




<sup>®</sup> *Stomvi*



MOUTHPIECE CATALOGUE



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Mislata, Valencia (España)

3rd EDITION

## STOMVI MOUTHPIECES

Stomvi, after a long meditation and search in collaboration with Mr. Maurice André, has created a new structural and versatile concept for the mouthpieces used in brass/wind instruments.

Stomvi's idea has revolutionized the concept of the mouthpiece and has created the definitive means for every player to solve their problems with an accurate method appropriated for every individual. Stomvi mouthpieces offer independent and adaptable solutions without prejudicing the original mouthpiece, after having chosen the most suitable rim for our labial shape.

Therefore, the rim is an essential part of the mouthpiece, since it is contact with the player's lips. And it should not be changed, unless there is a justified reason. However, the elements which compile the rest of the system: cups, backbores, masses, throats... etc., may be changed in order to obtain the wished results.

The mouthpiece is the most appreciated element, as it interacts between the instrument and the player. Fear of losing the mouthpiece may well become a worry, because it cannot be replaced easily, even though it would be replaced with one of the same brand and model.

The current players' needs usually surpass the existing offer, especially due to the lack of evolution in design over the last 20 years.

Our objectives are very clear. We aim to improve all the possibilities that this essential part of the brass instrument offers us, and we are sure that we have achieved our purpose.





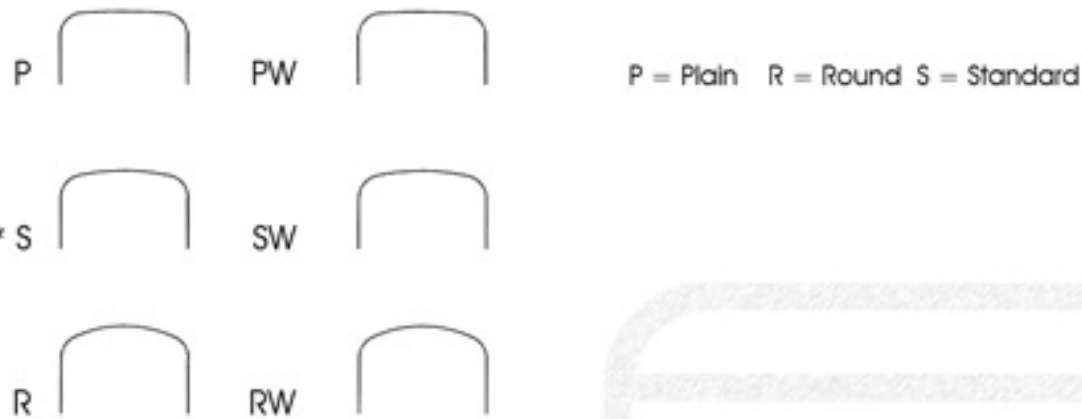
## HOW TO CHOOSE THE RIGHT MOUTHPIECE FOR YOUR NEEDS

With this new Somvi mouthpiece, you will be able to find the comfort, versatility and good response you were looking for.

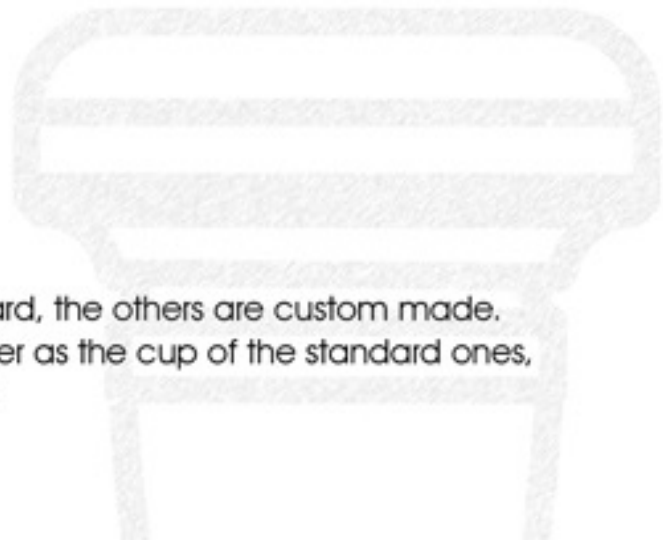
We advise you to choose the rim first, that is to say, which rim feels most comfortable for you. You should make your choice taking into account both the cup's diameter and the rim surface shape.

