



Denis Wick - A Worldwide Reputation

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Denis Wick - A Worldwide Reputation

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. All Denis Wick products are thoroughly trialled and tested by leading players, and are used in the finest orchestras and bands across the globe.



For over thirty years Denis Wick mutes, shown here at the manufacturing facility, have been carefully inspected at every point of their production.

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 transposing tuner/metronome, polishing cloths and mouthpiece adaptors.



© Ian Gillett/National Childrens' Orchestra.

Tom Ashworth, NCO tuba, playing a Denis Wick 5518 tuba mute at Bridgewater Hall.



As a performer with the prestigious London Symphony, a teacher at the Royal Academy of Music, a sought after conductor of wind music and a gifted designer, Denis Wick has shared his passion for music and design with hundreds of thousands of musicians and teachers.

A Well-Designed Mouthpiece

Instruments need mouthpieces that bring out their best characteristics, while players need mouthpieces that will help them realize their full potential. Since no two players are alike, there is no easy answer to this complex balance. Care taken in choosing the right mouthpiece for the instrument, type of music being played, and the player himself can make the difference between steady progress that leads to ultimate success or wasted effort leading to constant frustration.

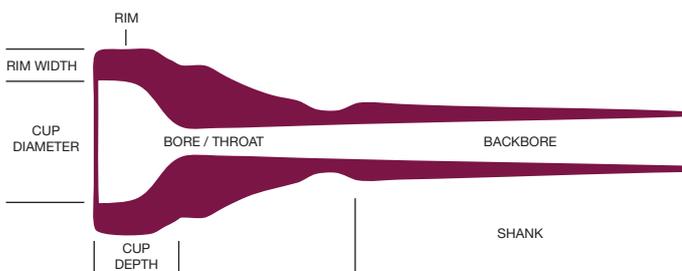
According to Denis, "Brass instruments are hardly ever made with really accurate keyboard-precise intonation. Manufacturers usually try to find the best intonation compromise by the intricate matching of the internal tapers. The natural harmonics of any tube are governed by natural laws and can never be perfectly in tune as western man hears the notes.

A well-designed mouthpiece should assist the compromise and make the instrument more usable. The perfect match can give perfect results. The best players can, with careful training, produce intonation that transcends the narrow confines of equal temperament." A lifetime spent working with some of the world's finest professionals has given Denis Wick unrivaled insight into solving these complex problems.

Considerations When Selecting a Mouthpiece

In selecting a mouthpiece, you should find one that gives you the best sound, feel and greatest comfort to achieve your ultimate goal. There are five important components of a mouthpiece that should be considered when choosing a mouthpiece.

*The 5 major components to every mouthpiece:
Rim, Cup Depth, Cup Diameter, Throat and Backbore*



Rim – The mouthpiece rim is the contact point for the player. The contour and inner edge is often regarded as very personal and individual, needing to be exactly what the player has already been using, although this is almost never the case. The Denis Wick mouthpiece rims are the perfect compromise between a sharp edge, formerly favoured by many designers, and a smooth curve. Neither extreme works well, an inner edge which is too sharp results in premature tiredness; too much roundness needs excessive pressure in order to grip properly. The Denis Wick rims grip perfectly and do not cause tiredness even after many hours of playing. After even a short period, the new user begins to feel improvements in flexibility and range.

Cup depth – The carefully designed contours of the cups of Denis Wick mouthpieces are the single greatest factor in producing their rich, full sound quality. In general, deeper cups cause darker sounds by reducing the highest overtones in the



*CNC machine making a
Heritage mouthpiece*

sound spectrum, so that the ear concentrates on the more consonant lower overtones. The uniquely beautiful tone of the Denis Wick cornet, flugel horn, tenor horn, french horn, trombone and tuba mouthpieces comes mainly from the cup contours and depths. Shallower cups, as used in the trumpet models, give brilliance and power, especially in the upper register. Many of the most successful models in the cornet and trombone ranges have very carefully evaluated compromises which almost achieve the impossible, by combining richness and brilliance.

Cup diameter – There has been an increase in average mouthpiece cup diameters in the latter half of the 20th century, in all fields of musical activity. Partly because of better teaching, more players are able to cope with larger sizes. Again, this is very personal and the ideal size depends on dental configuration and lip and face musculature. We are all different! The ideal size should give excellent flexibility and a complete range in all registers, plus better dynamic extremes

Bore/Throat (US) – This, the narrowest section of the mouthpiece must be designed to complement perfectly the cup characteristics and to help focus the sound. This careful matching is one of the main characteristics of the Denis Wick mouthpieces.

Backbore – The carefully controlled dimensions of the final section of every mouthpiece are mainly responsible for intonation and contribute very much to the ultimate sound quality.

The words used to describe the backbore (Barrel, V-type, open, etc.) are only a general indication of shape; each is designed specifically for its own function on each model.





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Performance by Design

Trumpet Mouthpieces

The various trumpet models were developed with the outstanding players who are active in London. Wick mouthpieces give a little more in volume, flexibility or sweetness than comparable models of other brands. Each model gives the player subtly different tone colors and individual characteristics. From the grandest symphonic sounds to the most brilliant jazz mouthpieces, from the most common trumpet models to the most obscure, every need is addressed.

Denis Wick offers silver-plated and gold-plated mouthpieces. Silver plating is widely used among brass players because of its "bite" (the tendency of the mouthpiece to stay in one place on the embouchure) and its brilliant, projecting tone. Gold plated mouthpieces are preferred by musicians that favor a softer feel, darker tone and better response.

