

Preface

The combination as an educated musician and an educated teacher in the technical area, are presumably the best basis for new as well for quality mouthpieces - a system to realise. During my education at Linzer Academy of Music and later at University for Music in Vienna, I realised, how a important a real choice of equipment will help reaching the musical goal.

The mouthpieces as specially, makes the connection between musician and his/her instrument, that therefore need a perfect harmonisation of nice feelings and a personal taste of sound colour and flexibility to reach a high performances.

As a musician myself, I am daily confronted with the question, I can better identify and see the problems and wishes from other colleagues have and find a correct solution.

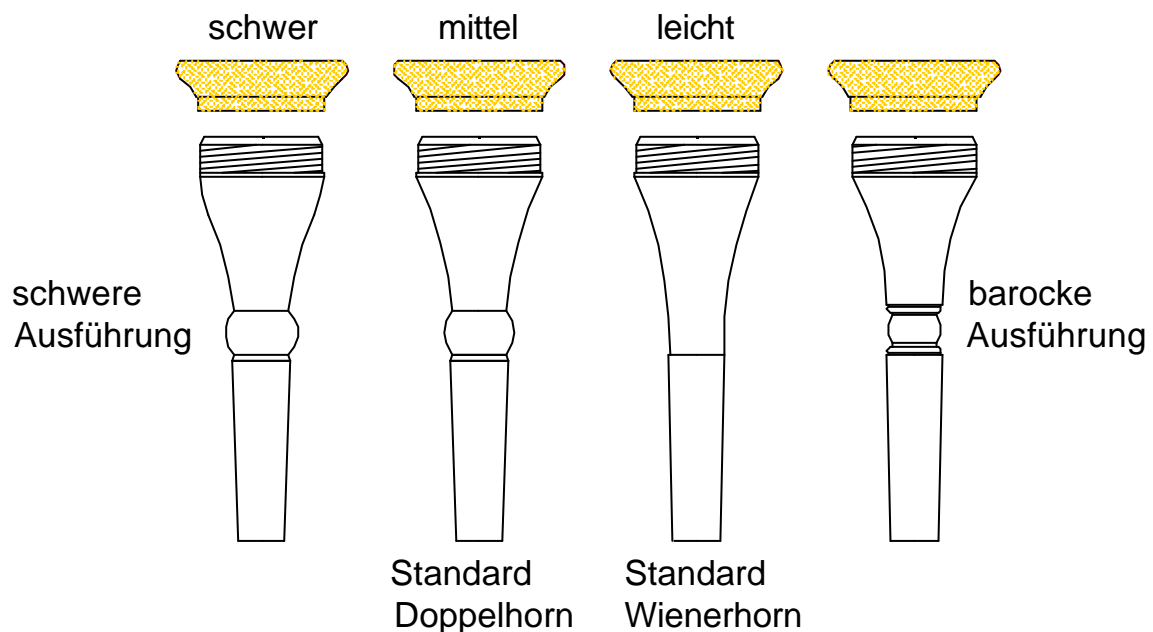
Desig

The design, respectively the outline has a considerable influence on the sound colour, as well on the mouthpiece blow feeling but not a least on the conclusive harmonies with the instrument.

Fundamentally you have three different Weight classes for choice, by which means, that the mouthpieces for **middle accomplishment** is best for **Doublehorn** , the **light-version** best for the **Wienerhorn**.

To play a compact tone, a solid mouthpiece-body is of advantage. The sound gets a more darker colour, further on the subjective impression arises., that the possible binding softer in each other flows. Beside the note starts less in an extreme "ff" to fringe.

Opposite with less volume at the mouthpieces body a brighter, radiant note will sound, not only the instrument, but also the mouthpiece will start to swing. Especially for a soloist the use of a mobility light mouthpiece can be of profit.



Standardisation

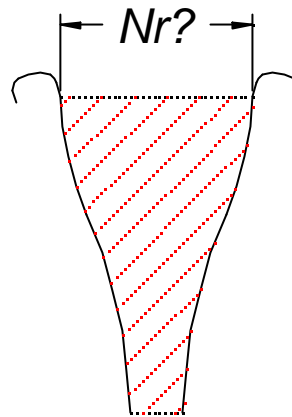
The standardisation for the mouthpieces follows in a Letter and Number system, by what means that the letter is for the form and the numbers for the inside diameters.

