Part 2 –Groove series–

BEST BRASS have been exploring the "next-generation mouthpiece for brass instruments", which would be what all the past pioneers would do if they were alive, for last 10 years with an experience and sound technology of total for 30 years. Then, we have finally achieved it.

Two brand new concepts: "Multi-length System" and "The Groove" for brass mouthpieces, will knock on the door of the new world of brass instruments. It has been almost a hundred years since Vincent produced the dozen mouthpieces. The Groove series would be said as ultimate "21st century" mouthpiece for brass instruments. The performance is completely far away from a "20th century type" ones. The most easily understandable point is that everybody should stably be able to play higher or lower registers that you have had to "try".

What make BEST BRASS Groove series ultimate and next-generation mouthpieces are our acoustic technologies that have been conducted by many experiences and studies in a long time, in addition to the two new concepts. (They are particularly explained later)

In fact, most of the players who play our mouthpiece first say, "The rim is very comfortable". This is the result of entirely having studied and researched what is supposed to be the best rim. Then, all of the Trumpet, Cornet, and Flugelhorn mouthpieces series adopt same rim contour, width, and bite, so it is very easy to switch to the instruments or the different Groove models. Also, entire Groove-Horn line's rim is same and Groove-Trombone is same as well. You can easily switch to a different mouthpiece among the Groove series. All the Groove series adopt pure gold plate on thick and pure silver plated mouthpiece, and the feeling on a rim should be very smooth, and you should be able to earn rich sound.

BEST BRASS has a clear image of the instruments' ideal sound, so we make heavy mouthpieces for Trumpet, light mouthpieces for Horn, and medium weight mouthpieces for Trombone to achieve the clear image. Moreover, Trumpet, Cornet, and Flugelhorn mouthpieces adopt acoustic slits that enable to have a long carry sound and flexibility in both ways.

Mensur of the backbore, which can be said as a barometer of the manufacturer's acoustic technique, of the Groove series are very sophisticated varying taper regarded distribution of sound pressures. We have confidence in the backbore and it definitely is one of the best acoustic techniques in the world. The best backbore for each model is adopted by regarding the best balance with the cup, throat, and even instrument. We name our backbores as MS, M, ML, L, LL, and X in ascending order, and those are never like a mere straight taper.

BEST BRASS mouthpieces are basically designed for professional or advanced players, so they have a large throat. However, "the Groove" makes a moderate blow resistance and helps your lip vibrate so that you can play the largest volume with the least work. Tiredness of your lip while you are playing a brass instrument will be decreased, and your sound register will be expanded, furthermore, you will be surprised to listen to your dignified and rich sound.

It could not be better for beginners to meet the Groove series as early as possible. The Groove series helps the correct embouchure be achieved and would make beginners become the highest note hitter in school. Advanced students can play larger, more dignified and richer sound for longer time because the lips do not soon get tired. All those who have already retired still could play as they used to do. The Groove series actualizes an improvement of your performance. It may be difficult for professional players to change mouthpiece since the muscles have been developed along a certain mouthpiece, but please just try and feel the Groove series.

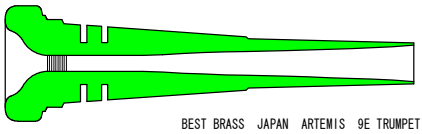
Lastly, the line-up of the Groove series is a result of cycles as carefully having been considered, developed, experienced, and considered again. You should be able to find the most suitable mouthpiece for you among the line-up.

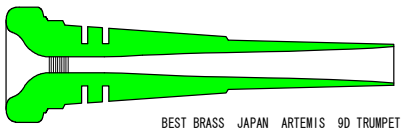
Multi-length system

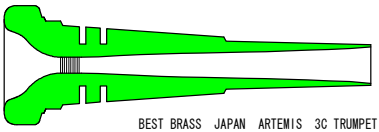
We have succeeded to develop the system by designing an appropriate length of mouthpieces related to their each cup depth. You can play in correct pitch whichever mouthpiece you choose among the Groove series. Remember, an instrument and a mouthpiece works in unison and makes one-sound-tube.

