

Prices for 2002

TROMBONE and EUPHONIUM MOUTHPIECES

| | |
|-------------------------------------|--------------------------------|
| (ST, LT, XT, SB, or LB series)..... | \$160 |
| rim (silverplated or plastic)..... | \$50 (for goldplate, add \$15) |
| cup (silverplated)..... | \$70 |
| shank (unplated brass)..... | \$40 |

TUBA MOUTHPIECES (TU or CB series) **\$180**

| | |
|------------------------------------|--------------------------------|
| rim (silverplated or plastic)..... | \$50 (for goldplate, add \$20) |
| cup (silverplated)..... | \$90 |
| shank (unplated brass)..... | \$40 |

MOUTHPIECE POUCHES

| | |
|---------------------|--|
| Trombone single.... | \$7.50, or free with mouthpiece |
| Trombone double... | \$15, (7.50 with one mpc, free with 2 mouthpieces) |
| Tuba single..... | \$10, or free with mouthpiece |
| Tuba double..... | \$20, (\$10 with one mpc, free with 2 mouthpieces) |

MOUTHPIECE SERVICES

| | |
|---|--|
| Custom rim shapes. | \$25 additional |
| Threading..... | \$25 to thread your mouthpiece for a screw-rim |
| Refinishing, silver or gold plating.... | per quote depending on condition |

NOT SOLD IN STORES. ORDER BY PHONE, FAX, OR MAIL ONLY.

We accept Visa, Mastercard, and American Express. Checks and Money Orders must be drawn on US banks. MD residents please add 5% sales tax.

Please specify all of your current equipment when ordering.

SATISFACTION IS GUARANTEED - 14 DAY TRIAL PERIOD.

Advance payment is required for all orders. A full refund is given for returned parts in perfect condition. Normal use marks on the **shank** are okay. Plating is guaranteed to not blister or peel. Normal wear of silver and goldplating is not included.

SHIPPING IS FREE! We ship via First Class, Priority Mail, and International Small Packet Airmail.

DOUG ELLIOTT MOUTHPIECES

13619 Layhill Road

Silver Spring, Maryland 20906

phone 301-871-3535 fax 301-598-9094



DOUG ELLIOTT MOUTHPIECES

catalog & price list

2002



Introduction

Doug Elliott is a professional tenor and alto trombonist, brass teacher, clinician, and mouthpiece maker. A native of Silver Spring, Maryland, Doug was solo jazz trombonist with the USAF Airmen of Note from 1989 to 1996. He has recorded with the Bill Potts Big Band, the Bruce Gates Big Band, and the Airmen of Note, among others. He is currently playing lead trombone with the Artie Shaw Orchestra, and sometimes bass trombone with the Smithsonian Jazz Masterworks Orchestra, as well as free-lancing in the Washington, DC area.

In 1981 Doug Elliott established his mouthpiece shop. Since then he has continued to develop and refine his designs to meet the exacting needs of professional players in many different settings. All mouthpiece components are precision hand-crafted in his shop, ensuring the highest standard of quality.

This catalog lists some of the professional players currently enjoying the superior playing quality of Doug Elliott Mouthpieces, and the equipment they use, along with mouthpiece comparison charts. You may find this information helpful in determining a reasonable range of possibilities for your particular playing situation.

Brass instruments are available in a wide variety of bore sizes and configurations, and likewise, but more importantly, brass players come in a wide variety of sizes, shapes, and embouchures. These physical differences extend to facial structure and proportion, and are affected by such elements as jaw, teeth, lip length and texture. Mouthpiece placement and horn angle may also vary considerably from one player to the next. In order to achieve success and longevity as a brass player, it is extremely important to find equipment that works *with* your physical setup and not *against* it. Doug Elliott's three piece system, with its wide range of component sizes, offers an extraordinary selection of mouthpieces to accomodate the physical and musical needs of all low brass players.

How to Order a Mouthpiece

For your ordering convenience, my answering machine is always on. Feel free to place orders and ask questions. We will try to return your call within a few days. For greatest efficiency, please be sure to include **your name**, **phone number**, and **current equipment** in your message. For orders, we will also need your **address** and **payment information** in addition to the **items you wish to order**. We also accept orders by fax, (301) 598-9094. We are not doing business via the internet at this time.

Advance payment is required for all orders, *with no exceptions*. Credit cards are charged when the order is shipped, and refunds are processed when we receive the returned parts.

Most orders can be shipped within 4 to 8 weeks (or less), but certain orders will take much longer. It is impossible to estimate the waiting period for large orders when certain items are not in stock. Lexan rims are often not in stock. ST and CB parts usually require a very long wait. ***I do not guarantee the availability or shipping date of any order !!!***

I am a full time professional trombonist, and I value my playing time as much as you value yours. My gigging schedule will often cause unforeseen production delays. I personally handcraft each mouthpiece myself so that you will receive a product that is of the highest possible quality, and I devote all of my spare time to this endeavor. I appreciate your patience and understanding.

Options

RIM FINISHES

Silverplate is a long-lasting, well-liked standard finish. Goldplating (over silverplate) is offered for those who prefer it, but it is much more slippery, and as a result sometimes feels larger than the same size in silver. Lexan (polycarbonate plastic) is a very comfortable but less slippery material that always feels the same temperature, and stays cleaner than a metal finish. It sometimes feels smaller than the same size in metal. Many players prefer plastic, and it is necessary for those who are allergic to silver and gold.

RIM SHAPES

A player will favor a particular rim shape or size depending mostly on his or her embouchure configuration. Players who place the mouthpiece close to half-and-half usually like rounded, medium to wide rims. Players who place the mouthpiece significantly more on the top lip often prefer a larger diameter and a medium or narrow, flatter rim style. Players who place the mouthpiece more on the bottom lip usually prefer slightly smaller diameters. The standard rim shape in each size range is well liked by most players, and the additional available shapes satisfy most special needs.

CUSTOM RIMS

Please try the available shapes first, but should you require customization, we can copy your rim or make other shapes, in the range of sizes that are possible for each series. \$25 additional charge, no refunds.

CUPS

Our standard cups are designed for maximum efficiency and versatility. We do not offer extra-heavy cups, or custom cup shapes. We can usually accommodate requests for in-between sizes.

SHANKS

The taper on the mouthpiece shank should be the same as the taper in the instrument's receiver to avoid gaps or disturbances in the air column of the instrument, and to fit well without wobbling. Customization, in size, length, taper, or backbore, can sometimes produce significant improvements in an instrument's pitch or response, and is offered at no extra charge. Some receivers, however, are impossible to fit perfectly due to faulty tapers or an out-of-round condition. Special shanks can be made to fit any brass instrument. *The throat is unique to each cup, and is designed for maximum efficiency. Please order shanks with letters that match the cups you've ordered.*

MOUTHPIECE COPIES

There are several companies that claim to be able to copy mouthpieces. Please contact them for that service.

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Which Series Should I Use?