A possible letter **before** a “?” means the instrument (D/ for *Doublehorn*, or W/ *Wienerhorn*)

The inside diameters respectively the width **with 2mm** in the depth. The standardisation of the rim.

Respectively the cup diameter of the mouthpieces follows in the numbers from 1 to 9, that replay to diameter of the horn – mouthpieces from 16.60mm to 18.20 mm.

Ø 16,6 mm	Nr.1
Ø 16,8 mm	Nr.2
Ø 17,0 mm	Nr.3
Ø 17,2 mm	Nr.4
Ø 17,4 mm	Nr.5
Ø 17,6 mm	Nr.6
Ø 17,8 mm	Nr.7
Ø 18,0 mm	Nr.8
Ø 18,2 mm	Nr.9

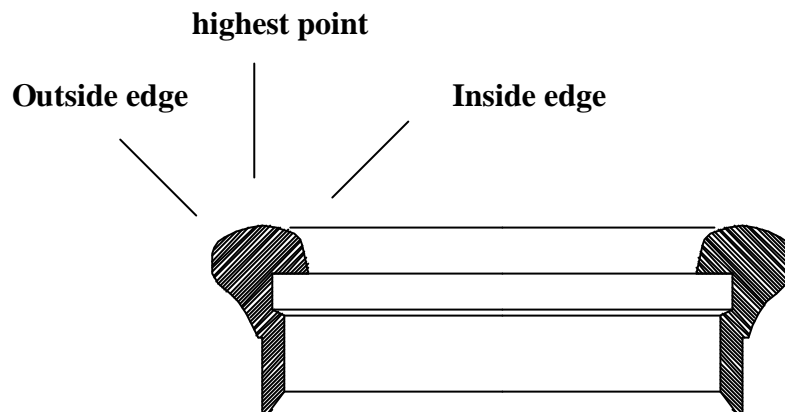


Rim

To get a better overview of the rim outline, respectively the described all characterisation , divided in four further parts areas: Inside edge, highest point, outside edge, and width.

The inside diameter can change because of individual need of place (placement of the teeth etc.), because the lips needs place to swing.

The numbers of the chosen rim decide the number for the fitting cup.