### SURFACE OF THE RIM

Somvi offers you six different shapes of rim surfaces, and besides, corrective rims for people with embouchures which need special shapes: those which are marked with asterisk are standard, the others are custom made.



The item marked with an asterisk is standard, the others are custom made. The rims with a W have the same diameter as the cup of the standard ones, but they have bigger surface of contact.





Rim with strengthened surface used as corrective.

We do not advise you a too rounded rim, because it will dig into the lips and the player's endurance will suffer, although it seems comfortable at the beginning. The rim should have a sharp inner edge to get a more accurate attack, but without diminishing the contact comfort.

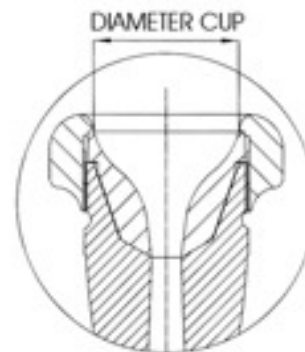
The choice of a medium-wide rim will give you the flexibility that you were looking for in quick changes from high to low tones and vice versa.

The strengthened rims are only useful as a correction for deformed embouchures. Therefore, they are recommended for those people with problems.

## RIMS

We advise choosing the widest diameter we can cope with to encourage our labial muscles to develop the high-pitched registers without hampering those tones with excessive pressure.

## DIAMETER





### COMPARATIVE TABLE

A comparative table is included to inform you of our nomenclature.

STOMVI	Diameter	Bach	Schilke
0,5 Ø	17.25 mm	1*	20
0,6 Ø	17.15 mm	-	-
0,7 Ø	17.05 mm	-	-
0,8 Ø	16.95 mm	1x	19
0,9 Ø	16.85 mm	-	-
*1 Ø	16.75 mm	1	18
*2 Ø	16.65 mm	1 <sup>1/4</sup>	15
*3 Ø	16.45 mm	1 <sup>1/2</sup>	14
4 Ø	16.30 mm	-	-
5 Ø	16.15 mm	3	12
6 Ø	16.05 mm	-	-
*7 Ø	15.95 mm	7	-
*8 Ø	15.85 mm	-	11
9 Ø	15.75 mm	-	-
10 Ø	15.65 mm	10	6
11 Ø	15.55 mm	-	-
12 Ø	15.45 mm	-	-
13 Ø	15.35 mm	-	-
14 Ø	15.25 mm	-	-
15 Ø	15.15 mm	15	-
16 Ø	15.10 mm	-	-
17 Ø	15.05 mm	-	-
18 Ø	15.00 mm	-	-
19 Ø	14.95 mm	-	-
20 Ø	14.90 mm	20	-

The diameters are measured at the entrance to the cup.

\*The numbers marked with asterisk are standard, the others are custom made.

## CUPS

The cup choice will allow us to perform registers in a more comfortable and natural way, that is to say, without forcing our embouchure too much.

When choosing the cup, we recommend finding one which lets us get a compact and rich sound, and also which makes you feel secure.



Stomvi offers you interchangeable cups so that you may choose the height depending on the work you are to perform, and without changing the embouchure.

Example. If we were playing:  
the fluegelhorn, we would use FL-1 or A cup

INSTRUMENT	CUP
Fluegelhorn	FL o A
Trumpet Sib/Do	B o C
Trumpet Mib	D
Trumpet Piccolo	F





## THROAT

The throat could be defined as the narrow air passage of the mouthpiece.

A too narrow throat would smother the air passage, provoking out-of-tune notes and making the low registers more difficult to obtain.

Therefore, we strongly recommend medium-large throats which will provide little waste of air and will allow the player enough resistance to perform for a long time.

The choice of too large a throat will make it more difficult to play a "piano" without doing out-of-tune notes, although it will always help the attainment of a rich sound. We think that we can achieve the same effect with a medium-large throat with a longer backbore, but without damaging our resistance.

As we have seen, it is not easy to find balance in a single mouthpiece. The combination possibilities of the new STOMVI system give us that versatility which the player needs.

