

The image features a low-angle, upward-looking shot of a classical building facade in Paris. The facade is light-colored with ornate architectural details, including a prominent balcony with a decorative metal railing. The name 'VANDOREN' is carved in large, bold, capital letters across the upper part of the facade, with the number '56' below it. The entire image is overlaid with a semi-transparent orange-to-red gradient. The Vandoren logo, written in a white, elegant cursive script with a registered trademark symbol, is positioned in the upper left quadrant. Below the logo, the word 'PARIS' is written in a clean, white, sans-serif font. At the bottom center, the text 'Reeds, Mouthpieces and Accessories since 1905' is displayed in white. In the bottom right corner, the year '2024' is shown in white text on a dark orange rectangular background.

*Vandoren*<sup>®</sup>

PARIS

Reeds, Mouthpieces and Accessories  
since 1905

2024





BLACK  
DIAMOND



High Density  
Natural  
Hard Rubber

# NEW HIGH DENSITY EBONITE

A HIGH DENSITY  
EBONITE OF  
MUSICAL QUALITY  
PRODUCED  
EXCLUSIVELY FOR  
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Reinforce the natural  
acoustic qualities of  
our standard ebonite.

Optimize the playing  
experience and  
player's sensation.



*Vandoren*<sup>®</sup>  
PARIS

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## Clarinet

### Reeds

• Juno, Traditional, V•12 & 56 rue Lepic	4
• V21 & Synthetic reed VK1	6
• German & Austrian reeds	8

### Mouthpieces

• BLACK DIAMOND	10
• Bb	12
• Eb, Alto, Bass & Bb German system	14

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## Saxophone

### Reeds

• Juno, Traditional, V•12 & V21	16
• JAVA "Filed - Red Cut", JAVA, V16 & ZZ	18

### Mouthpieces

• V5 Series	20
• OPTIMUM Series	22
• PROFILE Series	24
• V16 Series	26
• JAVA & JUMBO JAVA Series	28

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## Technical elements

30

---

## Saxophone mouthpiece comparison index

31

---

## Ligatures & caps

32

• OPTIMUM & M O	32
• CARBON	34
• Leather & Klassik	36

---

## Accessories & Double Reeds

37

# 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
<b>Bb</b>	<b>X10</b>	JCR0115	JCR012	JCR0125	JCR013	JCR0135
	<b>X25</b>	JCR011525	JCR01225	JCR012525	JCR01325	JCR013525
	<b>X50</b>	JCR011550	JCR01250	JCR012550	JCR01350	
<b>Bass</b>	<b>X3</b>	JCR3115/3	JCR312/3	JCR3125/3	JCR313/3	



## 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
<b>Ab</b>	<b>X10</b>			CR132		CR133		CR134	
<b>Eb</b>	<b>X10</b>	CR111	CR1115	CR112	CR1125	CR113	CR1135	CR114	
<b>Bb</b>	<b>X10</b>	CR101	CR1015	CR102	CR1025	CR103	CR1035	CR104	CR105
	<b>X50</b>		CR1015/50	CR102/50	CR1025/50	CR103/50	CR1035/50		
<b>Alto</b>	<b>X10</b>	CR141	CR1415	CR142	CR1425	CR143	CR1435	CR144	
<b>Bass</b>	<b>X5</b>	CR121	CR1215	CR122	CR1225	CR123	CR1235	CR124	CR125
<b>Contrabass</b>	<b>X5</b>			CR152		CR153		CR154	

4



# Clarinet



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+
<b>Eb</b>	<b>X10</b>	CR6125	CR613	CR6135		CR614	CR6145		
<b>Bb</b>	<b>X10</b>	CR1925	CR193	CR1935	CR1935+	CR194	CR1945	CR195	CR196
	<b>X50</b>	CR1925/50	CR193/50	CR1935/50					
<b>Bass</b>	<b>X5</b>	CR6225	CR623	CR6235		CR624	CR6245		

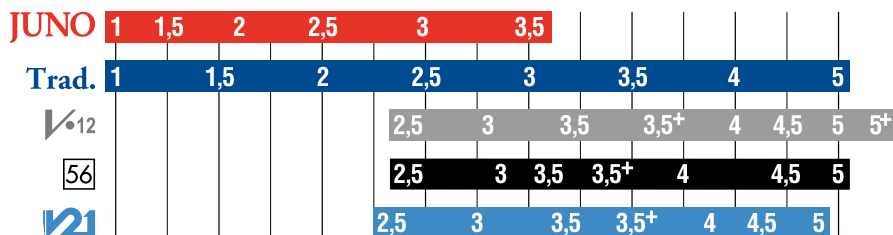


Designed from thicker cane with a heel taper very similar to German-style reeds, the **56 rue Lepic** emits a rich, centered, and extremely pure sound while providing maximum stability and quick response in all registers. Strength gradations are smaller and more specific, resulting in reeds that are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