This three-piece mouthpiece system allows you to build a customized mouthpiece with interchangeable parts. The interchangeable feature of Doug Elliott mouthpieces is made possible by a common interface diameter between multiple rims and cups. In order to accommodate a wide range of sizes from small trombone mouthpieces through the largest tuba mouthpieces, the entire line is divided into several groups, or series, each with its own interface diameter.

Many brass musicians play different styles of music and more than one instrument. Consider all the types of playing that you do and choose a rim size that will allow you to play everything on the same rim. Choose the cup depth that will produce the sound quality you prefer, and choose the shank to fit the cup and your instrument.

ST series: Small Tenor (and alto) rim sizes from .94 through 1.00 inch inside. Choose this series if you play only small bore trombone, will never play large bore, and know that you prefer small mouthpieces such as 11C or 12C. Provides good high range support, but the low range suffers.

LT series: Larger Tenor trombone mouthpieces, from .98 through 1.04 inch inside. This is the original and most versatile series for small bore and large bore tenor (and alto) trombone, as well as euphonium.

XT series: Extra-large Tenor trombone mouthpieces, from 1.01 through 1.06 inch inside. For professional symphony players and strong advanced players who need a very large mouthpiece. This series requires a very strong embouchure. Works exceptionally well on euphonium.

SB series: Small Bass trombone mouthpieces, from 1.06 through 1.10 inch inside. Used by new or part-time bass trombonists, and full-time players who prefer smaller diameter mouthpieces.

LB series: Larger Bass trombone mouthpieces, from 1.10 through 1.16 inch inside. Most serious bass trombonists, both symphonic and commercial players, should use mouthpieces from this series.

CB series: Contrabass trombone and Cimbasso mouthpieces, from 1.18 through 1.24 inch inside. Between bass trombone and tuba sizes.

TU series: Tuba mouthpieces, from 1.26 through 1.32 inch inside. A versatile group, used on all sizes and keys of tuba.

XL series: Extra-large tuba mouthpieces, from 1.28 through 1.34 or larger, special order only, not kept in stock. Provides a bigger sound and more open feel. Special order if the TU series is not open enough for you.

TU series, Tuba mouthpieces also Cimbasso and Contrabass Trombone

Rims:

TU 126 similar size to Bach 24AW, Schilke 66, PT 30,60,62,64,84 (32mm)
TU 128 similar to Bach 18, Mirafone C3, PT 31,32,34,66,68,70,72,80,82 (32.5mm)
 2N 128 narrow rim; **4N 128** narrow, flat on top; Conn Helleberg style
TU 129-Helleberg II copy: narrow, with very rounded outer edge (32.75mm)
TU 130 similar to Bach 12, Conn Helleberg, Mirafone C4, PT 36,42,44,50,83 (33mm)
 2N 130 narrow rim; **4N 130** narrow, flat on top; Conn Helleberg style & size
TU 132 similar size to Bach 7, PT 48,49,86,88 (33.5mm)
 2N 132 narrow rim; **4N 132** narrow, flat on top; Conn Helleberg style
Finishes available: S-silver, G-gold, L-Lexan (polycarbonate plastic)

Cups:

TU G shallow, for euphonium doubling with a tuba rim...it works!
TU J medium-shallow, good size for cimbasso with a tuba rim
TU L medium, for solo or quintet, quick response, easy high range
TU N medium, good solo or quintet mouthpiece for any size tuba
TU P medium-deep, all-around mouthpiece
TU R deep, Helleberg style, excellent on all 4/4 and 5/4 tubas
TU T very deep, Helleberg style, huge centered sound on large tubas.

Correct choice of shank and backbore will improve centering, intonation, and sound.

Small shanks: (Standard tuba shank)

2 small backbore, for 3/4 and smaller 4/4 tubas
3 medium-small backbore, for 3/4 and smaller 4/4 tubas
4 medium backbore, for 4/4 tubas, and larger tubas that need more resistance
5 medium-large backbore, for larger 4/4, and 5/4 tubas
6 large backbore, for large 4/4 and 5/4 tubas
7 very large backbore, for large 5/4 and 6/4 tubas, try this if 6 isn't open enough

Large shanks: ("M" Mirafone, "E" European, or "H" Hirsbrunner shanks)

4 medium backbore, for 4/4 tubas, and larger tubas that need more resistance
5 medium-large backbore, for 4/4 and smaller 5/4 tubas
6 large backbore, for large 4/4 and 5/4 tubas
7 very large backbore, for large 5/4 and 6/4 tubas, try this if 6 isn't open enough

Extra-large shanks: ("A" and "A+" Alexander CC extra-large shanks)

6 large backbore, good response on Alexanders with extra-large receivers
8 extra-large backbore, for very open feel on Alexanders

Shank sizes and tapers: (Shank should fit into the receiver 1" to 1 1/4" and not wobble)

S extra small, for older **Besson** and **Boosey & Hawkes** (similar to bass trombone shank) (*standard, no letter*) (same as PT small "S" shank, Wick "L" shank, and many others) fits most **Besson**, **Bohm & Meini**, **Conn**, **Holton**, **Jupiter**, **King**, **Martin**, **Marzan**, **Meini-Weston** smaller models, **Musica**, **Olds**, **Reynolds**, **Yamaha** smaller models, **York** smaller models
M fits most older **Mirafone 184, 185, 186, 188**; also fits some other European tubas
E European (same as PT "normal"), fits most **Alex F** tubas and some C's, **Amati**, **B&S**, **Cervený**, **Kalison**, **Kurath**, **Meini-Weston** large models, **Mirafone 191**, **Nirshl**, **Perantucci**, **Rudy Meini**, **Sanders**, **VMI**, **Willson**, **Yamaha** larger models, **York** large models, and other large receiver tubas
H **Hirsbrunner** (slightly larger than E shank), fits most Hirsbrunners, or use E shank
A **Alexander** 2 different extra-large Alex sizes: **A+** is for pre-1970 larger receivers.
Different tapers can be made for receivers on tubas, cimbassos, ophicleides, etc.

TUBA MOUTHPIECE COMPARISON CHART

Do not take diameter or depth measurements too seriously. The measurements are done on curves, and are subject to varying interpretation. A lot of other factors influence how a mouthpiece feels and plays. Many of these are my estimates from catalog descriptions.

