

Denis Wick makes one of the largest ranges of accessories for brass instruments available in the world today. He achieved a worldwide reputation as both a player and teacher and has used his vast experience and knowledge to create mouthpieces and mutes which have become the favourites of brass players all over the world.

Denis Wick uses both the latest in computer-controlled technology and traditional hand-crafting skills to produce a range of accessories that are designed to give the best possible results. Denis Wick mouthpieces are now available Classic, Ultra, Heritage and Heavytop shapes.

The first Denis Wick mouthpieces were made in 1968, and range has grown so much, that it is now one of the largest and most comprehensive in the world. They are famous for their wonderful sound and brilliant designs, and are produced to the highest technical specifications. Special attention is paid to the rims, which are both comfortable and consistent. Special techniques are used to produce beautiful and extremely hard-wearing silver and gold plating. Many mouthpieces are available in Heritage and Heavytop formats as well as in the Classic shape.

Denis Wick mutes have set the standard for tone and intonation for many years. They bring an amazing range of tone colours to any brass section and are essential for the performance of a huge range of music, from classical composers such as Mahler and Shostakovich to film scores, avant-garde music, big bands and small group jazz. The popular trumpet straight mute (DW5504) has set a standard which has been widely copied but never equalled. The hand crafting of these mutes gives the high-quality aluminium a

'work-hardened' quality, which makes for a very resonant product that will give a wonderful fortissimo when it is needed. It also has the best intonation of any trumpet mute available. The hand-made wooden mutes are especially effective in quiet, spooky music and are widely used in orchestras for the performance of early twentieth-century music. All Denis Wick mutes are designed to work in all registers, so even the very difficult low notes of the bass trombone work perfectly whichever Denis Wick mute is being used.

Denis Wick accessories provide brass players with many practical items for cleaning and maintaining their instruments. Denis Wick Advanced Formula Valve Oil uses PTFE to create perhaps the best oil on the market today. It is very fast and has a silky feel, and regular use will ensure trouble-free valve action, protection from corrosion, and a long life for your instrument. Other accessories include mouthpiece and instrument brushes, a trans-posing tuner/metronome, polishing cloths and mouthpiece adaptors.

CLIP-ON TUNER FOR BRASS DW9006

- Tunes to A=440.
- Brightly lit LCD display.
- Automatically displays note name.
- Transposes at the touch of a button.
- Transposition to D, Eb, F and Bb.
- Screen tilts to any angle.
- Very solid construction.
- Automatically turns off if not used.
- Accurately measures to 100th of a semitone.

MOUTHPIECE POUCHES

Denis Wick has a comprehensive range of pouches in either durable nylon or leather. They can hold up to four mouthpieces in total security.



MUTE BAGS

Made of sturdy canvas with a strong zip for secure fastening, these mute bags have a soft lining and a cushioned interior to protect the mute. The horn mute bag has a sturdy clip for attaching to a case.



