PRODU ENIS WICH



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 LONDON

become the favourities of brass players at over the world.

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

s being used

The first **Denis Wick** mouthpieces were made in 1968, and range has grown so much, that its now one of the largest and most comprehensive in the world. They are famous to the worderful 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 beauful and extremely hard-wearing silver and gold plaing, Many mouthpieces are available in **Herftage** and **Heavylop** formats as well as in the **Classic** shape.

Denis Wuck 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 Marier and Shostakovitch to film scores, avant-garde music, big bands and small group jazz PShostakovitch to film scores, avant-garde music, big bands and small group jazz he popular tumper, straight mute (DixScA) has set astandard-witch has been widely copied but never equalled. The hand crafting of these mutes gives the high-quality aluminium a

orchestras for the performance of early wentieth-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 of any trumpet mute available. The hand-made wooden mutes are especially effective in quiet, spooky music and are widely used in '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

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

CLIP-ON TUNER FOR BRASS DW9006 Tunes to A=440

COrnet 4881 Gold Plate diameter (mm)
All sizes also available in the Herita

er width (min)
(mm)
re Series 3181

backbore

- 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 of pouches in either dural MOUTHPIECE POUCHES Denis Wick has a compre semitone.

2BW

Medium cup Deep cup Same with wide rim Medium cup

in total security. up to four mouthpieces

for secure fastening, the have a soft lining and a cushioned interior MUTE BAGS Made of sturdy canvas w

16.40 16.40 16.40 16.50 16.50 16.75

5.13 5.50 5.18 5.30 5.30

4.5 4.0

5.30 4.1

open

5.50

v-type
v-type
v-type
v-type
open
v-type
v-type
v-type
v-type
v-type
v-type
v-type
v-type

4.3

5.00 4.92 4.88 5.50 5.00

4.3

5.13

4.6 4.3

to protect the mute.
The horn mute bag
has a sturdy clip for
attaching to a case.

leather. They can hold

S	4	Deep cup
ehensive range	4W	As above with wider rim
ble nylon or	4B	Medium cup
	4BW	As above with wider rim
	4.5	Deep cup
(6)	(J)	Deep cup
1	5B	Medium cup
ith a strong zip	s	Shallower cup
se mute bags	Denis I	Denis Wick has revolutionised the wo
7	have give	have given today's superbly talented yo
		מ כוומומנופוו

	7CU	5CU	3CU	1%CU	1%00	100	Cornet Ultra
The new Ultra cornet mouthpieces are designed to produce a sound which is ideal for orchestral cornet parts; powerful, clea and with plenty of projection, but without losing the traditional cornet tone quality. These mouthpieces are made with great precision with innis that exactly match the existing Ultra and American Classic trumpet mouthpieces, allowing players to chance effortlessty hetween tumpet and cornet.							Ct 4281u Gold Plate 5281u Silver Plate
uthpieces are richestral color, but with ion, but with mouthpiece mouthpiece and trumpet to the following trumpet in trumpet to the following trumpet in t	16.25	16.50	16.75	16.75	17.00	17.25	Cup diameter (mm)
e designe rnet parts out losing es are maes allowires, allowires, allowires, and corne	3.80	3.80	3.80	3.80	3.80	3.80	Bore (mm)
d to produce a : powerful, clea the traditional ide with great ing Ultra and ig players to	V-type	V-type	V-type	V-type	V-type	V-type	backbore

Euphonium 4880E Gold Plate 5880E Silver Plate & Baritone 4880B Gold Plate 5880B Silver Plate ed 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 alented young players opportunities that were simply not available to earlier generations. The richness, sweetness and flexibility of modem cornet playing, so much of the best brass bands are attributable to the careful research which Denis Wick has done in cornet mouthpiece design.

cup diameter (mm)

bore (mm)

backbore

(mm)

EUPHONIUM	MIUM					description	comparison
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	VB6%AL:Schilke 51
6ВҮ	USA & Japan fitting	25.40	6.26	7.12	2 medium A	As above	As above
Steven M	ead designed his original SM series for	or Denis Wic	k back in 19	995, but red	ent changes	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 t	pur 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 ounded oup and a slightly sharper inner edge to the firm. The sound is powerful, with a beautiful singing high register. The gold-plated version has triple-thickness gold plate. Sharen Mead said "From an initial concept drawing we started to get doser for the desired goal. Each prototype was subjected to rigorous testing in different accustics, using brind judges istening to the new mouthpiece in relation to others. Each time following the tests we were able to make it a little better, then again at little better. Finally, we arrived at the finished version and fim delighted with it!