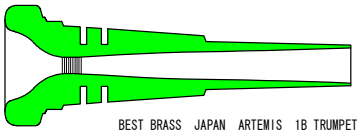
First, please look at frame formats showing the length related to each cup depth.

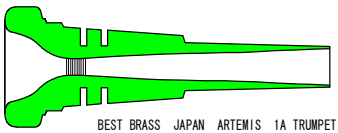
Mouthpiece length related to each cup depth

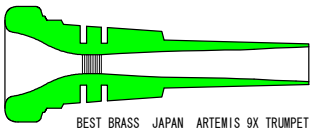












This Multi-length system brings out the highest potential of your instrument.

Generally, it is a common knowledge that a deep cup mouthpiece lower pitch, and on the other hand, a shallower cup mouthpiece raise pitch. However, just because it is, does not mean it should be. The Groove series breaks the common knowledge and does not lower or raise pitch.

Brass instrumentalists needs to know the fact that most of brass instrument designers draw Mensur from the premise that instruments are played with a standard size mouthpiece and that main tuning slide is pulled out 10-20mm. The point is that an effect of enormously pulling out or pushing in the main tuning slide is not acoustically considered since the basic design of instruments. However, in fact, brass instrumentalists have to pull out the main tuning slide for approximately 30mm to correct pitch with a very shallow cup mouthpiece, on the other hand, it happens that players cannot adjust pitch when he/she uses a deep cup mouthpiece even if the main tuning slide is fully pushed in. It is obvious that the highest potential of instruments can never be brought out in those conditions.

With this Multi-length system, players can get a correct pitch in the proper state of instrument whichever mouthpiece is selected. Technically speaking, the instruments can be acoustically most efficient “one sound tube” at the condition, so there is no doubt the Groove series naturally brings out the best sound of the instruments.

The Groove

We have named a new concept at throat of a mouthpiece as “the Groove”. This invention actualizes a great increase of endurance, an expanding a register, and an acquirement of a dignified and rich sound.

The Groove has a role that occurs proper resistances for letting lips easily vibrate. You will be able to get an astounding endurance and play more efficiently than you used to do. Moreover, you can expand your register and get a dignified sound. It is very important for brass instruments and mouthpieces that how easily they sound the largest volume by the smallest work.

You will be surprised by a capability of the Groove series, and your music will start grooving.

The Groove at throat

Blow resistances

The picture at bottom of this page is a tool called Visualizer, which is used for looking see how lips are buzzing. You can see a mouthpiece's rim at the distal end of the bar. However, it is actually impossible to buzz as usual with a Visualizer. Brass instrumentalists unconsciously earn resistances to buzz lips from mouthpiece's cup and throat, and that is why buzzing as usual with Visualizer is impossible.

Resistances for playing brass instrument definitely are supposed to be ingenerated at mouthpiece's cup and throat because sound and breath pressures are always the highest there when an instrument and a mouthpiece works in unison as the one sound tube.

Some of brass instrumentalists say that one certain instrument is comfortable to play because it has a moderate resistance. However, that is acoustically wrong opinion to play brass instruments. Admittedly, most of all valve systems adopted to current trumpets in the world ingenerates some resistances, but the resistances are acoustically nothing more than bad effect and only make sound irregularities because each sound pressure of overtones is widely spread out in a played brass instrument. In fact, the only valve that has solved the problem is our "HAMANAGA valve system", which AIOLIA(P.18) and ARTEMIS(P.28) adopts.

Additionally, some say that heavy instruments have a strong resistance, but such a prejudice should be put away as well. They should not have played those instruments in real life. If they have, it should be either that the instrument is bad quality or that the person can not fairly evaluate instruments. Adding weights or braces is one of the expedients to efficiently sound the instrument.

Visualizer