Compiled by Doug Elliott, 2000-2001

| TU series | | | | | | |
|-----------|--|--------------------|--|-------------------------|---|---|
| | Some I have measured, others are my estimates. | | XL series (special order only) | | | |
| | 126 | | 128 | 129 | 130 | 132 134 |
| (K) | Schilke 62 | Mirafone | | | Mirafone C7 | |
| L | J Klier T3D PT 60 (8S) PT 62 (8) PT 64 (9) Tilz M8,M8S | PT 65 Dillon S3 | J Klier T2D | | J Klier T1D Mirafone C4 | |
| (M) | | | | | Mir. Rose Solo | Marcinkiewicz N4 |
| N | J Klier T3C PT 30 (3) PT 64 Tilz M3 | | J Klier T2C Mirafone C3 PT 31 (12) PT 32 (2) PT 34 (21) PT 66 (19) PT 68 (7) PT 82 (23) | | J Klier T1C | |
| (O) | | | | | | |
| P | Conn 2 J Klier T3B | Yamaha 67C4 | Bach 18 C Helleberg7B | Dillon G3 | Dillon M1C J Klier T1B | Bach 7 |
| (Q) | Bach 24W Conn Helleberg (old) Mirafone 18 Mirafone C2 Schilke 66 Wick 1L ? | Schilke 67 | Bach 22 | Schilke Helleberg II | Dillon R1 M Erickson 1 PT 44 | ME4 PT 88 (10) Tilz M0 |
| R | Bach 24AW J Klier T3A PT 84 (25) | | Giardinelli 18 J Klier T2A PT 70 PT 72 (25S) PT 80 (17) Tilz M17 Tilz M25S | | Bach 12 Conn Helleberg J Klier T1A PT 36 (1) PT 42 PT 50 (20) Sear-H'berg | PT 48 PT 49 PT 86 (0) Tilz M10 PT 38 (1S) Tilz M1S |
| (S) | | | | Mir Rose Orch | | |
| T | | | | | | |
| inch: | 1.260 | 1.270 | 1.280 | 1.290 | 1.300 | 1.320 1.340 |
| mm: | 32.0 | 32.25 | 32.5 | 32.75 | 33.0 | 33.5 34.0 |

Series / Rim size chart

| ST | LT | XT | SB | LB | CB | TU | XL |
|-----|-----|-----|-----|-----|-----|-----|-----|
| 94 | | | | | | | |
| 95 | | | | | | | |
| 96 | | | | | | | |
| 97 | | | | | | | |
| 98 | 98 | | | | | | |
| 99 | 99 | | | | | | |
| 100 | 100 | | | | | | |
| | 101 | 101 | | | | | |
| | 102 | 102 | | | | | |
| | 103 | 103 | | | | | |
| | 104 | 104 | | | | | |
| | | 105 | | | | | |
| | | 106 | 106 | | | | |
| | | | 108 | | | | |
| | | | 110 | 110 | | | |
| | | | | 112 | | | |
| | | | | 114 | | | |
| | | | | 116 | | | |
| | | | | | 118 | | |
| | | | | | 120 | | |
| | | | | | 122 | | |
| | | | | | 124 | | |
| | | | | | | 126 | |
| | | | | | | 128 | 128 |
| | | | | | | 130 | 130 |
| | | | | | | 132 | 132 |
| | | | | | | | 134 |

Professionals who use the ST Series

Information confirmed between 1997 and present.

ALTO TROMBONE (very small bore altos with trumpet-size receivers):

Miles Anderson, CA free-lance, composer 1920 Conn Eb alto ST G96,AAA,AAcustom
Doug Elliott, D.C. free-lance 1930 Olds F alto ST Lexan100,AA,AAcustom

TENOR TROMBONE JAZZ & COMMERCIAL PLAYERS:

Carl Fontana, Las Vegas jazz artist Edwards (.500) ST B11C rim copy, C,C2
Joe Jackson, USAF Airmen of Note 1st trb Bach 36 (.525) ST S100,D,D3
Ira Nepus, L.A. studios, jazz Conn 100H (.500) ST S97,C,C3
Bertil Strandberg, Stockholm, jazz Schmelzer 2 (.508) ST S99,C,C3

ST series comparison chart

Do not take diameter or depth measurements too seriously. The measurements are done on curves, and are subject to varying interpretation. A lot of other factors influence how a mouthpiece feels and plays.
Compiled by Doug Elliott, 2000-2001

| | 94 | 95 | 96 | 97 | 98 | | 99 | 100 |
|----------|---------|---------|---|----------|----------|----------------------|--------------------|--|
| A | | | Bach 15E Giard 6M | | | | | |
| B | | | | | Giard 5M | | | Bach 8½B Giard 4M |
| C | Bach 22 | Bach 17 | Bach 15C Bach 12C Schilke 45 Wick 12CS | Bach 11C | | Bach 7C Wick 10CS | Bach 6¾C | Yamaha 48 |
| D | | | Giard 6D | Bach 11 | Giard 5D | | Conn 3 Wick 9BS | Conn CL5 Wick 7CS |
| E | | | Bach 12 | | | Bach 7 | Bach 9 | Bach 6¾AL Giard 4D Schilke 50 Wick 6BS Wick 6BL |
| inch | .940 | .950 | .960 | .970 | .980 | .985 | .990 | 1.000 |
| mm | 23.9 | 24.1 | 24.4 | 24.6 | 24.9 | 25.02 | 25.15 | 25.4 |

CB series: **C**ontra**B**ass trombone and Cimbasso *very limited availability*

Rims:

CB 118 similar size to Josef Klier T7, Wick 5L (30mm)

CB 120 similar size to Josef Klier T6, Wick 4L (30.5mm)

CB 122 similar size to Josef Klier T5, Mirafone 24 (31mm)

CB 124 similar size to Josef Klier T4, Mirafone 22, Wick 3L (31.5mm)

Standard rim contour is the same as tenor trombone standard rim.

Finishes: S-silver, G-gold, L-Lexan (polycarbonate plastic, not always available)

Cups:

CB G shallow, for euphonium with a CB rim

CB J medium-shallow, for peeling paint with a cimbasso

CB L medium, for cimbasso, or small tubas

CB N medium-deep, for cimbasso, contrabass trombone, or small tubas

CB P medium-deep, will hold a single rosebud

Shanks:

Correct choice of shank and backbore will improve centering, intonation, and sound. Contrabass trombones and Cimbassos (Cimbassi?) may have either a bass trombone shank receiver or a tuba shank receiver. For best results the shank should fit into the receiver 1" to 1¼" and not wobble. For shank information see LB series, page 17, and TU series, page 21. Different tapers and sizes are available if necessary.

| CB series | | | | Some I have measured, others are my estimates from catalog descriptions. |
|---|-------------|-------------|----------------------------|--|
| Do not take diameter or depth measurements too seriously. The measurements are done on curves, and are subject to varying interpretation. A lot of other factors influence how a mouthpiece feels and plays. Compiled by Doug Elliott, 2001 | | | | |
| | 118 | 120 | 122 | 124 |
| L | J Klier T7D | J Klier T6D | J Klier T5D | J Klier T4D Wick 3SL |
| N | J Klier T7C | J Klier T6C | J Klier T5C Mirafone 24 | J Klier T4C |
| (O) | Wick 5L | Wick 4L | | |
| P | | J Klier T6B | J Klier T5B Mirafone H2 | J Klier T4B Schilke Helleberg |
| (Q) | | | Bach 25 | Mirafone 22 Wick 3L |
| (R) | | | J Klier T5A | J Klier T4A |
| inch: | 1.18 | 1.20 | 1.22 | 1.24 |
| mm: | 30.0 | 30.5 | 31.0 | 31.5 |