SM2

27.00 6.75 7.30 V-type

EUPHONIUM ULTITA

AMO		27.00	0.70	7.00	v-type	101	FOR TOP OF THE				
SM3		26.40	6.80	7.38	V-type	SM2U		27.00	6.30	7.30	V-type
SM3.5		26.40	6.80	7.62	V-type	SM3U		26.40	6.30	7.40	V-type
SM4		26.00	6.72	7.38	V-type	SM4U		26.00	6.30	7.40	V-type
	I=MEDIUM	25.73	6.64	7.30	V-type		M=MEDIUM	25.75	6.30	7.40	V-type
	SHANK	25.40	6.26	7.12	V-type	SM6U	SHANK	25.40	6.30	6.66	V-type
SM2M		27.00	6.75	7.30	V-type	SM3MU		26.40	6.30	7.40	V-type
SM3M		26.40	6.80	7.38	V-type	SM4MU		26.00	6.30	7.40	V-type
SM3.5M		26.40	6.80	7.62	V-type	SM5MU		25.75	6.30	7.40	V-type
SM4M		26.00	6.72	7.38	V-type	SM6MU		25.40	6.30	6.66	V-type
						SM3X		26.40	6.30	7.45	V-type
BARTONE						SM3MX		26.40	6.30	7.45	V-type
SM4		26.00	6.72	7.38	medium	SM4X		26.00	6.30	7.40	V-type
SM6 AL	ALL MODERN	25.40	6.26	7.12	medium	SM4MX		26.00	6.30	7.40	V-type
	BARITONES	25.00	6.46	6.66	V-type	BARITON	ARITONE ULTRA				
SM4X		26.00	6.30	7.00	medium	SM4U		26.00	6.30	7.40	V-type
						SM5U		25.70	6.30	7.40	V-type

The British withoso auphonium player, Sleven Mead, has co-operated in the subtle design modifications needed to make the finest range of euphonium moutrpieces available in theworld today, well worked principles of the Denis Wick trombone moutripieces, they all offer small but significant refinements which make them the choice of the best euphonium players. This has now been o French Horn 4885 Gold Plate diameter width bore backbore description (mm) .26 | 6.66 | V-type
. Although they are all based on the extended with the new "Ultra" range.

25.40

6.26

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

Each model of trumpets ever	gives the player subtly differe ary need is provided for. The	nt tone colours	s and indivio outhpieces	'ual chara are increa	cteristics. From singly popular v	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 billiant jazz mouthpieces, and for C, D and piccook tumpets every need is provided for. The HEAVTOP mouthpieces are increasingly popular with the journger genealized professional symphonic tumpetes and ameticus continue to enjoy the user-friendly regular models.	C, D and piccolo regular models.
Teno Horn	Tenor 4883 Gold Plate Horn 5883 Silver Plate	cup rim diameter widt (mm) (mm	rim width (mm)	bore (mm)	backbore	description	comparison
-	19.50 5.82 5.20 V-type	19.50	5.82	5.20	V-type	The widest and shallowest of the series. Strong low notes, ideal for 2nd horn specialists	
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	
N	All Tenor (alto)	19.00	5.82	5.20	V-type	A wide mouthpiece with a slightly deeper cup than the 1	No VB
2 A	homo (aito)	19.00	5.82	5.20	V-type	A deeper cup than the 2 gives an extremely rich sound with great flexibilty	equivalents
ω	IIIIII	18.50	6.07	5.20	V-type	The 18.5mm diameter is ideal for band players. One of our best selling lines	Schilke 37
4		18.00	6.07	5.20	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	
SI		17.50	6.35	5.20	open-V	5.20 open-V The deepest and most narrow of our mouthpieces. Very flexible and rich-toned	

1%CH 1%CH 1%C 3C 5C

17.00

5.20

3.80

V-type

Large mouthpiece with warm tone and great flexibility.