MOUTHPIECES

Trumpet	4882 Gold Plate 5882 Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
1X	Extra Large symphonic	17.50	5.23	3.9	barrel	Based on 1870 F trumpet (Wallace)	VB1X: Schilke 20
1	Large symphonic	17.25	5.00	3.9	barrel	Scaled down version of 1X	VB1: Schilke 17D
1C	Large symphonic	17.25	5.00	3.9	barrel	Easier to play and more flexible	VB1C: Schilke 16
1.5C	Large symphonic	17.00	5.00	3.8	barrel	More brilliant and flexible	VB1½C
2W	Large symphonic C	17.00	5.50	3.7	barrel	Scintillating high register	VB1¼C: Schilke 16B
3	General purpose	16.75	5.05	3.7	barrel	Good all-round mouthpiece	VB1¼C: Schilke 14C4
3C	Shallow cup	16.75	5.05	3.7	barrel	General purpose. Brilliant high register for C, D, Eb trumpets	VB3C: Schilke 14B
3E	Very shallow cup	16.75	5.05	3.8	barrel	Very successful 'screamer' jazz	VB7E DW more power
4	Viennese type	16.50	5.18	3.7	barrel	Good all-rounder	No VB equivalent
4B	Medium cup	16.50	5.18	3.7	barrel	All-round mouthpiece with great flexibility	VB7C DW more mellow
4C	Shallow cup	16.50	5.18	3.7	barrel	All-round mouthpiece with great high register	VB7C DW more brilliant
4E	Very shallow cup	16.50	5.18	3.7	V-type	Like 3E	VB10E/DW better high register
4X	Shallow cup	16.50	5.75	3.7	V-type	'Cushion rim' for jazz. Tremendous projection in high register	VB7EW/DW better high register
5	Traditional cup	16.00	5.30	3.7	barrel	Traditional French cup for jazz and light music players	No VB equivalent/Schilke 13
5E	Extra shallow cup	16.00	5.30	3.7	V-type	The ultimate 'screamer'	VB 10E/Schilke 5
5X	Shallow cup	16.00	6.00	3.7	V-type	'Cushion rim' for jazz	VB7EW
1¼CV	Paul Archibald models	16.75	5.40	3.8	open	A v-shaped cup gives a dark tone suitable for Mahler and Bruckner	No VB equivalent - darker sound than the Bach 1¼C
3CV		16.75	5.50	3.8	barrel	Developed specially for the Eb trumpet. Ideal for the Haydn and Hummel Concertos	Like Bach 1¼ better high register
MM1C	Maurice Murphy models	17.50	5.35	3.70	V-type	Maurice Murphy, for 30 years Principal Trumpet of the LSO, and a truly legendary figure in the world of trumpet playing, has teamed up with former LSO Principal Trombonist, Denis Wick, to design these trumpet mouthpieces. Reflecting Maurice's unique playing style, their customised Tottle backbores help provide a brilliant and powerful yet lyrical sound, with superb control at all dynamics.	
MM1.5C		17.25	5.35	3.70	V-type		
MM2C		17.00	5.35	3.70	V-type		
MM3C		16.75	5.35	3.70	V-type		
MM4C		16.50	5.35	3.70	V-type		

American Classics	4182A Gold Plate 5182A Silver Plate	Ultra	4282U Gold Plate 5282U Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
1¼C				17.00	5.35	3.80	V-type	Large mouthpiece with warm tone and great flexibility.	
1¼CH				17.00	5.20	3.80	V-type	Slightly larger than the regular 1¼C this model is based on historic versions of the 1¼C, which were slightly larger than modern versions. Very warm tone and easy response.	
1¼C				16.75	5.22	3.80	V-type	Easy response and rich, warm tone.	
3C				16.75	5.27	3.80	V-type	Unusually large 3C with great tone and flexibility.	
5C				16.50	5.30	3.80	V-type	Great all-round mouthpiece suitable for every kind of music.	
7C				16.25	5.22	3.80	V-type	Warm sound with a focused, centred tone.	

Each model gives the player subtly different tone colours and individual characteristics. From the grandest symphonic sounds of the largest types to the shallowest and most brilliant jazz mouthpieces, and for C, D and piccolo trumpets every need is provided for. The HEAVYTOP mouthpieces are increasingly popular with the younger generation of professional symphonic trumpeters and amateurs continue to enjoy the user-friendly regular models.

Tenor Horn	4883 Gold Plate 5883 Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
All sizes also available in the Heritage Series 3183							
1	All Tenor (alto) horns	19.50	5.82	5.20	V-type	The widest and shallowest of the series. Strong low notes, ideal for 2nd horn specialists	No VB equivalents /Schilke 37
1A		19.50	5.82	5.20	V-type	Deeper cup than the 1, great pedal notes. Ideal for very strong players and low specialists	
2		19.00	5.82	5.20	V-type	A wide mouthpiece with a slightly deeper cup than the 1	
2A		19.00	5.82	5.20	V-type	A deeper cup than the 2 gives an extremely rich sound with great flexibility	
3		18.50	6.07	5.20	V-type	The 18.5mm diameter is ideal for band players. One of our best selling lines	
4		18.00	6.07	5.20	V-type	A new design with a smaller diameter than the 3. Same sweet sound as a 3, but with easier top notes	
5		17.50	6.35	5.20	open-V	The deepest and most narrow of our mouthpieces. Very flexible and rich-toned	