HeavyTop mouthpieces are designed to reduce the vibration of the instrument, transmitting all the energy through the bell, creating a much more powerful and focused sound.

The Maurice Murphy signature series is one of the best trumpet mouthpieces available today. Based on an old Tottle model, Murphy and the Wick team of engineers designed a range of custom mouthpieces to achieve outstanding results.



Byron Wallen, prize-winning international jazz artist.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
TRUMPET MOUTHPIECES					
1X	17.50	5.23	3.9	Barrel	Extra large symphonic model
1	17.25	5.00	3.9	Barrel	Large symphonic style, scaled down 1X version
1C	17.25	5.00	3.9	Barrel	Large symphonic style, easy and flexible to play
1.5C	17.00	5.00	3.8	Barrel	Large symphonic style, easy and flexible to play
2W	17.00	5.50	3.7	Barrel	Large symphonic C trumpet, scintillating high register
3	16.75	5.05	3.7	Barrel	General purpose, great all-round mouthpiece
3C	16.75	5.05	3.7	Barrel	Shallow cup, general purpose, brilliant high register quality for C, D and Eb trumpets
3E	16.75	5.05	3.8	Barrel	Very shallow cup, excellent jazz/lead trumpet model
4	16.50	5.18	3.7	Barrel	Viennese type, great all around mouthpiece
4B	16.50	5.18	3.7	Barrel	Medium cup, excellent student mouthpiece
4C	16.50	5.18	3.7	Barrel	Shallow cup, excellent student mouthpiece
4E	16.50	5.18	3.7	V-type	Very shallow cup, excellent jazz model, like the 3E
4X	16.50	5.75	3.7	V-type	Shallow cup, "cushion rim" for jazz, tremendous projection in high register
5	16.00	5.30	3.7	Barrel	Traditional, French style cup for jazz and popular music
5E	16.00	5.30	3.7	V-type	Extra shallow cup, the ultimate "screamer"
5X	16.00	6.00	3.7	V-type	Shallow cup, "cushion rim" for jazz.
1¼CV	16.75	5.4	3.8	Open	Paul Archibald designed models - Viennese-style cup, open backbore, and based on a standard rim size, these mouthpieces are designed for soloists, but also create the real Mahler sound for orchestral use.
3CV	16.75	5.5	3.8	Barrel	The 3CV is shallower and optimised for Eb trumpet - ideal for the Haydn and Hummel concertos.
MM1C	17.50	5.35	3.70	V-type	Maurice Murphy designed models capture the essence of Murphy's virtuoso trumpet. All of these models are easier to play, have a fantastic high register and yet excel when played at pianissimo. All are customized from an old Tottle model with unique alterations.
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	

HEAVYTOPS

1X	17.50	5.23	3.90	Barrel	All of the HeavyTop models offer these features:
1	17.25	5.00	3.90	Barrel	More powerful sound when needed, more security in high registers, more control and focus in all registers
1C	17.25	5.00	3.90	Barrel	
1.5C	17.00	5.00	3.80	Barrel	
2	17.00	5.00	3.70	Barrel	
3	16.75	5.00	3.74	Barrel	
3C	16.75	5.00	3.74	Barrel	
4X	16.50	5.75	3.74	V-type	



Model DW5882-3E



Model DW4882-1C



Model DW6882-1X

Cornet Mouthpieces

Denis Wick has revolutionised the world of cornet playing by bringing about a real difference between cornet and trumpet sounds. Carefully designed cups, throats and bores have given today's 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 Denis Wick has done in cornet mouthpiece design. His concept is that the cornet is not an emasculated trumpet but should have a life and character of its own.

There are special models in the HeavyTop series for brass players who occasionally play cornet and seek a mouthpiece that makes the transition easy while still achieving a focused and centered characteristic cornet sound.

The RW series of custom mouthpieces is engineered to create very small, subtle changes in the existing Denis Wick line of cornet mouthpieces. Unique alterations in the inner rim and contour changes in the backbore provide different high and low range opportunities.



Denis Wick mouthpieces give younger players the best possible start.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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CORNET MOUTHPIECES

2	17.00	4.92	4.572	Open	Deep cup, enormous solid cornet tone for low cornet parts, sounds like medium bore trombone
2B	17.00	4.88	4.3	V-type	Medium cup for strong soloists, more brilliant than model 2
2BW	17.00	5.50	4.3	V-type	Medium cup, wide rim, like the model 2B
3	16.75	5.00	4.6	Open	Deep cup, used by soloists with very strong embouchures, very rich tone
3B	16.75	5.00	4.3	V-type	Medium cup, like model 2B but more brilliant, very flexible, an ideal soloist's choice
4	16.50	5.13	4.6	Open	Deep cup, the perfect cornet mouthpiece, rich and powerful tone
4W	16.50	5.50	4.6	Open	Deep cup, wide rim, like model 4
4B	16.50	5.13	4.3	V-type	Medium cup, the most popular model, rich tone with easy and brilliant high register
4BW	16.50	5.50	4.3	V-type	Medium cup, wider rim than 4B, a new model
4.5	16.40	5.18	4.5	Open	Deep cup, like model 4, but easier to play (smaller bore)
5	16.00	5.30	4.5	Open	Deep cup, scaled down version of model 4
5B	16.00	5.30	4.0	V-type	Medium cup, brilliant high register, great for soloists
S	16.00	5.30	4.1	Open	Shallow cup, designed for Eb cornet, great intonation, fantastic high register
RW2	17.00	4.88	4.6	Open	Roger Webster designed series brings the skill of Denis Wick's top engineers into play.
RW2B	17.00	4.88	4.3	V-type	
RW3	16.75	5.00	4.6	Open	Slight smoothing of the inner rim and subtle changes in the backbore give these custom mouthpieces the sound that every cornet player is looking for.
RW3B	16.75	5.00	4.3	V-type	
RW4	16.50	5.13	4.6	Open	
RW4B	16.50	5.13	4.3	V-type	