Tuba Professionals using Doug Elliott Mouthpieces

Information confirmed between 1997 and present. Some players may be listed in more than one category
Instrument model listed may not be the player's primary horn

TU series:

[S=silver, G=gold, L=Lexan; 2N=narrow, 4N=flat]

| | | |
|--|----------------------------|---------------------------------|
| Alan Baer, Milwaukee Symphony | Hirsbrunner HB6 | XL S132,L,L7E |
| Ron Bishop, Cleveland Orch | Alex 163 (4/4), RM15 (3/4) | TU G130,R,R6 |
| Mike Bunn, Kennedy Center Orch | Hybrid with Conn bell | TU SN132,T,T6H |
| Mike Bunn, Kennedy Center Orch | Meinl Weston Deck model | TU SN132,T,T5H |
| Tony Clements, San Jose Symp | Hirsbr. HB2 & Yorkbrunner | TU S4N132,L,L4H |
| Tony Clements, San Jose Symp | Yamaha YFB822 (F) | TU S4N130,P,P4 |
| Brian Earl, LaScala Opera Orch, Milan | Yamaha YBB-841 (Bb) | TU S126-24AW,R,R6 |
| Brian Earl, LaScala Opera Orch, Milan | Yamaha YEB-631 (Eb) | TU S126-24AW,P,P5C also N,N4 |
| Brian Earl, for quintet | Yamaha YEB-631 (Eb) | TU S126-24AW,P,P4C |
| John Elliott, London free-lance | Boosey & Hawkes Eb | TU G128,P,P2S |
| John Elliott, London free-lance | Mirafone 186, Conn 24J | TU G128, T,T4 |
| Everett Gilmore, Dallas Symp (ret) | M186, Cervený Bb, Alex 163 | TU S130,P,P3,P3C,P3A+ |
| Everett Gilmore, for quintet, etc. | M185, Mirafone F | TU S130,N,N2, also L,L2 |
| Matt Good, Dallas Symp | Alexander CC | TU S4N132,R,R6A |
| Matt Good, Dallas Symp | B&S F | TU S4N128,P,P3B |
| Miike Grose, Savannah Symp | York/Rusk 6/4 CC | TU SN128,L,L4 |
| Miike Grose, Savannah; for quintet | Getzen G50 CC | TU SN128,N,N4 |
| Guy Harden, Jerusalem Radio Orch | unknown | TU S132,T,T6 |
| David Kirk, Houston Symphony | Alexander F | TU S128,N,N4M |
| Andy Kochenour, Dixie Power Trio | B&M with Carbon fiber bell | TU S130,T,T6E |
| Andy Kochenour, Dixie Power Trio | Getzen Canadian Brass | TU S130,R,R6E |
| Paul Krzywicki, Philadelphia Orchestra | Willson 3050S | TU Helleberg 7B rim,R,R6E,R8W |
| David Norris, Winnipeg Symphony | Yamaha Eb | TU SN130,N,N3 |
| Steve Perry, Hartford Symp, Hartt | Hirsbrunner HB2 | TU S132,R,R6M |
| Steve Perry, Hartford Symp, Hartt | Yamaha F YFB-822 | TU S130,P,P5 |
| Sam Pilafian, AZ State University | Meinl Weston CC Wm Bell | TU L2N132,T,T5 |
| Wade Rackley, Mississippi Symp | Alex163 (4/4 CC) | TU S4N132,R,R8A+ |
| Wade Rackley, Mississippi Symp | Mirafone 180-5U (F) | TU S4N132,R,R7E |
| John Sass, Vienna Austria recording artist | B&S CC model 4096 | TU S4N130,S2N130,R,R4E |
| Steve Seward, Kansas City Symp | RM 5/4 (35 yrs old) CC | TU S130, T, T6E, T7E |
| Melissa Williams, Indianapolis free-lance | Kalison CC | TU G4N128,T,T6E |
| Melissa Williams, & Butler University | B & H Imperial Eb (1950's) | TU G4N128,P,P3 |

CB & TU series:

(contrabass trombone)

| | | |
|--------------------------------------|-------------------------------|--------------|
| Mike Bunn, tuba, Kennedy Center Orch | Mirafone (bass trb receiver) | CB S124,J,J9 |
| Matt Guilford, btrb, National Symp | Hermann Kühl (b trb receiver) | CB L118,L,L9 |

(cimbasso)

| | | |
|----------------------------------|----------------------------|-------------------|
| Mike Bunn, Kennedy Center Orch | Rudy Meinl (tuba receiver) | TU SN128,J,J2 |
| Brian Earl, LaScala Opera, Milan | Yamaha custom Eb | CB S124-24AW,N,N4 |
| Tom Klaber, btrb, Cleveland Orch | UMI custom Cimbasso | CB G122,P,P6 |

(euphonium, played by tuba player)

| | | |
|------------------------------------|-----------------|-------------------|
| Tony Clements, tuba, San Jose Symp | Yamaha YEP321 | LB S116,G,G4 |
| Brian Earl, LaScala Opera, Milan | Boosey & Hawkes | TU S126-24AW,G,G8 |

ST series: Smaller Tenor trombone rim sizes for small bore trombones and alto trombones *very limited availability*

Rims:

| | |
|---------------|--|
| ST 94 | similar to Bach 22 (23.9mm) |
| ST 95 | similar to Bach 17 (24.1mm) |
| ST 96 | similar to Bach 12, Wick 12CS (24.4mm) |
| ST 97 | similar to Bach 11 (24.6mm) |
| ST 98 | similar to Bach 7, Wick 10CS (24.9mm) |
| ST 99 | similar to Bach 9, Bach 6¾C (25.15mm) |
| ST 100 | similar to Bach 6½AL, Schilke 48 (25.4 mm) |

Finishes available: S-silver, G-gold, L-Lexan (polycarbonate plastic)
Rim contour is Standard.

Cups:

| | |
|-------------|---|
| ST A | very shallow, very bright sound, too shallow for most players |
| ST B | shallow, for bright sound on small bore trombones |
| ST C | medium-shallow, for all small bore trombones |
| ST D | medium, for all-around small to medium bore trombone playing |
| ST E | medium, for all types of playing |

Small shanks: (for small tenors, altos, and small shank euphoniums)

- 2 standard backbore, but many prefer a larger backbore with the ST series
- 3 open backbore, works well with the ST series for all small shank horns
- 4 very open backbore, for .525 bore, .525/.547 dual bore, and euphonium

Notes for ordering shanks: The letter on the shank must match the letter on the cup: for example, a standard small shank for a D cup is a D2. All shanks should fit into the receiver 1". The standard small shank fits almost all small tenors and altos. For **Conn 36H** altos and other smaller receivers specify smaller "s" shank (goes in farther). *Large shanks:* not recommended; the ST series does not work very well on larger bore instruments.