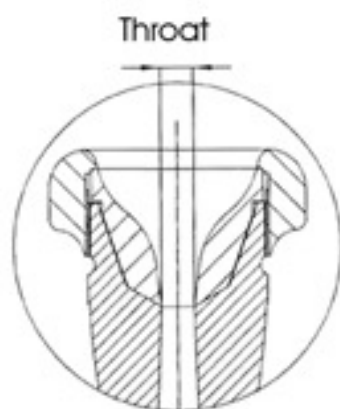


TABLE OF THE DIFFERENT STOMVI THROATS  
AND THEIR NOMENCLATURE

NUMBER	Diameter in mm
27	Ø 3,66
* 26	Ø 3,73
25	Ø 3,81
24	Ø 3,86
23	Ø 3,94
22	Ø 3,99
21	Ø 4,04
20	Ø 4,09

The items marked with an asterisk are standard, the others are custom made.

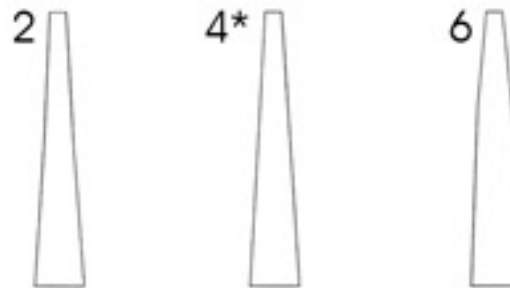


## BACKBORE

The backbore is related directly to the throat or air passage.

On the one hand, the choice of a too small backbore will smother our possibilities and consequently, the registers. On the other hand, if it is too large, we will become exhausted in the long run, and we will not have enough resistance with that mouthpiece. Although we obtain a rich sound in the beginning, we would feel the effects of an excessive air waste very soon.

### TABLE OF THE DIFFERENT STOMVI BACKBORES AND THEIR NOMENCLATURE




The item marked with an asterisk is standard, the others are custom made.

## BODIES

The bodies are the mouthpiece components which can be used to achieve a range of different colours, a change of timbre in our instrument without wasting air.

Therefore, if we want to enrich the deep tones or registers, we shall have to add mass or specific weight to the mouthpiece body.





On the other hand, if we want to enrich or give brightness to the high-pitched registers, we shall have to remove mass or specific weight from the mouthpiece body to lighten it.

We recommend choosing middle registers with middle mass in the beginning, although the Stomvi system will provide the possibility of choosing any desired sound effect.



\*Those which are marked with asterisk are the standard bodies, the heaviest and the lightest bodies are custom made.

Having seen the difference of mass in the bodies used for trumpet and piccolo, we shall check the coherence of the method used by Stomvi.

For B flat and C trumpet, we propose a mouthpiece with heavier mass, but for piccolo trumpet and starting from the same mouthpiece, mass is diminished to the limit.

This gives us a clear vision of the needs for using a lighter mouthpiece with high-pitched trumpets and vice versa.

## MATERIALS

As previously mentioned, the specific weights of the materials used will allow us to obtain different results with our mouthpieces. This is very important, because we shall not need to change the parts described above and we shall be able to work without changing the mouthpiece.

Now, we reach a field which has not yet been explored: The usage of new materials which will influence the colour, timbre or ease of our sound.

The materials recommended by Stomvi are the following:

* Brass	Titanium
Silver	Ebonite
Gold	Carbon fiber

The material marked with an asterisk is standard, the others are for custom made orders.

Your own experience, or field of work, will determine the most suitable material for the desired type of performance.

## MODELS

### ONE PIECE

This model of mouthpiece is made in one part. This makes it the most popular amongst all other existing models in market.

### TWO PIECES

This model offers you the possibility of changing it's ring to other mouthpiece of the same number or to "COMBI SYSTEM".





### THREE PIECES

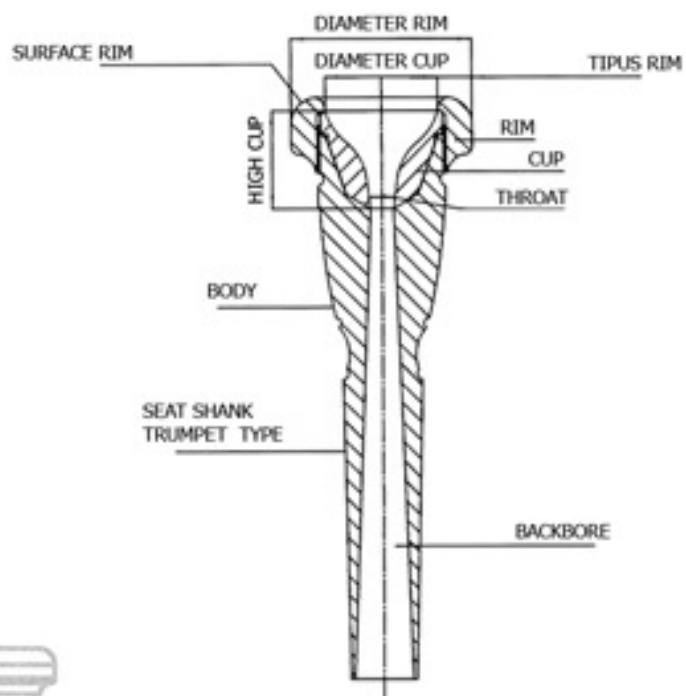
It's a new desmontable system which divide the mouthpiece in three sections, thus multiplying the variety of possibilities without having to change the rim.