HEAVYTOPS

1XB	17.50	5.23	4.40	V-type	All of the HeavyTop models offer these features:
1B	17.25	5.00	4.40	V-type	More powerful sound when needed, more security in high registers, more control and focus in all registers
2B	17.00	4.88	4.30	V-type	
3B	16.75	5.05	4.30	V-type	
4B	16.50	5.17	4.27	V-type	



Flugelhorn Mouthpieces

The true flugelhorn sound is not to be found on any other brass instrument. By using very deep cups and carefully matching throats and backbores, Denis Wick has created a flugelhorn tone quality that is possibly one of the most beautiful sounds ever made on a brass instrument. Flugelhorn players can now enjoy their own special sound with perfect intonation.

The RW series of flugelhorn mouthpieces was created in collaboration between Denis and Roger Webster which resulted in possibly one of the finest flugelhorn mouthpieces on the market today.



Henry Lowther, famous jazz trumpet and flugel artist.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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FLUGELHORN MOUTHPIECES

2F	17.00	4.88	4.6	Open	Very deep cup, rich and beautiful tone, made for European flugelhorns
2FL	17.00	4.88	4.6	Open	Very deep cup, large fitting for USA and Japanese model flugelhorns
3F	16.75	5.00	4.6	Open	Very deep cup, similar to the 2F
3FL	16.75	5.00	4.6	Open	Very deep cup, similar to the 2FL
4F	16.50	5.13	4.6	Open	Very deep cup, similar to the 2F
4FL	16.50	5.13	4.6	Open	Very deep cup, similar to the 2FL
2BFL	17.00	4.88	4.6	Open	Medium deep cup, traditional flugelhorn mouthpiece
3BFL	16.75	5.00	4.6	Open	Medium deep cup, traditional flugelhorn mouthpiece
4BFL	16.50	5.13	4.6	Open	Medium deep cup, traditional flugelhorn mouthpiece
5BFL	16.00	5.30	4.5	Open	Medium deep cup, traditional flugelhorn mouthpiece
5EFL	16.50	5.30	3.9	V-type	A specialist model developed with Henry Lowther for Jazz
SFL	16.00	5.30	4.5	Open	Large fitting, special model for jazz
RW2FL	17.00	4.88	4.6	Open	Roger Webster designed flugelhorn mouthpieces reflect the precision of Denis Wicks popular line of mouthpieces, yet have alterations similar to that of the cornet line.
RW3FL	16.75	5.00	4.6	Open	
RW4FL	16.50	5.13	4.6	Open	

FRENCH HORN MOUTHPIECES

4	18.00	5.00	4.70	Barrel	Deep cup, enormous volume and range support from wide rim, good for 2nd & 4th horns
4N	18.00	3.93	4.70	Barrel	Deep cup like model 4 but with narrow rim
5	17.50	4.95	4.6	Barrel	Shaped funnel cup, for 1st & 3rd horns, clear, smooth and rich sound, great for beginners
5N	17.50	3.90	4.6	Barrel	Shaped funnel like model 5 but with narrow rim
6N	17.25	3.88	4.50	Barrel	More rounded cup, American type, very versatile, good for beginners but with pro tone quality, narrow rim
7	17.00	4.50	4.50	Barrel	Medium cup, easy high register, solid sound and great flexibility, medium-wide rim
7N	17.00	3.85	4.50	Barrel	Medium cup, like model 7 but with narrow rim

HEAVYTOPS

5N	17.50	3.90	4.58	Barrel	More powerful sound when needed, more security in high registers, more control and focus in all registers
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French Horn Mouthpieces

The world of the horn is different in every way from that of the other brass instruments. Traditionally, very narrow rims were used which made the instrument unnecessarily difficult. Horn players often dug the rim into the bottom lip resulting in discomfort and limited flexibility. Some players resorted to using wide rims to give additional support.

With the assistance of his LSO colleagues, notably Anthony Halstead, Denis designed a model to offer excellent projection and fine sound quality.



Model DW5884-4FL



Model DW4885-7

Tenor (Alto) Horn Mouthpieces

The tenor horn (more correctly known as the alto horn) is the smallest member of the tuba/saxhorn family. Traditional mouthpieces were always inferior in volume and presence to the other more powerful band instruments. The carefully designed Denis Wick tenor horn mouthpieces give the instrument equality to its colleagues so that it can easily contribute its own special tone color that is so characteristic of the brass band. These mouthpieces give tenor horns more projection than anything else available and are essential for brass band use.

Baritone Mouthpieces

The models of baritone mouthpieces that Denis Wick has made are the first range of mouthpieces designed by Steven Mead and manufactured for today's instruments. Wick baritone mouthpieces have precise design features that result in excellent tone, comfort and all-around performance.