Cornet	4881 Gold Plate 5881 Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
All sizes also available in the Heritage Series 3181							
2	Deep cup	17.00	4.92	4.6	open		
2B	Medium cup	17.00	4.88	4.3	V-type		
2BW	Same with wide rim	17.00	5.50	4.3	V-type		
3	Deep cup	16.75	5.00	4.6	open		
3B	Medium cup	16.75	5.00	4.3	V-type		
4	Deep cup	16.50	5.13	4.6	open		
4W	As above with wider rim	16.50	5.50	4.6	open		
4B	Medium cup	16.40	5.13	4.3	V-type		
4BW	As above with wider rim	16.40	5.50	4.3	V-type		
4.5	Deep cup	16.40	5.18	4.5	open		
5	Deep cup	16.00	5.30	4.5	open		
5B	Medium cup	16.00	5.30	4.0	V-type		
S	Shallower cup	16.00	5.30	4.1	open		

Denis Wick has revolutionised the world of cornet playing and has helped to bring about a real difference between cornet and trumpet sounds. Carefully worked out cups, throats and bores have given today's superbly talented young players opportunities that were simply not available to earlier generations. The richness, sweetness and flexibility of modern cornet playing, so much a characteristic of the best brass bands are attributable to the careful research which Denis Wick has done in cornet mouthpiece design.

Euphonium & Baritone	4880E Gold Plate 5880E Silver Plate	4880B Gold Plate 5880B Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
EUPHONIUM								
4AM	Pre-1974 B&H and Willson		26.00	6.72	7.38	barrel	Classic euphonium mouthpiece - old fitting	No VB equivalent
4AY	USA & Japan fitting		26.00	6.72	7.38	medium	As above	As above
6BM	Pre-1974 B&H		25.40	6.26	7.12	medium	Like 6BL trombone with euphonium bore	VB6½AL:Schilke 51
6BY	USA & Japan fitting		25.40	6.26	7.12	medium	As above	As above

Steven Mead designed his original SM series for Denis Wick back in 1995, but recent changes in instrument design and Steven's desire for perfection, have been the spur to create the new Ultra design. After many prototypes, the Ultra SM3U was finally given Steven's consent and the other models soon followed. The new mouthpiece has a different, heavier outer shape, a slightly more rounded cup and a slightly sharper inner edge to the rim. The sound is powerful, with a beautiful singing high register. The gold-plated version has triple-thickness gold plate. Steven Mead said 'From an initial concept drawing we started to get closer to the desired goal. Each prototype was subjected to rigorous testing in different acoustics, using 'blind' judges listening to the new mouthpiece in relation to others. Each time following the tests we were able to make it a little better, then again a little better. Finally, we arrived at the finished version and I'm delighted with it!'

Euphonium & Baritone	4880E Gold Plate 5880E Silver Plate	4880B Gold Plate 5880B Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison	
EUPHONIUM ULTRA									
SM2			27.00	6.75	7.30	V-type	M=MEDIUM SHANK		
SM3			26.40	6.80	7.38	V-type			
SM3.5			26.40	6.80	7.62	V-type			
SM4			26.00	6.72	7.38	V-type			
SM5			25.73	6.64	7.30	V-type			
SM6			25.40	6.26	7.12	V-type			
SM2M			27.00	6.75	7.30	V-type			
SM3M			26.40	6.80	7.38	V-type			
SM3.5M			26.40	6.80	7.62	V-type			
SM4M			26.00	6.72	7.38	V-type			
BARITONE									
SM4			26.00	6.72	7.38	medium		ALL MODERN BARITONES	
SM6			25.40	6.26	7.12	medium			
SM9			25.00	6.46	6.66	V-type			
SM4X			26.00	6.30	7.00	medium			

Euphonium & Baritone	4880E Gold Plate 5880E Silver Plate	4880B Gold Plate 5880B Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
BARITONE ULTRA								
SM4U			26.00	6.30	7.40	V-type	M=MEDIUM SHANK	
SM5U			25.70	6.30	7.40	V-type		
SM6U			25.40	6.26	6.66	V-type		
SM3MU			26.40	6.30	7.40	V-type		
SM4MU			26.00	6.30	7.40	V-type		
SM5MU			25.75	6.30	7.40	V-type		
SM6MU			25.40	6.30	6.66	V-type		
SM3X			26.40	6.30	7.45	V-type		
SM3MX			26.40	6.30	7.45	V-type		
SM4X			26.00	6.30	7.40	V-type		
SM4MX			26.00	6.30	7.40	V-type		

The British virtuoso euphonium player, Steven Mead, has co-operated in the subtle design modifications needed to make the finest range of euphonium mouthpieces available in the world today. Although they are all based on the well worked principles of the Denis Wick trombone mouthpieces, they all offer small but significant refinements which make them the choice of the best euphonium players. This has now been extended with the new 'Ultra' range.

