

The background of the entire page is a photograph of the Vandoren building in Paris, a grand multi-story structure with classical architectural details like cornices and columns. The image is heavily filtered with a warm orange and red color scheme. Overlaid on this is the Vandoren logo in a white, elegant script font, with a registered trademark symbol (®) at the end. Below the logo, the word 'PARIS' is written in a clean, white, sans-serif font. At the bottom of the page, there is a white text block describing the company's products and history, and a small orange box in the bottom right corner containing the year '2026'.

Vandoren®

PARIS

Reeds, Mouthpieces and Accessories
since 1905

2026

HD High Density
Natural
Hard Rubber

HIGH-DENSITY EBONITE



A HIGH-DENSITY EBONITE
OF MUSICAL QUALITY,
DEVELOPED BY VANDOREN.

Reinforces the natural acoustic qualities of our standard ebonite,
delivering an optimized playing experience and enhanced player sensation.

Vandoren[®]
PARIS

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JUNO[®] J5



**New mouthpiece
for clarinet**

Vandoren[®]
PARIS



**SAXOPHONE
COMING SOON**

Clarinet



JUNO®



Mouthpiece

The most affordable mouthpiece in the Vandoren range, designed specifically for students in their first years of clarinet study.

Made in France, the JUNO J5 meets the same quality, precision, and safety standards as all Vandoren products, helping new players build confidence and healthy fundamentals from their very first notes.

(For easier maintenance and added durability, the traditional cork is replaced with two silicone O-rings, ensuring a reliable seal and simplified care.)

	CODE	TIP OPENING 1/100 MM	FACING LENGTH	RECOMMENDED STRENGTHS		COMMENTS
Bb			see page 42			
J5	JCM3005	100	M	2½ → 3	2 → 2½	Easy to play and highly accessible. A round, centered, and homogeneous sound, with a secure and stable feel, even in high notes.



Reeds

The JUNO reed is characterized by a distinctive sound and great ease of emission. The playing comfort it offers has already made it the reed choice of many musicians in the countries where it has been already distributed.

It offers consistent playing quality and great homogeneity. It adapts to the needs of musicians from all backgrounds.

It is characterized by a quick sound response; promotes a natural sound, it can be used by musicians of all levels.



		1½	2	2½	3	3½
Bb	X10	JCR0115	JCR012	JCR0125	JCR013	JCR0135
	X25	JCR011525	JCR01225	JCR012525	JCR01325	JCR013525
	X50	JCR011550	JCR01250	JCR012550	JCR01350	
Bass	X3	JCR3115/3	JCR312/3	JCR3125/3	JCR313/3	

Reeds



Traditional™

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

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.

		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	

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.

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

6

Clarinet



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.



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

The **V21** range now also includes
German and Austrian System Bb clarinet reeds (see pages 8-9).



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.



		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				

German and Austrian reeds

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

German reeds

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.



121 GERMAN

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.



Austrian reeds

121 AUSTRIAN

- Matches perfectly with Vandoren W 270 mouthpiece and combines very well with other Austrian mouthpieces.
- 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).



Clarinet



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				
	Eb X 10		CR172	CR1725	CR173	CR1735	CR174		

21
GERMAN

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

21
AUSTRIAN

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



Mouthpieces



BLACK
DIAMOND

**Black Diamond Ebonite mouthpieces:
a complete range for clarinets.**



The Black Diamond Ebonite mouthpieces feature 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.

		Traditional Beak	13 Series
Eb	BD5	CM125	
Bb	BD2	CM1002	CM1402
	BD4	CM1004	CM1404
	BD5	CM1005	CM1405
	BD5 D German	CM1805	
	BD6	CM1006	
	BD7	CM1007	CM1407
Alto	BD5	CM135	
Bass	BD5	CM145	



HD High Density Natural Hard Rubber **High-Density Ebonite**

A high-density ebonite of musical quality, specially developed by Vandoren. Reinforces the natural acoustic qualities of our standard ebonite, delivering an optimized playing experience and enhanced player sensation.

HD High Density
Natural
Hard Rubber

Bb	BD4 HD	CM1004HD	CM1404HD
	BD5 HD	CM1005HD	CM1405HD
	BD6 HD	CM1006HD	CM1406HD

Clarinet



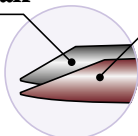
TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED REED STRENGTHS				COMMENTS
	see page 42					
114	ML	2½ → 3½	2½ → 3½		2,5 → 3,5	With exceptional ease to reach the upper register, the BD5 maintains a sound which is round and full. A new Standard for Eb clarinet.
102	ML	3½ → 4	3½ → 4½	3,5+ → 5	3,5 → 4,5	The full and round sound of the Black Diamond coupled with the table of the M13 Lyre, known for its playing qualities of precision and purity.
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.
113	M	3 → 3½	3 → 3½+	3 → 3,5+	3 → 3,5+	The perfect balance between a dark, rich, yet compact sound.
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.
121,5	M	2½ → 3½	3 → 3½+	3 → 3,5+	3 → 3,5+	The natural sound of the clarinet, a round and rich timbre. The musician will benefit from an unparalleled ease of playing.
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.
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 Saxophone version of the V21 reeds.
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.
115,5	ML	3 → 3½	3 → 3½+	3 → 3,5+	3 → 3,5+	The sound and playing characteristics of the BD4 enhanced by the acoustic qualities of the HD Ebonite.
113	M	3 → 3½	3 → 3½+	3 → 3,5+	3 → 3,5+	The sound and playing characteristics of the BD5 enhanced by the acoustic qualities of the HD Ebonite.
121,5	M	2½ → 3½	3 → 3½+	3 → 3,5+	3 → 3,5+	The sound and playing characteristics of the BD6 enhanced by the acoustic qualities of the HD Ebonite.