Slightly larger than the regular 11/3C this model is based on historic versions of the 11/3C, which were slightly larger than modern versions. Very warm tone and easy response.

Easy response and rich, warm tone.

Unusually large 3C with great tone and flexibility.

Great all-round mouthpiece suitable for every kind of music

5.35

American Classics 4182A 5182A

models

17.25 17.25 17.00 16.75

5.35 3.70 5.35 3.70 5.35 3.70 5.35 3.70 5.35 3.70

V-type V-type

v-type

V-type V-type

superb control at all dynamics.

customised Tottle backbores help provide a brilliant and powerful yet lyrical sound,

Wick, to design these trumpet mouthpieces. Reflecting Maurice's unique playing style, their the world of trumpet playing, has teamed up with former LSO Principal Trombonist, Denis Maurice Murphy, for 30 years Principal Trumpet of the LSO, and a truly legendary figure in

Maurice Murphy

3CV **VOV** 5E

models

16.75

5.50

3.8 3.8

barre

Paul Archibald

Shallow cup

16.00 16.00

> 6.00 5.30 5.30 5.75 5.18 5.18 5.18

3.7

5.40

open

A v-shaped cup gives a dark tone suitable for Mahler and Bruckner

No VB equivalent - darker sound than the Bach 1½ C

Like Bach 1¼ better high register

VB7EW

VB 10E/Schilke 5 No VB equivalent/Schilke 13 VB7EW/DW better high register VB10E/DW better high register VB7C DW more mellow No VB equivalent VB7E DW more power VB3C: Schilke 14B

Developed specially for the Eb trumpet.

Ideal for the Haydn and Hummel Concertos

V-type V-type

The ultimate 'screamer

music players

'Cushion rim' for jazz

16.00

3.7 3.7

barrel V-type

projection in high register
Traditional French cup for jazz and light 'Cushion rim' for jazz. Tremendous All-round mouthpiece with great high register All-round mouthpiece with great flexibility

Extra shallow cup Traditional cup 4 # 6 # 4 E

Viennese type

16.75 16.50 16.50

5.05

barre

Good all-rounder C, D, E) trumpets

Very successful 'screamer' jazz

5.05

3.7

barrel

General purpose. Brilliant high register for Good all-round mouthpiece Scintillating high register Easier to play and more flexible Scaled down version of 1X Based on 1870 F trumpet (Wallace)

Shallow cup

Very shallow cup Shallow cup Medium cup Very shallow cup

16.50

3.7 3.7

V-type barre

Like 3E

VB7C DW more brilliant

10 1.50 2W 30

Shallow cup Large symphonic C

General purpose

Trumpet 4882 Gold Plate

cup diameter (mm)

width (mm)

(mm)

backbore

description

barrel

VB1X: Schilke 20 VB1: Schilke 17D

comparison

VB11/4C: Schilke 16B VB1/4C: Schilke 14C4

VB1½C

VB1C: Schilke 16

THPIECES

Extra Large symphonic

Large symphonic Large symphonic

17.25 17.25 17.25 17.00 17.00 16.75 16.75

5.23 3.9 5.00 3.9 5.00 3.9 5.00 3.8 5.50 3.7

barre

More brilliant and flexible

The world of the horn is different in every way from that of the other brasses. Traditionally, wen from thins were used which made the instrument unnecessarily difficult. Horn players often dug from the form into the bottom in the "one of the more modern players, the other type is with from were first to give additional support if needed.