		2,5	3	3,5	3,5+	4	4,5	5
<b>Bb</b>	<b>X10</b>	CR5025	CR503	CR5035	CR5035+	CR504	CR5045	CR505
	<b>X50</b>	CR5025/50	CR503/50	CR5035/50				

## Reed comparison index



# reeds



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
<b>Eb</b>	X10	CR8125	CR813	CR8135		CR814	CR8145	
<b>Bb</b>	X10	CR8025	CR803	CR8035	CR8035+	CR804	CR8045	CR805
	X50	CR8025/50	CR803/50	CR8035/50				
<b>Bass</b>	X5	CR8225	CR823	CR8235		CR824	CR8245	

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

## VK<sup>1</sup> The synthetic reed



The new 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**.

At the moment, the Vandoren VK reed is available for B flat clarinet only. The VK reed is available in 6 strengths, corresponding to subdivisions divided by 3 of usual half-strengths of cane reeds.

The VK reed strengths correspond to a 1/6 of a cane reed strength.

**Two reeds of the same strength are strictly identical:** unparalleled consistency resulting in reliable strength, sound, articulation, projection and high note stability... Nothing changes from one reed to another.



		35	40	45	50	55	60
<b>Bb</b>	X1	CVK10035	CVK10040	CVK10045	CVK10050	CVK10055	CVK10060
	Traditional cane strength (broken-in reeds)	2½		3			3½
		hard	soft	medium	hard	soft	medium





PERFORMANCE UNDER EXTREMES.

*Vandoren*<sup>®</sup>  
PARIS

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

[vkreeds.com](http://vkreeds.com)



# German and Austrian reeds

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

## German reeds



Matches perfectly with Vandoren D15, D20 and D25 mouthpieces and combines very well with other German mouthpieces.

- Wider reed tip than the White Master and White Master Traditional reeds.
- Outstanding, stable intonation.
- Excellent tone quality and light response.
- Large tonal dynamics.
- Noise free tone production.



The White Master are designed for German clarinet players.

They are available in two versions:

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

The **White Master** range now includes **Eb clarinet reeds**.

Easier sound emission, especially in the upper register of the clarinet. These reeds are suited to both German and Boehm systems.



## Austrian reeds



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

- 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



		1,5	2	2,5	3	3,5	4
<b>Bb</b>	<b>X10</b>	CR8615	CR862	CR8625	CR863	CR8635	CR864
	<b>X50</b>		CR862/50	CR8625/50	CR863/50		



		1½	2	2½	3	3½	4	4½	5
<b>WM Traditional</b>	<b>Bb X10</b>	CR1615T	CR162T	CR1625T	CR163T	CR1635T	CR164T	CR1645T	CR165T
	<b>X50</b>		CR162T50	CR1625T50	CR163T50				
<b>WM</b>	<b>Bb X10</b>	CR1615	CR162	CR1625	CR163	CR1635	CR164	CR1645	CR165
	<b>X50</b>		CR162/50	CR1625/50	CR163/50				
<b>Eb X10</b>			CR172	CR1725	CR173	CR1735	CR174		



		2	2,5	3	3,5	4	5	5+	6	6+
<b>Bb</b>	<b>X10</b>	CR882	CR8825	CR883	CR8835	CR884	CR885	CR886	CR888	CR889
	<b>X50</b>		CR8825/50	CR883/50	CR8835/50					



# mouthpieces



**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.

**NEW**



**HD** High Density  
Natural Hard Rubber

The **BD4**, **BD5** and **BD6** mouthpieces are also available in High Density ebonite.

		Specific beaks <i>13 Series</i>	
<b>Eb</b>	<b>BD5</b>	CM125	
<b>Bb</b>	● <b>BD2</b>	CM1002	CM1402
	<b>BD4</b>	CM1004	CM1404
	<b>BD5</b>	CM1005	CM1405
	<b>BD5 D</b> German	CM1805	
	● <b>BD6</b>	CM1006	CM1406
	<b>BD7</b>	CM1007	CM1407
<b>Alto</b>	<b>BD5</b>	CM135	
<b>Bass</b>	<b>BD5</b>	CM145	