Mouthpieces

B $\flat$

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 their purpose in terms of best playing position, easiest sound projection, greatest playing comfort, and the most controllable and precise articulation.



13TM Series American pitch Profile 88 440

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



HD High Density
Natural
Hard Rubber

High-Density Ebonite

A high-density ebonite of musical quality, specially developed by Vandoren. Reinforces the natural acoustic qualities of our standard ebonite, delivering an optimized playing experience and enhanced player sensation.

	Traditional Beak	Profile 88	13 ^{Series} Profile 88
M13			CM4138
M13			CM4158
M15	CM317	CM3178	CM4178
5RV	CM301	CM3018	CM4018
5RV	CM302	CM3028	CM4028
M30	CM3001	CM30018	CM40018
M30	CM318	CM3188	CM4188
B40	CM319	CM3198	CM4198
B45 ●	CM309	CM3098	
B45	CM308	CM3088	CM4088
B40	CM307	CM3078	CM4078
B45	CM312	CM3128	
5JB	CM310	CM3108	
7JB	CM3007	CM30078	

HD High Density
Natural
Hard Rubber

NEW B40 HD	CM319HD		CM4198HD
B40 HD	CM307HD	CM3078HD	CM4078HD

Clarinet



TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED REED STRENGTHS				COMMENTS
	see page 42					
100,5	L	3½ → 4	3½+ → 4½	3,5+ → 5	3,5 → 4,5	Rich, colorful sound. Very precise response. Meets every demand.
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.
103,5	L	3½ → 5	3½+ → 5	4 → 5	3,5 → 4,5	Great articulation ease. Offers musicians a colorful spectrum of sound.
106,5	MS	3 → 4	3½ → 4	3,5 → 4	3,5 → 4	The time-proven standard for professional musicians. Quality and tradition.
109+	M	3 → 4	3½ → 4	3,5 → 4	3,5 → 4	More open than the 5RV with a longer facing.
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.
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.
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.
119,5	ML	2½ → 3½	3 → 3½+	3 → 3,5	3 → 3,5+	Same technical characteristics as the B45 with a great blowing ease.
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.
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.
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.
147	L	1½ → 2	2½	2,5	2,5	THE jazz mouthpiece.
170	L	1 → 2				Mouthpiece for jazz and traditional music. Powerful and flexible sound.
117,5	L	2 → 3	2½ → 3	2,5 → 3,5	3 → 3,5+	The sound and playing characteristics of the B40 Lyre enhanced by the acoustic qualities of the HD Ebonite.
119,5	ML	2 → 3	2½ → 3½	2,5 → 3,5	2,5 → 3,5	The sound and playing characteristics of the B40 enhanced by the acoustic qualities of the HD Ebonite.



Mouthpieces

other



Ab, Eb, Alto, Bass and Contrabass

		CODE	TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED STRENGTHS			COMMENTS
				see page 42				
Ab		CM360K	107	M	2 → 4			The professional standard.
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.
	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.
Bass	B44	CM342	184	M	3 → 4	3 → 4	3 → 4	Its thin tip rail makes it easy blowing.
	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.
Contrabass		CM3725	245	M	2 → 4			The new standard for contrabass clarinet.



D

German clarinet mouthpieces designed for use with 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 42		
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 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 42		
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. A 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 42		
W 270	CM393	72	VL	4 → 6+	Traditional Viennese facing; dark sound and accurate response. Specially designed for harder reeds.

Reeds



JUNO®

The JUNO reed is characterized by a distinctive sound and great ease of emission. The playing comfort it offers has already made it the reed choice of many musicians in the countries where it has been already distributed.

It offers consistent playing quality and great homogeneity. It adapts to the needs of musicians from all backgrounds.

It is characterized by a quick sound response; promotes a natural sound, it can be used by musicians of all levels.



		1½	2	2½	3	3½
Alto	X10	JSR6115	JSR612	JSR6125	JSR613	JSR6135
	X25	JSR611525	JSR61225	JSR612525	JSR61325	JSR613525
	X50	JSR611550	JSR61250	JSR612550	JSR61350	
Tenor	X5	JSR7115	JSR712	JSR7125	JSR713	
	X25	JSR711525	JSR71225	JSR712525	JSR71325	



Traditional™

This reed is designed to produce an 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).



		1	1½	2	2½	3	3½	4	5
Sopranino	X10			SR232		SR233		SR234	
Soprano	X10	SR201	SR2015	SR202	SR2025	SR203	SR2035	SR204	SR205
Alto	X10	SR211	SR2115	SR212	SR2125	SR213	SR2135	SR214	SR215
	X50		SR2115/50	SR212/50	SR2125/50	SR213/50	SR2135/50		
Tenor	X5	SR221	SR2215	SR222	SR2225	SR223	SR2235	SR224	SR225
Baritone	X5			SR242	SR2425	SR243	SR2435	SR244	SR245
Bass	X5			SR252		SR253		SR254	

Saxophone



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.



		2½	3	3½	4	4½	5
Soprano	X10	SR6025	SR603	SR6035	SR604	SR6045	
Alto	X10	SR6125	SR613	SR6135	SR614	SR6145	SR615
	X50	SR6125/50	SR613/50	SR6135/50			
Tenor	X5	SR6225	SR623	SR6235	SR624	SR6245	



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.