Denis Wick mouthpieces - designed to get the best from your instrument.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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TENOR HORN MOUTHPIECES

1	19.50	5.82	5.20	V-type	Deep funnel cup with matched throats and backbores for perfect intonation
1A	19.50	6.07	5.20	V-type	
2	19.00	5.82	5.20	V-type	Deep funnel cup with matched throats and backbores for perfect intonation
2A	19.00	6.07	5.20	V-type	
3	18.50	6.07	5.20	V-type	Deep funnel cup with matched throats and backbores for perfect intonation
4	18.00	6.07	5.20	V-type	
5	17.50	6.35	5.20	Open-V	Deep funnel cup with matched throats and backbores for perfect intonation

BARITONE MOUTHPIECES

SM4	26.00	6.72	7.38	Medium	Steven Mead designed baritone model, excellent tone, comfort and all-around performance
SM6	25.40	6.26	7.12	Medium	The most popular size baritone mouthpiece, used by many top brass band baritonists
SM9	25.00	6.46	6.66	V-type	Much smaller than the 4 or 6, provides excellent tone quality and intonation in higher registers



Model DW5883-3



Model DW4880B

Trombone Mouthpieces

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 acoustics of the Royal Festival Hall in the 1960s. There is a characteristic of 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 near perfection, which has helped to create the highest standard of trombone playing. HeavyTop mouthpieces are also available in select models for players seeking even broader choice in their sonic palate.



© Richard Haughton / Philharmonia Orchestra

Byron Fulcher, principal trombone of the Philharmonia Orchestra, uses a Classic Denis Wick trombone mouthpiece. The Philharmonia is the most-recorded orchestra in the world.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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TROMBONE MOUTHPIECES

OOAL	28.00	6.40	8.20	Open	Brass trombone, extra large for contrabass trombone
OAL	27.42	6.09	7.45	Barrel	Bass trombone, very large for strong advanced players
1AL	27.11	6.09	7.45	Open	Bass trombone, superb low register, great dynamic range
2AL	27.00	6.73	7.24	Barrel	Bass trombone, wide rim and clear traditional bass sound
2NAL	27.00	6.15	7.40	Barrel	Bass trombone, narrow rim, easy high and low registers with excellent flexibility
3AL	26.40	6.80	7.38	Barrel	Large bore trombone/euphonium, wider rim, with easy response
4ABL	26.00	6.72	7.38	Medium	Like 4AL with modified backbore. Rich tone with improved high register
4AL	26.00	6.72	7.38	Barrel	Large bore trombone and the classic euphonium model
4BL	25.90	6.77	7.13	Medium	Large bore trombone, good high register
4BS	25.90	6.77	7.13	Medium	Medium bore trombone, for well developed embouchures that need a large cup on small bore horns
4.5AL	25.85	6.80	7.24	Barrel	Large bore trombone, dark/rich sonority
5AL	25.73	6.64	7.30	Barrel	Large bore trombone, a favorite for symphonic trombone
5ABL	25.73	6.64	7.00	Medium	Like 5AL, modified for rich tone, improved high register
5BL	25.73	6.64	6.87	Medium	Large bore trombone, brilliant but solid high register
5BS	25.73	6.64	6.87	Medium	Medium bore trombone, feel/quality of a large bore sound
6AL	25.40	6.80	7.00	Medium	Large bore trombone, rich tone with improved high register
6BL	25.40	6.26	6.66	V-type	All-around best seller, large bore trombone
6BS	25.40	6.26	6.66	V-type	Clear overtone structure
7CS	25.40	6.26	6.24	Medium	Medium bore trombone, very efficient, fantastic high range
9BL	25.00	6.46	6.66	V-type	Large bore trombone, very good high register
9BS	25.00	6.46	6.66	V-type	Medium bore trombone, perfect mouthpiece for beginners
10CS	25.00	6.46	6.24	Medium	Medium bore trombone, great for jazz and alto trombone
12CS	24.50	6.71	6.10	V-type	Medium bore trombone, great jazz model

HEAVYTOPS

OAL	27.42	6.09	7.45	Barrel	All of the HeavyTop models offer these features: More powerful sound when needed, more security in high registers, more control and focus in all registers
1AL	27.11	6.09	7.45	Open	
4AL	26.00	6.72	7.38	Barrel	
4.5AL	25.85	6.80	7.24	Barrel	
5AL	25.73	6.64	7.30	Barrel	
5BL	25.73	6.64	6.87	Medium	
6BL	25.40	6.26	6.66	V-type	
6BS	25.40	6.26	6.66	V-type	



Model DW5880-4AL



Model DW4880-5BL



Model DW6880-6BS

Euphonium Mouthpieces

British virtuoso euphonium player Steven Mead has assisted 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 offer small but significant refinements that make them the choice of the best euphonium players.

It is important that a proper euphonium mouthpiece is used to get the best results from an instrument. Some manufacturers simply supply trombone mouthpieces, which are often inappropriate for the euphonium, which generally requires a much warmer-sounding mouthpiece to bring out its true character.

Skip Gray, a world renowned teacher and player commented *"With each student who has tried one of the mouthpieces at this point, I (and they) notice immediate improvement in sound, ease in the lower register, and cleaner articulation. You should be selling the things for a million dollars each!"*

Emily Harris, who is a prominent player and teacher based in Italy said *"I recently given my small shank SM4 test mouthpiece to a student, and had to make do with some small shank trombone mouthpieces I had around the house. I was frustrated and upset, and thought the poor results were all due to the instrument that I had - tiny tight sound, poor intonation and rigid nuance and flexibility. Last weekend, a student lent me his small shank Denis Wick SM4, and it made a HUGE difference. It was like watching the sun come*

out after a rain storm - suddenly the instrument felt "right". The overall intonation was much improved and inherent defects were much more manageable. The sound was fuller and more stable in both the high and low registers, and dynamics, vibrato and articulation were much more flexible. Playing was once again a pleasure, - all thanks to the mouthpiece."