**HD** High Density  
Natural Hard Rubber





<b>Bb</b>	● <b>BD4</b> <b>HD</b>	CM1004HD	CM1404HD
	● <b>BD5</b> <b>HD</b>	CM1005HD	CM1405HD
	● <b>BD6</b> <b>HD</b>	CM1006HD	CM1406HD

● : NEW



# Clarinet



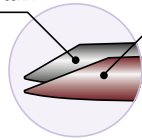
TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED REED STRENGTHS				COMMENTS
						
	see page 32					
114	ML	2½ → 3½	2½ → 3½		2,5 → 3,5	With exceptional ease to reach the upper register, the BD5 maintains a sound which is round and full. A new Standard for Eb clarinet.
102	ML	3½ → 4	3½ → 4½	3,5+ → 5	3,5 → 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, round and rich and 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

Bb

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.



13<sup>TM</sup> Series American pitch Profile 88 440

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

Bb mouthpieces	Traditional Beak	Profile 88	13 Series Profile 88
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	



# Clarinet



TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED REED STRENGTHS				COMMENTS
						
	see page 32					
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.






# *mouthpieces*

## *other*



### Ab, Eb, Alto, Bass and Contrabass

		CODE	TIP OPENING 1/100 mm	FACING LENGTH	RECOMMENDED STRENGTHS			COMMENTS
				see page 32				
<b>Eb</b>	<b>5RV</b>	CM321	106,5	S	3→4	3→4	3→4	Easy blowing, very rich timbre.
	<b>B44</b>	CM322	110,5	M	2½→4	2½→4	2,5→4	The time-proven standard for musicians.
	<b>B40</b>	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.
	<b>M30</b>	CM325	117	ML	2½→3½	2½→3½	2,5→3,5	A perfect balance of flexibility and roundness of sound.
<b>Alto</b>	<b>5RV</b>	CM331	126	M	3→4			Very rich timbre.
	<b>B44</b>	CM332	138	ML	2½→3½			Its thin tip rail makes it easy blowing.
	<b>B40</b>	CM333	138	ML	2→3			The same technical characteristics as the B44 with a wider tip rail, it produces a compact and centered sound.
<b>Bass</b>	<b>B44</b>	CM342	184	M	3→4	3→4	3→4	Its thin tip rail makes it easy blowing.
	<b>B45</b>	CM344	193	ML	2½→3½	2½→3½	2,5→3,5	Same sound qualities as the B44 with a larger tip opening. Very responsive.
	<b>B40</b>	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.
	<b>B46</b>	CM345	205	L	2→3	2½→3	2,5→3	Produces a powerful sound. A favorite of jazz musicians.
	<b>B50</b>	CM346	215	L	2½→3½	2½→3	2,5→3	Produces a rich and velvety sound, even in the upper register.

**Ab** (Available upon request)

Mouthpiece only: CM360

Mouthpiece with ligature and cap: CM360K

**Contrabass** (Available upon request)

Mouthpiece only: CM370

Ligature and cap: LC04CCBP

# 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 32		
<b>BD5 D</b>	CM1805	113	M	2½ → 3½	The perfect balance between a dark, rich, yet compact sound.
<b>M30 D</b>	CM36188	115	L	2½ → 3½	A good balance between timbre and roundness.
<b>B40 D</b>	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 32		
<b>D15</b>	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).
<b>D20</b>	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.
<b>D25</b>	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 32		
<b>W 270</b>	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
<b>Alto</b>	<b>X10</b>	JSR6115	JSR612	JSR6125	JSR613	JSR6135
	<b>X25</b>	JSR611525	JSR61225	JSR612525	JSR61325	JSR613525
	<b>X50</b>	JSR611550	JSR61250	JSR612550	JSR61350	
<b>Tenor</b>	<b>X5</b>	JSR7115	JSR712	JSR7125	JSR713	
	<b>X25</b>	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
<b>Sopranino</b>	<b>X10</b>			SR232		SR233		SR234	
<b>Soprano</b>	<b>X10</b>	SR201	SR2015	SR202	SR2025	SR203	SR2035	SR204	SR205
<b>Alto</b>	<b>X10</b>	SR211	SR2115	SR212	SR2125	SR213	SR2135	SR214	SR215
	<b>X50</b>		SR2115/50	SR212/50	SR2125/50	SR213/50	SR2135/50		
<b>Tenor</b>	<b>X5</b>	SR221	SR2215	SR222	SR2225	SR223	SR2235	SR224	SR225
<b>Baritone</b>	<b>X5</b>			SR242	SR2425	SR243	SR2435	SR244	SR245
<b>Bass</b>	<b>X5</b>			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
<b>Soprano</b>	X10	SR6025	SR603	SR6035	SR604	SR6045	
<b>Alto</b>	X10	SR6125	SR613	SR6135	SR614	SR6145	SR615
	X50	SR6125/50	SR613/50	SR6135/50			
<b>Tenor</b>	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
<b>Soprano</b>	X10	SR8025	SR803	SR8035	SR804	SR8045	
<b>Alto</b>	X10	SR8125	SR813	SR8135	SR814	SR8145	SR815
	X50	SR8125/50	SR813/50	SR8135/50			
<b>Tenor</b>	X5	SR8225	SR823	SR8235	SR824	SR8245	