ST series rims and cups are often out of stock for very long periods of time.

Professional trombonists who use the LT and XT series

Information confirmed between 1997 and present

ALTO TROMBONE & BASS TRUMPET:

[S=silver, G=gold, L=Lexan; N=narrow]

| | | | |
|--|--------------------|------------------------------|--|
| Doug Elliott, D.C. free-lance | Kühnl & Hoyer Eb | XT LN104,D,D2 | |
| Joe Burnam, Italian Nat'l Radio Orch 1st | Yamaha Eb alto | LT G102,C,C3, sometimes D,D3 | |
| Bill Harris, Syracuse Symphony 1st trb | Yamaha alto | LT S101,C,C2 | |
| Aaron LaVere, Atlanta Symphony 1st | Edwards E283 alto | LT G101,D,D2 | |
| David Ritt, Seattle Symph 1st trb | Bach 39 Eb alto | LT GN104,C,C3 | |
| | Bach bass trumpet | LT GN104,D,D4 | |
| Pete Saunders, Netherlands Radio Phil | Yamaha Eb alto | LT G101,C,C3 | |
| | Alexander bass trp | LT G101,G,G4s | |
| Anatoli Skobelev, Russian Nat'l Orch 1st | Conn 36H alto | LT S100,B,B2 | |
| David Vining, Cincinnati Conservatory | Courtois Eb alto | LT SN101,C,C2 | |

TENOR TROMBONE JAZZ & COMMERCIAL PLAYERS:

| | | | |
|---|-----------------------|---------------------------|--|
| Miles Anderson, CA freelance, composer | Bach 12LT (.500) | LT G100,C,C3 | |
| Buddy Baker, Univ of Northern Colorado, retired | Conn 100H (.500) | LT G99,C,C3 | |
| other horn | Conn 78H (.525) | LT G100,D,D4 | |
| Doug Elliott, D.C. freelance | Schmelzer 1 (.500) | XT LN104,D,D2 | |
| | K&H Slokar Solo(.547) | XT SN105,G,G8; K,K9 | |
| John Jensen, D.C. freelance | King 2B (.481/.491) | LT L101,B,B2 | |
| Bill Reichenbach, L.A. studios, jazz | Conn32H (.500/.522) | LT G100,D,D2s; also C,C3s | |
| | Conn 88H (.547) | LT G101,G,G9Cs | |
| Rick Stepton, NY freelance | Bach 16GM | LT G100,D,D2 | |

TENOR TROMBONE SYMPHONIC PLAYERS:

| | | | |
|---|----------------------|------------------------------|--|
| Lisa Albrecht, NY free-lance | Shires | XT SN101,G,H9 | |
| Igor Bakanov, Russian Nat'l Orch extra | Bach 42B | LT S102,F,F8 | |
| Allen Barnhill, Houston Symph 1st trb | Bach 42K | LT S101round,H,H9; also I,I9 | |
| Andy Berryman, Hallé Orch 1st trb (Manchester UK) | Edw 328CF,271CF | LT S99,L99,F, F9, also F7 | |
| Ian Bousfield, Vienna Philharmonic 1st trb | Yamaha YSL-681B | LT S102,H,H8 | |
| Mike Brown, Phoenix Symph 2nd | Edwards 334CF | XT S103,H,H9; G,G9 for 1st | |
| Joe Burnam, Italian Nat'l Radio Orch 1st | Edwards 291dual bore | LT G102,H,H9; G,G8 | |
| John Daley, Denver Symph 1st trb | C88H/Minnick bell | LT G102,H,H9 | |
| Jim DeSano, Cleveland Orch 1st trb | Benge 190F | LT LN104,G,G8 | |
| Mark Eager, BBC National Orch of Wales 1st trb | Edwards 374CF | LT S101,C,G8 | |
| Steve Gamble, Tucson Symph 2nd trb | Edwards 369, T3 | LT S102custom,G,G9 | |
| Valery Golikov, Russian Nat'l Orch 2nd trb | Conn 88H | LT S101,G,G8C; H,H8C | |
| Bill Harris, Syracuse Symphony 1st trb | Shires | XT S103,H,H8 | |
| Ben Herrington, Meridian Arts Ensemble | Bach 42, Thayer | LT S4N103,F,F8 | |
| Allen Kofsky, Cleveland Orch 2nd trb | Benge 190F | LT S104,H,H9 | |
| Aaron LaVere, Atlanta Symphony 1st | Bach 42BO | LT G101,G,H9 | |
| John McCroskey, Houston Symph (ret.) | Bach 42BO | LT G100semi-round,H,H9s | |
| for smaller horn | Conn 78H (.525) | LT G100semi-round,F,F3 | |
| Paul Naslund, Denver Symph 2nd | Bach 42, Thayer | LT G101,G,G8 | |
| Domingo Pagliuca, Venezuela Symph 1st | Edwards 372CF | LT G4N101,G,G8 | |
| David Ritt, Seattle Symph 1st | Edwards 321CF | LT GN104,G,G9 | |
| Miguel Sanchez, Venezuela Symph 2nd | Bach 42 | LT G101,C,C7 | |
| Pete Saunders, Netherlands Radio Phil 1st | Thein G1 (.488/.508) | LT G101,G,G4 | |
| | Conn 88H | LT G101,G,G9C | |
| Carl Polk, Savannah Symph 1st | Edwards | LT S101,F,F8 | |
| Anatoli Skobelev, Russian Nat'l Orch 1st | Conn 88H | LT S100,H,H8C; also E,F, & G | |
| Kari Sundstrom, Minnesota Orch 2nd | Bach 42H, EdThayer | LT G101,H,H8 | |
| Jared Vermette, Hong Kong Phil 1st | Conn 88H | LT L101,H,H9C | |
| | for quintet | LT L101,G,G9C or G8C | |
| David Vining, Cincinnati Conservatory | Bach 42, EdThayer | LT SN101,F,F8 | |
| Doug Wright, Minnesota Orch 1st | Bach 42H, EdThayer | LT G101,H,H8 | |
| for solo or quintet | Bach 42BG regular | LT G101,H,H8 | |

LB series: Larger Bass Trombone rim sizes

and doubling on tenor, euphonium, or tuba

Rims:

LB 110 smaller than a Bach 1¼G, larger than a Bach 1½G or Schilke 58 (28 mm)

LB 112 similar to Schilke 59, a little larger than Bach 1¼G (28.5mm)

LB 114 copy of Schilke 60, similar size to some Bach 1G, but flatter (29 mm)

LB 116 larger than Schilke 60, same shape (29.5mm)

Finishes available: S-silver, G-gold, L-Lexan (polycarbonate plastic)

Rim contours available: Standard (narrow), mW-Medium-Wide and W-Wide

Cups:

LB C medium-shallow, for doubling on small bore trombones

LB E medium, for tenor doubling, about the depth of a Bach 6½AL

LB G medium-deep, best for doubling on large bore tenor or euphonium

LB I shallower than Bach 1½G, for bright bass sound or tenor double

LB J similar to Bach 1½G or Schilke 58

LB K excellent all-around medium bass trombone depth,

LB L almost as deep as Schilke 60 or Bach 1G, a lot easier to play

LB M plays like Schilke 60 or Bach 1G, but more core and easier high range

LB N deeper, but still centered, try it if Schilke 60 isn't deep enough for you!

