

Mouthpiece Catalogue

Every series, current and past. Seven of them, cast from the same alloy and cut by hand to the player.

DRAFT

Only the J-Series entry has a write up so far. The other six carry their status and nothing else, because inventing specifications for a mouthpiece someone might order would be worse than leaving the page short.

What this is

Every mouthpiece here starts as the same casting and ends up somewhere different. The series is the design, meaning the chamber, the baffle, the floor and the window. The rest of it, the tip opening and the facing length, is cut to the player who ordered it. Two pieces from the same series with different numbers on them will feel like relatives rather than twins.

Three of the seven are no longer in production and two are still being developed, so at any given time there are fewer available than this document lists. The status on each entry is the thing to read first.

How to read an entry

Each series entry describes how the piece plays before it describes how it is built, because that is the order the two things matter in. The design section underneath explains why it plays that way. If a term in there is unfamiliar, the Saxophone Mouthpiece Technical Monograph covers all of it properly.

Tip openings are quoted in inches at the tip. Facing lengths are quoted in half millimetres. Where a figure reads as still to be confirmed, that is exactly what it means, and asking is better than assuming.

Ordering

A custom build starts with a conversation rather than an order form. The most useful thing to send is what you play now, the tip opening it is cut to, and what you want to be different about it. A number on its own is the least useful way to describe a mouthpiece, because the same opening on a different facing length is a different piece entirely.

Every mouthpiece gets played before it ships. If it does not do what you described, it goes back on the bench.

The range

AUSAX MOUTHPIECE CATALOGUE

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SERIES	STATUS	TIP RANGE	PRICE
NC-Series	In development	To be confirmed	Not orderable
R-Series	In development	To be confirmed	Not orderable
J-Series	In production	To be confirmed	\$1,200 AUD
P-Series	In production	To be confirmed	\$1,200 AUD
F-Series	No longer made	To be confirmed	Not orderable
G-Series	No longer made	To be confirmed	Not orderable
A-Series	No longer made	To be confirmed	Not orderable

NC-Series, R-Series, P-Series, F-Series, G-Series, A-Series have no write up yet, so they appear in the table above and nowhere else in this catalogue.

J-Series

IN PRODUCTION

The large chamber piece, built around a true rollover baffle and a deep floor.

TIP RANGE	MINIMUM	MAXIMUM	PRICE
To be confirmed	To be confirmed	To be confirmed	\$1,200 AUD

How it plays

The J-Series is the piece to reach for when you want the sound to have some size to it. The weight sits low and broad rather than forward and bright, which is a direct consequence of the chamber being as large as it is. Push it and it gets bigger instead of getting thinner, and that is the single most useful thing about it.

Response is deliberately not instant. A short baffle running right up to the tip gives you an immediate edge and a lot of feedback under the reed, and there is a place for that, but it is not what this piece is for. The baffle here starts well back, so the note takes a fraction longer to arrive and asks you to commit to it. Once you do, the note is already the full size you wanted rather than something you have to grow into.

It projects on core rather than on brightness. That means it fills a room instead of cutting through one, which suits acoustic playing, small groups and anything recorded with a decent microphone in front of it. In a loud band with no reinforcement it will work, but it is not trying to be the loudest thing on stage and it will not win that argument against a piece built to be shrill.

The bottom of the horn is where the deep floor shows itself most clearly. Low notes start cleanly at volume and hold their shape instead of spreading, and subtone is available across the whole range. The floor does ask something of you in return. It rewards a developed throat and an open oral cavity, and it will make an underdeveloped one obvious, which is either a feature or a problem depending on where you are up to.

The design

Baffle

The baffle starts 7mm down from the tip. It is a true rollover in the sense that an old Otto Link is a true rollover, meaning the surface rises and then falls away in a continuous curve rather than sitting as a

flat shelf with a step off the back of it. Most modern pieces described as rollover are really stepped shelves. The difference matters because a genuine curve keeps the air attached to the surface for longer, and that is what produces body instead of brightness.

Chamber

Large, and genuinely larger than a modern Otto Link rather than large only by comparison with high baffle pieces. This is the single feature that most defines the series. Everything else on the piece is chosen to work with it.

Window

Relatively wide. A narrow window would constrain what the chamber is able to do, so the window is opened up to let the chamber behave the way it was cut to behave.

Floor

Deeper than most modern mouthpieces run. This is where the body of the sound comes from, and it is also the feature that makes the most demands of the player. A shallow floor does some of the work of shaping the air for you. A deep one hands that job back, which is why the piece rewards developed throat technique rather than supplying a substitute for it.

Bite plate

Dental enamel. It is harder wearing than the usual patch material, it does not go tacky, and it can be replaced without touching the table.

Dimensions

Every figure below is still to be confirmed.

FEATURE	J-SERIES
Chamber	Large
Baffle	True rollover, starting 7mm from the tip
Window	Relatively wide
Floor	Deep
Facing length	To be confirmed
Bite plate	Dental enamel

The J-Series is cut to order, so the tip opening is set to the number you ask for rather than chosen from a fixed range of sizes. There is a minimum and a maximum that the geometry will carry sensibly, and both are still to be confirmed.

MEASUREMENT	
Recommended range	To be confirmed
Minimum	To be confirmed
Maximum	To be confirmed

If you already play something you like, the most useful thing you can send is the make, the model and the tip opening, along with what you want to be different about it. That is a far better starting point than a number on its own.

Ordering

The J-Series is in production and can be ordered as a custom build. Every piece is cut to the player, so there is a conversation before there is a mouthpiece.

Shops, studios and specialist outlets ordering more than one should get in touch about trade terms rather than ordering through the site.

Trade and wholesale

Shops, studios and specialist outlets: I supply in quantity at a trade price, and the price steps down with the order size. Tell me roughly what you are after and I will send you the trade sheet.

Supplying shops and outlets

The individual price for a J-Series or a P-Series is \$1,200 for a custom piece cut to one player. That is not the price a shop pays, and it is not the right way to buy more than one.

Trade orders are priced per unit against the size of the order, so the more you take in a run the lower the unit price goes. There is a minimum order quantity below which it is not worth setting up for, and above that there are bands. The bands are not published here because they move with the cost of the alloy.

What a trade order involves

Trade pieces are still cut by hand, so a run takes time and the lead time is the thing to talk about first. If the pieces are going on a shelf rather than to named players, they get cut to a spread of the most useful tip openings rather than to one number, and that spread is worth agreeing before anything starts.

Getting the trade sheet

Send a rough idea of quantity and which series you are interested in. The trade sheet comes back with the current bands on it.