## Reed comparison index

Model	1	1.5	2	2.5	3	3.5	4	4.5	5
JUNO									
Trad.									
V•12									
V21									
AVA									
AVA									
V16									
ZZ									

# 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
<b>Soprano</b>	X10			SR302R	SR3025R	SR303R	SR3035R	SR304R	
<b>Alto</b>	X10	SR261R	SR2615R	SR262R	SR2625R	SR263R	SR2635R	SR264R	
	X50			SR262R50	SR2625R50	SR263R50	SR2635R50		
<b>Tenor</b>	X5	SR271R	SR2715R	SR272R	SR2725R	SR273R	SR2735R	SR274R	SR275R
<b>Baritone</b>	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
<b>Soprano</b>	X10			SR302	SR3025	SR303	SR3035	SR304	
<b>Alto</b>	X10	SR261	SR2615	SR262	SR2625	SR263	SR2635	SR264	
	X50			SR262/50	SR2625/50	SR263/50	SR2635/50		
<b>Tenor</b>	X5	SR271	SR2715	SR272	SR2725	SR273	SR2735	SR274	SR275
<b>Baritone</b>	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
<b>Soprano</b>	X10		SR712	SR7125	SR713	SR7135	SR714	
<b>Alto</b>	X10	SR7015	SR702	SR7025	SR703	SR7035	SR704	SR705
	X50		SR702/50	SR7025/50	SR703/50	SR7035/50		
<b>Tenor</b>	X5	SR7215	SR722	SR7225	SR723	SR7235	SR724	SR725
<b>Baritone</b>	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
<b>Soprano</b>	X10		SR402	SR4025	SR403	SR4035	SR404
<b>Alto</b>	X10	SR4115	SR412	SR4125	SR413	SR4135	SR414
	X50		SR412/50	SR4125/50	SR413/50	SR4135/50	
<b>Tenor</b>	X5	SR4215	SR422	SR4225	SR423	SR4235	SR424
<b>Baritone</b>	X5		SR442	SR4425	SR443	SR4435	SR444





# mouthpieces

Sopranino-Soprano-Alto-Tenor-  
Baritone-Bass

## Tradition & Versatility



**V5**™  
Series

&

**V5**™  
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.

Available upon request:

**Sopranino Saxophone**

Mouthpiece with ligature and cap: SM550K

**Bass Saxophone**

Mouthpiece only: SM560

		<b>V5</b>	TIP OPENING 1/100 mm	FACING LENGTH
				see page 32
<b>Soprano</b>	<b>S27+</b> <sup>NEW</sup> <b>V5+</b>	SM404+	115	M
	<b>S15</b>	SM401	123	S
	<b>S25*</b>	SM402	153	S
<b>Alto</b>	<b>A17</b>	SM418	152	S
	<b>A28</b>	SM419	163+	MS
	<b>A27</b>	SM414	165	MS
	<b>A15</b>	SM411	176	ML
	<b>A25</b>	SM413	186	ML
	<b>A20</b>	SM412	186	ML
<b>Tenor</b>	<b>T15</b>	SM421	176	MS
	<b>T27</b>	SM425	177	MS
	<b>T25</b>	SM423	204	M
	<b>T20</b>	SM422	204	M
	<b>T35</b>	SM424	230	M
	<b>Baritone</b>	<b>B25</b>	SM431	185
<b>B27</b>		SM435	196	S
<b>B35</b>		SM432	210	S
		<b>V5</b> JAZZ		
<b>Soprano</b>	<b>S35</b>	SM403	182	ML
<b>Alto</b>	<b>A35*</b>	SM415	206	ML
	<b>A45</b>	SM416	220	ML
	<b>A55</b>	SM417	247	L
<b>Baritone</b>	<b>B75</b>	SM433	275	M
	<b>B95</b>	SM434	310	L

