacturing tolerances to less than one hundredth of a millimeter while allowing output to increase tenfold. In 1990 the workshops previously situated at the foot of Montmartre were transferred to Bormes les Mimosas in the south of France, near the reed beds. Besides housing Vandoren's offices, the Paris site has been redeveloped to offer visiting musicians from France and elsewhere test facilities, practice rooms, and the Espace Partitions, a specialty sheet music store for clarinet and saxophone.



REEDS

The Making of a Reed

Reeds

In the heart of the Var in southern France, the Van Doren family has been growing *Arundo Donax* for three generations.

Arundo Donax is also called "music cane" by the natives of Provence.

There are many important factors to consider when growing cane: the specific qualities of our soil, hygrometry, the climate, a generous sun, and the wind, which brings the cane to life, not to mention the experience and know-how of the people that grow it with passion.

It takes four long years of care and attention to bring cane to the point where it can bear the prestigious name of Vandoren. Cane is grown from rhisomes, and in the first year the cane reaches its final size and diameter. At the end of the second year, after gaining its body and strength, it is ready for harvesting.

The cane is delicately cut with shears designed to avoid bursting the fibers; it is cut by hand in the tradition of the old journeyman carpenters. The harvest is carried out while the moon is descending, when the sap is utterly still.

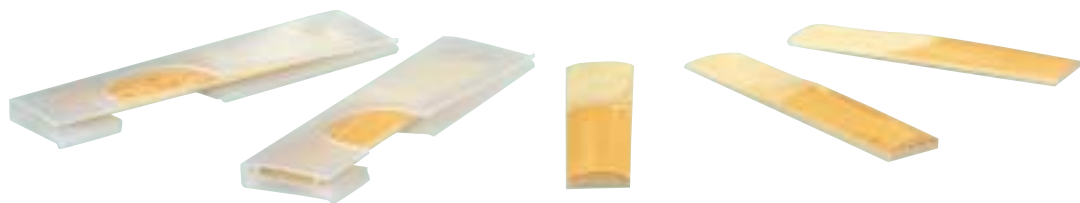
"Mr. Van Doren gives this little piece of cane a soul, which one day will be able to express itself through the musician's talent."

The cane is bundled and sent to Vandoren's protected and ventilated warehouse for processing. It is then stripped, cut into 6 foot sticks, and put out in the sun to take on that golden color that sometimes leaves brown marks. The cane is re-bundled and sent to Vandoren's protected and ventilated warehouse to dry for another two years before manufacture begins. Once the cane is ready for manufacture, the first cut is made. This first cut produces the rough shape in preparation for transformation into reeds. These rough shapes are beveled to an accuracy in the order of 1/100 mm, following mechanical models created by Bernard Van Doren, whose knowledge, passed along for three generations, makes it possible to combine an endless number of lines and curves.

Mr. Van Doren gives this little piece of cane a soul, which one day will be able to express itself through the musician's talent.

Every cane has its own character, by which the strength of the reeds is determined. No two pieces of cane can be identical due to the nature of this natural product. After the final inspection by trained craftsmen, the reed is stamped with its strength, receives the Vandoren logo, and is placed in a protective cover, ready to be packaged.

Now the reeds are ready for musicians. Vandoren has professionals from all over the world play-test our reeds to insure that each reed meets with Vandoren's high standards.



REEDS

The Making of a Reed



QUALITY CONTROL PROCEDURES

Start with the growth of the cane and carry right through to final selection of the finished reed by half strengths. Reeds must check to an accuracy of $1/100$ mm and are measured by modern, sophisticated devices. Defective reeds are systematically eliminated. Tools are also constantly monitored to make sure the cut is exact each time. Vandoren is always researching and developing new ways to improve machinery to ensure the best quality products.

REEDS

The Making of a Reed

6 POINTS OF ASSURANCE



Consistency

Each reed is selected and graded by sophisticated electronics to maintain consistency in each box.



Protection

Each is stored in an individual plastic protector to prevent accidental damage.



Consumer Assurance

Individual boxes of reeds are also sealed in cellophane to ensure that each reed is unplayed. Before sale, an outer wrapping groups 5 boxes together under a cellophane film reinforcing the protection against variations in hygrometry.

4

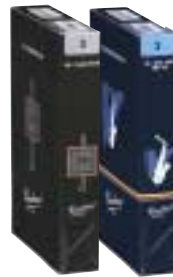


New

Flow Pack - Factory Fresh

A new concept in packaging. Each reed is individually sealed in a humidity barrier packaging guaranteeing an unequalled stability in hygrometry. All of our reeds for Bb clarinet and Alto Saxophone are now available in flow packs.

5



New

Sleeve of 30 Flow Packs

The Flow Packs come in sleeves of 30. This packaging is designed specifically to meet the needs of music schools, wind ensembles, etc. Reeds for Bb clarinet and Alto Saxophone are now available in either boxes of 10 or sleeves of 30 Flow Packs.

6



New

Gravity Feed Displays

The Flow Pack sleeves of 30 are perfectly adapted for use in the plastic gravity feed display originally designed for boxes of 10 reeds. This dispenser, both practical and refillable, can hold either 2 sleeves of 30 Flow Packs or 7 boxes of 10 reeds.

USEFUL TIPS:

- It is important not to consistently play on a reed which is too hard or too soft. This will limit the capabilities of the mouthpiece you have chosen.
- Play-in new reeds: play them for a few minutes each day before normal use to break them in.
- Reed Rotation: Do not get used to one "good reed." It will become progressively weaker and so will your lip muscles! All subsequently used reeds of the same strength will seem too hard.
- Choose your reed to suit the place where you're playing:

- *A softer reed in a resonant, dry, air-conditioned venue.*

- *A harder reed in an acoustically "dull" room, out of doors, or in a damp place.*

For example, an experienced musician who normally uses a strength 3 1/2 may use a strength 3 for an air conditioned location. Conversely he may select strength 4 if he were to play a concert in a humid environment.

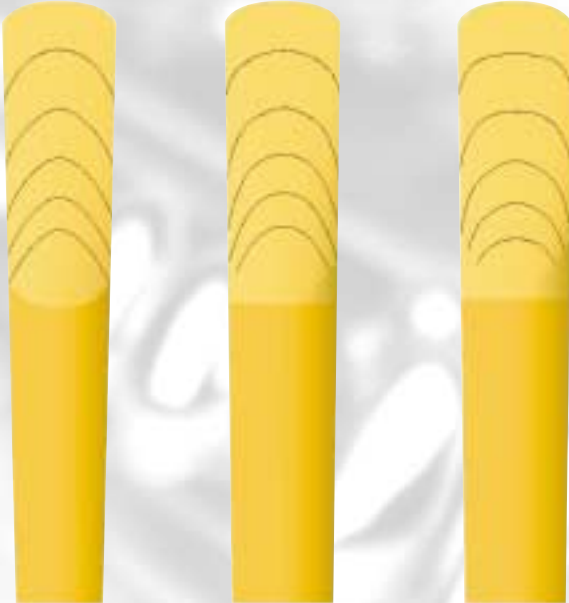


REEDS

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 heel, and conversely, the thinner the side bevels.