		2,5	3	3,5	4	4,5	5
Soprano	X10	SR8025	SR803	SR8035	SR804	SR8045	
Alto	X10	SR8125	SR813	SR8135	SR814	SR8145	SR815
	X50	SR8125/50	SR813/50	SR8135/50			
Tenor	X5	SR8225	SR823	SR8235	SR824	SR8245	

Reeds



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	X10			SR302R	SR3025R	SR303R	SR3035R	SR304R	
Alto	X10	SR261R	SR2615R	SR262R	SR2625R	SR263R	SR2635R	SR264R	
	X50			SR262R50	SR2625R50	SR263R50	SR2635R50		
Tenor	X5	SR271R	SR2715R	SR272R	SR2725R	SR273R	SR2735R	SR274R	SR275R
Baritone	X5			SR342R	SR3425R	SR343R	SR3435R	SR344R	



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	X10			SR302	SR3025	SR303	SR3035	SR304	
Alto	X10	SR261	SR2615	SR262	SR2625	SR263	SR2635	SR264	
	X50			SR262/50	SR2625/50	SR263/50	SR2635/50		
Tenor	X5	SR271	SR2715	SR272	SR2725	SR273	SR2735	SR274	SR275
Baritone	X5			SR342	SR3425	SR343	SR3435	SR344	

Saxophone



V16™

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

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



		1½	2	2½	3	3½	4	5
Soprano	X10		SR712	SR7125	SR713	SR7135	SR714	
Alto	X10	SR7015	SR702	SR7025	SR703	SR7035	SR704	SR705
	X50		SR702/50	SR7025/50	SR703/50	SR7035/50		
Tenor	X5	SR7215	SR722	SR7225	SR723	SR7235	SR724	SR725
Baritone	X5		SR742	SR7425	SR743	SR7435	SR744	



ZZ™

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

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



		1½	2	2½	3	3½	4
Soprano	X10		SR402	SR4025	SR403	SR4035	SR404
Alto	X10	SR4115	SR412	SR4125	SR413	SR4135	SR414
	X50		SR412/50	SR4125/50	SR413/50	SR4135/50	
Tenor	X5	SR4215	SR422	SR4225	SR423	SR4235	SR424
Baritone	X5		SR442	SR4425	SR443	SR4435	SR444



Mouthpieces

Soprano-Alto-Tenor-Baritone



Soprano Alto Tenor Baritone

OPTIMUM™ Series

The favorite of classical saxophonists

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



	CODE	TIP OPENING 1/100 MM	FACING LENGTH	RECOMMENDED REED STRENGTHS								COMMENTS
				see page 42								
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.

Saxophone



PROFILE

"PROFILE": an entire range of saxophone mouthpieces

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	RECOMMENDED REED STRENGTHS							COMMENTS	
			see page 42									
Soprano	SP3	SM903	111	S	2½→3½	2½→3½	2,5→3,5	3→4	3→4	3→3½	3→4	Makes the instrument elegant and accessible in all registers and offers a consistency of sound in all dynamics.
	SP4	SM904	127	S	2½→3½	2½→3½	2,5→3,5	2½→3½	2½→3½	2½→3½	2½→3½	A variant of the SP3 with a larger tip opening. A large sound and remarkable homogeneity without compromise of ease of emission.
Alto	AP2	SM912	145	ML	2½→3½	2½→3½	2,5→3,5	3→4	3→4	3→3½	3→4	An effortless and easily accessible mouthpiece. This mouthpiece offers a round and homogeneous sound, generous and unparalleled in playing sensation.
	AP3	SM913	158	ML	2½→3½	2½→3½	2,5→3,5	3→4	3→4	3→3½	3→4	An instinctive extension of the air column with a natural fluidity between all registers and an infinite palette of colors.
	AP4	SM914	167	MS	2½→3½	2½→3½	2,5→3,5	2½→3½	2½→3½	2½→3½	2½→3½	A mouthpiece with projection for the soloist. A playing experience that is compact and homogeneous without compromising the ease of play.
Tenor	TP4	SM924	195	M	2½→3½	2½→3	2,5→3	3→4	3→4	3→3½	3→4	Makes the instrument elegant and accessible in all registers and offers a consistency of sound in all dynamics.
Baritone	BP3	SM933	185	S	2½→3½			3→4	3→4	2½→3½	2½→3½	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.



Mouthpieces

*Sopranino-Soprano-Alto-Tenor-
Baritone-Bass*

Tradition & Versatility



V5TM
Series

&

V5TM
JAZZ
Series



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.

The new V5+ series enhances the V5 experience with a redefined profile designed for greater accessibility, flexibility, comfort, and versatility. Its matte black finish marks a natural evolution of the range.

			TIP OPENING 1/100 mm	FACING LENGTH
				see page 42
Sopranino Soprano		SM550K	110	M
	NEW S27+ 	SM404+	115	M
	S15	SM401	123	S
	S25*	SM402	153	S
Alto	A17	SM418	152	S
	A28	SM419	163+	MS
	A27	SM414	165	MS
	NEW A15+ 	SM411+	166	ML
	A25	SM413	186	ML
	A20	SM412	186	ML
Tenor	T15	SM421	176	MS
	T27	SM425	177	MS
	T25	SM423	204	M
	T20	SM422	204	M
	T35	SM424	230	M
	Baritone			
	B25	SM431	185	S
	B27	SM435	196	S
	B35	SM432	210	S
Bass		SM560	210	M

				
Soprano	S35	SM403	182	ML
Alto	A35*	SM415	206	ML
	A45	SM416	220	ML
Baritone	B75	SM433	275	M
	B95	SM434	310	L