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

# Saxophone



## RECOMMENDED REED STRENGTHS



## COMMENTS

RECOMMENDED REED STRENGTHS							COMMENTS
3 → 4	2½ → 3½	2,5 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	A wonderful evolution of the S27. Its strong points are the intonation, homogeneous sound, and the simplicity of reed selection.
3 → 4	2½ → 3½	2,5 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	The standard soprano mouthpiece.
2½ → 3½	2½ → 3	2,5 → 3	3 → 4	3 → 4	3 → 3½	3 → 4	More open than the S15, greatly appreciated for its register flexibility, suits both classical and jazz.
3 → 4	3 → 3½	3 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	While maintaining perfect homogeneity in every register, it allies timbre and ease with richness of sound.
2½ → 3	2½ → 3	2,5 → 3	2½ → 3½	3 → 3½	2½ → 3	3 → 3½	The alto saxophone reference in the V5 series. Rich sound, color, brilliance, and dynamic range.
2½ → 3½	2½ → 3	2,5 → 3	3 → 4	3 → 4	3 → 3½	3 → 4	The classic mouthpiece. It produces optimal homogeneity in tone throughout the instrument's range.
3 → 4	3 → 3½	3 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	Very easy blowing.
2½ → 3½	2½ → 3	2,5 → 3	3 → 4	3 → 4	3 → 3½	3 → 4	Similar in conception to the A15 but a little more open.
2½ → 3	2½ → 3	2,5 → 3	2½ → 3½	3 → 3½	2½ → 3	3 → 3½	For those looking for a compact, centered sound.
3 → 4	3 → 3½	3 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	Very easy blowing and articulation.
3 → 4	2½ → 3½	2,5 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	A comfortable mouthpiece, particularly precise in the upper harmonic register.
2½ → 3½	2½ → 3	2,5 → 3	3 → 4	3 → 4	3 → 3½	3 → 4	Same conception as the T15 but slightly more open.
2 → 3	2½ → 3	2,5 → 3	2½ → 3½	2½ → 3½	2½ → 3½	2½ → 3½	The best sound quality: compact and centered.
2 → 3	2½ → 3	2,5 → 3	2½ → 3½	2½ → 3½	2½ → 3½	2½ → 3½	An open mouthpiece that works in every style.
3 → 4			3½ → 4	3½ → 4	3 → 4	3½ → 4	Rich in timbre and easy blowing.
3 → 4			3½ → 4	3½ → 4	3 → 4	3½ → 4	Very homogeneous tone throughout the tessitura.
2 → 3			2½ → 3½	2½ → 3½	2 → 3½	2½ → 3½	Classic open mouthpiece, highly responsive to every need.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3½	2½ → 3½	The jazz mouthpiece: apleness and density of sound.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	Open mouthpiece, well-adapted to all styles, both jazz and classical.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	A warm, velvety sound.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The most open mouthpiece in the V5 range while conserving depth and roundness of sound.
2 → 3			2½ → 3½	2½ → 3½	2 → 3	2½ → 3½	Timbre, brilliance and power.
2			2½	2½	2 → 2½	2 → 2½	The jazz mouthpiece of the V5 baritone range.



# *mouthpieces*

*Soprano-Alto-Tenor-Baritone*

**The favorite of classical saxophonists**



This series is available for:

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



		CODE	TIP OPENING 1/100 mm	FACING LENGTH
				see page 32
<b>Soprano</b>	<b>SL3</b>	SM701	114	ML
	<b>SL4</b>	SM702	123	S
	<b>SL5</b>	SM703	125	S
<b>Alto</b>	<b>AL3</b>	SM711	152	ML
	<b>AL4</b>	SM712	163+	MS
	<b>AL5</b>	SM713	168	ML
<b>Tenor</b>	<b>TL3</b>	SM721	176	MS
	<b>TL4</b>	SM722	195	M
	<b>TL5</b>	SM723	205	M
<b>Baritone</b>	<b>BL3</b>	SM731	185	S
	<b>BL4*</b>	SM732	230	M
	<b>BL5</b>	SM733	235	L








# Saxophone

## OPTIMUM



### OPTIMUM™ Series

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

RECOMMENDED REED STRENGTHS							COMMENTS
							
3 → 4	3 → 3½	3 → 3,5	3½ → 4	3½ → 4	3½ → 4	3½ → 4	Very easy blowing, particularly versatile, meets all needs.
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.
2½ → 3	2½ → 3	2,5 → 3	2½ → 3	2½ → 3	2½ → 3	2½ → 3	This mouthpiece is characterized by a very round sound.
2½ → 3½	2½ → 3½	2,5 → 3,5	3 → 4	3 → 4	3 → 3½	3 → 4	With its exceptional roundness, the ultimate classical mouthpiece.
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.
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.
2½ → 3½	2½ → 3½	2,5 → 3,5	3 → 4	3 → 4	3 → 3½	3 → 4	Roundness, depth and precision.
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.
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.
2½ → 3½			3 → 4	3 → 4	2½ → 3½	2½ → 3½	The standard baritone mouthpiece.
2 → 3			2½ → 3½	2½ → 3½	2 → 3	2½ → 3½	Versatile mouthpiece, suits both classical and jazz.
2½ → 3			2½ → 3	2½ → 3	2 → 3	2½ → 3	The classical open mouthpiece inspired by the BL3. Large and round sound.