Traditional™



Traditional™

Tip Thickness: 0.09mm (0.0035 inch)
Heel Thickness: 2.8mm (0.110 inch)



Tip Thickness: 0.10mm (0.0040 inch)
Heel Thickness: 3.15mm (0.124 inch)



Tip Thickness: 0.11mm (0.0045 inch)
Heel Thickness: 3.25mm (0.128 inch)

The 56 design is revolutionary because it does away with the traditional file cut and has a conical shape with a more narrow heel. This gives clarinetists yet another choice in the sound, feel, and response of their reeds.



Traditional™

REEDS

Clarinet Reeds



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.

Ab clarinet and contrabass clarinet reeds are subject to availability.

New

| | Traditional boxes of 10 | | | | Traditional boxes of 5 | | Flow Pack* |
|----|----------------------------|--------|--------|--------|---------------------------|------------|------------|
| | Ab | Eb | Bb | Alto | Bass | Contrabass | Bb |
| 1 | | CR111 | CR101 | CR141 | CR121 | | CR101FP |
| 1½ | | CR1115 | CR1015 | CR1415 | CR1215 | | CR1015FP |
| 2 | CR132 | CR112 | CR102 | CR142 | CR122 | CR152 | CR102FP |
| 2½ | | CR1125 | CR1025 | CR1425 | CR1225 | | CR1025FP |
| 3 | CR133 | CR113 | CR103 | CR143 | CR123 | CR153 | CR103FP |
| 3½ | | CR1135 | CR1035 | CR1435 | CR1235 | | CR1035FP |
| 4 | CR134 | CR114 | CR104 | CR144 | CR124 | CR154 | CR104FP |
| 5 | | | CR105 | | CR125 | | CR105FP |



V12 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 pallet with a slightly thicker tip than the Traditional. The longer pallet 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.

Comparing strengths, a V12 strength 4 reed is almost equal to Traditional strength 3 1/2 reed.

| | V12 Boxes of 10 | Flow Pack* |
|----|--------------------|------------|
| | Bb | Bb |
| 2½ | CR1925 | CR1925FP |
| 3 | CR193 | CR193FP |
| 3½ | CR1935 | CR1935FP |
| 4 | CR194 | CR194FP |
| 4½ | CR1945 | CR1945FP |
| 5 | CR195 | CR195FP |
| 5+ | CR196 | CR196FP |



New

Named for the home of Vandoren, the **56 Rue Lepic** is the newest addition to Vandoren's much-heralded line of clarinet reeds. Designed from thicker cane with a heel taper very similar to German-style reeds, the 56 emits a rich, centered, and extremely pure sound while providing maximum stability and quick response in all registers. Strength gradations are smaller and more specific, resulting in reeds that are very consistent. The 56 Rue Lepic comes in Vandoren's exclusive humidity balanced, factory-fresh packaging, so all reeds play as if you selected them at the factory in the South of France.

| | 56 Rue Lepic Sib Boxes of 10 | Flow Pack* |
|------|---------------------------------|------------|
| | 2,5 | CR5025 |
| 3 | CR503 | CR503FP |
| 3,5 | CR5035 | CR5035FP |
| 3,5+ | CR5035+ | CR5035+FP |
| 4 | CR504 | CR504FP |
| 4,5 | CR5045 | CR5045FP |
| 5 | CR505 | CR505FP |

German Reeds



Vandoren also manufactures reeds for the **German** system (Oehler) mouthpieces. The White Master and Black Master are designed for German and Austrian clarinet players, respectively. Their cut is particularly calculated to suit the characteristics of the German system clarinet mouthpieces. Black Master reeds have a larger and thicker cut than White Master reeds.

| | German Reeds Boxes of 10 | | Flow Pack* | |
|-----|-----------------------------|--------------|--------------|--------------|
| | White Master | Black Master | White Master | Black Master |
| 1½ | CR1615 | | CR1615FP | |
| 2 | CR162 | CR182 | CR162FP | CR182FP |
| 2½ | CR1625 | CR1825 | CR1625FP | CR1825FP |
| 3 | CR163 | CR183 | CR163FP | CR183FP |
| 3½ | CR1635 | CR1835 | CR1635FP | CR1835FP |
| 4 | CR164 | CR184 | CR164FP | CR184FP |
| 4½ | CR1645 | | CR1645FP | |
| 5 | CR165 | CR185 | CR165FP | CR185FP |
| 5+ | | CR186 | | CR186FP |
| 5++ | | CR187 | | CR187FP |

* Sold in sleeves of 30.

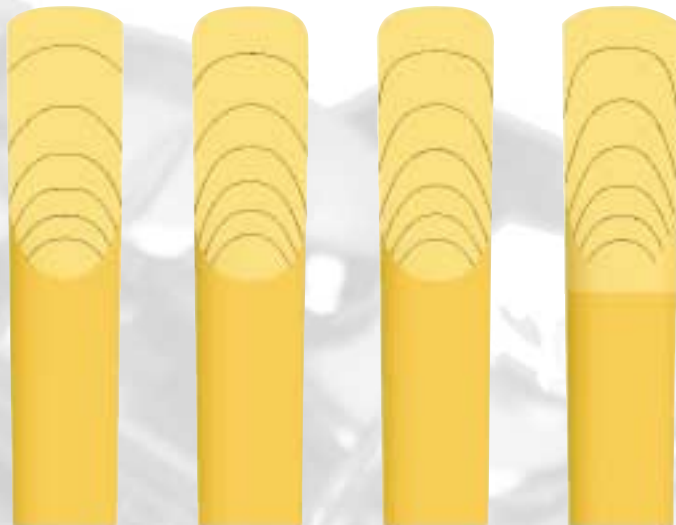


REEDS

Saxophone Reeds

THE DIFFERENT CUTS OF 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 levels.