World-famous euphonium virtuoso Steven Mead.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
EUPHONIUM MOUTHPIECES					
4AM	26.00	6.72	7.38	Barrel	Classic euphonium mouthpiece, old fitting
4AY	26.00	6.72	7.38	Medium	Classic euphonium mouthpiece, USA & Japanese fittings
6BM	25.40	6.26	7.12	Medium	Like the trombone 6BL with euphonium bore
6BY	25.40	6.26	7.12	Medium	Like the trombone 6BL with euphonium bore for USA & Japan fittings
SM2	27.00	6.75	7.40	Barrel	Steven Mead designed model, excellent tone, comfort and all-around performance
SM2M	27.00	6.75	7.40	Barrel	Same model as the SM2 but with a medium shank
SM3	26.40	6.80	7.38	Barrel	Extremely popular, the choice of many top soloists, including designer Steven Mead
SM3M	26.40	6.80	7.38	Barrel	Same model as the SM3 but with a medium (European) shank
SM3.5	26.40	6.80	7.62	Barrel	Cup depth of an SM4, rim diameter of an SM3, great tone and ease of playing
SM3.5M	26.40	6.80	7.62	Barrel	Steven Mead designed model, excellent tone, comfort and all-around performance, medium shank
SM4	26.00	6.72	7.38	Barrel	Extremely popular model, medium cup depth
SM4M	26.00	6.72	7.38	Barrel	Same model as the SM4 but with a medium (European) shank
SM5	25.73	6.64	7.30	Barrel	Steven Mead designed model, excellent tone, comfort and all-around performance
SM6	25.40	6.26	7.12	Medium	The smallest of all Steven Mead models designed for superb tone quality and intonation in high registers



Model DW4880BSM



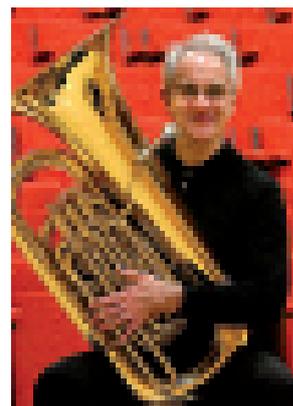
Model DW5880E

Tuba Mouthpieces

The range of Denis Wick tuba mouthpieces covers every aspect of tuba playing – including everything from solo work to brass quintet, brass band and the symphony orchestra. They all offer different compromises in richness of sound, flexibility and clarity. It is true to say that these mouthpieces have been largely responsible for the tremendous improvement in amateur tuba playing over the past 30 years.

Players with fuller lips often prefer a more rounded rim, and the XL mouthpieces have been designed with those players in mind. The rims of the 1XL, 2XL and 3XL are very comfortable to play and are excellent for players who require plenty of endurance, as the slightly wider rim surface offers more support.

The 2SL and 3SL mouthpieces are excellent for tuba soloists and for the F tuba, where a brighter sound is required. The 2SL has a backbore which has been greatly opened, giving an extremely responsive low register. This makes it great for jazz playing, where a more incisive sound is often useful and for the *cimbasso* where a very direct sound is also required. The *cimbasso* is a form of contra-bass valved trombone originally used in opera and nowadays widely used in film music, where its powerful tone is much-loved by many Hollywood composers.



International Tuba soloist and conductor James Gourlay has played a Denis Wick 3 ever since he started playing the tuba.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
TUBA MOUTHPIECES					
1	32.50	7.48	8.43	Open	Extra deep cup, small fitting, for all large tubas, enormous volume and range
1L	32.50	7.48	8.43	Open	Extra deep cup, large fitting - like model 1
2	32.00	7.73	8.45	Open	Very deep cup, small fitting, large funnel shaped Helleberg type cup, great sound and projection in all registers
2L	32.00	7.73	8.45	Open	Very deep cup, large fitting - like model 2
3	31.25	8.11	8.78	Lg-Barrel	Deep cup, small fitting, well rounded cup and huge throat and backbore
3L	31.25	8.11	8.78	Lg-Barrel	Deep cup, large fitting - like model 3
2SL	32.00	7.73	8.45	Open	Shallow cup, large fitting, soloist mouthpiece with tremendous projection and clarity
3SL	31.25	8.11	7.62	Small	Shallow cup, large fitting, soloist model with brilliant tone, perfect for F tubas
4	30.50	6.89	8.27	Medium	Deep cup, small fitting, scaled down version of 3L, good projection with less effort
4L	30.50	6.89	8.27	Medium	Deep cup, large fitting - like model 4
5	30.00	7.14	7.89	Medium	Deep cup, small fitting, and matching backbore give compact ringing sound - suits F & Eb tubas
5L	30.00	7.14	7.89	Medium	Deep cup, large fitting - like model 5
1XL	32.50	8.55	8.43	Open	Designed for the professional tuba player, inner rim contours are more rounded for endurance
2XL	32.00	8.60	8.45	Open	Designed for the professional tuba player, inner rim contours are more rounded for endurance
3XL	31.25	8.97	8.78	Lg-Barrel	Designed for the professional tuba player, inner rim contours are more rounded for endurance
2.5CC	32.00	7.20	8.60	V-Type	Designed for all large CC tubas - huge tone but incredible focus!