French Horn	4885 Gold Plate 5885 Silver Plate	cup diameter (mm)	rim width (mm)	bore (mm)	backbone	description	comparison
4	Deep cup	18.00	5.00	4.70	barrel	Enormous volume and range with support from a wide rim. Good for 2nd and 4th, but can be used by strong embouchures for 1st parts	
4N	Deep cup	18.00	3.93	4.70	barrel	As above with conventional narrow rim	
5	Shaped funnel	17.50	4.95	4.60	barrel	For 1st and 3rd players. Clear, smooth and rich sound. Good for beginners. Wide rim.	Alex 8L (wider rim) Paxman 4B
6	Classic	17.25	4.70	4.50	barrel		
5N	Shaped funnel	17.50	3.90	4.60	barrel	As above with conventional narrow rim	Alex 8L Paxman 4B
6N	More rounded cup	17.25	3.88	4.50	barrel	American type, versatile, OK for beginners, but with big professional tone quality. Narrow rim.	Paxman 3B Holton Farkas MDC
7	Medium cup	17.00	4.50	4.50	barrel	Easy high register. Solid sound and excellent flexibility. Medium-wide rim	VB 7 (wider rim)
7N	Medium cup	17.00	3.85	4.50	barrel	As above with narrow rim	VB 7
DW PAXMAN RANGE							
2		18.50	4.30	4.80	V-type	A very large mouthpiece for strong players	
3		18.25	4.30	4.80	V-type	Big sound, can be used by both high and low players	
4		18.00	4.30	4.70	V-type	Especially good for the low register. Good volume and warm tone. Perfect for 2nd & 4th.	
5		17.50	4.30	4.60	V-type	Versatile mouthpiece with rich tone. Great in all registers.	
5.5		17.40	4.30	4.50	V-type	Good all-rounder. Perfect for beginners and skilled players alike.	
6		17.25	4.30	4.50	V-type	Rich and full sound with excellent flexibility.	
7		17.00	4.10	4.50	V-type	Versatile with good high register and a strong, powerful sound.	
8		16.89	4.30	4.50	V-type	Solid and bright sound. Great response especially in the upper register.	
9		16.55	4.55	4.50	V-type	Easy high register with a brilliant tone.	

The world of the horn is different in every way from that of the other brasses. Traditionally, very narrow rims were used which made the instrument unnecessarily difficult. Horn players often dug the rim into the bottom lip, "einsetzen". For some of the more modern players, the other type is with 5mm wide rims to give additional support if needed. Young musicians have found that they can easily transfer to the horn after having played trumpet, for instance.