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

Saxophone



RECOMMENDED REED STRENGTHS



COMMENTS

2 → 4							The professional standard.
3 → 4	2 1/2 → 3 1/2	2,5 → 3,5	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	A wonderful evolution of the S27. Its strong points are the intonation, homogeneous sound, and the simplicity of reed selection.
3 → 4	2 1/2 → 3 1/2	2,5 → 3,5	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	The standard soprano mouthpiece.
2 1/2 → 3 1/2	2 1/2 → 3	2,5 → 3	3 → 4	3 → 4	3 → 3 1/2	3 → 4	More open than the S15, greatly appreciated for its register flexibility, suits both classical and jazz.
3 → 4	3 → 3 1/2	3 → 3,5	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	While maintaining perfect homogeneity in every register, it allies timbre and ease with richness of sound.
2 1/2 → 3	2 1/2 → 3	2,5 → 3	2 1/2 → 3 1/2	3 → 3 1/2	2 1/2 → 3	3 → 3 1/2	The alto saxophone reference in the V5 series. Rich sound, color, brilliance, and dynamic range.
2 1/2 → 3 1/2	2 1/2 → 3	2,5 → 3	3 → 4	3 → 4	3 → 3 1/2	3 → 4	The classic mouthpiece. It produces optimal homogeneity in tone throughout the instrument's range.
2 1/2 → 3 1/2	2 1/2 → 3 1/2	2,5 → 3,5	3 → 4	3 → 4	3 → 3 1/2	3 → 4	Evolution of the A15 with an increased homogeneity and ease of emission. Its warm and rich tone and its supple play in all registers assure the musician an elegant sound for the classical repertoire.
2 1/2 → 3 1/2	2 1/2 → 3	2,5 → 3	3 → 4	3 → 4	3 → 3 1/2	3 → 4	Similar in conception to the A15 but a little more open.
2 1/2 → 3	2 1/2 → 3	2,5 → 3	2 1/2 → 3 1/2	3 → 3 1/2	2 1/2 → 3	3 → 3 1/2	For those looking for a compact, centered sound.
3 → 4	3 → 3 1/2	3 → 3,5	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	Very easy blowing and articulation.
3 → 4	2 1/2 → 3 1/2	2,5 → 3,5	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	3 1/2 → 4	A comfortable mouthpiece, particularly precise in the upper harmonic register.
2 1/2 → 3 1/2	2 1/2 → 3	2,5 → 3	3 → 4	3 → 4	3 → 3 1/2	3 → 4	Same conception as the T15 but slightly more open.
2 → 3	2 1/2 → 3	2,5 → 3	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3 1/2	The best sound quality: compact and centered.
2 → 3	2 1/2 → 3	2,5 → 3	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3 1/2	An open mouthpiece that works in every style.
3 → 4			3 1/2 → 4	3 1/2 → 4	3 → 4	3 1/2 → 4	Rich in timbre and easy blowing.
3 → 4			3 1/2 → 4	3 1/2 → 4	3 → 4	3 1/2 → 4	Very homogeneous tone throughout the tessitura.
2 → 3			2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 → 3 1/2	2 1/2 → 3 1/2	Classic open mouthpiece, highly responsive to every need.
2 → 4							The professional standard.

2 → 3	2 1/2	2,5	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3 1/2	The jazz mouthpiece: apleness and density of sound.
2 → 3	2 1/2	2,5	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3	2 1/2 → 3 1/2	Open mouthpiece, well-adapted to all styles, both jazz and classical.
2 → 3	2 1/2	2,5	2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 1/2 → 3	2 1/2 → 3 1/2	A warm, velvety sound.
2 → 3			2 1/2 → 3 1/2	2 1/2 → 3 1/2	2 → 3	2 1/2 → 3 1/2	Timbre, brilliance and power.
2			2 1/2	2 1/2	2 → 2 1/2	2 → 2 1/2	The jazz mouthpiece of the V5 baritone range.



Mouthpieces

Soprano-Alto-Tenor-Baritone

V16™
Series
ebonite

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: offers a full, rich, and darker sound alternative. This chamber is perfect for the player searching for the "vintage" sound. 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.

		V16	TIP OPENING 1/100 mm
Soprano	S6	SM802	158+
	S7	SM803	172
	S8	SM804	180



		(S+)	(M)	
Alto	A5	SM811S+	SM811M	188
	A6	SM812S+	SM812M	196
	A7	SM813S+	SM813M	204
	A8	SM814S+	SM814M	210
	A9	SM815S+	SM815M	225



Tenor	T6	SM822E	SM822EL	250
	T7	SM823E	SM823EL	270
	T8	SM824E		280
	T8,5		SM8285EL	288
	T9	SM825E	SM825EL	294
	T10	SM826E		305
	T11	SM827E		340



Baritone	B5	SM831	255
	B7	SM833	275
	B9	SM835	310

metal

The V16 metal mouthpieces are made with the legendary "Bell Metal" brass, then plated with 24-karat gold.

The **TENOR** mouthpiece is 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 METAL	
NEW Soprano	S7	SM803G	190

		(S)	(M)	(L)	
Tenor	T5			SM821GL	235
	T6	SM822GS	SM822GM	SM822GL	250
	T7	SM823GS	SM823GM	SM823GL	265
	T8	SM824GS	SM824GM	SM824GL	277
	T9	SM825GS	SM825GM	SM825GL	295

Most popular mouthpieces.

Saxophone

V16



FACING LENGTH	RECOMMENDED REED STRENGTHS							COMMENTS
see page 42								
ML	2½→3	2½	2,5 → 3	3 → 4	3 → 3½	2½→3½	3 → 3½	Very comfortable, easy blowing.
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.
ML	2 → 3	2½	2,5 → 3	2½→3½	2½→3½	2 → 3	2½→3½	Perfect balance between power and flexibility.
ML	2½→3½	2½	2,5	3 → 4	3 → 4	3 → 3½	3 → 4	The tip opening preferred by history's greatest jazz soloists.
ML	2½→3½	2½	2,5	3 → 4	3 → 4	3 → 3½	3 → 4	The most played mouthpiece, in every style.
ML	2 → 3			2½→3½	2½→3½	2½→3	2½→3½	The perfect balance in power and dynamic range.
MS	2 → 3			2½→3½	2½→3½	2½→3	2½→3½	An open mouthpiece with qualities similar to the A5.
ML	2 → 3			2½→3½	2½→3½	2½→3	2½→3½	Powerful and expressive.
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.
L	2½→3	2½	2,5	3 → 3½	3 → 3½	2½→3½	3 → 3½	A good compromise between easy sound production and timbre.
L	2½→3			3 → 3½	3 → 3½	2½→3½	3 → 3½	The most popular tip opening for the tenor.
L	2 → 2½			2½→3	2½→3	2 → 3	2½→3	Full and compact.
ML	2 → 2½			2½→3	2½→3	2 → 3	2½→3	Dynamic, rich and powerful.
ML	1½→2½			2 → 2½	2 → 3	1½→2½	2 → 3	A homogeneous, particularly responsive mouthpiece.
L	1½→2½			2 → 2½	2 → 3	1½→2½	2 → 3	Very open; warm, yet powerful.
ML	2½→3½			3 → 4	3 → 4	2½→3½	3 → 4	Flexible in playing and application.
ML	2 → 3			2½→3½	2½→3½	2 → 3	2½→3½	The qualities of the V5 series B75 with the sound of the V16.
L	2 → 3			2½→3½	2½→3½	2 → 3	2½→3½	Brings out the baritone's power.
ML	2 → 3	2½	2,5 → 3	2½→3½	2½→3½	2 → 3	2½→3½	Supple and homogenous with a great ease of emission. A warm yet brilliant timbre make this mouthpiece ideal for a variety of musical styles.
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.
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.
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.
L	2½			2½→3	3	3	3	Particularly recommended for use with the JAVA "Filed - Red Cut" and V16 reeds # 3.
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.