JAVA™ **ZZ™** **V16™** **Traditional™**

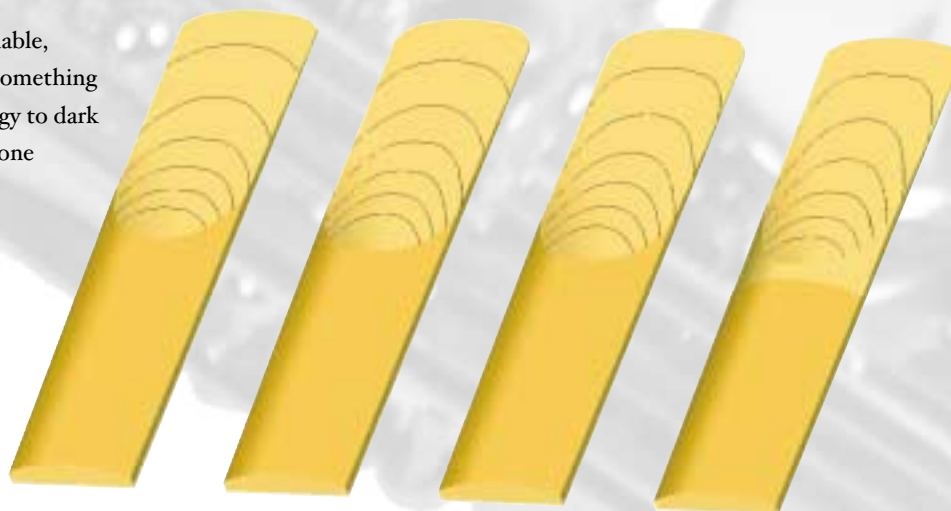
JAVA™ Java reeds are more flexible than Traditionals and V16s and vibrate on a long palette, creating a bright sound with immediate response.

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.

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

Now with four 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.



JAVA™ **ZZ™** **V16™** **Traditional™**

REEDS

Saxophone Reeds

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). These reeds are recognizable by a straight line that delineates the limit of the area of bark.



New

Bass and soprano saxophone reeds are subject to availability.

Traditional™



| | Traditional boxes of 10 | | Traditional boxes of 5 | | | Flow Pack* | |
|----|-------------------------|---------|------------------------|--------|----------|------------|----------|
| | Soprano | Soprano | Alto | Tenor | Baritone | Bass | Alto |
| 1 | | SR201 | SR211 | SR221 | | | SR211FP |
| 1½ | | SR2015 | SR2115 | SR2215 | | | SR2115FP |
| 2 | SR232 | SR202 | SR212 | SR222 | SR242 | SR252 | SR212FP |
| 2½ | | SR2025 | SR2125 | SR2225 | SR2425 | | SR2125FP |
| 3 | SR233 | SR203 | SR213 | SR223 | SR243 | SR253 | SR213FP |
| 3½ | | SR2035 | SR2135 | SR2235 | SR2435 | | SR2135FP |
| 4 | SR234 | SR204 | SR214 | SR224 | SR244 | SR254 | SR214FP |
| 5 | | | SR215 | SR225 | SR245 | | SR215FP |

AVA™



Developed by Vandoren in 1983 for jazz and popular music. A thicker tip and a more flexible pallet* 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. The JA stands for Jazz and the VA stands for Variety (entertainment music) and ...Vandoren.

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

| | AA boxes of 10 | | AA boxes of 5 | Flow Pack* |
|----|----------------|--------|---------------|------------|
| | Soprano | Alto | Tenor | Alto |
| 1 | | SR261 | SR271 | SR261FP |
| 1½ | | SR2615 | SR2715 | SR2615FP |
| 2 | SR302 | SR262 | SR272 | SR262FP |
| 2½ | SR3025 | SR2625 | SR2725 | SR2625FP |
| 3 | SR303 | SR263 | SR273 | SR263FP |
| 3½ | SR3035 | SR2635 | SR2735 | SR2635FP |
| 4 | SR304 | SR264 | SR274 | SR264FP |
| 5 | | | SR275 | |

V16™



Launched in 1993 to answer the demand of some American jazz musicians (a AVA with even more wood). The V16 has a thicker tip than the traditional Vandoren reeds and a longer pallet. Sound: more brilliant, more percussive, particularly well adapted to all the new styles of music.

| | V16 boxes of 10 | | V16 boxes of 5 | Flow Pack* |
|----|-----------------|--------|----------------|------------|
| | Soprano | Alto | Tenor | Alto |
| 1½ | | SR7015 | SR7215 | SR7015FP |
| 2 | SR712 | SR702 | SR722 | SR702FP |
| 2½ | SR7125 | SR7025 | SR7225 | SR7025FP |
| 3 | SR713 | SR703 | SR723 | SR703FP |
| 3½ | SR7135 | SR7035 | SR7235 | SR7035FP |
| 4 | SR714 | SR704 | SR724 | SR704FP |
| 5 | | SR705 | SR725 | SR705FP |

ZZ™



In tests with Jazz saxophonists, the artists found the new ZZ reed to be immediately responsive without sacrificing the brightness or tone quality required for their style of music. Its free-blowing characteristics made the artists immediate fans of the new ZZ reed.

| | ZZ boxes of 10 | | ZZ boxes of 5 | | Flow Pack* |
|----|----------------|--------|---------------|----------|------------|
| | Soprano | Alto | Tenor | Baritone | Alto |
| 1½ | | SR4115 | SR4215 | | SR4115FP |
| 2 | SR402 | SR412 | SR422 | SR442 | SR412FP |
| 2½ | SR4025 | SR4125 | SR4225 | SR4425 | SR4125FP |
| 3 | SR403 | SR413 | SR423 | SR443 | SR413FP |
| 3½ | SR4035 | SR4135 | SR4235 | SR4435 | SR4135FP |
| 4 | SR404 | SR414 | SR424 | SR444 | SR414FP |

* Sold in sleeves of 30.



MOUThPIECES

The Making of a Mouthpiece

Mouthpieces

The mouthpiece begins with a “blank.” These blanks are molded from an extremely hard material obtained from rubber, called ebonite.

The outside shaping of the mouthpiece is done on an automatic forming lathe specially designed for Vandoren. It is crucial to locate the exact center of the mouthpiece when using the lathe. Each model is individually checked for appearance and precise dimensions following each step.

Each mouthpiece is polished to a brilliant finish. Then, the grinding of the facing begins. From this moment forward, the mouthpieces are sorted into families. Next, the clarinet mouthpieces receive their cork. Carefully selected cork is used to ensure both durability and precision.

The final adjustment of the facing is done by staged diamond cutting tools. The tolerances of $\frac{4}{10,000}$ of an inch are so small that, to maintain precision, the table is not polished.

“Professional musicians test mouthpieces for quality, sound, and pitch.”

Each mouthpiece is hand finished at the baffle, walls, and tip rail. Master craftsmen finish and adjust each mouthpiece to surpass the most critical examinations of professional musicians.

The mouthpieces are polished one last time (except the facing area) to eliminate marks and imperfections. The Vandoren name is then stamped in gold on the mouthpiece along with the model number.

Professional musicians test mouthpieces for quality, sound, and pitch.

The mouthpieces are checked one last time and then packaged to be shipped worldwide.