Young musicians have found that they can easily transfer to the horn after having played trumpet, for instance.

v3

12CS	10CS	9BS	9BL	7CS	6BS	6BL	6AL	5BS	5BL	5ABL	5AL	4.5AL	4BS	4BL	4AL	4ABL	3AL	2NAL	2AL	1AL	OAL	OOAL	Troi
Medium Bore Trombone	Alto/medium bore Trombone	Medium Bore Trombone	Large Bore Trombone	Medium Bore Trombone	Medium Bore Trombone	Large Bore Trombone	Large Bore Trombone	Medium Bore Trombone	Large Bore Trombone	Large Bore Trombone	Large Bore Trombone	Large Bore Trombone	Medium Bore Trombone	Large Bore Trombone	Large Bore Trombone/ Euphonium	Large Bore Trombone/ Euphonium	Large Bore Trombone/ Euphonium	Bass Trombone	Bass Trombone	Bass Trombone	Bass Trombone	Bass Trombone Extra Large	Trombone 4880 Gold Plate diameter width Misizes also available in the Heritage Series 3180
24.50	25.00	25.00	25.00	25.40	25.40	25.40	25.40	25.73	25.73	25.73	25.73	25.85	25.90	25.90	26.00	26.00	26.40	27.00	27.00	27.11	27.42	28.00	cup diameter (mm) tage Seri
6.71	6.46	6.46	6.46	6.26	6.26	6.26	6.80	6.64	6.64	6.64	6.64	6.80	6.77	6.77	6.72	6.72	6.80	6.15	6.73	6.09	6.09	6.4	rim width (mm) es 3180
6.10	6.24	6.66	6.66	6.24	6.66	6.66	7.20	6.87	6.87	7.15	7.30	7.24	7.13	7.13	7.38	7.38	7.38	7.30	7.30	7.45	7.45	8.2	bore (mm)
V-type	medium	V-type	V-type	medium	V-type	V-type	medium	medium	medium	medium	barrel	barrel	medium	medium	barrel	medium	barrel	barrel	barrel	open	barrel	open	backbore
Medium Bore Trombone 24.50 6.71 6.10 V-type Excellent jazz model, rounded rim contour VB12C	Jazz and alto trombone. Even tone quality in all registers	Great all-round mouthpiece for medium bore trombones. Perfect for lead playing	Small but sonorous for very good high register	Super efficient. Fantastic high range	All-round best seller, as above	All-round best seller. Good in all registers	Rich tone with improved high register	Gives medium bore trombone the qualities of large bore	Brilliant but solid high register	Like 5AL with modified backbore. Rich tone with improved high register	Favourite symphonic trombone	Dark and rich sonority for symphonic trombonists	For well developed embouchures that need a large cup on small bore trombones	Clear ringing sound with good high register	The classic euphonium model, also good for powerful trombonists	Like 4AL with modified backbore. Rich tone with improved high register	Wider rim and easy response for young bass trombonists. Excellent for strong euphonium players	Narrower rim with excellent flexibility, easy high & low registers	Wide rim and clear traditional bass	Superb low register; dark rich tone, but good upper register and dynamic range	Super-large for strong advanced players	For contrabass trombone	description
VB12C	VB old 11C:Schilke 46	As above	VB6%A: Schilke 47. DW smaller with bigger sound/large fitting	VB6%A: Schilke 47. DW better all round	As above. Small fitting	VB6%AL:Schilke 51		VB5	VB5 DW better low reg	VB5GS	VB5G	VB4%G DW better high reg	VB4:Schilke 52/3	VB4	No comparisons	VB4, but better sound range and flexibility	No comparisons	VB 1.5G	VB 1.5G wide rim	Schilke 58	Schilke 59/60: VB 1G	Schilke 60	comparison

There is a characteristic clarity, warmb and beauty of source the highest standard of trombone policy for the unreplud econsic or the curron symptomy formbone section pleging in letter unreplud econsic or Royal Festival Hall in the 1960s. This original design from 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, warmb and beauty of sound which no other maker has been able to match. Into match in the field with yare been brought to a state of perfection which has helped to create the highest standard of trombone playing ever, in all areas of activity.