LB P for doubling on contrabass or tuba, too deep to use on bass trombone

Small shanks: (for small tenors, altos, and small shank euphoniums)

2 standard backbore, best for .500 bore horns

3 open backbore, for .508 bore horns and dual bore horns like King 2B

4 very open backbore, for .525 bore, .525/.547 dual bore, and euphonium

Medium euphonium shanks: (for some Besson, Willson, and others)

5E best **5½E** a little more open, available only for I and J cups

6E more open backbore, but less centered

Large shanks: (for bass trombones and all large shank euphoniums)

7 (not recommended) tight backbore, more resistance

8 standard backbore, best for most bass trombones and euphoniums

9 more open backbore, opens up the low range more

Notes for ordering shanks: The letter on the shank must match the letter on the cup: for example, a standard large shank for an L cup is an L8. All shanks should fit into the receiver 1". **Large (bass) shanks:** **Bach**, new **Conn**, **Edwards**, **Holton**, **Shires**, and **Yamaha** tenor and bass trombones, and all large shank euphoniums, use the standard large shank. Older **Conn** and **Blessing** large tenor and bass trombones require a different taper - specify Conn shank for proper fit. **King duo gravis**, **7B**, **8B**, and **Benge 290** can use standard, but sometimes need a specially tapered "K" shank for a better fit.

DOUG ELLIOTT BASS TRB MOUTHPIECE COMPARISON

Do not take diameter or depth measurements too seriously. The measurements are done on curves, and are subject to varying interpretation. A lot of other factors influence how a mouthpiece feels and plays. Compiled by Doug Elliott, 2000-2001

| SB series | | Some of these I have measured, and others are from catalog descriptions & specifications. | | | | | | | |
|-----------|---------------------------------|---|---------|----------|-------------------------|-------|-----------------------|---------------------------------|---------------------------------|
| | | LB series | | | | | | | |
| | 106 | 108 | 110 | | 112 | | 114 | | 116 |
| I | Bach 2G Giard 1G Wick 2AL | Wick 1AL | | | | | | | |
| J | | Bach 1½G Schilke 58 | Marcz 1 | | | | | | |
| K | | | | Bach 1¼G | Minnick L Schilke 59 | | | | |
| L | | Wick 0AL | | | Stork 1 | | | | |
| | | | | | | | Yamaha Yeo | | |
| M | | | | | | | Bach 1G Schilke 60 | Mz 105 (medium- wide rim) | |
| | | | | | | | | | Mz 106 (medium- wide rim) |
| N | | | | | | | | | Mz 107 (medium- wide rim) |
| | | | | | | | | | |
| P | | | | | | | | | |
| inch | 1.060 | 1.080 | 1.100 | 1.110 | 1.120 | 1.130 | 1.140 | 1.150 | 1.160 |
| mm | 26.9 | 27.4 | 27.9 | 28.2 | 28.5 | 28.7 | 29.0 | 29.2 | 29.5 |

LT series: Larger Tenor trombone rim sizes for tenor and alto trombone, and euphonium

Rims:

LT 98 similar to Bach 7, Wick 10CS (24.9mm)

LT 99 similar to Bach 9, Bach 6¾C, Conn 3 (25.15mm)

LT 100 similar to Bach 6½AL, Schilke 50, Wick 6BL (25.4 mm)

LT 101 similar to Bach 5G, Schilke 51, Wick 5AL, Remington (25.65mm)

LT 102 similar to Bach 4G (old), Benge-Marcellus, Wick 4½AL (25.9 mm)

LT 103 similar to Bach 3G (old), Bach 4G (new), Schilke 52, Wick 4AL (26.16mm)

LT 104 similar to Schilke 53, Bach 3G (new), but feels smaller (26.4 mm)

Finishes available: S-silver, G-gold, L-Lexan (polycarbonate plastic)

Rim contours available: Standard, N (Narrow), and 4N (Flat Narrow)

Cups:

LT A very shallow, very bright sound, too shallow for most players

LT B shallow, bright, for a bright sound on small bore or alto trombones

LT C medium-shallow, for all small bore or alto trombones

LT D medium, for all-around small to medium bore trombones, or alto

LT E medium, for all types of playing

LT F medium-deep, for medium to large bore trombones

LT G medium-deep, best for all symphonic trombone playing

LT H deep, good for symphonic 2nd trombone playing, and euphonium

LT I very deep, mostly for euphonium

LT J extremely deep, for euphonium, not for trombone

Small shanks: (for small tenors, altos, and small shank euphoniums)

2 standard backbore, best for .500 bore horns

3 open backbore, for .508 bore horns and dual bore horns like King 2B

4 very open backbore, for .525 bore, .525/.547 dual bore, and euphonium

Medium euphonium shanks: (for some Besson, Willson, and others)

5E best **5½E** a little more open, available only for I and J cups

6E more open backbore, but less centered

Large shanks: (for .547 bore trombones and all large shank euphoniums)

7 (not recommended) tight backbore, sometimes better on old C88H

8 standard backbore, best for most trombones and euphoniums

9 more open backbore, better for some horns, for stronger players

Notes for ordering shanks: The letter on the shank must match the letter on the cup: for example, a standard large shank for a G cup is a G8. All shanks should fit into the receiver 1". For **Conn 36H** altos and other smaller receivers specify smaller "s" shank (goes in farther). **Large shanks:** **Bach**, new **Conn 88H**, **Edwards**, **Holton**, **Shires**, and **Yamaha** trombones, and all large shank euphoniums, use the standard large shank. Older **Conn 88H** and **Blessing B88** trombones require a different taper - specify Conn shank for proper fit. **King 4B**, **5B**, and **Benge 190** can use standard, but sometimes need a specially tapered "K" shank for a better fit.