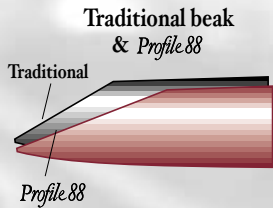




MOUTHPIECES

Clarinet Mouthpieces

DIFFERENT MODELS



The only difference between the “**Traditional**” and “*Profile 88*” 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 developed with specific facings to this series: the M13, M13 Lyre, M15, and the new M30 mouthpieces. The **13 Series™** range also encompasses other models (traditional facings): 5RV, 5RV Lyre, B45, B40 and B40 Lyre.



2tones™
Profile 88

A new sound color. The blending process of black and red ebonite gives each mouthpiece a unique character.



AT™
Profile 88

Through Advanced Technology and impeccable precision, Vandoren has created a new generation clarinet mouthpiece at an affordable price. The unique compound used to make this mouthpiece is the same density as ebonite, and provides a perfect medium for precision crafting of the world-famous Vandoren B45 clarinet facing.

MOUTHPIECES

Clarinet Mouthpieces



Bb Clarinet Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | | Black Ebonite | | | 2 ^{tones} Profile.88 | Description |
|----------------|------------------------|------------------|----------------------------|-----------|-----------------|---------------------|------------|------------------------|--|-------------|
| | | | Traditional | V●12 | 56 RUE LEPIG | Traditional Beak | Profile.88 | Serie 13 Profile.88 | | |
| 5JB | 147 | L | 1.5/ 2 | 2.5 | 2.5 | ● | ● | | ● A very open tip, long facing, the jazz mouthpiece. | |
| B45 | 127 | ML | 2/ 2.5/ 3 | 2.5/ 3 | 2.5/ 3/ 3.5 | ● | ● | | ● The sound of the B40 and the comfort of the B45. | |
| 45 | 119.5 | ML | 2.5/ 3/3.5 | 3/ 3.5 | 3/ 3.5 | | | | Using advanced technology and innovative composite materials, Vandoren has produced a new generation mouthpiece that uses the same great B45 facing with a slightly brighter sound. | |
| B40 | 119.5 | ML | 2/ 2.5/ 3 | 2.5/ 3 | 2.5/ 3/ 3.5 | ● | ● | ● | ● Designed to use soft reeds without sacrificing the sound quality of a stronger reed (centered and compact) | |
| B45 | 119.5 | ML | 2.5/ 3/ 3.5 | 3/ 3.5 | 3/ 3.5 | ● | ● | ● | ● Universally acclaimed, it is our most popular mouthpiece. Designed for the symphonic orchestra player. | |
| B45● | 119.5 | ML | 2.5/ 3/ 3.5 | 3/ 3.5 | 3/ 3.5 | ● | ● | | ● Large chambered mouthpiece produces excellent, full, "round" sound. | |
| New B40 | 117.5 | L | 2/ 2.5/ 3 | 2.5/ 3 | 2.5/ 3/ 3.5 | ● | ● | ● | The perfect blend of round sound and great tone color. Full-bodied sound. Excellent sound production, especially in upper registers. | |
| B46 | 117+ | M | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5/ 3.5+ | ● | ● | | Ideal for the dance musician with classical background or the symphonic clarinetist desiring more tip opening. | |
| 11●6 | 116 | MS | 2.5/ 3/ 3.5 | 3/ 3.5 | 3/ 3.5 | ● | ● | | Same sound quality as B45 obtained by using reeds that are a little stronger. | |
| M30 | 115 | L | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 3.5+/ 4 | ● New | ● | ● | Designed to provide more flexibility, the M30 incorporates a very long facing and a large tip rail to produce a mouthpiece similar in sonority to the B40, with easier sound production qualities. | |
| 5RV | 109+ | M | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 3.5+/ 4 | ● | ● | ● | ● Responsive, easy to control in all registers, excellent for students. For symphonic and chamber music. | |
| 5RV | 106.5 | MS | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 3.5+/ 4 | ● | ● | ● | ● World-famous 5RV is the professional standard by which all others are measured. | |
| M15 | 103.5 | L | 3.5/ 4/ 5 | 4/ 4.5/ 5 | 4/ 4.5/ 5 | ● New | ● | ● | A mouthpiece which enables you to play strong reeds with a great blowing ease. Exceptional sonority. The musician can easily achieve a colorful spectrum of sound. | |
| M13 | 102- | ML | 3.5/ 4 | 4/ 4.5 | 3.5+/ 4/ 4.5/ 5 | | | ● | A little more open than the M13 mouthpiece, it permits easy blowing with harder reeds and produces a rich and centered sound. The M13 LYRE is recommended for symphonic and chamber music. | |
| M13 | 100.5 | L | 3.5/ 4 | 4/ 4.5 | 3.5+/ 4/ 4.5/ 5 | | | ● | Offers many of the characteristics of older American mouthpieces which are so widely sought after. The M13 permits easy blowing with harder reeds and produces a rich, dark, centered sound. Response is particularly sensitive. | |

Facing Length :

MS = Medium Short, M = Medium, ML = Medium Long, L = Long



Recommended for Jazz

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.

MOUTHPIECES

Clarinet Mouthpieces



Eb Clarinet Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | Description |
|------------|------------------------|------------------|----------------------------|--|---|
| | | | Traditional | | |
| B40 | 110.5 | M | 2/ 2.5/ 3 | | Designed to use soft reeds without sacrificing the sound quality of a stronger reed (centered and compact). |
| B44 | 110.5 | M | 2.5/ 3/ 3.5/ 4 | | Designed for symphonic music. |
| 5RV | 106.5 | S | 3/ 3.5/ 4 | | World-famous 5RV is the professional standard by which all others are measured. |




Alto Clarinet Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | Description |
|------------|------------------------|------------------|----------------------------|--|---|
| | | | Traditional | | |
| B40 | 138 | ML | 2/ 2.5/ 3 | | Designed to use soft reeds without sacrificing the sound quality of a stronger reed (centered and compact). |
| B44 | 138 | ML | 2.5/ 3/ 3.5 | | Designed for symphonic music. |
| 5RV | 126 | M | 3/ 3.5/ 4 | | World-famous 5RV is the professional standard by which all others are measured. |



Bass Clarinet Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | Description |
|---|------------------------|------------------|----------------------------|--|---|
| | | | Traditional | | |
|  B46 | 205 | L | 2/ 2.5/ 3 | | Recommended for classical and jazz musicians who prefer a wider tip opening. |
| B40 | 193 | ML | 2/ 2.5/ 3 | | Designed to use soft reeds without sacrificing the sound quality of a stronger reed (centered and compact). |
| B45 | 193 | ML | 2.5/ 3/ 3.5 | | Particularly suited for players preferring a wider tip opening. |
| B44 | 184 | M | 3/ 3.5/ 4 | | Extremely popular mouthpiece designed for classical playing. |
| B30 | 170 | MS | 3/ 3.5/ 4 | | Outstanding clarinet mouthpiece for musicians who like to use stronger reeds. |

Ab clarinet and contrabass clarinet mouthpieces available upon request.