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	uba 2186 Silver Plate	diameter width	width	(mm)	backbore	description	comparison
All size	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)	ssic Serie	s excep late 318	ot 2.5CC	Gold Plate	1286 Silver Plate 5286 only available in L fittings)	
	Single numbers (without 'L') a	re for older	makes o	of Europ	ean tubas with s	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	especially German-type designs
_	Extra deep cup/small fitting	32.50	7.48	8.43	V-type	For all large tubas. Enormous volume and range.	No VB on the least
=	Extra deep cup/large fitting	32.50	7.48	8.43	V-type	Needs strong embouchure	NO AB edulatient
10	Very deep cup/small fitting	32.00	7.73	8.45	V-type	Large funnel-shaped Helleberg type cup. Clean and	VB18/Schille 67
2	Very deep cup/large fitting	32.00	7.73	8.45	V-type	clear sound with good projection in all registers	VD 10) OCI IIING O
ω	Deep cup/small fitting	31.25	8.11	8.78	V-type	Deep well rounded cup and hugethroat and	VB244W/Schilke 86
<u>2</u>	Deep cup/large fitting	31.25	8.11	8.78	V-type	backbore give rich organ-like tone	A DE-ADAM/OCITIES OF
2 S L	Shallow cup/large fitting	32.00	7.73	7.65	V-type	Soloist mouthpiece with tremendous projection and clarity in all registers	
3 S L	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	No VB or Schilke equivalent
4	Deep cup/large fitting	30.50	6.89	8.27	V-type	with less effort. Good for young players	of an order
(J)	Deep cup/small fitting	30.00	7.14	7.89	V-type	Deep cup and matching backbore give a compact.	
5	Deep cup/large fitting	30.00	7.14	7.89	V-type	Suits F and Ea tubas.	No VB or Schilke equivalent
	Heritage						
100	For all Euroshank BBb and	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
200	CC tubas. The 'CC' range has a specially designed	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	and the optimum 'gap' for these tubas.	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.	
зсс		31.50	7.9	8.78	V-type	A slightly smaller cup-diameter than the 2.5CC makes this the ideal choice for all 4/4 instruments.	
	Especially for the professional tuba player, new mouthpiece effort repays dividends. The inner rim contours are a little ro reworking of the exterior shape to give even more powerful	uba player, er rim conto to give eve	new mou urs are a n more p	thpieces little rour owerful n	have been introo nder for players naximum dynam	Tapetally for the professional tuba player, new mouthpiezes have been introduced to give even more volume and projection. They are a title more difficult to control, but the extra effort epasts dividends. The inner rim contours are a little counder 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.	ore difficult to control, but the extra search has gone into the subtle
2 X		32.50	0 0.55	8.43	open	As 1L, 2L and 3L, but with The rims are a little more comfortable and preferred by tubists who have to play for extended periods of time.	infortable and preferred by extended periods of time.
3XL		31.25	8.97	8.78	large barrel	Soft articulation is easier although there is slightly less	Ithough there is slightly less
The range of br	of Denis Wick tuba mouthpieces covers ass bands, the large OC tubas found in r	nodem sympt	ony orche	ing, from si stras, the E	bass, which is a p	The arrage of Denis Wek Luta mouthpleces covies every aspect of Luta playing, from solo work, brass, quintet and thass band to symphonic playing. The range also covies every size of Luta, with mouthpleces suitable for the BB- tasses of brass bands, the large Co-Lubes found in modern symphony or chestres, the E-bass, which is a popular already transfer in Britan, and the F-Luba, found in many ordress as and also a used workly as a solo instrument.	iba, with mouthpieces suitable for the BBb and also a used widely as a solo instrument.

6180 6180 6180 6180 6182. The DENIS WICK WICK WICK STATE OF THE STATE

Boosters

CORNET

TRUMPET

FRENCH HORN

MEDIUM BORE TROMBONE

LARGE BORE AND BASS TROMBONES

LARGE BORE AMERICAN FITTING

3n1	FIUSEI MOIII 5884 Silver Plate	(mm) (mm)	(mm)	(mm)	backbore	diameter width (mm) backbore description (mm) (mm)
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
4 F	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
4BFL	Medium-deep cup	16.50	5.13	4.6	open	European 'Fanfare' bands where flugel homs replace cornets. May also
5BFL	Medium-deep cup	16.00	5.30	4.5	open	be used by players who prefer more traditional flugel mouthpieces
5EFL	Shallow cup. A specialist jazz model	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

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The trie fluggl from 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 fluggl from tone quality that is possibly one of the most beautiful sounds seem made on a brass instrument. Fluggle from players can enjoy their own special sound with perfect intonation. There is also a range of flugglefrom moutripseess for German-style flugglefroms. Thases mortripseess than a smaller fitting and a much shallower cup, suitable for use in rotary-valve fluggles and for playing the high, mebdic lines associated with these instruments. They have a 'D' (for Deutsch) suffix. Check the Denis Wick website for details.