Trombone & Euphonium Professionals who use the XT Series

Information confirmed between 1997 and present

TENOR TROMBONE JAZZ & COMMERCIAL PLAYERS [S=silver, G=gold, L=Lexan;

N=narrow]

| | | |
|-------------------------------|--------------------------------|----------------------------------|
| Doug Elliott, D.C. free-lance | Schmelzer 1 (.500) | XT LN104,D,D2 |
| | Kühl & Hoyer-Slokar Solo (547) | XT SN104,F,F8 or G,G8 or H,H8 |
| for bass trombone doubling | Kühl & Hoyer-Slokar Solo (547) | XT S105,K,K9, or L,L9 |

SYMPHONIC TENOR TROMBONISTS

| | | |
|--|-----------------------------------|------------------------------|
| Lisa Albrecht, NY free-lance | Shires | XT GN101,G,H9 |
| Mike Brown, Phoenix Symph 2nd | Edwards 334CF for 1st trombone | XT S103,H,H9 XT S102,G,G9 |
| Bill Harris, Syracuse Symph 1st | Shires | XT S103,H,H8 |
| Dale Weaver, Pensacola, US Marine Band (retired) | King 4B | XT S102,G,G8 |

EUPHONIUM

| | | |
|--|------------------|----------------|
| John Mueller, US Army Band | Meinl-Weston 451 | XT S101,H,H8 |
| Bob Powers, US Army Band | Perantucci euph | XT G101, I, I8 |
| Dale Weaver, Pensacola, US Marine Band (retired) | Yamaha euph | XT S102, I, I9 |

SB series: **S**mall **B**ass trombone rim sizes

also useful for doubling on Tenor Trombone or Euphonium

Rims:

SB 106 similar to Bach 2G, Wick 2NAL (26.9 mm)

SB 108 similar to Bach 1½G, Schilke 58 (27.4mm)

SB 110 a little smaller than Bach 1¼G, (27.9 mm)

Finishes available: S-silver, G-gold, L-Lexan (polycarbonate plastic)

Rim contours available: Standard (narrow), and Wide (tenor rim shape)

Cups:

SB C medium-shallow, for doubling on small bore trombones

SB E medium, for tenor doubling, about the depth of a Bach 6½AL

SB G medium-deep, best for doubling on large bore tenor or euphonium

SB I shallower than Bach 1½G, for bright bass sound or tenor double

SB J similar to Bach 1½G or Schilke 58, most popular in the SB series

SB K similar to Schilke 59, Bach 1¼G, a deep cup for these rim sizes.

Small shanks: (for small tenors, altos, and small shank euphoniums)

2 standard backbore, best for .500 bore horns

3 open backbore, for .508 bore horns and dual bore horns like King 2B

4 very open backbore, for .525 bore, .525/.547 dual bore, and euphonium

Medium euphonium shanks: (for some Besson, Willson, and others)

5E best **5½E** a little more open, available only for I and J cups

6E more open backbore, but less centered

Large shanks: (for bass trombones and all large shank euphoniums)

7 (not usually recommended) tight backbore, more resistance

8 standard backbore, for most bass trombones and euphoniums

9 more open backbore, works well with the SB series on bass trombone

Notes for ordering shanks: The letter on the shank must match the letter on the cup: for example, a standard large shank for a J cup is a J8. All shanks should fit into the receiver 1". *Large (bass) shanks:* **Bach**, new **Conn**, **Edwards**, **Holton**, **Shires**, and **Yamaha** tenor and bass trombones, and all large shank euphoniums, use the standard large shank. Older **Conn** and **Blessing** large tenor and bass trombones require a different taper - specify Conn shank for proper fit. **King duo gravis**, **7B**, **8B**, and **Benge 290** can use standard, but sometimes need a specially tapered "K" shank for a better fit.

| XT series comparison chart | | | | | | | | |
|---|---------------------------------------|---------------------------|----------------------------|------------|------------------|------------------|------------------------|---------------------------------|
| Do not take diameter or depth measurements too seriously. The measurements are done on curves, and are subject to varying interpretation. A lot of other factors influence how a mouthpiece feels and plays. Compiled by Doug Elliott, 2000-2001 | | | | | | | | |
| | 101 | | 102 | | 103 | 104 | 105 | 106 |
| F | Bach 5GS | | Benge Marcellus | | | Schilke 53 | | |
| G | Bach 5G Remington Wick 5BL | Giardinelli Symphony T | Holton VHT (narrow rim) | Wick 4BL | Bach 3G (old) | Alessi 3 | Alessi 1 Schilke 57 | |
| H | Schilke 51 Willson TA1 Wick SM5 | | Bach 4G (old) | | Bach 4G (new) | Alessi 4 | Alessi 2 | |
| I | Wick 5AL | | Schilke 52E2 Wick 4½AL | Wick 4AL | | Bach 3G (new) | | Bach 2G Giard 1G Wick 2AL |
| J | | | | Dillon M3B | | Wick SM3 | Wick 3AL | |
| inch | 1.010 | 1.015 | 1.020 | 1.025 | 1.030 | 1.040 | 1.050 | 1.060 |
| mm | 25.65 | 25.8 | 25.9 | 26.04 | 26.16 | 26.4 | 26.67 | 26.9 |

Professional Bass Trombonists who use the SB or LB series

Information confirmed between 1997 and present. Some players may be listed in more than one category.

SB series:

| | | |
|---|---|--------------------|
| | [S=silver, G=gold, L=Lexan; W=wide, mW=medium-wide] | |
| Viatcheslav Patchkaev, Russian Nat'l Orch | Bach 50B | SB S108,J,J8; K,K8 |
| Leslie Havens, Diva, & Artie Shaw Orch | Yamaha YBL-622 | SB LW108,J,J8 |

LB series:

| | | |
|--|---|----------------|
| Elizier Aharoni, Jerusalem Radio Orchestra | Edwards single rotor, 999 bell | LB S114,M,M9 |
| Jeff Cortazzo, US Army Blues | B50,EdThayers,Edw dual bore slide | LB S116,M,M9 |
| Bill Davis, Tucson Symphony | Holton TR180 | LB S114,L,L9 |
| | | also M,M9 |
| Stephen Fissel, Seattle Symphony | Edwards | LB SmW114,L,L8 |
| | | also M,M8 |
| Greg Harper, Denver Symphony | Edwards 1023CF single valve for lighter playing and quintet | LB SmW114,M,M9 |
| | B50B, EdThayers | LB SmW114,K,K9 |
| Randy Hawes, Detroit Symphony | Yamaha YBL-613 | LB L114,L,L9 |
| Dudley Hinote, USAF Airmen of Note | Conn 60H | LB L114,L,L8 |
| Robbie Hioki, Brian Setzer Big Band | Benge 290 | LB S110,J,J9C |
| Tom Klaber, Cleveland Orchestra | Bach 50B3LO | LB GW116,P,P9 |
| Edwardo Lopez, Buenos Aires Symp | unknown, dual bore bass trb | LB S4N116,M,M9 |
| Gabriele Malloggi, Maggio Musicale Fiorentino Orch | Edwards | LB S114,N,N9 |
| Gianfranco Marchesi, Italian Nat'l Radio Orch | YSL 613 yellow, Ed Thayer valve | LB G112,L,L8 |
| John Miller, Winnipeg Symphony | YSL 613 yellow, Ed Thayer valve | LB S114,L,L9 |
| for quintet | Bach 50B, Ed Thayers | LB S114,K,K9 |
| Rick Reeves, Houston Ballet, Opera | | LB G114,L,L9 |
| | | also M,M8 |
| Mark Sellman, Savannah Symphony | Edwards 987 dual bore | LB SmW114,L,L9 |
| David Waters, Houston Symphony | Edwards | LB G114,M,M9 |
| Phil Zahorsky, San Jose Symphony | Bach 50B3 open wrap | LB S114,L,L8 |