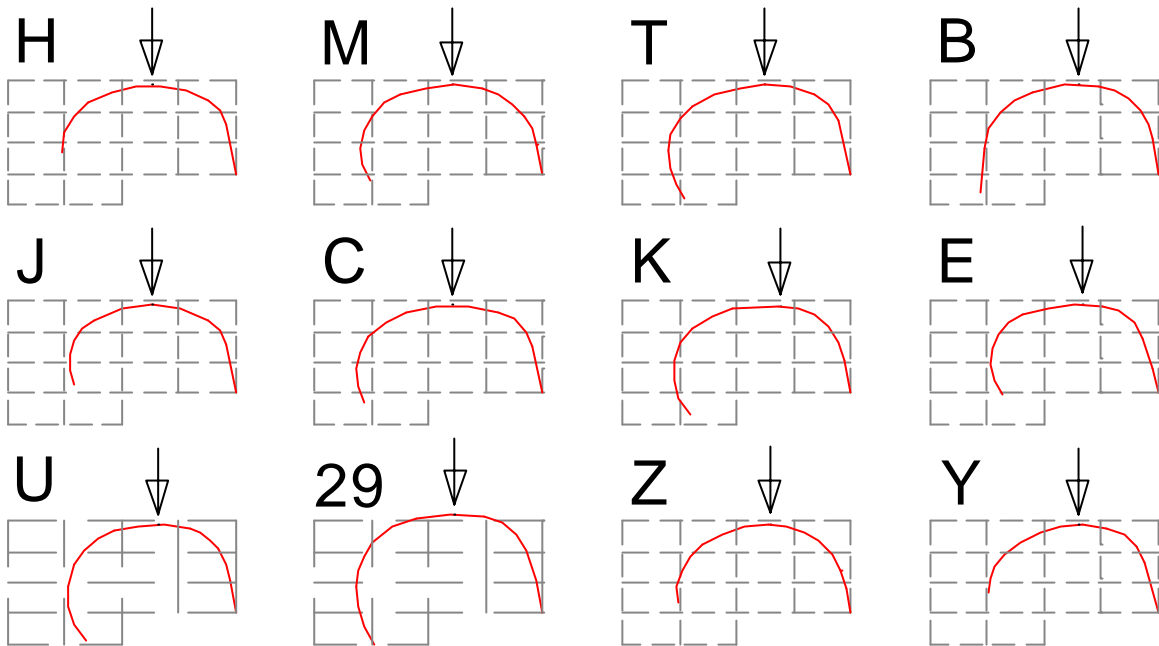


Inside edge: It can be formed as soft or sharp; a sharp inside edge gives a direct connection and a brighter sound colour, on the other side the inside edge makes it easier to hold the note longer.

Highest point: The position of this point, has an influence on the subjective feeling for the wide (inside diameter) of the rim. Does the point lays further outside, the rim will be more wider, as shown, the sound will be darker.

Outside edge: The outside edge has special importance for the beginning note. A sharp formed outside edge gives a more hold for the lips, but it must result to pain.

Rim overviews



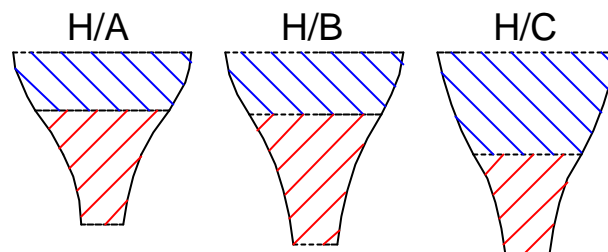
Width: Wide rims makes a staying power, a more flexible improvement can better be made by slender rims.

Name	Width	Inside edge	Description
J	3.78	More sharp	Good address
E	3.82	Sharp	Good address /Ebner Hermann
C	4.25	More sharp	Flat lay / Breselmeier
T	4.16	Sharp	Good address / Tilz
Z	3.96	More round	Good staying power
B	4.04	More sharp	Flat lay
K	4.05	Sharp	Very good address /
H	3.96	More sharp	Same as J but wider.
M	4.15	Soft	Good staying power and flexible
Y	3.88	Round	Yamaha
29	4.27	Soft	Schilke 29 (at No. 2)
ML	4.47	Soft	Comfortable, stabile lays
CL	4.60	More sharp	Flat lay

Cup:

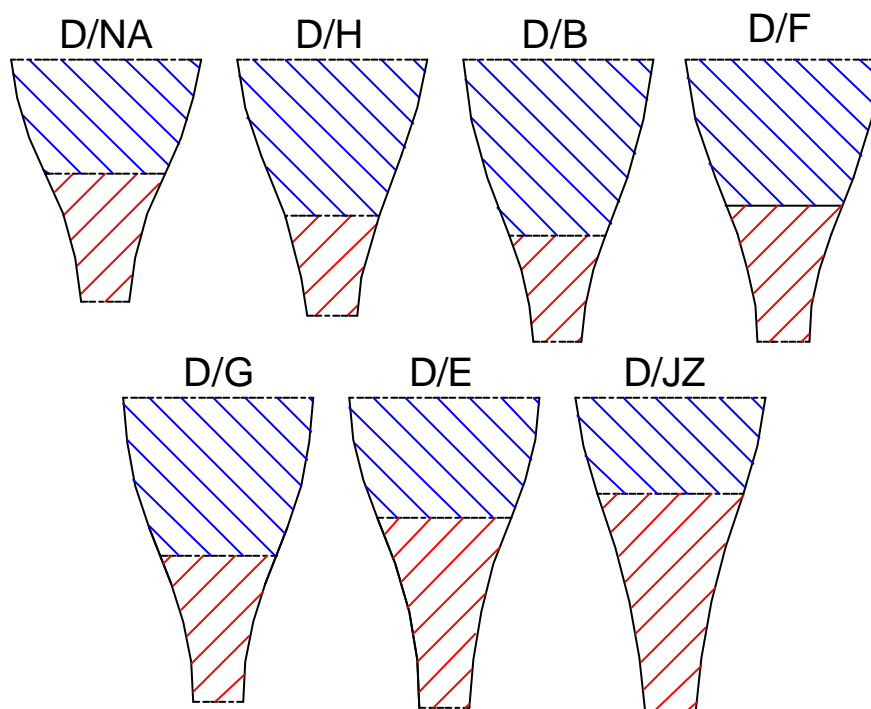
To illustrate the use of cup, it is divided in three (cup, heart and bore), and to match the description . The cup depth is also the rim depth. (Rim depth = 2mm)