3C 4X 1XB 1B 2B 3B 4B 5N GAL (assistant) ACM (assistant) 16.75 16.50 17.50 17.25 17.00 16.75 16.40 17.50 27.42 27.1 5.00 5.75 5.23 5.00 4.88 5.05 5.17 3.90 6.09 6.09 3.74 3.74 4.40 4.40 4.30 4.30 4.58 7.45 7.45 barrel Vrype Vrype Vrype Vrype Vrype barrel open	Heavytops	SC	788 688:	TRUMPET 82 Gold Pla 32 Silver Pla	IPET Id Plat er Pla	e e				7881 6881	CORNET 7881 Gold Plate 6881 Silver Plate	T Plate	68 78	HORN HORN 7885 Gold Plate 6885 Silver Plate	6 e			68 7	TROMB 7880 Gold 6880 Silve	TROMBONE 7880 Gold Plate 6880 Silver Plate	TROMBONE 7880 Gold Plate 6880 Silver Plate	TROMBONE 7880 Gold Plate 6880 Silver Plate
16.75 16.50 17.50 17.25 17.00 16.75 16.40 17.50 27.42 27.11 26.00 5.00 5.75 5.23 5.00 4.88 5.05 5.17 3.90 6.09 6.09 6.72 3.74 3.74 4.40 4.40 4.30 4.30 4.30 4.58 7.45 7.45 7.38 barrel Vrype Vrype Vrype Vrype Vrype barrel barrel barrel open barrel	1 1 1 1.5C 2 3	7882 Gold Plate 6882 Silver Plate 11.5C 2	2 Gold Plate 2 Silver Plate 6 2	er Plate			ဗ	4 X	1XB	6881 1B	Silver 2B		4	85 Silver Plat 5N	OAL asstro	1AL (bass/trom)	4AL trom/euph)	880 Gold 880 Silve 4.5AL	- 4	Plate Plate 5AL	5BL	5BL
5.00 5.00 5.75 5.23 5.00 4.88 5.05 5.17 3.90 6.09 6.09 6.72 3.74 3.74 3.74 4.40 4.40 4.30 4.30 4.30 4.58 7.45 7.45 7.38 barrel barrel Vaype Vaype<	17.25 17.25 17.00 17.00 16.75	17.00 17.00	17.00	9	-		16.75	16.50	17.50	17.25	17.00	16.75	16.40		27.42	27.11	26.00	25.85		_	25.73 25.73	_
3.74 3.74 3.74 4.40 4.40 4.30 4.30 4.30 4.58 7.45 7.38 barrel barrel Vrype Vrype Vrype Vrype Vrype barrel barrel open barrel	5.00 5.00 5.0				_							5.05	5.17	3.90	6.09	6.09	6.72	6.80		6.64	6.64	
barrel barrel V-type V-type V-type V-type V-type barrel barrel open barrel	3.90 3.80 3.				l .	1		l .				4.30	4.30		7.45	7.45	7.38	7.24		7.30	6.87	1
	barrel barrel b			∞			barrel	V-type	V-type	V-type	V-type	V-type	V-type	barrel	barrel	open	barrel	barrel		barrel		barrel medium V-type V-type

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

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FIBRE MUTES [rumpet [5571] Trombone [5572] **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