(bass trombone played by tenor and tuba players who double)

| | | |
|--|-------------------------------|--------------------|
| Mike Brown, Phoenix Symphony 2nd | Edwards 1057CF, inline rotors | LB SmW112,L,L8, L9 |
| Joe Burnam, Italian Nat'l Radio Orch 1st | Edwards 1177 | LB S110,K,K9 |
| Tony Clements, San Jose Symp (tuba) | Edwards | LB S116,M,M9 |

(tenor trombone played by bass trombonist)

| | | |
|-------------------------------|------|--------------|
| Randy Hawes, Detroit Symphony | B42B | LB L114,I,I8 |
|-------------------------------|------|--------------|

(euphonium played by tuba player)

| | | |
|-------------------------------------|---------------|--------------|
| Tony Clements, San Jose Symp (tuba) | Yamaha YEP321 | LB S116,G,G4 |
|-------------------------------------|---------------|--------------|

XT series: EXtra-large TEnor Trombone

Symphonic rim sizes, large or small shank, and Euphonium

Rims:

XT 101 similar to Bach 5G, Wick 5AL, Remington, feels more open (25.65mm)

XT 102 similar to Bach 4G, Wick 4½AL (25.9 mm)

XT 103 similar to Bach 3G, Wick 4AL, B4G (new) (26.16mm)

XT 104 similar to Alessi 3, Alessi 4, Wick 3AL, Bach 3G (new) (26.4 mm)

XT 105 similar to Alessi 1, Alessi 2 (26.67 mm)

XT 106 similar to Bach 1½G, Wick 2AL, feels a little smaller inside (26.9 mm)

Finishes available: S-silver, G-gold, L-Lexan (polycarbonate plastic)

Rim contours available: Standard and Narrow

Cups: (any LT cup depth can be made as an XT cup to fit XT rims)

XT D medium, for all-around small to medium bore trombone playing

XT E medium, for all types of playing

XT F medium-deep, for medium to large bore trombones

XT G medium-deep, favorite for all symphonic playing

XT H deep, good for symphonic 2nd trombone playing and euphonium

XT I very deep, best for euphonium, depth of Schilke 51D but bigger sound

XT J very deep, for euphonium, or doubling on bass trb, depth of Bach 1½G

XT K good for doubling on bass trb, maybe euphonium, depth of Bach 1¼G

XT L for doubling on bass trb, almost the depth of Bach 1G or Schilke 60

Small shanks: (for small tenors, altos, and small shank euphoniums)

2 standard backbore, best for .500 bore horns

3 open backbore, for .508 bore horns and dual bore horns like King 2B

4 very open backbore, for .525 bore, .525/.547 dual bore, and euphonium

Medium euphonium shanks: (for some Besson, Willson, and others)

5E best **5½E** a little more open, available only for I and J cups

6E more open backbore, but less centered

Large shanks: (for .547 bore trombones and all large shank euphoniums)

7 (not recommended) tight backbore, sometimes better on old C88H

8 standard backbore, best for most trombones and euphoniums

9 more open backbore, but may be too open with the XT series

The XT series mouthpieces feel very open with the standard backbore.

Notes for ordering shanks: The letter on the shank must match the letter on the cup: for example, a standard large shank for a G cup is a G8. All shanks should fit into the receiver 1". For **Conn 36H** altos and other smaller receivers specify smaller "s" shank (goes in farther). *Large shanks:* **Bach**, new **Conn 88H**, **Edwards**, **Holton**, **Shires**, and **Yamaha** trombones, and all large shank euphoniums, use the standard large shank. Older **Conn 88H** and **Blessing B88** trombones require a different taper - specify Conn shank for proper fit. **King 4B**, **5B**, and **Benge 190** can use standard, but sometimes need a specially tapered "K" shank for a better fit.

DOUG ELLIOTT TENOR TROMBONE MOUTHPIECE COMPARISON

Some of these I have measured, and others are from catalog descriptions & specifications.

Do not take diameter or depth measurements too seriously. The measurements are done on curves, and are subject to varying interpretation. A lot of other factors influence how a mouthpiece feels and plays.

| | ST series | | | | | | | | XT series | | | | | | | |
|---------------|-----------|----------|---|----------|-----------|----------------------|--------------------|---|--|------------------------|----------------------------|----------|-----------------------------------|------------------|------------------------|---------------------------------|
| | | | | | LT series | | | | | | | | | | | |
| 1/100 inch | 94 | 95 | 96 | 97 | 98 | | 99 | 100 | 101 | | 102 | | 103 | 104 | 105 | 106 |
| A | | | Bach 15E Giard 6M | | | | | | | | | | | | | |
| B | | | | | Giard 5M | | | Bach 8½B Giardinelli 4M | | | | | | | | |
| C | Bach 22? | Bach 17? | Bach 15C Bach 12C Schilke 45 Wick 12CS | Bach 11C | | Bach 7C Wick 10CS | Bach 6¾C | Yamaha 48 | Bach 5C | | Bach 4C | | | | | |
| D | | | Giard 6D | Bach 11 | Giard 5D | Bach 7 | Conn 3 Wick 9BS | Conn CL5 Wick 7CS | | | | | Conn 4CL (narrow round rim) | | | |
| E | | | Bach 12 King M21 | | | | Bach 9 | Bach 6½AL Giardinelli 4D Schilke 50 Wick 6BS Wick 6BL | Schilke 51C4 | | | | Schilke 52 | | Schilke 53 | |
| F | | | | | | | | | Bach 5GS | | Benge- Marcellus | | | | | |
| G | | | | | | | | | Bach 5G Remington Wick 5BL | Giardinelli Symph T | Holton VHT (narrow rim) | Wick 4BL | Bach 3G (old) | Alessi 3 | Alessi 1 Schilke 57 | |
| H | | | | | | | | | Perantucci 4C Schilke 51 Willson TA1 | | Bach 4G (old) | | Bach 4G (new) | Alessi 4 | Alessi 2 | |
| I | | | | | | | | Schilke 51D | Wick 5AL | | Wick 4½AL | Wick 4AL | | Bach 3G (new) | | Bach 2G Giard 1G Wick 2AL |
| | | | | | | | | Houser BB1 | | | | | | | | |
| J | | | | | | | | | | | | | Schilke 52E2 | Wick SM3 | Wick 3AL | |
| inch | .940 | .950 | .960 | .970 | .980 | .985 | .990 | 1.000 | 1.010 | 1.015 | 1.020 | 1.025 | 1.030 | 1.040 | 1.050 | 1.060 |
| mm | 23.9 | 24.1 | 24.4 | 24.6 | 24.9 | 25.02 | 25.15 | 25.4 | 25.65 | 25.8 | 25.9 | 26.04 | 26.16 | 26.4 | 26.67 | 26.9 |