The pieces are:

Rim  
Cup  
Body



### CONCEPT OF STOMVI MOUTHPIECES "COMBI SYSTEM"



As described in this report, STOMVI offers a versatile system which consists of different pieces providing many different possibilities. This means:

STOMVI introduces the first mouthpiece which includes in itself many different mouthpieces which can be adopted to the needs of each player.

You will find three different parts in every case:

1.- A large backbore for B flat, C and D-E flat trumpets, and a specific backbore for piccolo and cornet, the last one is also useful for big trumpets by adding only a supplement.

2.- Seven different cups in height (A, B, C, D, E, F), A being the highest and F the deepest.

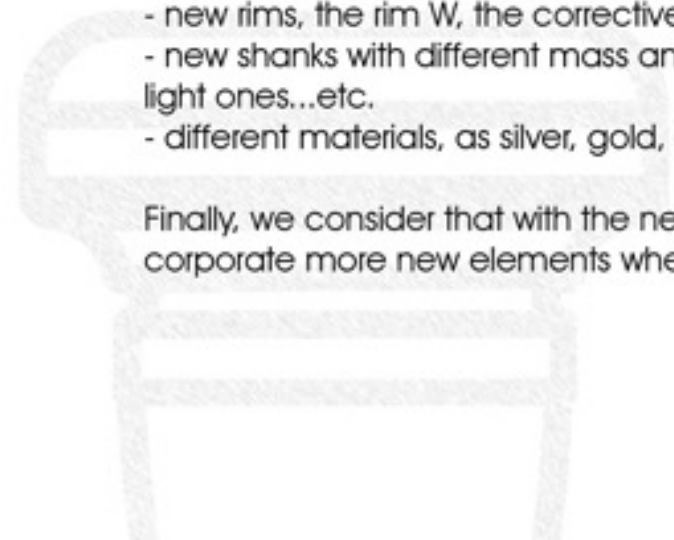
The fluegelhorn's cup will be F. The fluegel horn's own shank may be used.

3.- A rim, which will be the major part of the kit. It will give the name to the mouthpiece.

Each one of these kits may be extended by means of the addition of new elements, for instance:

- new rims, the rim W, the corrective...etc.
- new shanks with different mass and specific weight as the heavy ones, the light ones...etc.
- different materials, as silver, gold, ebonite, titanium, carbon fiber.

Finally, we consider that with the new STOMVI system, we shall be able to incorporate more new elements whenever we find new needs and interests.





## CONCLUSION

Stomvi goes beyond the traditional concept of mouthpieces for brass/wind instruments.

We know there is still room for innovation and improvement.

Those who are familiar with Stomvi's philosophy are aware that we are always ready to consider the suggestions and improvements which may be adapted to this revolutionary system. We know that it can be even more personalized for those professionals who find something to add to our mouthpiece.

Mr. Maurice André played a very important role in the origin and development of this mouthpiece. Like him, we consider that we can offer the player of brass-wind instruments such a wide variety of possibilities that they should be sufficient to cope with the needs of the most demanding musicians.

Now, you, the players, are challenged by Stomvi to discover all the possibilities this new system can offer.

We know it is not going to be an easy task, but we are sure it is going to be a pleasant work, full of surprises, and from which you will learn a great deal about the mouthpiece.

Here in Stomvi, we are waiting for your suggestions. We are sure that when you discover how helpful this piece will be, you will agree with us that mouthpiece history is about to be rewritten.

The STOMVI system is not comparable to anything that has gone before. Maybe, like Mr. Maurice André, you will feel that you are holding what you always wanted, and what had only been a dream up till now.



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