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



# P PROFILE

## THE NEW SHAPE OF PERFORMANCE.

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

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

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



*Vandoren*<sup>®</sup>  
PARIS

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

# Saxophone



Soprano Alto Tenor Baritone

## P 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 32									
<b>Soprano</b>	<b>SP3</b>	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.
<b>Alto</b>	<b>NEW AP2</b>	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.
	<b>AP3</b>	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.
<b>Tenor</b>	<b>NEW TP4</b>	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.
<b>Baritone</b>	<b>NEW BP3</b>	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

## 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.

#### For Tenor Saxophone:

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

Available in 3 chambers:

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

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

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

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



metal



		V16		TIP OPENING 1/100 mm	
<b>Soprano</b>	<b>S6</b>	SM802		158+	
	<b>S7</b>	SM803		172	
	<b>S8</b>	SM804		180	
		<b>(S+)</b>	<b>(M)</b>		
<b>Alto</b>	<b>A5</b>	SM811S+	SM811M	188	
	<b>A6</b>	SM812S+	SM812M	196	
	<b>A7</b>	SM813S+	SM813M	204	
	<b>A8</b>	SM814S+	SM814M	210	
	<b>A9</b>	SM815S+	SM815M	225	
			<b>(L)</b>		
<b>Tenor</b>	<b>T6</b>	SM822E	SM822EL	250	
	<b>T7</b>	SM823E	SM823EL	270	
	<b>T8</b>	SM824E		280	
	<b>T8,5</b>		SM8285EL	288	
	<b>T9</b>	SM825E	SM825EL	294	
	<b>T10</b>	SM826E		305	
	<b>T11</b>	SM827E		340	
<b>Baritone</b>	<b>B5</b>	SM831		255	
	<b>B7</b>	SM833		275	
	<b>B9</b>	SM835		310	
		<b>(S)</b>	<b>(M)</b>	<b>(L)</b>	
<b>Tenor metal</b>	<b>T5</b>			SM821GL	235
	<b>T6</b>	SM822GS	SM822GM	SM822GL	250
	<b>T7</b>	SM823GS	SM823GM	SM823GL	265
	<b>T8</b>	SM824GS	SM824GM	SM824GL	277
	<b>T9</b>	SM825GS	SM825GM	SM825GL	295

 Most popular mouthpieces.

# Saxophone

## V16



FACING LENGTH	RECOMMENDED REED STRENGTHS								COMMENTS
see page 32									
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.
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.



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.




### BLUE EBONITE

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

		AVA <sup>TM</sup> Series	TIP OPENING 1/100 mm	FACING LENGTH see page 34
Alto	A35	SM501B	206	ML
	A45	SM502B	220	ML
	A55	SM503B	247	L
	A75	SM504B	260	L
Tenor	T45	SM511B	235	M
	T55	SM512B	250	L
	<b>T75+</b> <b>AVA+</b>	SM513B+	272	ML
	T95	SM514B	295	L
Alto	<b>A28</b> <b>BLUE EBONITE</b>	SM6028	163+	MS
	A35	SM601B	206	ML
	A45	SM602B	220	ML
	A45 <b>BLUE EBONITE</b>	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