High - Horn



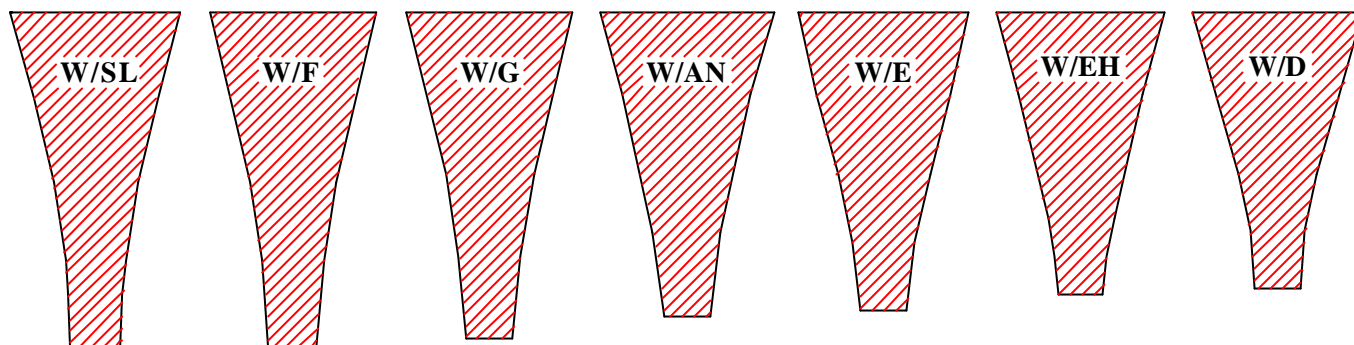
Name	Bore	Depth	Description
H/A	4,0 mm	18,0 mm	For extreme demand; less tone quality;
H/B	4,1 mm	20,0 mm	Very good high notes; enough sound quality;
H/C	4,2 mm	21,0 mm	Good lead into the high notes; balanced sound

Doppelhorn



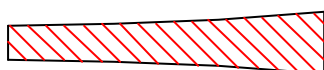
Name	Bore	Depth	Description
D/NA	4,2 mm	23,5 mm	Direct demand, good lead into the high notes
D/H	4,4 mm	24,7 mm	Good high;
D/B	4,3 mm	27,0 mm	Some more resistance;
D/F	4,5 mm	27,0 mm	Easy to play
D/G	4,3 mm	29,0 mm	Voluminous sound colour, a more closed cup
D/E	4,5 mm	29,5 mm	Beloved cup, compact dark sound
D/JZ	4,5 mm	30,0 mm	Open feelings of playing, darker sound
D/J	4,8 mm	34,0 mm	Very open cup, more to a deeper horn

Wienerhorn

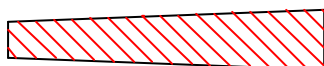


Name	Bore	Depth	Description
W/TJ	4,5 mm	29,5 mm	Very good high note, more high sound colour
W/D	4,7 mm	30,0 mm	Very good high playing, a full sound
W/EH	4,5 mm	30,5 mm	Balanced light playing cup
W/E	4,7 mm	32,0 mm	Voluminous sound, more blow resistance
W/AN	4,6 mm	32,8 mm	Balanced between full sound and good demand
W/G	4,7 mm	36,0 mm	Voluminous sound with good playing possibly
W/F	4,8 mm	36,0 mm	Dark voluminous sound colour
W/SL	5,0 mm	36,0 mm	Very dark opened cup, ideal for Wagner Tuba

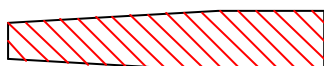
Rückbohrungen



Konkave Bohrung: für Naturhorn-Mundstücke; gute Führung und Intonation; Ausgewogenheit zwischen gestopften und offenen Tönen;

