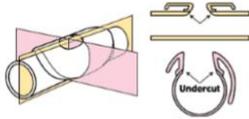
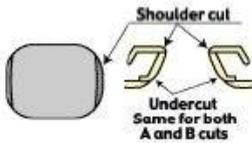


Head cuts, embusure forms, blowholes & forms of embusure plates



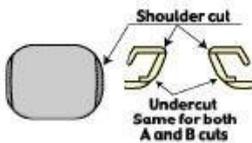
- (1) Curved embusure lip plate or
- (2) Linear embusure lip plate
- (3) Form of blowholes from oval to square
- (4) Blowholes size, horizontally, vertically, diagonally
- (5) Head cuts with undercuts and sharp forefront of the blow edge

A cut



In this novel design, the front of the lip plate is formed into a large curve. A large square hole ensures low resistance in the airflow. Extremely powerful reverberation and energetic high tones can be achieved with this cut when the player blows into the hole with sufficient speed.

B cut



The shape of the lip plate and the undercut angle are the same as in the A cut design. However, the blowhole is rounder and a little smaller. The resulting cut provides the right amount of resistance and smooth, consistent reverberation. The sound of the B cut is easier to control by the player than the A cut.

E cut



The chimney of the E cut is quite high. The undercut is a little lower than the C cut. The result is a cut that balances resistance and fast response. The deep area is voluminous and full, while the high area is clear.

H cut



In this cut, the undercut is minimized to produce an extremely high resistance. The player must generate a sufficient amount of air pressure as he blows through the hole. As a result, he gets a great deal of freedom in terms of sound and the ability to create a wonderful reverberation.

C cut



The C cut has a fairly large undercut for a smooth airflow. The resistance is quite low. The C cut is easy for the player to control and ensures a pleasant, warm reverberation.

S cut



The S cut has slightly less undercut than the C cut, whereas the chimney is quite high. The result is an appropriate amount of resistance and full reverberation. The low range sounds very good, and the reverberation is full.