	Trombone	4880 Gold Plate		cup diameter (mm)	rim width (mm)	bore (mm)	backbore	description	comparison
		5880 Silver Plate	3180						
0OAL	Bass Trombone Extra Large	28.00	6.4	8.2	open	For contrabass trombone	Schilke 60		
0AL	Bass Trombone	27.42	6.09	7.45	barrel	Super-large for strong advanced players	Schilke 59/60: VB 1G		
1AL	Bass Trombone	27.11	6.09	7.45	open	Superb low register; dark rich tone, but good upper register and dynamic range	Schilke 58		
2AL	Bass Trombone	27.00	6.73	7.30	barrel	Wide rim and clear traditional bass	VB 1.5G wide rim		
2NAL	Bass Trombone	27.00	6.15	7.30	barrel	Narrower rim with excellent flexibility, easy high & low registers	VB 1.5G		
3AL	Large Bore Trombone/ Euphonium	26.40	6.80	7.38	barrel	Wider rim and easy response for young bass trombonists. Excellent for strong euphonium players	No comparisons		
4ABL	Large Bore Trombone/ Euphonium	26.00	6.72	7.38	medium	Like 4AL with modified backbore. Rich tone with improved high register	VB4, but better sound range and flexibility		
4AL	Large Bore Trombone/ Euphonium	26.00	6.72	7.38	barrel	The classic euphonium model, also good for powerful trombonists	No comparisons		
4BL	Large Bore Trombone	25.90	6.77	7.13	medium	Clear ringing sound with good high register	VB4		
4BS	Medium Bore Trombone	25.90	6.77	7.13	medium	For well developed embouchures that need a large cup on small bore trombones	VB4:Schilke 52/3		
4.5AL	Large Bore Trombone	25.85	6.80	7.24	barrel	Dark and rich sonority for symphonic trombonists	VB4½G DW better high reg		
5AL	Large Bore Trombone	25.73	6.64	7.30	barrel	Favourite symphonic trombone	VB5G		
5ABL	Large Bore Trombone	25.73	6.64	7.15	medium	Like 5AL with modified backbore. Rich tone with improved high register	VB5GS		
5BL	Large Bore Trombone	25.73	6.64	6.87	medium	Brilliant but solid high register	VB5 DW better low reg		
5BS	Medium Bore Trombone	25.73	6.64	6.87	medium	Gives medium bore trombone the qualities of large bore	VB5		
6AL	Large Bore Trombone	25.40	6.80	7.20	medium	Rich tone with improved high register			
6BL	Large Bore Trombone	25.40	6.26	6.66	V-type	All-round best seller. Good in all registers	VB6½AL:Schilke 51		
6BS	Medium Bore Trombone	25.40	6.26	6.66	V-type	All-round best seller, as above	As above. Small fitting		
7CS	Medium Bore Trombone	25.40	6.26	6.24	medium	Super efficient. Fantastic high range	VB6½A:Schilke 47. DW better all round		
9BL	Large Bore Trombone	25.00	6.46	6.66	V-type	Small but sonorous for very good high register	VB6½A:Schilke 47. DW smaller with bigger sound/large fitting		
9BS	Medium Bore Trombone	25.00	6.46	6.66	V-type	Great all-round mouthpiece for medium bore trombones. Perfect for lead playing	As above		
10CS	Alto/medium bore Trombone	25.00	6.46	6.24	medium	Jazz and alto trombone. Even tone quality in all registers	VB old 11C:Schilke 46		
12CS	Medium Bore Trombone	24.50	6.71	6.10	V-type	Excellent jazz model, rounded rim contour	VB12C		

The entire Denis Wick range of mouthpieces began with a mouthpiece conceived to suit the needs of the London Symphony trombone section playing in the unhelpful acoustic of the Royal Festival Hall in the 1960s. This original design (now the 4AL) has remained popular, but has generated many other types, each of which is made to fulfil a specific function. There is a characteristic clarity, warmth and beauty of sound which no other maker has been able to match. Intonation and flexibility have been brought to a state of perfection which has helped to create the highest standard of trombone playing ever, in all areas of activity.

	Tuba	3186 Dual Plate		cup diameter (mm)	rim width (mm)	bore (mm)	backbore	description	comparison
		2186 Silver Plate	5286						
All sizes also available in the Classic Series except 2.5CC Gold Plate 4286 Silver Plate 5286									
The Heritage Series is available in the Dual Plate 3186 Silver Plate 2186 (only available in L fittings)									

Single numbers (without 'L') are for older makes of European tubas with small mouthpiece fittings. 'L' models suit all modern instruments, especially German-type designs

1	Extra deep cup/small fitting	32.50	7.48	8.43	V-type	For all large tubas. Enormous volume and range.	No VB equivalent
1L	Extra deep cup/large fitting	32.50	7.48	8.43	V-type	Needs strong embouchure	
2	Very deep cup/small fitting	32.00	7.73	8.45	V-type	Large funnel-shaped Helleberg type cup. Clean and clear sound with good projection in all registers	VB18/Schilke 67
2L	Very deep cup/large fitting	32.00	7.73	8.45	V-type		
3	Deep cup/small fitting	31.25	8.11	8.78	V-type	Deep well rounded cup and hugethroat and backbore give rich organ-like tone	VB24AW/Schilke 66
3L	Deep cup/large fitting	31.25	8.11	8.78	V-type		
2SL	Shallow cup/large fitting	32.00	7.73	7.65	V-type	Soloist mouthpiece with tremendous projection and clarity in all registers	
3SL	Shallow cup/large fitting	31.25	8.11	7.62	V-type	Soloist model with brilliant tone and high register. Perfect for F tubas	Mirafone C4
4	Deep cup/small fitting	30.50	6.89	8.27	V-type	Scaled down version of 3L. Good projection with less effort. Good for young players	No VB or Schilke equivalent
4L	Deep cup/large fitting	30.50	6.89	8.27	V-type		
5	Deep cup/small fitting	30.00	7.14	7.89	V-type	Deep cup and matching backbore give a compact. Suits F and Ea tubas.	No VB or Schilke equivalent
5L	Deep cup/large fitting	30.00	7.14	7.89	V-type		