Model DW5882-3E



Model 4886-3L

Heritage Series – NEW

All brass players know that mouthpiece selection is a very personal choice and the best performance is obtained when player, mouthpiece and instrument are in perfect balance. The mouthpiece is the interface between player and instrument, and its acoustic performance is governed by a complex interplay of shape, material, mass and stiffness. Over the last ten years, many players have discovered that using a heavier mouthpiece can reduce energy loss, resulting in increased efficiency and a more powerful, louder sound. However, to achieve power, such mouthpieces can sacrifice other beneficial characteristics, notably sensitivity, that are essential to precision playing at lower dynamic levels.

Through a combination of careful design expertise and evaluation involving extensive player trials, these incredible new mouthpieces

have been optimized for both power and sensitivity. The proven internal shape retains high mass at key points to provide power when it is needed, while sensitivity is provided by an innovative new approach to wall thickness. The result is maximum sensitivity and response while providing crucial vibrational feedback to the player. Research has shown that this idea, now long forgotten, was originally used in the 1880s by the Hawkes Company. Modern technology has extended the principle, making it even more effective.

In developing these mouthpieces, Denis Wick has drawn upon over 35 years experience of mouthpiece design, blending modern technology with historically proven designs to offer players the best of both worlds—power with sensitivity.

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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TROMBONE MOUTHPIECES

OOAL	28.00	6.4	8.2	Open	Bass trombone, the largest model
OAL	27.42	6.09	7.45	Barrel	Bass trombone, very large for strong advanced players
1AL	27.11	6.09	7.45	Open	Bass trombone, superb low register, dark, rich tone, and great dynamic range
2AL	27.00	6.73	7.24	Barrel	Bass trombone, wide rim and clear traditional bass
2NAL	27.00	6.15	7.40	Barrel	Bass trombone, narrow rim, with excellent flexibility and easy high and low registers
3AL	26.40	6.80	7.38	Barrel	Large bore trombone/euphonium, wider rim and easy response for younger players, great for strong euphonium players
4ABL	26.00	6.72	7.38	Medium	Like 4AL with modified backbore. Rich tone with improved high register
4AL	26.00	6.72	7.38	Barrel	Large bore trombone/euphonium, the classic euphonium model, great for good, powerful trombonists
4BL	25.90	6.77	7.13	Medium	Large bore trombone, clear "ringing" sound with good high register
4BS	25.90	6.77	7.13	Medium	Medium bore trombone, for well developed embouchures that need a large cup on small bore horns
4.5AL	25.85	6.80	7.24	Barrel	Large bore trombone, dark and rich sonority for symphonic trombonists
5AL	25.73	6.64	7.30	Barrel	Large bore trombone, an excellent choice for symphonic players
5ABL	25.73	6.64	7.00	Medium	Large bore trombone, like model 5AL with modified backbore, rich tone, improved high register
5BL	25.73	6.64	6.87	Medium	Large bore trombone, brilliant but solid high register
5BS	25.73	6.64	6.87	Medium	Medium bore trombone, the feel and quality of a large bore sound
6AL	25.40	6.80	7.00	Medium	Large bore trombone, rich tone with improved high register
6BL	25.40	6.26	6.66	V-type	Large bore trombone model, great in all registers.
6BS	25.40	6.26	6.66	V-type	Clear overtone structure, a great overall mouthpiece
7CS	25.40	6.26	6.24	Medium	Medium bore trombone, very efficient, fantastic high range
9BL	25.00	6.46	6.66	V-type	Large bore trombone, very good in high register
9BS	25.00	6.46	6.66	V-type	Medium bore trombone, a step up model for beginners
10CS	25.00	6.46	6.24	Medium	Medium bore trombone, great for jazz trombone and alto trombone
12CS	24.50	6.71	6.10	V-type	Medium bore trombone, excellent jazz model, rounded rim contour



Model DW3180-OAL



Model DW3180-5BL

* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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CORNET MOUTHPIECES

2	17.00	4.92	4.572	Open	Deep cup, enormous solid cornet tone for low cornet parts, sounds like medium bore trombone
2B	17.00	4.88	4.3	V-type	Medium cup for strong soloists, more brilliant than model 2
2BW	17.00	5.50	4.3	V-type	Medium cup, wide rim, like the model 2B
3	16.75	5.00	4.6	Open	Deep cup, used by soloists with very strong embouchures, very rich tone
3B	16.75	5.00	4.3	V-type	Medium cup, like model 2B but more brilliant, very flexible, an ideal soloist's choice
4	16.50	5.13	4.6	Open	Deep cup, the perfect cornet mouthpiece, rich and powerful tone
4W	16.50	5.50	4.6	Open	Deep cup, wide rim, like model 4
4B	16.50	5.13	4.3	V-type	Medium cup, the most popular model, rich tone with easy and brilliant high register
4BW	16.50	5.50	4.3	V-type	Medium cup, wider rim than 4B, a new model
4.5	16.40	5.18	4.5	Open	Deep cup, like model 4, but easier to play (smaller bore)
5	16.00	5.30	4.5	Open	Deep cup, scaled down version of model 4
5B	16.00	5.30	4.0	V-type	Medium cup, brilliant high register, great for soloists
S	16.00	5.30	4.1	Open	Shallow cup, designed for Eb cornet, great intonation, fantastic high register
RW2	17.00	4.88	4.6	Open	Roger Webster designed series brings the skill of Denis Wick's top engineers into play.
RW2B	17.00	4.88	4.3	V-type	
RW3	16.75	5.00	4.6	Open	Slight smoothing of the inner rim and subtle changes in the backbore give these custom mouthpieces the sound that every cornet player is looking for.
RW3B	16.75	5.00	4.3	V-type	
RW4	16.50	5.13	4.6	Open	
RW4B	16.50	5.13	4.3	V-type	