Facing Length :

S = Short, MS = Medium Short, M = Medium, ML = Medium Long, L = Long

 Recommended for Jazz

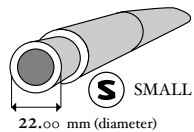
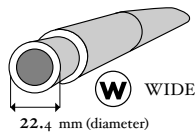
With the same tip opening - long facing = stronger reed, short facing = softer reed.

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

MOUTHPIECES

Clarinet Mouthpieces

ALL THE “VD” MODELS ARE AVAILABLE WITH TWO DIFFERENT SHANK EXTERNAL DIAMETERS:



W : wider diameter, 22.4 mm
(to match Wurlitzer clarinets).

S : smaller diameter, 22.00 mm
(to match other German clarinet brands).



German Clarinet Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | Description |
|------------|------------------------|------------------|----------------------------|--|--|
| | | | White Master | | |
| VD4 | 102 | L | 2/ 2.5/ 3 | | The sound qualities of the VD2 mouthpiece, but a little more open. Designed for symphonic music. |
| VD3 | 100 | ML | 2.5/ 3/ 3.5/ 4 | | Very easy sound emission in all registers. The reference mouthpiece. |
| VD2 | 96 | ML | 2.5/ 3/ 3.5 | | Very “rich” sound, centered and compact. Specially designed for chamber music. |

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.



Austrian Clarinet Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | Description |
|------------|------------------------|------------------|----------------------------|--|--|
| | | | Black Master | | |
| VA5 | 85 | L | 2.5/ 3/ 3.5/ 4 | | Very easy sound emission. The sound qualities make this the reference mouthpiece. |
| VA0 | 80 | VL | 4/ 5/ 5+/ 5++ | | Very closed mouthpiece. Especially designed to use stronger reeds. Designed for symphonic music. |

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.

Facing Length :

MS = Medium Short, **ML** = Medium Long, **L** = Long, **VL** = Very Long

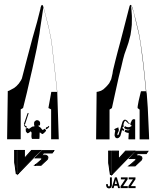


MOUTHPIECES

Saxophone Mouthpieces

CHAMBER OPTIONS

(to obtain all styles of sound, from classical to jazz)



Vandoren **V5**™ series ebonite mouthpieces feature a flat baffle, small round bore, and normal and Jazz chambers. They are available in a variety of styles suitable for classical and jazz musicians as well as students.

New



OPTIMUM™

The Optimum Series: A giant leap forward for the classical saxophone. From its characteristic shape reminiscent of vintage mouthpieces and decidedly comfortable beak design to its perfectly designed facing, rails and table, the **OPTIMUM** series is designed to be more free-blowing and responsive. With accurate articulation, total control at all dynamic ranges and precise intonation, the **OPTIMUM** series is the new standard-bearer for classical saxophone mouthpieces.

This series is available for soprano (**SL3, SL4**), alto (**AL3, AL4**), tenor (**TL3, TL4**) and baritone (**BL3, BL4**) saxophones.



AA™ ebonite mouthpieces offer the feel that's ideal for jazz, soul, and funk. Similar in concept to metal mouthpieces, Java saxophone mouthpieces offer the style and comfort of ebonite. Recommended for use with **AA**, **V16** or **ZZ** reeds.



SUMBO AA™



The hottest ebonite mouthpiece in the line. Designed with a small chamber, high baffle, and a big bore for an increased sound impact and edgy tone comparable to metal mouthpieces. Extremely versatile: from hot jazz to blues to funk to rock. Recommended for use with **AA**, **V16** or **ZZ** reeds.



V16™

Alto Saxophone

A new creation from Vandoren. Ebonite mouthpiece for jazz in the tradition of the famous American alto saxophone mouthpieces of the fifties. Available in two different chambers, S (small) and M (medium). The small chamber is designed for strong projection, accuracy in pitch articulation and timbre; a fine choice for a lead player. The medium chamber is designed for flexibility, accuracy in pitch and articulation; the alternate choice in sound.

(M) Medium Chamber - A rich, accurate and very centered timbre provides the M series with great warmth and a lot of expressiveness. These mouthpieces offer easy control and excellent comfort.

(S) Small Chamber - S series mouthpieces have more timbre than the M series, and they offer a strong predominance of medium harmonics as well as great accuracy in pitch and articulation. They have a strong and bright sound with excellent density.



Tenor Saxophone


The **V16** tenor mouthpiece is made with the legendary "Bell Metal" brass, then plated with 24-karat gold. This construction yields a dark and expressive sound. The **V16** series is designed for Jazz players. **AA**, **V16** or **ZZ** reeds are recommended for these mouthpieces.



MOUTHPIECES



Saxophone Mouthpieces

Soprano Saxophone Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | | | V5 JAZZ | Description |
|---|------------------------|------------------|----------------------------|-------------|-------------|-------------|-------------------|---|
| | | | Traditional | AAA | V16 | ZZ | | |
|  S35 | 182 | ML | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3/ 3.5 | 2.5/ 3/ 3.5 | • | A very open tip, long facing, <i>the</i> jazz mouthpiece. |
| S25 | 153 | S | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5 | 3/ 3.5/ 4 | • | Suitable for both classical and dance music. Designed to use softer reeds than the S15 with equal sound emission facilities. |
| New SL4 | 123 | S | 3/ 3.5/ 4 | | | | • Optimum Only | This mouthpiece is inspired by the S15 in terms of tip opening and facing length, with the new Optimum design. |
| S15 | 123 | S | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | • | Recommended for classical music. |
| New SL3 | 114 | ML | 3/ 3.5/ 4 | | | | • Optimum Only | Incredibly versatile and easy to play. Perfect for beginning students as well as demanding professionals. |
| S27 | 111 | M | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | • | Designed for playing with optimum tone color throughout the compass of the instrument. Recommended for classical saxophone study. |



Baritone Saxophone Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | V5 JAZZ | Description |
|---|------------------------|------------------|----------------------------|-------------|-------------------|---|
| | | | Traditional | ZZ | | |
|  B95 | 310 | L | 2 | 2/ 2.5 | • | A very open tip, long facing, the jazz mouthpiece. |
|  B75 | 275 | M | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | • | Jazz mouthpiece. Recommended for Big Band saxophonists. |
| New BL4 | 230 | M | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | • Optimum Only | The sound quality of the B35 with a tip opening between the B35 and B75 and the feel of the Optimum Series. |
| B35 | 210 | S | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | • | The same qualities as the B25, but a bit more open. |
| B27 | 196 | S | 3/ 3.5/ 4 | 3.5/ 4 | • | Designed for playing with optimum tone color throughout the compass of the instrument. Recommended for classical study. |
| New BL3 | 185 | S | 2.5/ 3/ 3.5 | | • Optimum Only | Incredibly versatile and easy to play. Perfect for beginning students as well as demanding professionals. |
| B25 | 185 | S | 3/ 3.5/ 4 | 3.5/ 4 | • | Classical mouthpiece featuring easy sound production and an even sound in all registers. |

Bass and soprano saxophone mouthpieces available upon request.