# Saxophone



AVA & JUMBO  
AVA 

## RECOMMENDED REED STRENGTHS

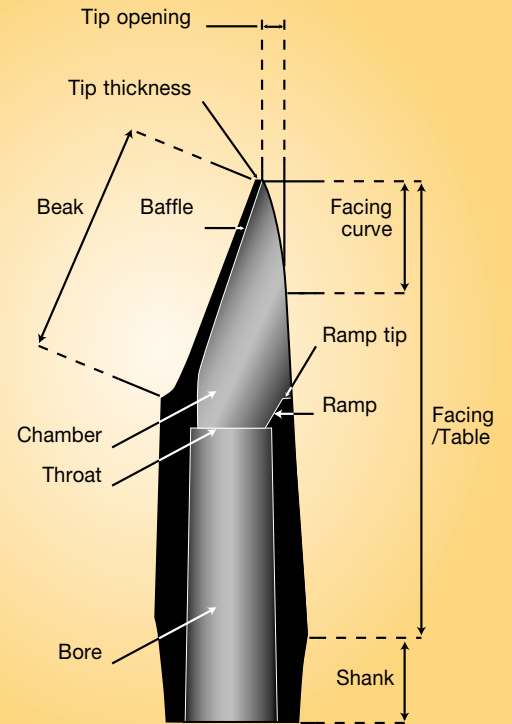
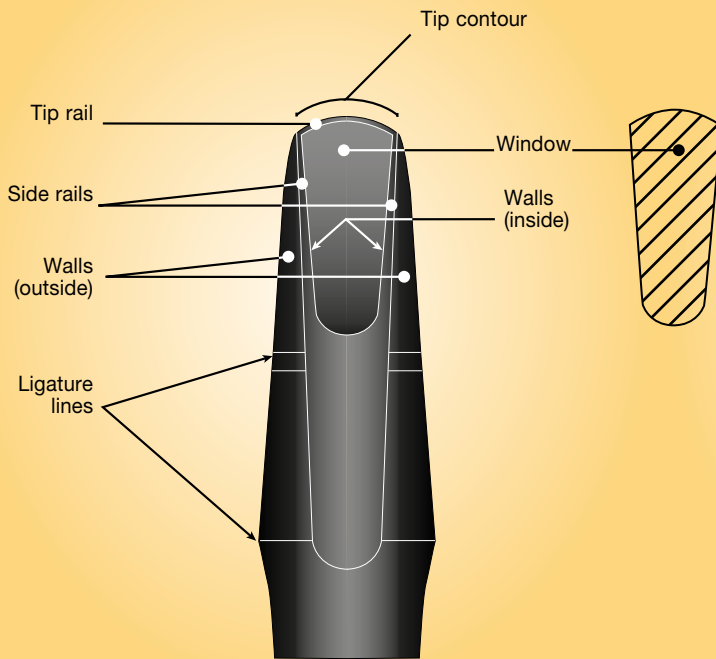


## COMMENTS

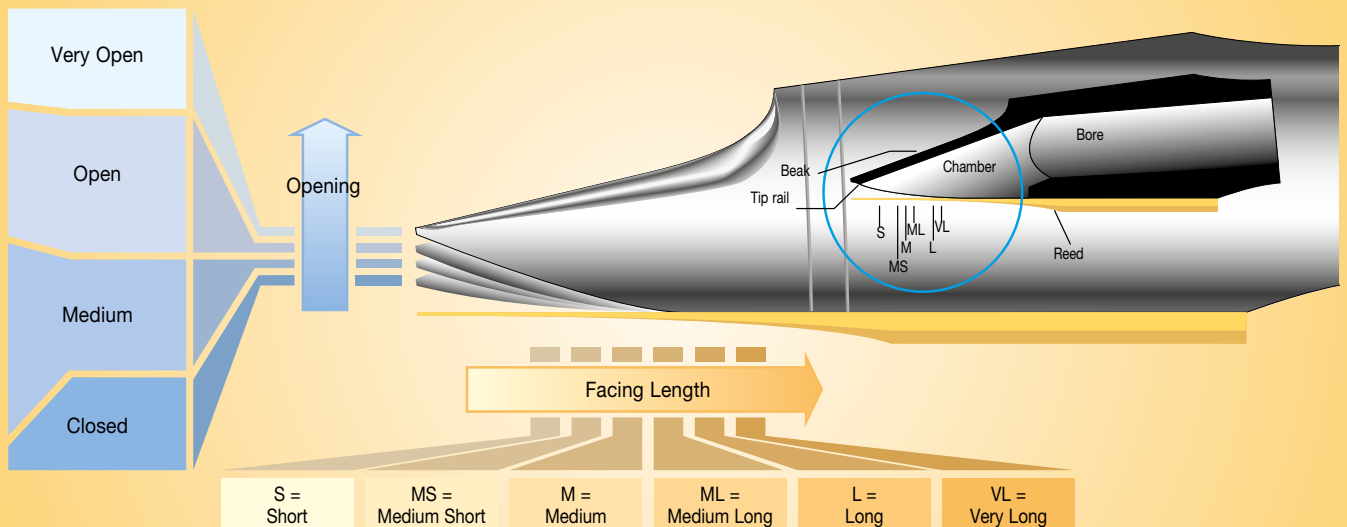
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The jazz mouthpiece, with a rich and colorful sound.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	An intermediary tip opening between the V16 series A8 and A9 mouthpieces with the JAVA sound.
2 → 3	2½	2,5	2½ → 3½	2½ → 3½	2½ → 3	2½ → 3½	The standard model in this category.
1½ → 2			2 → 2½	2 → 2½	1½ → 2½	2 → 2½	An open mouthpiece, designed to use soft reeds.
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.