Mouthpieces

Alto-Tenor

Other sound colors



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

		AVA TM Series	TIP OPENING 1/100 mm	FACING LENGTH
				see page 42
Alto	A35	SM501B	206	ML
	A45	SM502B	220	ML
	A55	SM503B	247	L
Tenor	T45	SM511B	235	M
	T55	SM512B	250	L
	T75+ /AVA+	SM513B+	272	ML
	T95	SM514B	295	L



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

		JUMBO AVA TM Series		
Alto	A28 BLUE EBONITE	SM6028	163+	MS
	A35	SM601B	206	ML
	A45	SM602B	220	ML
	A45 BLUE EBONITE	SM602	220	ML
	A55	SM603B	247	L
	A75	SM604B	260	L
Tenor	T45	SM611B	235	M
	T55	SM612B	250	L
	T75	SM613B	265	ML
	T95	SM614B	295	L



BLUE EBONITE

JUMBO JAVA mouthpieces for alto saxophone in blue ebonite. Two models available: A28 (ref. SM6028) and A45 (ref. SM602).

Saxophone

AVA

&

JUMBO
AVA



RECOMMENDED REED STRENGTHS

COMMENTS

							
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The jazz mouthpiece, with a rich and colorful sound.
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.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The standard model in this category.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3½	2½ → 3½	A mouthpiece equally suited for jazz and classical playing.
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.
2 → 2½	2½	2,5	2½ → 3	2½ → 3	2 → 3	2½ → 3	The new JAVA mouthpiece with re-designed profile offers more comfort, ease of blowing, an even rounder sound with better projection.
1½ → 2½			2 → 2½	2 → 3	1½ → 2½	2 → 3	A generous, rich and centered sound.

2 → 3	2½ → 3	2,5 → 3	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The unique and daring combination of the most impactful chamber and baffle in the range (Jumbo Java) and the most dynamic table of the V5 series (A28). A mouthpiece of surprising ease, perfect for an introduction to funk or smooth jazz.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	A bright and incisive sound.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The standard mouthpiece for salsa, rock and modern music.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	Discover all the sensations of the legendary VANDOREN A45 blue Jumbo Java from the late 80's, in its original version. A striking and flexible mouthpiece for all styles from smooth jazz to rock and funk.
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.
1½ → 2			2 → 2½	2 → 2½	1½ → 2½	2 → 2½	An open mouthpiece with a big, bright sound.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3½	2½ → 3½	Power and brightness are its principal qualities.
2 → 2½	2½	2,5	2½ → 3	2½ → 3	2 → 3	2½ → 3	Clear, balanced and rich timbre.
2 → 2½	2½	2,5	2½ → 3	2½ → 3	2 → 3	2½ → 3	Dynamic and flexible, a particularly versatile mouthpiece.
1½ → 2½			2 → 2½	2 → 3	1½ → 2½	2 → 3	A very popular mouthpiece for swing, jazz and R&B.



SYNTHETIC REED
PERFORMANCE UNDER EXTREMES.



Vandoren[®]
PARIS





The synthetic reed



The VK reed is made of a composite material specially developed by Vandoren. It is the result of 7 years of research.

This composite fiber material does not imitate the structure of cane. It reproduces its essential physical characteristics to obtain the **same acoustic behavior**.

The VK reed strengths correspond to a 1/6 of a cane reed strength (see below).

Two reeds of the same strength are strictly identical: unparalleled consistency resulting in reliable strength, sound, articulation, projection and high note stability.

Clarinet



		35	40	45	50	55	60
Bb	X1	CVK10035	CVK10040	CVK10045	CVK10050	CVK10055	CVK10060
Bass	X1	CVK10235	CVK10240	CVK10245	CVK10250	CVK10255	
	NEW						

Saxophone



		20	25	30	35	40	45	50	55	60
Alto	X1			SVK12130	SVK12135	SVK12140	SVK12145	SVK12150	SVK12155	SVK12160
Tenor	X1			SVK12230	SVK12235	SVK12240	SVK12245	SVK12250	SVK12255	SVK12260
Baritone	X1	SVK12420	SVK12425	SVK12430	SVK12435	SVK12440	SVK12445	SVK12450	SVK12455	SVK12460
	NEW									



		10	15	20	25	30	35
Alto	X1	SVK72110	SVK72115	SVK72120	SVK72125	SVK72130	SVK72135
Tenor	X1	SVK72210	SVK72215	SVK72220	SVK72225	SVK72230	SVK72235