Heritage

1CC	For all Euroshank BBb and CC tubas. The 'CC' range has a specially designed shank to give a perfect fit and the optimum 'gap' for these tubas.	32.50	7.40	8.45	V-type	Very big, very deep Helleberg-style mouthpiece which is ideal for all big BBb and CC tubas. Gloriously full tone. Excellent for use in large orchestras.	Schilke Helleberg 2 and other large Helleberg models
2CC		32.00	7.70	8.45	V-type	Similar to the 1CC but with slightly smaller cup diameter. A large mouthpiece that produces a very large dynamic range but has an excellent 'core' to the sound.	Warburton AJ model, but with wider rim
2.5CC		32.00	7.20	8.60	V-type	This is a medium-large Helleberg-type. Great intonation on CC tubas thanks to the careful attention to the design of the backbore.	

Especially for the professional tuba player, new mouthpieces have been introduced to give even more volume and projection. They are a little more difficult to control, but the extra effort repays dividends. The inner rim contours are a little rounder for players who need to spend long hours in practice or performance. Much research has gone into the subtle reworking of the exterior shape to give even more powerful maximum dynamics and volume in all registers.

1XL	32.50	8.55	8.43	open	As 1L, 2L and 3L, but with wider, rounder rims	The rims are a little more comfortable and preferred by tubists who have to play for extended periods of time. Soft articulation is easier although there is slightly less 'grip' in the very highest register.
2XL	32.00	8.60	8.45	open		
3XL	31.25	8.97	8.78	large barrel		

The range of Denis Wick tuba mouthpieces covers every aspect of tuba playing, from solo work, brass quintet and brass band to symphonic playing. The range also covers every size of tuba, with mouthpieces suitable for the BBb basses of brass bands, the large CC tubas found in modern symphony orchestras, the E♭ bass, which is a popular all-round instrument in Britain, and the F tuba, found in many orchestras and also a used widely as a solo instrument.

Boosters	CORNET	TRUMPET	FRENCH HORN	MEDIUM BORE TROMBONE	LARGE BORE AND BASS TROMBONES	LARGE BORE AMERICAN FITTING
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6180

6181

6183

6182S

6182L

6182LB

The DENIS WICK MOUTHPIECE BOOSTERS are cleverly devised attachments which can be fitted to existing mouthpieces of all makes, converting them into HEAVYTOP mouthpieces.

Very popular with big band players seeking extra projection and focus. They are particularly useful for players who need to play in various styles and they can easily be fitted or removed.

	Flugel Horn	4884 Gold Plate		cup diameter (mm)	rim width (mm)	bore (mm)	backbore	description
		5884 Silver Plate	3180					
2F	Very deep cup	17.00	4.88	4.6	open	All these models give a particularly rich and beautiful tone to the flugel horn not found in any other make. Made for European flugel horns		
2FL	Very deep cup	17.00	4.88	4.6	open	As above, with large fitting for USA and Japanese instruments		
3F	Very deep cup	16.75	5.00	4.6	open	As 2F		
3FL	Very deep cup	16.75	5.00	4.6	open	As 2FL		
4F	Very deep cup	16.50	5.13	4.6	open	As 2F		
4FL	Very deep cup	16.50	5.13	4.6	open	As 2FL		
2BFL	Medium-deep cup	17.00	4.88	4.6	open	All these models have less deep cups than 2F, 2FL, 3F, 3FL, 4F, 4FL.		
3BFL	Medium-deep cup	16.75	5.00	4.6	open	They use the original DW cornet cups 2-5 and are intended for use in Northern European 'Fanfare' bands where flugel horns replace cornets. May also		
4BFL	Medium-deep cup	16.50	5.13	4.6	open	be used by players who prefer more traditional flugel mouthpieces		
5BFL	Medium-deep cup	16.00	5.30	4.5	open	NB - these are NOT the same cups as the 'B' range of cornet mouthpieces		
5EFL	Shallow cup. A specialist jazz model developed with Henry Lowther	16.50	5.30	3.9	V-type	Shank to fit copies of the popular Cuesnon jazz flugel		
SFL	Large fitting	16.00	5.30	4.5	open	A specialist model for jazz flugel		