* Measurements given in millimetres

Model	Cup Diameter*	Rim Width*	Bore*	Backbore	Description
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TENOR HORN MOUTHPIECES

1	19.50	5.82	5.20	V-type	Deep funnel cup with matched throats and backbores for perfect intonation
1A	19.50	6.07	5.20	V-type	
2	19.00	5.82	5.20	V-type	
2A	19.00	6.07	5.20	V-type	
3	18.50	6.07	5.20	V-type	
4	18.00	6.07	5.20	V-type	
5	17.50	6.35	5.20	Open-V	

The Making of a Mute

Denis Wick trumpet mutes are now produced with a copper or brass bottom as well as the standard aluminium model. The 5504B and 5504C are slightly heavier and produce a sound which projects a little more in loud passages: the copper is slightly warmer in tone and the brass is somewhat brighter. These mutes provide the ultimate in orchestral sound, a tone which really sizzles and projects in fortissimos.

The Denis Wick range of wooden mutes is designed to provide modern brass players with a mute which sounds great, even at the quietest of dynamics. This mute will carry on working even at the end of an extreme diminuendo - it will allow the tone to drop almost nothing. Denis Wick has achieved this by a unique construction method which uses beautiful wood, with all its natural attributes of strength and resonance, and a very hard inner lining, made of a hi-tech modern material, which gives rigidity and enhances the acoustic properties of the mute.



*Hand spun mutes in production.
All mutes are made in England to exacting standards.*

The use of wooden mutes is popular in European orchestras and helps create that distinctive muted sound which is useful in much orchestral music, especially where a very distant or very misterioso sound is required. They are especially useful when used in opera, where often a very soft pianissimo is required. Denis Wick wooden mutes can be found in many leading opera houses around the world, including the Royal Opera House, Covent Garden, Frankfurt Opera and the Teatro alla Scala, Milan.

The Denis Wick wooden French horn mute is the choice of mute for many professional horn players around the world. With its perfect intonation, beautiful tone and instant response it is the leading mute of its kind. It has adjustable tuning which allows the mute to be adapted to suit every kind of French horn.

The mutes are very light and resonant, and are also very rigid. They are all individually hand-crafted. The bases are made from a solid piece of marine ply and the wooden 'cone' from Finnish birch wood. The inner lining is applied by a special method which ensures maximum strength and resonance.

All Denis Wick metal mutes are hand spun using the highest purity aluminium, brass and copper. Manufacturing mutes using the hand-spinning technique creates friction which hardens the metal and gives a mute a very different and unique resonance. This

process can be done with automated machinery, but the use of rollers eliminates friction, which is necessary in creating mutes that have a tone modern musicians desire. Hand spinning creates a cleanly constructed mute that has a richness of sound and intonation unparalleled by any other design. In addition to the hand spinning process, it is Denis Wick's design and shape that results in the precise intonation characteristic in all Denis Wick mutes.



Considerations When Selecting a Mute

Applications

Denis Wick mutes are all designed with a different tone color in mind. The orchestration, composition, style and effect that a brass musician is playing will determine which mute has the right characteristics and tone color for the effect that is to be achieved. Straight mutes and cup mutes are very popular in most band and orchestral settings, while jazz bands and small jazz ensembles employ straight, cup, plunger and extending tube (wow) mutes.

Sounds

Each mute has a unique characteristic all its own. Denis Wick has developed quality straight mutes, and variations on those mutes, that help create the finest sound a brass player can achieve.

Intonation

It is quite common for the pitch of the instrument to be raised when using a mute. A player can correct for this change in pitch by adjusting the tuning slide on the instrument. Some mutes make the instrument play sharper than others. Traditionally, the extended tube (wow) mute with the stem out will produce the highest pitch change. Denis Wick's design and manufacturing techniques provide the player the best intonation for the challenges of today's music.



The Frankfurt Opera trombone section use Denis Wick wooden mutes for many works in the opera repertoire.

Straight Mutes

All Denis Wick straight mutes are made from high purity spun aluminium, brush finished, and bright silver anodised. 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. All Denis Wick straight mutes have excellent intonation and are well matched when played together.



Cup Mutes

Denis Wick cup mutes feature 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 quality – for microphone, solo or section playing. The usually impossible lower register notes on the trombone are easily obtainable.



Extending Tube Mutes

The Denis Wick “ET” (extending tube) mutes are well engineered “wow” mutes of traditional design. They all have a great sound and intonation with tubes either in, extended or removed. This is a traditional “jazz” mute that every working musician must have.



Instrument	Model Number
STRAIGHT MUTES	
Trumpet/Cornet	DW5504
Trumpet/Cornet - Aluminium & Brass	DW5504B
Trumpet/Cornet - Aluminium & Copper	DW5504C
Trumpet/Cornet - Pianissimo	DW5514
Eb Trumpet/Soprano Cornet	DW5520
Piccolo Trumpet	DW5521
Trombone	DW5505
Alto Trombone/Small Flugelhorn	DW5522
Bass Trombone	DW5509
French Horn	DW5524
Baritone	DW5523
Euphonium	DW5513
Tuba	DW5518
CUP MUTES	
Trumpet/Cornet - Adjustable	DW5531
Eb Trumpet/Soprano Cornet	DW5537
Trombone	DW5529
Bass Trombone	DW5533
EXTENDING TUBE MUTES	
Trumpet	DW5506
Trombone	DW5507
Bass Trombone	DW5508

Practice Mutes

Denis Wick practice mutes are extraordinary teaching aids. They fulfill the need for the in-tune, painless practice that is essential in the development of every young player. They also make possible the enormous improvement in tone quality using the entire vital capacity as a vibrating air column by opening the throat spaces through playing loudly in the low register. They have also been proven to be the indispensable "hotel mute" for the professional.