Vandoren®

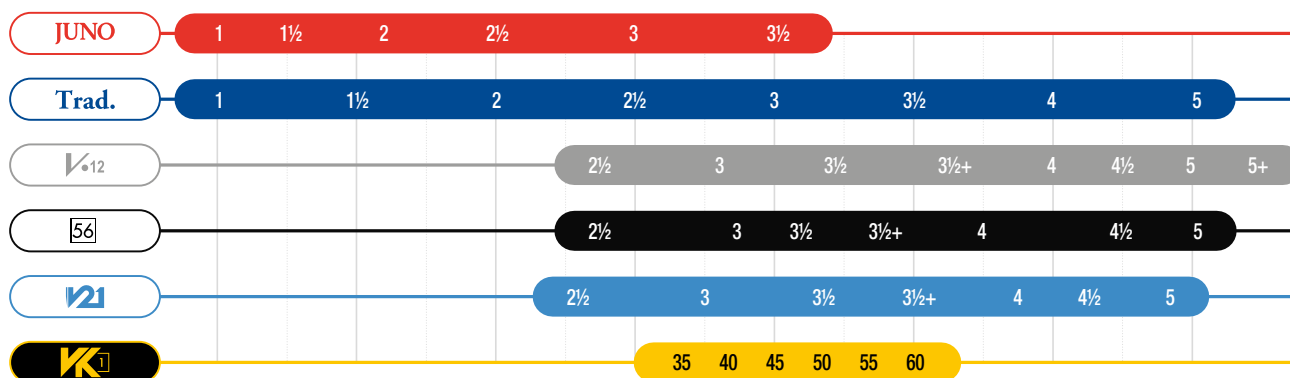
PARIS

**WHAT
COLOR
IS YOUR
SOUND?**

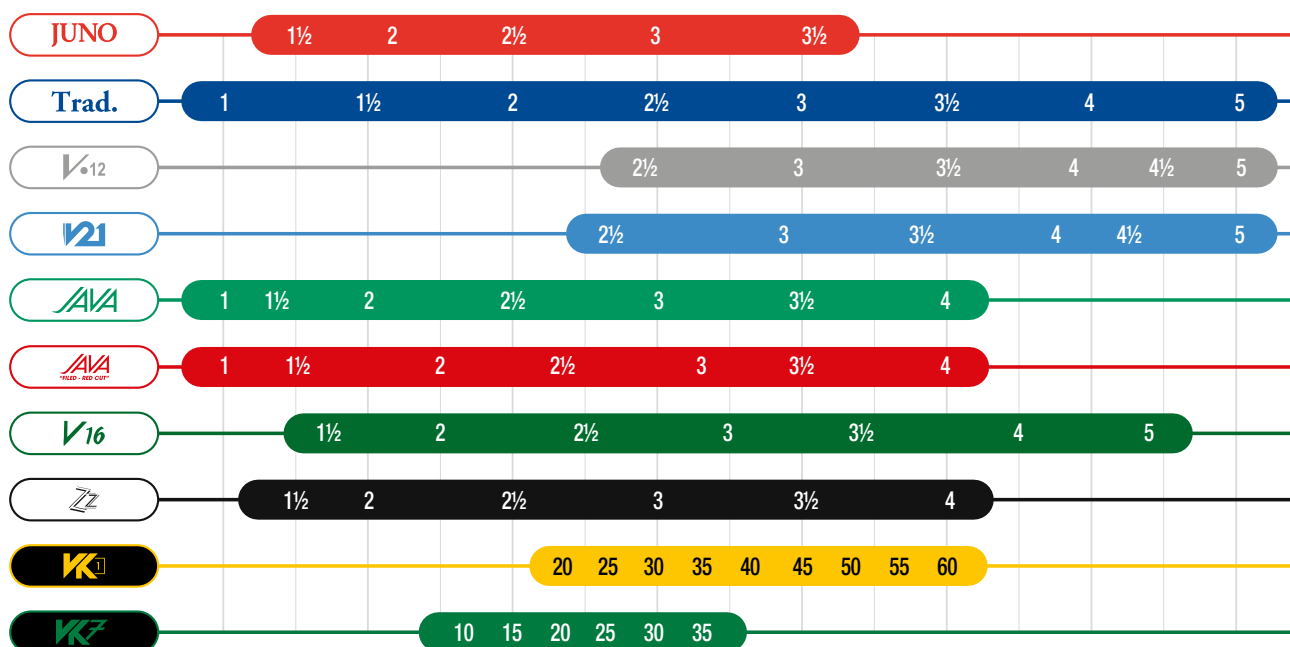


Reed comparison index

Clarinet



Saxophone



For more information about comparing VK synthetic reeds, please visit our website.



CARBON

LIGATURE



The new CARBON ligature, due to its lightness, will not interfere with the reed's vibration and will have only one role, to hold the reed on the mouthpiece.

- A carbon fiber ligature that is long lasting, durable and reliable
- With regards to sound, this ligature removes all of its own influence and allows for the reed to vibrate naturally
- The harmonic spectrum is pure, full, and perfectly homogeneous in all the registers
- An optimal sound projection
- Attacks and articulation are made easier



Black thumb screw



Bronze thumb screw

Clarinet

	Ligature and plastic cap		Plastic cap only
	With black thumb screw	With bronze thumb screw	
Bb	LC81BLP	LC81BRP	C81P



Gold thumb screw



Red thumb screw

Saxophone

	Ligature and plastic cap		Plastic cap only
	With gold thumb screw	With red thumb screw	
Alto	LC87G0P	LC87REP	C87P

Ligatures & caps

OPTIMUM™ Ligatures

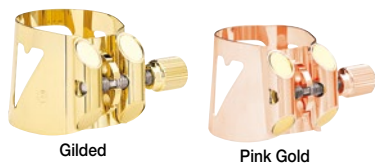
- Quick and symmetrical tightening with a unique double-track screw mechanism.
- 3 interchangeable pressure plates to adjust the sound.
- Expression with freedom.