The true flugel horn sound is not to be found on any other brass instrument. By using really deep cups and carefully matching throats and backbores, Denis Wick has created the real flugel horn tone quality that is possibly one of the most beautiful sounds ever made on a brass instrument. Flugel horn players can enjoy their own special sound with perfect intonation. There is also a range of flugelhorn mouthpieces for German-style flugelhorns. These mouthpieces have a smaller fitting and a much shallower cup suitable for use in rotary-valve flugels and for playing the high, melodic lines associated with these instruments. They have a 'D' (for Deutsch) suffix. Check the Denis Wick website for details.

Sizes (mm)	TRUMPET								CORNET					FRENCH HORN	TROMBONE						
	1X	1	1C	1.5C	2	3	3C	4X	1XB	1B	2B	3B	4B	5N	OAL (bass/trom)	1AL (bass/trom)	4AL (trom/euph)	4.5AL	5AL	5BL	6BL

cup dia	17.50	17.25	17.25	17.00	17.00	16.75	16.75	16.50	17.50	17.25	17.00	16.75	16.40	17.50	27.42	27.11	26.00	25.85	25.73	25.73	25.40	25.40
rim width	5.23	5.00	5.00	5.00	5.00	5.00	5.00	5.75	5.23	5.00	4.88	5.05	5.17	3.90	6.09	6.09	6.72	6.80	6.64	6.64	6.26	6.26
bore	3.90	3.90	3.90	3.80	3.70	3.74	3.74	3.74	4.40	4.40	4.30	4.30	4.30	4.58	7.45	7.45	7.38	7.24	7.30	6.87	6.66	6.66
back-bore	barrel	barrel	barrel	barrel	barrel	barrel	barrel	V-type	V-type	V-type	V-type	V-type	V-type	barrel	barrel	open	barrel	barrel	barrel	medium	V-type	V-type

The HEAVYTOP models for cornet, trumpet and trombone use a completely different principle in not feeding back to the player the vibration of the instruments, transmitting all the energy through to the bell. This gives a much more powerful sound when needed, more security in the high register and more control and focus in all registers.

MUTES

FIBRE MUTES
Trumpet [5571] Trombone [5572]

STRAIGHT MUTES
Trumpet/Cornet [5504, 5504B, 5504C and 5514] D Trumpet/Eb Cornet [5520] Piccolo Trumpet [5521] Alto Trombone/ Small Flugel [5522] Large Flugel [5505] Trombone [5505] Bass Trombone [5509] French Horn [5524] Baritone [5523] Euphonium [5513] Tuba [5518]

CUP MUTES
Trumpet/Cornet [5531] Soprano Cornet/D Trumpet [5537] Trombone [5529] Bass Trombone [5533]

EXTENDING TUBE MUTES
Trumpet [5506] Trombone [5507] Bass Trombone [5508]

PLUNGER MUTES
Trumpet [5510] Trombone [5511]

PRACTICE MUTES
Trumpet/Cornet [5526] D Trumpet/ Eb Cornet [5534] Piccolo Trumpet [5532] Alto Trombone/ Small Flugel [5535] Trombone/Large Flugel [5527] Bass Trombone/ Tenor Htrorn [5528] Baritone [5536] Euphonium [5512] French Horn[5530] Tuba [5519]

STOPPING MUTE
French Horn [5525]

WOODEN MUTES
Trumpet/Cornet [5551] Tenor [5558] Trombone [5552] Bass Trombone [5553] French Horn [5554] Baritone [5560] Soprano Cornet/D Trumpet [5550] Alto Trombone/ Flugel [5556] Euphonium [5562] Tuba Eeb [5564] Tuba BBb [5566]