STRAIGHT MUTES
Trumpet/Cornet [5504, 5504B, 5504C and 5514] D Trumpet/Eb Cornet [5520]
Piccolo Trumpet [5521] Alto Trombone/Small Flugel [5521] Lage Flugel [5505]
Trombone [5505] Bass Trombone [5509]
French Hom [5504] Basitone [5523]
Euphonium [5513] Tuba [5518] All Denis Wick metal straight mutes are made from high purify spun to aluminium, scotchbrite finished and bright silver anodised. The well the known 5504 and 5621 tumpel and pictolo tumpel models are now procomplemented by a new straight mute for D tumpet and Eb comet. to complemented by a new model for allo trombone which also suits flugel all homs with older type small bells. The Denis Wick straight tumpet and su frombone mutes twee billiance and carrying power which made them with the choice of the world's finest professionals. The trombone and bass has

trombone models work periectly in all registers and are easier to handle than other makes. The fench from mute is widely respected amongst probe storials and the euphonium is outstandingly the best available today. The bartione mute now completes the range of straight mutes for all the brass band firstruments. The Uba nutle has more clarity and superior in all registers than any other so far developed. It is supplied with extra cork pieces to fit larger thouse. All Denis Whick straight mutes have excellent intonation and are well matched when played together.

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

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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.

CUP MUTES
Tumpet/Cornet [5531]
Soprano Cornet Drumpet [5537]
Tombone [5529] Bass Trombone [5533]
EXTENDING TUBE MUTES
Tumpet [5506] Trombone [5507]
Bass Trombone [5508] 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.

LUNGER MUTES Made in aluminium interior, the Denis

n with

hard PVC edges and flocksprayed plunger mutes are useful for jazz

effects and avant-garde music

PRACTICE MUTES
Trumpet/Cornet [5232]
[533] Piccolo Trumpet [532]
[533] Piccolo Trumpet [532]
Alto Trombone/Small Fluge [533]
Trombone/Small Fluge [523]
Trombone/Small Fluge [523]
Bass Trombone/Tenor Horn [5528] Baritone
[5536] Euphonium [5512] French Horn[5530]
Tuba [5519]

STOPPING MUTE French Horn [5525]

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

WOODEN MUTES
Tumpet/Cornet [5551] Tenor [5558]
Trombone [5552] Bass Trombone [5553]
French Hom [5554] Barltone [5560]
Soprano Cornet D Trumpet [550]
Alto Trombone, Flugel [5559] Euphonium [5562] Tuba EEb [5564] Tuba BBb [5566]

Denis Wick, practice mutes are perhaps the best teaching ald ever invented. Not only of they fulfil the need for the NT UNE painter practice, so essential in the development of every young player and an indispensible 'note mute' for the professional, but they also make possible an enromous improvement in tone quality using the entire vital capacity as a vibrating air column spaces through playing loudly in the low fraction of cost of the electronic practice which do not develop the sound in the same nn by opening the throat w register. They are a se mutes now available, ne way.

It has been a closely guarded secret for many years amongst the best European trass players that wooden straight mutes type the set European trass players that wooden straight mutes type years they enver specially in a soft playing because they must be hand-made these mutes have always been expensive and difficult to find. By using new and ingenious manufacturing An essential part of every hom mute replaces the hand for the giving a perfect result with an ex rn player's equipment, the stopping ne traditional 'hand-stopping' effect, exact semitone transposition every great

This mute is perfect for the busy player who needs a mute that stores easily within the bel without protruding and fits easily in gip-bags and cases. By storing it in the bell flactually strengthens the instrument tion in the first than the properties of the control of the store of the first in the shoring protect. I more knows when stored in the gip-bag, it is the chowing and resortant but very so thosed, making perfect for both warming-up and for sentous practice. The response is very even from public tiones to the top of the range it has excellent intonation in every register and is the most in-tune compact mute

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

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

available, You will not disturb the reighbours when practising with this mute! It is finished with an internal cork damper and has flick high quality neopmen pasts that give a secure ginp and dampen the sound to a terely autible tome. It entits approximately soft hess sound that comparable practice and 'stert' mutes. It is perfect for near-silent pactice at home, of use in hobel 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 worlds brass instruments, from piccolo trumpet to tuba. Brilliant straights, versatile cup and E1 and innovative practice mutes, all b 's finest brass players. beautifully made with p perfect are now mutes for most intonation.

PERFORMANCE BY DESIGN