Wooden Straight Mutes

It has been a closely guarded secret for many years among the best European brass players that the wooden straight mutes give a very special tone color, especially in soft dynamics. Because they are hand made, these mutes have always been expensive and difficult to find. By using new and innovative manufacturing techniques, it has become possible to produce these mutes at high quality and reasonable prices. Constructed from beautiful wood of the Finnish birch and marine ply these mutes are lined with a very hard material that has special acoustic properties, creating a strong, light and extremely resonant mute.

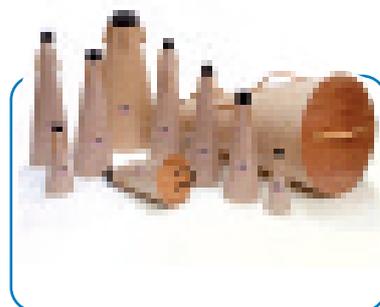
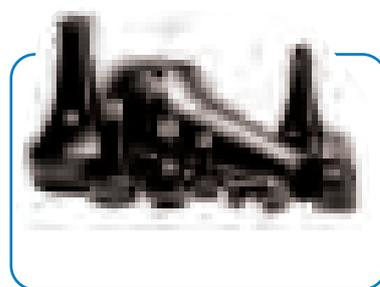
Instrument	Model Number
PRACTICE MUTES	
Trumpet/Cornet	DW5526
Piccolo Trumpet	DW5532
Eb Trumpet/Soprano Cornet	DW5534
Trombone/Large Flugelhorn	DW5527
Alto Trombone/Small Flugelhorn	DW5535
Bass Trombone/Alto Horn	DW5528
French Horn	DW5530
Baritone	DW5536
Euphonium	DW5512
Tuba	DW5519
PLUNGER MUTES	
Trumpet	DW5510
Trombone	DW5511
STOPPING MUTES	
French Horn	DW5525
WOODEN MUTES	
Eb Trumpet/Soprano Cornet	DW5550
Trumpet/Cornet	DW5551
Trombone	DW5552
Bass Trombone	DW5553
French Horn	DW5554
Flugelhorn	DW5556
Tenor Horn	DW5558
Baritone	DW5560
Euphonium	DW5562
Eb Tuba	DW5564
Bb Tuba	DW5566

Stopping Mute

An essential part of every horn player's equipment, the stopping mute replaces the hand for the traditional "hand-stopping" effect, giving a consistent result with an exact semitone transposition every time. Stopping mutes are also very useful for players with small hands (especially children) who find it difficult to play stopped notes by the normal method of stopping the bell with their hands.

Plunger Mutes

Made of aluminum with hard PVC edges and flock sprayed interior, the Denis Wick plunger mutes are useful for jazz effects and avant-garde music.



Valve oil

Denis Wick is pleased to set a new standard in brass instrument lubrication with this innovative new product. Developed in association with trumpet expert Will Spencer, **Denis Wick Advanced Formula Valve Oil** is already acclaimed as a favourite by many leading brass players. It gives modern valves a very silky feel, is exceptionally long-lasting and remains unaffected by extreme weather conditions, so no more problems of slow, sticky valves in hot weather due to evaporation.

Its lack of residue makes it a great favourite amongst horn-players, who don't want to be taking valves apart to clean out gunky residue.

Its ability to carry on lubricating between applications makes it the most useful oil for instruments where evaporation from large valves can be a problem, such as the tuba, euphonium, and instruments with Thayer valves.

The oil is light and fast, and works equally well in piston and rotary valves. Its special properties work in the smallest piccolo trumpets and the largest tubas.

The chemical name of PTFE is Polytetrafluoroethylene, and it is the most slippery substance on earth. It is found in many everyday usages such as non-stick pans, Gore-Tex™ rainwear and in dental floss. Its unique properties transform ordinary valve oil into an extraordinary lubricant, the microscopic particles acting as minute ball-bearings.



DW4930

Polishing Cloths

• Silver Cleaning Cloth

This new microfibre polishing cloth is made from the ideal blend of fibres to produce the finest cleaning cloth around. This special mix of microfibrils absorbs both oil-based and other water-based dirt equally well. This cloth must be tried to be believed! It leaves instruments spotless and in perfect condition. The cloths are impregnated with special silver cleaning chemicals, which efficiently remove any tarnishing. Use regularly on all silver-plated instruments to keep them in sparkling show-room condition. Just rub the surface of the instrument and lightly burnish to obtain a lustrous long-lasting shine. Always store the cloth in the sealed plastic bag provided when not in use. Size 17x12 (44cms x 31.5cms). Made in England.

• Lacquer Cloth

A superb cleaning and polishing cloth in 100% cotton, specially impregnated to safely clean lacquered surface with no fear of causing damage by abrasion. These hard-wearing but soft polishing cloths efficiently remove dust, oily film and residue and leave the instrument with a high shine, all without the use of a cleaning agent. Use regularly on all lacquered instruments to keep them in sparkling show-room condition. Just rub the surface of the instrument lightly to obtain a lustrous shine. Always store the cloth in the sealed plastic bag provided when not in use. Keep one in your case at all times to maintain your instrument's brand new look! Size 17x12 (44cms x 31.5cms). Made in England.



DW4920



DW4921