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E. Rousseau[®]
M O U T H P I E C E S

Why the



E. Rousseau®
Mouthpiece?

Each year, more saxophonists throughout the world are discovering the advantages provided by E. Rousseau mouthpieces. The reason is simple: E. Rousseau mouthpieces work. They work because Eugene Rousseau, active throughout the world as a soloist, has transformed the demands of today's performer into precision performance tools. When you purchase an E. Rousseau mouthpiece, you are making an artistic investment. You know that your investment is sound when you consider that all E. Rousseau mouthpieces meet the following rigid standards: (1) a unique, practical design that balances the baffle, sidewalls, and facing; (2) use of the finest quality hard rubber and metal; (3) thorough and exhaustive field-testing prior to manufacturing; and (4) careful inspection of each mouthpiece prior to shipping.

E. Rousseau Saxophone mouthpieces...*state-of-the-art* designs from a world-class performer.



Saxophone and Clarinet Mouthpiece Terminology

Eugene Rousseau, Indiana University

1. Tip Rail

2. Facing

3. Side Rails

4. Baffle

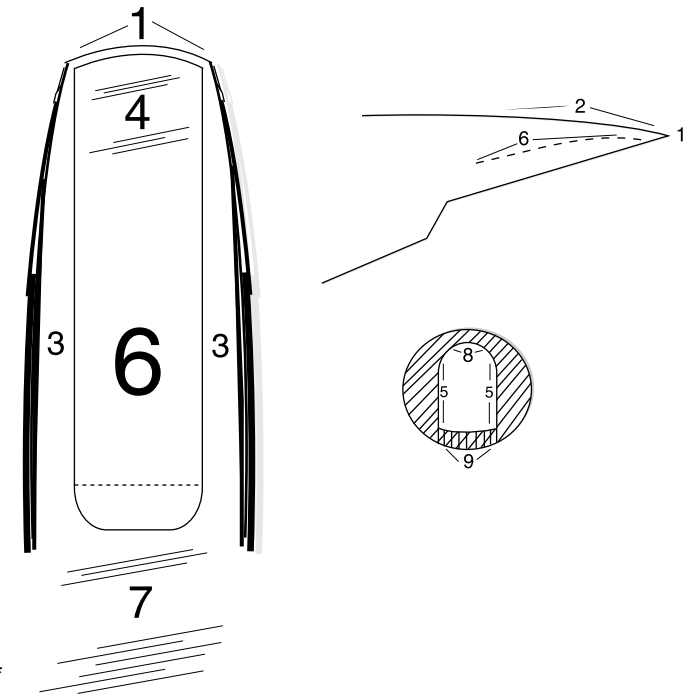
5. Walls

6. Window

7. Table

8. Arch

9. Chamber*



* The mouthpiece chamber is produced by the combined shapes of the baffle (4), walls (5), and arch (8).

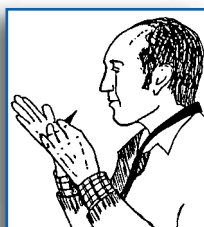
Defining the Parts of the Saxophone Mouthpiece



The tip rail contributes to the brightness or darkness of tone; a thinner, narrower tip allows for higher partials – thus more brightness. The *facing* is actually comprised of two curves – the two *side rails* – one on each side of the mouthpiece, so it is important that these are symmetrical. Each brand of mouthpiece has a number or letter that designates the facing, referring primarily to the tip opening, i.e., the distance between the reed and mouthpiece at the very tip. A larger number indicates a greater opening, but the designations do not usually indicate the length of the facing. The *baffle* is the area inside the mouthpiece that is directly underneath the reed. The distance from the reed to the baffle is critical in determining brightness and darkness of tone. Generally, a higher baffle, i.e., closer to the reed, produces a brighter tone. The *walls* normally come straight down from the top of the side rails to the baffle. Early examples of the saxophone mouthpiece were often concave, while some jazz mouthpieces (E. Rousseau JMA and JMT) have the walls descending diagonally from the side rails. The *window* is the opening between the side rails that is covered by the reed. The reed rests on the *table* to provide a good seal between reed and mouthpiece; the table must be kept clean and smooth. E. Rousseau hard rubber mouthpieces are designed to have a very slight concave area in the center of the table to ensure a secure fit for the reed. The arch is located between the table at the end of the window, and can be easily seen by looking through the mouthpiece from round end to tip. The *chamber* is a combination of the shapes of the baffle, walls, and arch.