Facing Length :

S = Short, M = Medium, ML = Medium Long, L = Long



Recommended for Jazz

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.

MOUTHPIECES

Saxophone Mouthpieces



Alto Saxophone Jazz Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | | | V5 | V5 JAZZ | AAA | LUMBO AM | V16 S | V16 M | Description |
|------------|------------------------|------------------|----------------------------|-------------|-------------|-------------|----|------------|-----|----------|----------|----------|--|
| | | | Traditional | AAA | V16 | ZZ | | | | | | | |
| A95 | 280 | L | 1.5/ 2 | 2/ 2.5 | 1.5/ 2/ 2.5 | 2/ 2.5 | | | • | • | | | AAA: The most open mouthpiece with this chamber. Very light reeds should be used. LUMBO: The most open mouthpiece with this chamber. Very light reeds should be used. |
| A75 | 260 | L | 1.5/ 2 | 2/ 2.5 | 1.5/ 2/ 2.5 | 2/ 2.5 | | | • | • | | | AAA: Offers the same qualities as more closed facings. Recommended with lighter reeds. LUMBO: An open mouthpiece, with large and bright sound. |
| A55 | 247 | L | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3 | 2.5/ 3/ 3.5 | • | • | • | | | | V5: The most open mouthpiece in its category, its sound and color are shaped by the player. AAA: Particularly rich dynamic range. LUMBO: A perfect marriage of chamber and facing makes this mouthpiece "state of the art" (fusion). |
| A9 | 225 | ML | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3 | 2.5/ 3/ 3.5 | | | | • | | | • Exceptional ease of emission for a mouthpiece of this opening. Very powerful and homogenous throughout the entire compass of registers. Perfectly adapted for soloists and acoustic jazz. |
| A45 | 220 | ML | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3 | 2.5/ 3/ 3.5 | • | • | • | | | | V5: Offers the same qualities as the A35. Ideal for Be-Bop. AAA: Its balanced sound will satisfy the most demanding needs. LUMBO: Particularly recommended for rock and fusion playing. |
| A8 | 210 | MS | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3 | 2.5/ 3/ 3.5 | | | | • | | | • Exceptional ease of emission for a mouthpiece of this opening. Very powerful and homogenous throughout the entire compass of registers. Perfectly adapted for soloists and acoustic jazz. |
| A35 | 206 | ML | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3 | 2.5/ 3/ 3.5 | • | • | • | | | | V5: For classical music or jazz (Big Band & section work). AAA: A jazz mouthpiece with edge. LUMBO: Very bright, with fine precision and control. |
| A7 | 204 | ML | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3 | 2.5/ 3/ 3.5 | | | | • | | | • Perfect balance between power & dynamics. |
| A6 | 196 | ML | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5 | 3/ 3.5/ 4 | | | | • | | | • The ideal synthesis between ease of emission and richness of sound. |
| A5 | 188 | ML | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5 | 3/ 3.5/ 4 | | | | • | | | • Very comfortable, great blowing and articulation ease. |

New

New

MOUTHPIECES

Saxophone Mouthpieces



Alto Saxophone Classical Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | | | V5 | V5 JAZZ | AAA | SUNCOAM | V16 S | V16 M | Description |
|------------|------------------------|------------------|----------------------------|-----------|--------|-----------|----------------------|------------|-----|---------|----------|--|-------------|
| | | | Traditional | AAA | V16 | ZZ | | | | | | | |
| A20 | 186 | ML | 2.5/ 3 | | | | • | | | | | Especially designed to offer the musician the possibility of playing softer reeds without sacrificing sound quality. | |
| A25 | 186 | ML | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5 | 3/ 3.5/ 4 | • | | | | | Wider tip opening than A15 but same quality sound. | |
| A15 | 176 | ML | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | • | | | | | Easy to play, the A15 is recommended by educators for students of classical music. | |
| A27 | 165 | MS | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5 | 3/ 3.5/ 4 | • | | | | | Designed for playing soft reeds with optimum tone color, especially in extended top range. Recommended for studying classical saxophone. | |
| AL4 | 163+ | MS | 2.5/ 3 | | | | • Optimum Only | | | | | This mouthpiece is inspired by the A28 in terms of tip opening and facing length, with the new Optimum design. | |
| A28 | 163+ | MS | 2.5/ 3 | | | | • | | | | | Pure tone and an evenness of sound in all registers. An incomparable richness of sound and range of colors. | |
| AL3 | 152 | ML | 2.5/ 3/ 3.5 | | | | • Optimum Only | | | | | Incredibly versatile and easy to play. Perfect for beginning students as well as demanding professionals. | |
| A17 | 152 | S | 3/ 3.5/ 4 | | | | • | | | | | Noteworthy heir of the A27, it combines intonation and response to richness of sound with maximum dynamic range in all registers. | |

Facing Length : S = Short, MS = Medium Short, M = Medium, ML = Medium Long, L = Long

 Recommended for Jazz

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.