Clarinet*	Ligature and plastic cap			Set of 3 pressure plates	
	Silver plated	Pink Gold	Black	Silver plated	Pink Gold
Bb*	LC01P	LC01PGP	LC01BP	PP01	PP01PG
E♭	LC02P			PP01	
Alto	LC03P			PP01	
Bass	LC04P		LC04BP	PP04	
Contrabass	LC04CCBP				
B♭ German system*	LC05P			PP01	

• LC01P for B♭ Boehm system mouthpieces and German system mouthpieces: BD5 D, M30 D and B40 D.

• LC05P for German mouthpieces: D15, D20 and D25 and Austrian mouthpiece W 270.



Saxophone*	Ligature and plastic cap		Set of 3 pressure plates	
	Gilded	Pink Gold	Gilded	Pink Gold
Soprano	LC06P		PP06	
Alto	LC07P	LC07PGP	PP06	PP06PG
(except V16 metal) Tenor	LC08P		PP08	
V16 metal Tenor	LC080P		PP08	
Baritone & Bass	LC09P		PP09	
V16 ebonite Baritone	LC090P		PP08	

* Ligatures for left handed musicians upon request.

** Replacement plastic cap upon request.

Three different pressure plates.

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

1



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

2



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

3



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

Ligatures & caps

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
 Bb Masters (CL4/5/6)				LC61GP	
E♭	LC52BP	LC52PP	LC52SP		
Alto	LC53BP	LC53PP	LC53SP		
Bass	LC54BP	LC54PP	LC54SP		LC54PGP

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

Accessories

Reed Cases

NEW

Universal quadpack



The new universal case is innovative and designed to protect 4 reeds of all sizes, including Vandoren VK synthetic reeds. (except contrabass clarinet reeds).

- Transparent, lightweight and compact, it fits easily in a pocket or instrument case.
- Numbered and ventilated compartments.

VQP06U

Quadpack*

A small transparent case designed to hold 4 reeds.

- Very compact, ideal for a pocket or instrument case
- Grooved compartments provide air circulation

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

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

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

**Not suitable for Vandoren VK synthetic reeds*



Reed Trimmer*



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

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

Bb Clarinet



RT10

RT16

RT18



RT19

RT50

RT17

Alto Saxophone



RT21

RT21RT

RT81

Reed Resurfacer*



Glass reed resurfacer and reed stick

The reed resurfacer is made of a washable tempered glass and features an etched surface that is nearly impossible to wear out.

The reed stick, inspired by a reed rush, is also made of etched glass and enables players to precisely customize and personalize their reeds.

RR200: Reed resurfacer and reed stick.

RR202: Reed stick only.

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.

*Not suitable for Vandoren VK synthetic reeds

Accessories

Neck Strap Bar (Saxophone/Clarinet)



The neck strap bar allows for better positioning of the strap making breathing easier and removing tension from the neck while offering more comfort. This accessory can be used with all of our Vandoren neck straps (and harness) or with any wind instrument strap that has a thin cord.

Available in 3 colors:

Black	Gold	Red
VSBB	VSBG	VSBR

Universal Harness



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

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

The first harness that makes even heavy instruments feel weightless.

FNH100: For all saxophones.

FNH101: Special Order.

Lengthened version (longer cord) for certain bass clarinet models and bassoon.

Saxophone Straps (Soprano, Alto, Tenor, Baritone)



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

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

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

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

Pouches



Pouch in a navy blue antioxidant felt

- Effectively isolates your ebonite mouthpiece from its immediate environment and helps to preserve the silver plating on your clarinets and saxophones.
- Protects your metal mouthpiece, or your ligature, against oxidation and scratches, regardless of their finish or coating.

P1000



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.

Swabs



Microfiber clarinet swabs

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

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

SW200: For Bb clarinet.

SW300: For Bass clarinet.



Microfiber polishing cloth

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

PC300

Mouthpiece Cushions



The mouthpiece cushions protect the mouthpiece from teethmarks.

VMC6+: Pack of 6 cushions (transparent). Thickness: 0.35mm - 0.014".

VMCX6+: Pack of 6 cushions (black). Thickness: 0.80mm - 0.032".

Accessories

Tuning Rings for Bb clarinet mouthpieces



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

VTR100

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

OCS 30/31/32*

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



« *Fight against fake* », Our fight against counterfeits



Like every world-renowned brand of high quality,
Vandoren is often the victim of counterfeiting.

**Vandoren has developed a system to guarantee the authenticity
of its products, for clarinetists, saxophonists, and retailers.**

Authentication of cane reeds

Authentication of synthetic reeds



For many years, Vandoren has used
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 engraved on the table, above
the Vandoren label:

- In the form of XX-XXX-XX
for JUNO reeds
- In the form of XXXXX-XXXX
for all other cuts



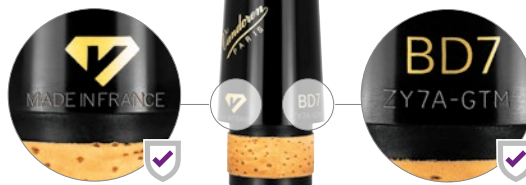
Each of our VK reeds has a unique
identification code in the form of XXX-
XXX. This code is on the reed itself.
Contrary to cane reed boxes, the box
for each VK reed does not have an
identification code.

Authentication of mouthpieces

This same identification system
has been progressively put in place
for the entire Vandoren mouthpiece
catalogue. For all mouthpieces made
since the implementation of this
system, you can see two engravings:

MADE IN FRANCE
under the Vandoren
signature on the
lower part

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



ATTENTION!

This identification system for mouthpieces is
recent. If you have purchased a mouthpiece
before the implementation of this system unique
to Vandoren mouthpieces, it is not marked but it
may not be necessarily a counterfeit.

It is absolutely essential that musicians make
sure to buy from trustworthy shops and avoid
fake websites and inauthentic dealers!