TRAVEL MUTES
Tenor Trombone [5882] Euphonium [5887] Bass Trombone [5883] Baritone [5886]

New: The start of a new range of versatile fibre mutes. This is a classic design which gives a clear, precise sound and is perfect for use either in jazz or symphonic music. The intonation and response is excellent

All Denis Wick metal straight mutes are made from high purity spun aluminium, 'scotchbrite' finished and bright silver anodised. The well known 5504 and 5521 trumpet and piccolo trumpet models are now complemented by a new straight mute for D trumpet and Eb cornet. There is also a new model for alto trombone which also suits flugel horns with older type small bells. The Denis Wick straight trumpet and trombone mutes have a brilliance and carrying power which make them the choice of the world's finest professionals. The trombone and bass

Denis Wick cup mutes have the perfect intonation that has become the hallmark of all Denis Wick mutes, with the added bonus that the cup position can be adjusted to give exactly the desired sound

Denis Wick 'E.T.' mutes are well engineered 'Wow' mutes of traditional design. They all work well with tubes either in, extended, or removed.

Made in aluminium with hard PVC edges and flocksprayed interior, the Denis Wick plunger mutes are useful for jazz

Denis Wick practice mutes are perhaps the best teaching aid ever invented. Not only do they fulfil the need for the IN TUNE painless practice, so essential in the development of every young player and an indispensable 'hotel mute' for the professional, but they also make possible an enormous improvement in tone quality using the

An essential part of every horn player's equipment, the stopping mute replaces the hand for the traditional 'hand-stopping' effect, giving a perfect result with an exact semitone transposition every

It has been a closely guarded secret for many years amongst the best European brass players that wooden straight mutes give a very special tone colour, especially in soft playing because they must be hand-made, these mutes have always been expensive and difficult to find. By using new and ingenious manufacturing

This mute is perfect for the busy player who needs a mute that stores easily within the bell without protruding and fits easily in gig-bags and cases. By storing it in the bell it actually strengthens the instrument from the inside, thus helping protect it from knocks when stored in the gig-bag. It is free-blowing and resonant, but very soft indeed, making it perfect for both warming-up and for serious practice. The response is very even from pedal tones to the top of the range. It has excellent intonation in every register and is the most in-tune compact mute

and it works well at all dynamic levels. Fits in both large bore and smaller bore instruments and produces an even tone in all registers. For players who only want to carry one mute this is the perfect choice.

trombone models work perfectly in all registers and are easier to handle than other makes. The french horn mute is widely respected amongst professionals and the euphonium is outstandingly the best available today. The baritone mute now completes the range of straight mutes for all the brass band instruments. The tuba mute has more clarity and is superior in all registers than any other so far developed. It is supplied with extra cork pieces to fit larger tubas. All Denis Wick straight mutes have excellent intonation and are well matched when played together.

quality - for microphone, solo, or section playing. The trombone and bass trombone models have absolutely no bad notes and respond evenly in all registers.

The trombone and bass trombone models are particularly good in the usually difficult low register.

effects and avant-garde music.

entire vital capacity as a vibrating air column by opening the throat spaces through playing loudly in the low register. They are a fraction of cost of the electronic practice mutes now available, which do not develop the sound in the same way.

time. An absolute necessity for players with small hands and a great asset to all hornists.

techniques,it has been possible to produce these mutes at reasonable prices. Construction is of Finnish birch-faced plywood for the sidewalls and marine ply for the bases. All models have a lining of vulcanised fibre.

available. You will not disturb the neighbours when practising with this mute! It is finished with an internal cork damper and has thick high-quality neoprene pads that give a secure grip and dampen the sound to a barely audible tone. It emits approximately 5db less sound than comparable practice and 'silent' mutes. It is perfect for near-silent practice at home, for use in hotel rooms or for quietly warming-up without disturbing fellow musicians.

For more than a quarter of a century, Denis Wick mutes have set standards of excellence that have made them the choice of the world's finest brass players. There are now mutes for most brass instruments, from piccolo trumpet to tuba. Brilliant straights, versatile cup and ET and innovative practice mutes, all beautifully made with perfect intonation.

PERFORMANCE BY DESIGN