How Should I Test A Saxophone Mouthpiece?

Eugene Rousseau, Indiana University

The question is a good one and deserves a straightforward answer. Five steps should be taken in testing a mouthpiece: (1) Use several reeds of slightly different strengths. Your favorite reed is probably comfortable on your current mouthpiece. (2) Be certain that the reed is placed correctly on the mouthpiece, that its tip is even with the mouthpiece tip, and that it is centered from side to side. (3) Does the reed seal? Keeping the end covered, draw the air out of it and then take the mouthpiece from your mouth.



A popping sound means that the reed is fitting properly on the mouthpiece. A warped reed will not pop because air is escaping between it and the mouthpiece. (4) Tune  on alto, tenor, or baritone saxophone ( on soprano) to its respective concert pitch. This note may be tuned slightly flat but never sharp. Improper mouthpiece position can cause bad intonation, poor response, and inferior tone quality. (5) Do some playing in all registers, from lyrical to rapid staccato, using various dynamic levels. Repeat the examples several times, then play them, using your own reed and mouthpiece. Now try the new mouthpiece and reed again. Many players like to record this test, which allows them to “stand back and listen.” Some prefer to have one or more musician-friends listen as each mouthpiece is played. If you use these “judges,” be sure that they cannot see which mouthpiece is being played. Listen with your ears, not with your eyes. Be patient. Mouthpiece testing takes time. Finally, how does the new mouthpiece feel to you? To make the right decision you must like the way it sounds and the way it feels.

Good Luck.

The *E. Rousseau Classic Models* are designed to meet the needs of the classical performer. They provide a warm centered tone, positive response, and powerful projection. The Classic Models are available for soprano, alto tenor and baritone saxophones.



CLASSIC “R” MODEL FACINGS

OPENINGS	SOPRANO	ALTO	TENOR	BARITONE*
Med. Close	3R	3R	3R	4R
Medium	4R	4R	4R	5R
Med. Open	5R	5R	5R	6R
Open	---	---	---	7R

The *E. Rousseau New Classic* alto mouthpiece was developed to complement the highly successful ‘R’ series. It has been designed with an entirely new choice of facings to meet the demands of the world’s top performers. Features include a new chamber with a redesigned baffle and sidewalls to provide an even more centered tone; a new tip rail for a more precise fit of reed; and a longer shape for a more secure fit and easier tuning. The New Classic series includes soprano, alto and tenor models.



NEW CLASSIC FACINGS

OPENINGS	SOPRANO	ALTOS	TENORS
Med. Close	NC3	NC3	NC3
Medium	NC4	NC4	NC4
Med. Open	NC5	NC5	NC5
Open	---	---	---

*Baritone saxophone mouthpieces include ligature and cap.



Jazz Models

E. Rousseau Jazz Models give you the power and versatility to cover the entire spectrum of jazz, pop, and rock performance. In addition to the well-established JDX series, the Studio Jazz series provides greater edge and power, consistent with a solid tonal center. Regardless of your playing requirements, **E. Rousseau** has a jazz model for you.

OPENINGS	JDX Alto	JDX Tenor	JDX Baritone *
Med. Close	JDX4	JDX4	JDX4
Medium	JDX5	JDX5	JDX5
Med. Open	JDX6	JDX6	JDX6
Open	JDX7	JDX7	JDX7
More Open	JDX8	JDX8	JDX8
Very Open	---	---	---

OPENINGS	Studio Jazz Soprano	Studio Jazz Alto	Studio Jazz Tenor
Med. Close	---	SJ4	SJ4
Medium	---	SJ5	SJ5
Med. Open	SJ6	SJ6	SJ6
Open	SJ7	SJ7	SJ7
More Open	SJ8	SJ8	SJ8
Very Open	---	---	---



The new ***E. Rousseau Jazz Metal mouthpiece*** combines extraordinary design features, world class technology, and affordability. Produced from the finest solid brass using the latest CNC computer-aided design technology, **E. Rousseau Jazz Metal** mouthpieces allow the player to achieve a powerful tone with an excellent balance of edge and warmth. Each mouthpiece is 24 carat gold-plated and includes a superior quality ligature and cap.

	Medium	Medium Open	Open	More Open	Very Open
Alto	JMA5	JMA6	JMA7	JMA8	JMA9
Tenor	JMT5	JMT6	JMT7	JMT8	JMT9

*Baritone saxophone mouthpieces include ligature and cap.