How to verify the authenticity of your reeds and mouthpieces?



Use this website
www.vandoren.fr



Click on the link
"fightagainstfake"



You will be asked to
fill out a form



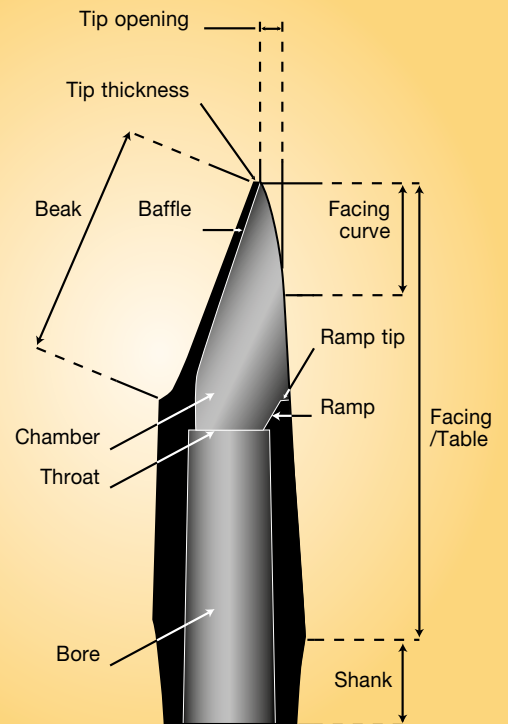
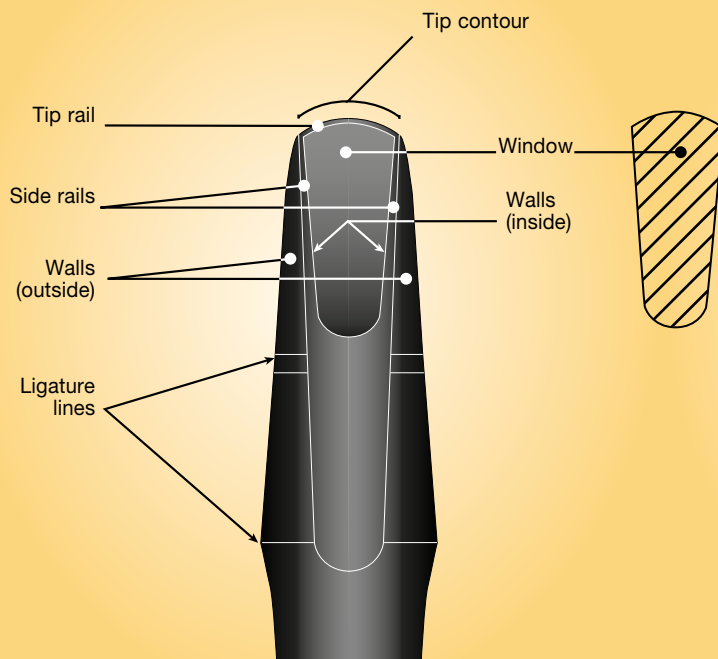
Confirm the authenticity of
your material

**If your material is not recognized after providing all the necessary information, it
is possible that you have a counterfeited reed, box or mouthpiece.**

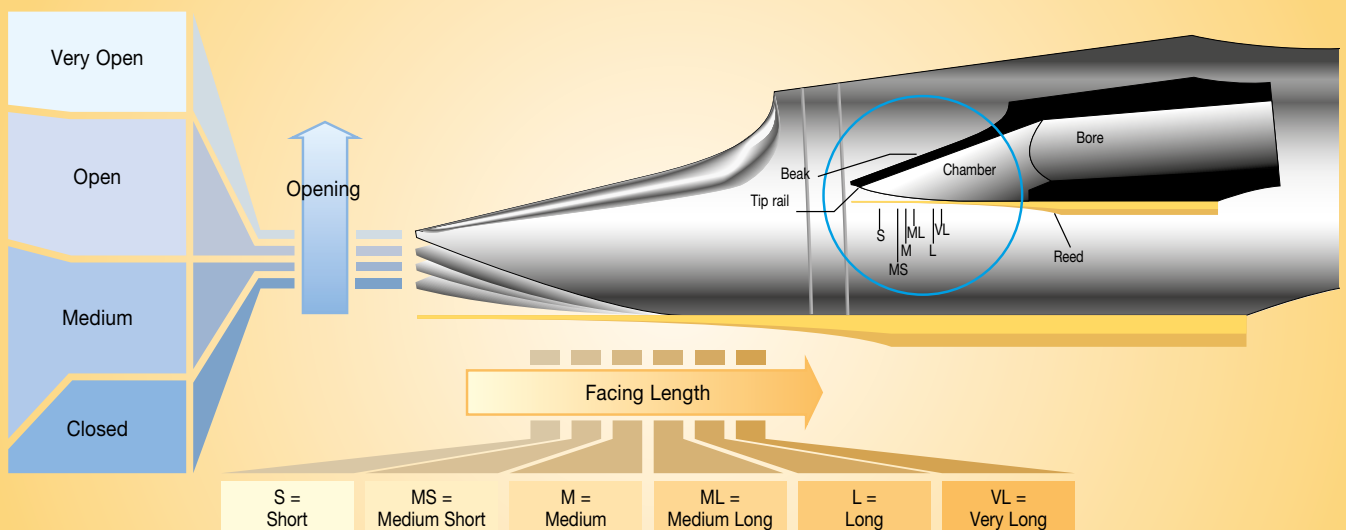
We of course remain at your disposal to help direct you to professional retailers within our distribution chain.

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		SP4														
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	AP2		AP3		AP4																
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 / C.Delangle		170	180		190	CD															
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 Profile						TP4																		
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 Profile		BP3																					
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

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



VANDOREN SAS

MANUFACTURER OF REEDS, MOUTHPIECES AND ACCESSORIES FOR CLARINETS AND SAXOPHONES

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