MOUTHPIECES

Saxophone Mouthpieces



Tenor Saxophone Mouthpieces

| Mouthpiece | Tip Opening 1/100mm | Facing Length | Recommended Reed Strengths | | | | V5 | AVA | JUMBO | V16 (metal) | Description |
|----------------|------------------------|------------------|----------------------------|-------------|-------------|-------------|----|-----|-------|---|-------------|
| | | | Traditional | AVA | V16 | ZZ | | | | | |
| T97 | 340 | ML | 1.5/ 2/ 2.5 | 2/ 2.5/ 3 | 1.5/ 2/ 2.5 | 2/ 2.5/ 3 | | | | <ul style="list-style-type: none"> AVA: Very open; warm, yet powerful. JUMBO: Lots of sound; light reeds recommended. | |
| T95 | 295 | L | 1.5/ 2/ 2.5 | 2/ 2.5/ 3 | 1.5/ 2/ 2.5 | 2/ 2.5/ 3 | | | | <ul style="list-style-type: none"> AVA: An open mouthpiece, but easy to play. For Be-Bop & Jazz. JUMBO: Rich sound; balanced in all registers. For Jazz & Fusion. V16: The same great qualities as with the other facings, but more open. Can satisfy all demands. | |
| T77 | 277 | L | 2/ 2.5 | 2.5/ 3 | 2/ 2.5/ 3 | 2.5/ 3 | | | | <ul style="list-style-type: none"> V16: A "long" facing (table) offering great balance and a particularly rich dynamic range. | |
| T75 | 265 | ML | 2/ 2.5 | 2.5/ 3 | 2/ 2.5/ 3 | 2.5/ 3 | | | | <ul style="list-style-type: none"> AVA: This facing and chamber are particularly adapted for Be-Bop. JUMBO: Powerful, yet easily shaped by each individual. Ideal for Rock & Fusion playing. V16: The "standard reference" in its category. | |
| T55 | 250 | L | 2/ 2.5 | 2.5/ 3 | 2/ 2.5/ 3 | 2.5/ 3 | | | | <ul style="list-style-type: none"> AVA: The same qualities as the T45, but a bit more open. JUMBO: Perfect for Jazz Fusion. V16: Warm sound, but with an edge. Highly adaptable. | |
| T45 | 235 | M | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3/ 3.5 | 2.5/ 3/ 3.5 | | | | <ul style="list-style-type: none"> AVA: Easy sound production; ideal for Big Band & section playing. JUMBO: Very bright, with great precision and control. V16: For every and any type of playing (especially Jazz) | |
| T35 | 230 | M | 2/ 2.5/ 3 | 2.5/ 3/ 3.5 | 2.5/ 3/ 3.5 | 2.5/ 3/ 3.5 | | | | For classical musicians. Preferred by players desiring more tip opening. | |
| T20 | 204 | M | 2/ 2.5/ 3 | | | | | | | Especially designed to offer the musician the possibility of playing softer reeds without sacrificing sound quality. | |
| T25 | 204 | M | 2.5/ 3/ 3.5 | 3/ 3.5/ 4 | 3/ 3.5 | 3/ 3.5/ 4 | | | | Wider tip opening than T15 but same quality sound. | |
| New TL4 | 195 | M | 2.5/ 3/ 3.5 | | | | | | | The sound quality of the T27 with a tip opening between the T27 and T35 and the feel of the Optimum Series. | |
| T27 | 177 | MS | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | | | | Designed for playing with optimum tone color throughout the compass of the instrument. Recommended for classical study. | |
| New TL3 | 176 | MS | 2.5/ 3/ 3.5 | | | | | | | Incredibly versatile and easy to play. Perfect for beginning students as well as demanding professionals. | |
| T15 | 176 | MS | 3/ 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | 3.5/ 4 | | | | For classical music. Recommended by music educators for student use. Easy to play. | |

Facing Length : S = Short, MS = Medium Short, M = Medium, ML = Medium Long, L = Long

Recommended for Jazz

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.

Ligatures & Caps



With Vandoren's OPTIMUM™ Ligature, you'll find that more and more reeds perform to your expectations.

Unsurpassed performance and reliability

- Precise and rapid tightening; a unique double-track screw mechanism tightens both sides of the ligature equally.
- Vertical and symmetrical tightening:
 - Adjusts easily on the mouthpiece.
 - The reed remains exactly in place.
 - Neither reed nor ligature are compressed at the sides.
- A unique vented cap allows reeds to dry quickly.

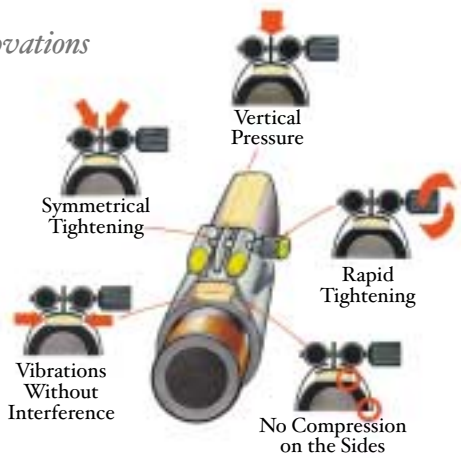
Easily adjusts for any situation

- 3 interchangeable pressure plates adjust to the sound, style, and musical piece you're performing.

Expression with freedom

- The collar around the mouthpiece remains independent of the area in contact with the reed, allowing the vibrations of the reed to develop without interference.

5 Innovations



Three Different Pressure Plates

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



Plate 1

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



Plate 2

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



Plate 3

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

| CLARINET | Ligature & cap silver plated | Ligature only silver plated | Metal cap only silver plated | Ligature & plastic cap silver plated | Plastic cap only |
|---------------------------|---------------------------------|--------------------------------|---------------------------------|---|------------------|
| Bb Clarinet | LC01M | L01 | C01M | LC01P | C01P |
| Eb Clarinet | LC02M | L02 | C02M | | |
| Alto Clarinet | LC03M | L03 | C03M | | |
| Bass Clarinet | LC04M | L04 | C04M | | |
| Bb Clarinet German system | LC05M | L05 | C05M | LC05P | C05P |

| SAXOPHONE | Ligature & cap gilded | Ligature only gilded | Metal cap only gilded | Ligature & plastic cap gilded | Plastic cap only |
|-------------------------|--------------------------|-------------------------|--------------------------|----------------------------------|------------------|
| Soprano Sax. | LC06M | L06 | C06M | | |
| Alto Sax. | LC07M | L07 | C07M | LC07P | C07P |
| Tenor Sax. (except V16) | LC08M | L08 | C08M | | |
| Tenor Sax. V16 | LC080M | L080 | C080M | | |
| Baritone Sax. | LC09M | L09 | C09M | | |

| OPTIMUM LIGATURE Replacement plates | Plate 1 | Plate 2 | Plate 3 |
|-------------------------------------|----------|---------|---------|
| Bb/Eb/alto Clar. (silver plated) | VP14-1C | VP14-2C | VP14-3C |
| Bass Clar. (silver plated) | VP15-1C | VP15-2C | VP15-3C |
| Soprano/alto Sax. (gilded) | VP14-1S | VP14-2S | VP14-3S |
| Tenor/tenor Sax. V16 (gilded) | VP15-1S | VP15-2S | VP15-3S |
| Baritone Sax. (gilded) | VP15-1SB | VP15-2S | VP15-3S |

LIGATURES & CAPS

Leather

New

Leather ligature

Made of high quality genuine leather, carefully and skillfully sewn in the hand-crafted tradition, to work in complete harmony with the reed and mouthpiece. Leather, a living material, gives an ideal combination of rigidity and flexibility. Its elasticity absorbs the higher harmonics which often cause a sound to be “bright” or “harsh”. It also comes into contact with a larger surface area of the mouthpiece, creating a more focused, compact sound.