# Technical elements

## mouthpiece's structure



## mouthpiece's opening



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

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

# Saxophone mouthpiece comparison index

## Soprano

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

## Alto

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

## Tenor

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

## Baritone

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

classical
jazz
mixed

All these mouthpieces are in ebonite except:

- in metal
- in ebonite or metal



# ligatures & caps

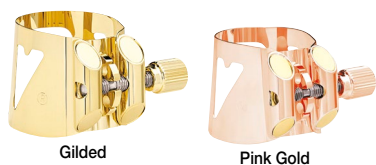
## OPTIMUM™ Ligatures

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



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

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



Saxophone*	Ligature and plastic cap		Set of 3 pressure plates	
	Gilded	Pink Gold	Gilded	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.

## 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	
Eb	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.

# CARBON

L I G A T U R E



*Vandoren*<sup>®</sup>  
PARIS

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

# 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
- Made in France



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	LC87GOP	LC87REP	C87P



# ligatures & caps

## 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.

## Reed Cases



### Hygro reed case (6 reeds)

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

It is based on:

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

**HRC10:** Holds 6 of any Bb, Eb or alto clarinet and soprano or alto sax reeds.

**HRC20:** Holds 6 of any bass clarinet and tenor or baritone sax reeds.



### Reed case replacement kit

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

**HRCK**



### Reed case (8 reeds)\*

An elegant blue case designed to hold 8 reeds.

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

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



### Reed case (6 reeds)\*

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

**VRC620:** Holds 6 alto saxophone reeds or alto clarinet reeds



### Quadpack\*

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

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

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

*\*Not suitable for Vandoren VK1 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 Resurfacers\*



### Glass reed resurfacers and reed sticks

The reed resurfacers are 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 resurfacers 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 VK1 synthetic reeds

## 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
<b>V Neck</b>	VSS201	VSS203	VSS205
<b>V Neck Deluxe</b>	VSS221	VSS223	VSS225



## Pouches



### Pouch in a navy blue antioxidant belt

- 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".

## 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



Sarusophone SA10

<b>1</b>	<b>Gougé &amp; shaped cane</b>	<b>x 10</b>	
	Oboe	OCS30/31/32*	
	English horn	ECS30	
	Heckel bassoon	HBS30	
<b>2</b>	<b>Gougé cane</b>	<b>x 10</b>	
	Oboe	OC20/21/22*	
	English horn	EC20	
	Heckel bassoon	HC20	
<b>3</b>	<b>Gougé, shaped &amp; profiled</b>	<b>x 10</b>	
	Heckel bassoon	HBSP40	
<b>4</b>	<b>Raw cane</b>	<b>per kg</b>	
	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

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



### Authentication of synthetic reeds

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:

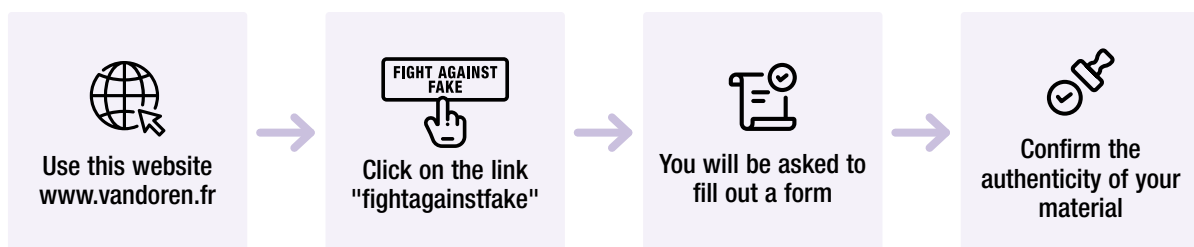


### ATTENTION!

This identification system for mouthpieces is recent. If you have purchased a mouthpiece before the implementation of this system, 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?



**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.





## VANDOREN SAS

MANUFACTURER OF REEDS, MOUTHPIECES AND ACCESSORIES FOR CLARINETS AND SAXOPHONES

Since 1905

56, RUE LEPIC – 75018 PARIS

Tel. +33 (0) 1 53 41 83 00

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

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