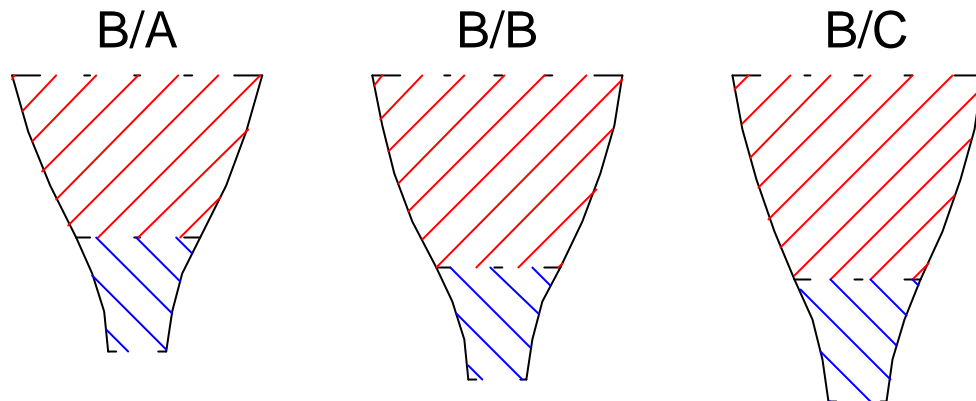


Gerade Bohrung: Standart für Wienerhorn- bzw. Doppelhorn-Mundstücken; stabile Intonation bei ausreichender Klangkultur;



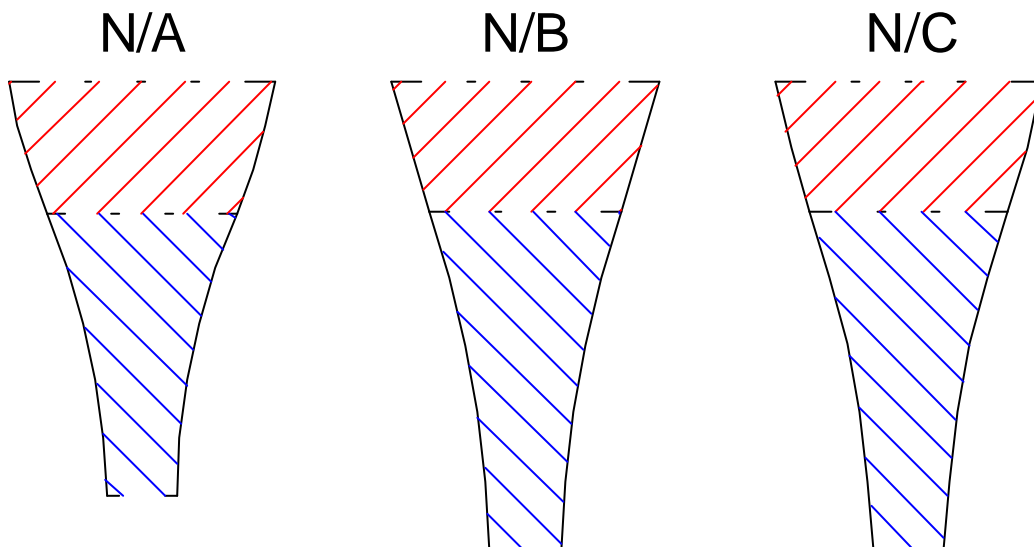
Bauchige Bohrung: auf Wunsch für Doppelhorn-Mundstücke; sehr voller Klang; etwas anstrengend in hohen Lagen;

Barockhorn



Name	Bohrung	Tiefe	Beschreibung
B/A	4,0 mm	21,0 mm	sehr gute Höhe; für kurze Bögen
B/B	4,0 mm	23,0 mm	sehr gute hohe Lage; relativ voller Klang
B/C	4,0 mm	24,6mm	Für lange Bögen; satter Klang

Naturhorn



Name	Bohrung	Tiefe	Beschreibung
N/A	4,6 mm	29,0 mm	sehr gute Höhe; für kurze Bögen
N/B	4,6 mm	32,5 mm	gute hohe Lage; eher schlanker Klang
N/C	4,6 mm	32,5 mm	voller Klang; für lange Bögen

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The price: rim (gold or silber) 27,-Euro

cup (silber) 57,-Euro

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***You can order by e-mail.**

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