The single screw on top of the ligature, in silver-plated bronze for clarinet or gold-gilded for saxophone, tightens the ligature evenly and precisely.



| CLARINET | Ligature & cap plastic | Ligature & cap leather | Ligature only | Cap leather only |
|----------------------------|------------------------|------------------------|---------------|------------------|
| Bb Clarinet | LC21P | LC21L | | C21L |
| Eb Clarinet* | LC22P | LC22L | L22 | C22L |
| Alto Clarinet* | LC23P | LC23L | L23 | C23L |
| Bass Clarinet* | LC24P | LC24L | L24 | C24L |
| Bb Clarinet* German System | LC25P | LC25L | L25 | C25L |

| SAXOPHONE | Ligature & cap plastic | Ligature & cap leather | Ligature only | Cap leather only |
|-------------------------|------------------------|------------------------|---------------|------------------|
| Soprano Sax.* | LC26P | LC26L | L26 | C26L |
| Alto Sax. | LC27P | LC27L | | C27L |
| Tenor Sax.* | LC28P | LC28L | L28 | C28L |
| Tenor $\sqrt{16}$ Sax.* | LC280P | LC280L | L280 | C280L |
| Baritone Sax.* | LC29P | LC29L | L29 | C29L |

* Soon available.



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.

LIGATURES & CAPS

Klassik & Masters

New

Klassik Ligature

- Quickly set, this ligature offers a perfect mating between the reed and the mouthpiece.
- The thin weaving perfectly fits the shape of the reed and the mouthpiece and takes part in the vibration of the reed.
- Two independent running knots allow a personalized tightening. The weaving can be more or less tightened, at the top or at the bottom of the ligature, offering a great scope of choices of tone colors.
- The weaving of the ligature, in contact with the heel of the reed on a large surface, gives an ample and centered sound.
- The great freedom of vibration allows you to “shape” your sonority.



| CLARINET | Ligature & cap plastic | Ligature & cap leather | Cap leather only | SAXOPHONE | Ligature & cap plastic | Ligature & cap leather | Cap leather only |
|---------------------------|------------------------|------------------------|------------------|-----------|------------------------|------------------------|------------------|
| Bb Clarinet | LC31P | LC31L | C31L | Alto Sax. | LC37P | LC37L | C37L |
| Bb Clarinet German System | LC35P | LC35L | C35L | | | | |

Master's Ligatures

Feature two light embossings on fastening bands to hold the reed flat on the mouthpiece table. The bands have been carefully constructed so that the band width and shape will allow the reed to vibrate freely. Insets of the reed in the band allow the reed to fit perfectly. Its design affords easy tightening and loosening of the ligature screws. The inverted screws alleviate additional mass on the reed, providing a better response.



| CLARINET | Ligature & cap nickel plated | Ligature only nickel plated | Ligature & cap black | Ligature only black | Ligature & cap silver plated |
|---------------|------------------------------|-----------------------------|----------------------|---------------------|------------------------------|
| Bb Clarinet | LC11M | L11 | LC11B | L11B | LC11S |
| Eb Clarinet | LC12M | L12 | | | |
| Alto Clarinet | LC13M | L13 | | | |
| Bass Clarinet | LC14M | L14 | | | |



| SAXOPHONE | Ligature & cap lacquered brass | Ligature only lacquered brass |
|---------------|--------------------------------|-------------------------------|
| Soprano Sax. | LC16M | L16 |
| Alto Sax. | LC17M | L17 |
| Tenor Sax. | LC18M | L18 |
| Baritone Sax. | LC19M | L19 |

Accessories

Reed Cases

Reed Case (4 reeds)

Humidity-controlled with an interchangeable cartridge filled with desiccant material; securely closes to protect from shocks and dust. Numbered compartments keep reeds organized and a grooved support provides air circulation.

VRC10: Holds 4 of any Bb, Ab, or Eb clarinet, soprano, or soprano sax reeds.

VRC20: Holds any combination of 4 alto sax or alto clarinet reeds.

VRC30: Holds 4 of any tenor and baritone sax or bass clarinet reeds.

VRCK: 3 replacement desiccants and sponge insert for the reed case.



Reed Case (8 reeds)

An elegant blue case designed to hold 8 reeds.

- Numbered compartments keep reeds organized.
- 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)

Sharing the same design as our 8-Clarinet reed case, the new sax reed case holds 6 alto saxophone or alto clarinet reeds.

VRC620: Holds 6 alto saxophone reeds or alto clarinet reeds



Hygrocase

The new Vandoren Hygrocase is a state-of-the-art digital case that allows you to control the specific humidity of the case, insuring your reeds perform perfectly wherever you are. It can store up to 20 Bb clarinet or alto sax reeds and 12 tenor, baritone saxophone or bass clarinet reeds.

HC200



New

ACCESSORIES

Reed Resurfacer

Glass Reed Resurfacer and Reed Stick

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

RR 200: Reed Resurfacer and Reed Stick

RR 202: Reed Stick only



New

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.

SW 200: For Bb clarinet

SW 300: For Bass clarinet



Microfiber Polishing Cloth

Same material and characteristics as the Vandoren microfiber swab, but without a weight. Ideal for polishing gold, silver, and lacquered finishes.

PC300



Mouthpiece Cushion

The unique adhesive clinging formula enables the cushion to be applied and removed multiple times without leaving a sticky residue on the mouthpiece. Comes in two thicknesses.

Five per pack.

VMC5: Clear cushion, pack of 5
Thickness: 0.35mm (.014")

VMCX5: Black cushion, pack of 5
Thickness: 0.80mm (.032")

New



ACCESSORIES

Pouch

In navy blue felt to protect mouthpieces, caps, or ligatures.
P100



Strap

Durable black nylon strap gives sax players extra support.
VSS101



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

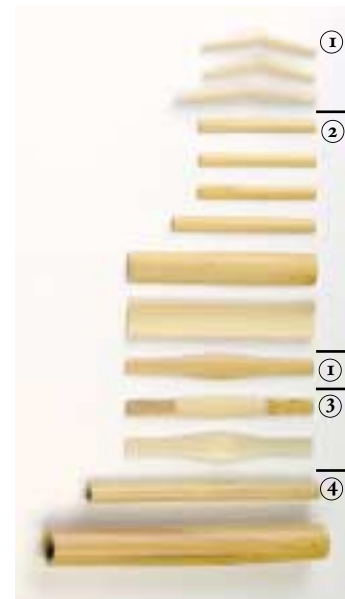


Double reeds

All double reeds are sold in single packs.



| | | |
|---|---------------------------|-------------|
| ① | Gouged & Shaped Cane | Per 10 pcs. |
| | Oboe | OCS30 |
| | English Horn | ECS30 |
| | Heckel Bassoon | HSB30 |
| ② | Gouged Cane | Per 10 pcs. |
| | Oboe | OC20 |
| | English Horn | EC20 |
| | Heckel Bassoon | HC20 |
| ③ | Gouged, Shaped & Profiled | Per 10 pcs. |
| | Heckel Bassoon | HBSP40 |
| ④ | Raw Cane | Per Kilo |
| | Oboe | ROC50 |
| | Heckel Bassoon | RHB50 |



Vandoren[®]

PARIS
1905-2005



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*One hundred years of passion and commitment
to beautiful music through quality products.*

