

The JodyJazz DV NY Mouthpiece

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Flexibility...this is what the working saxophonist needs. To be a professional saxophonist in today's playing environment, one needs to switch between many styles of playing. One gig might find you playing funk, the next in a jazz trio playing background music. Tomorrow's gig might have you playing some hard bop. To do this comfortably and convincingly, you need a mouthpiece that will afford all of this without losing tonal quality, responsiveness and above all the flexibility that I'm going to talk about.

Between recording and gigging, I've played in groups ranging from big band to hard-core Latin/salsa bands, horn sections behind heavy metal and fusion bands and I've been the soloist in fusion and straight ahead jazz groups. To be able to cover all of these styles of music, I need a mouthpiece that I can count on to give me the sound and control for any given situation.

The mouthpiece that I am talking about is the new JodyJazz DV NY for Tenor Sax. This mouthpiece is a variation of Jody Espina's popular DV. The main difference from the DV is in the design of the baffle shape and height. The DV NY has a more traditional Link like baffle, which means it has a big deep chamber to provide that warmer, darker straight-ahead tenor sound. Both mouthpieces have Espina's Patent Pending design based on Phi (more about that later). The original DV is the best contemporary mouthpiece that I've ever played because while it has all of the power one needs in louder situations, it

still has a big bottom and is versatile enough to sound quite nice in straight ahead situations. But you know us sax players; some of us are never quite satisfied with our setups. So when the first DV came out, after I had been playing it for a couple of months, I asked Jody if he could make me this mouthpiece, (the DV) but in a dark straight ahead version. The ironic thing is that the NY in DV NY, stands for New York, and several of us Boston tenor players were the first ones clamoring for a dark version of the DV.

Jody is an amazing player himself so he immediately knew what I was asking for and being the meticulous designer that he



is, it only took him two years to come up with the final version of the DV NY. It was worth the wait.

The DV and DV NY are inspired by Dan Brown's best selling book *The Da Vinci Code*. The proportions and design of the tip and facing are based on the "Divine Proportions" that many of the great masters used in art, music and construction. To read more about this go to www.goldennumber.net. Both mouthpieces have Espina's Patent Pending design with the small secondary window that seems to provide more harmonics in the sound.

This mouthpiece is not quite as loud as the DV, but still has amazing volume and projection and is one of the most

even mouthpieces that I've ever played. It can do extreme volume changes without losing its focus or tonal quality. To vary my sound somewhat I just change reed brands. I use Vandoren ZZ reeds as my main choice occasionally switching to Rico Jazz Select (unfiled) for a more "traditional" sound. The mouthpiece comes with a Rovner Dark Ligature and Cap. I use this on my setup as I feel that they work very well in letting the reed/mouthpiece combination to be as free as possible while keeping the overtone series even and in complete control throughout the entire range of the saxophone.

The DV NY, although designed with the more straight-ahead jazz player in mind, is very flexible.

I've used it for funk and fusion type gigs with great success by choosing a slightly brighter reed than I might usually use. It doesn't lose any of the qualities that attracted me

to this mouthpiece to begin with, it just allows me to dig in and play without worrying about my sound. The mouthpieces extreme evenness allows for less fatigue and embouchure adjustments while performing.

If you are looking for what perhaps might be the best mouthpiece to come along in years, look no further than the JodyJazz DV NY. Now, go practice!

— Dino Govoni

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