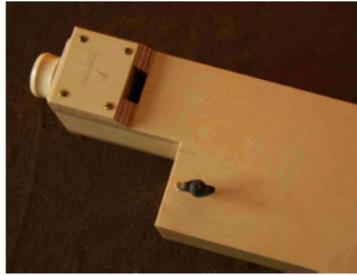
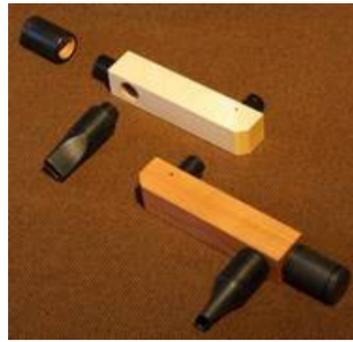


Photo 1



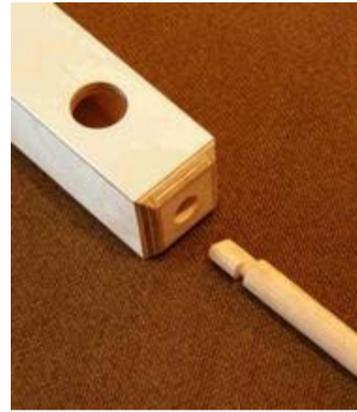
Headjoint

Photo 2



Blowing piece

Photo 3



Spike for greatbass

Photo 4



Tuning „rings“

Photo 5



Assembling the recorder: only use gentle pressure

Photo 6



Photo 7



Stand (can be also used whilst playng)

Photo 8



Relaxation of the rubber seals

Square Recorders: Instructions and Hints

Parts_

- Head joint
- Wooden knob for draining moisture (photo 1)
 - Blowing piece (complete) (photo 2)
 - Wooden part
 - Mouthpiece (plastic) Drip catcher (plastic)

Middle joint

- Foot joint Incl. a spike for the great bass (photo 3)
- Tuning "rings" (square!), in various thicknesses (photo 4)

Putting the recorder together

1. Connect the foot joint, middle joint and head joint, but do not tighten the wing nuts yet.
2. Gently push down on the top of the head joint, keeping the instrument vertical and using only 2 or 3 fingers. Take care that the joints fit neatly together (the seal should be evenly compressed on all sides) so that no air can escape between the joints (i.e. between wood and rubber seal). (photos 5 & 6)
3. Now, **gently** tighten the wing nuts, thus securing the joints so they can't slip. **Do not screw too tightly**. If the nuts are turned too tightly, there is a risk of splitting the wooden side mountings (the joints between the parts do **not** become more airtight with increased tightening).

How to play square bass recorders

The fingerings of the square recorders are based on the "baroque" fingering system.

To overblow the octave, both thumb keys must be pressed simultaneously. This corresponds to a pinched thumbhole on a conventional recorder without a thumb key.

Play the bassetrecorder by placing it on the chair between your knees.

The **greatbass** and the **contrabass** instruments are played in a sitting position; The **subgreatbass** and the **subcontrabass** recorders are to be played standing.

If you need to use the tuning rings, take care that a wooden face is always placed adjacent to a rubber face.

Please note that the tuning rings will have more influence on the pitch of the mid-range notes. Practical hints: - Keep your fingers on the black plastic fingering buttons at all times when playing!

This will reduce key noise.

- The **contrabass**, **sub-greatbass** and **subcontrabass** recorders can be played in the stand, which can be ordered separately; simply for holding the instrument, or e.g. to enable a quick change of instruments whenever necessary. (photo 8)

After Playing

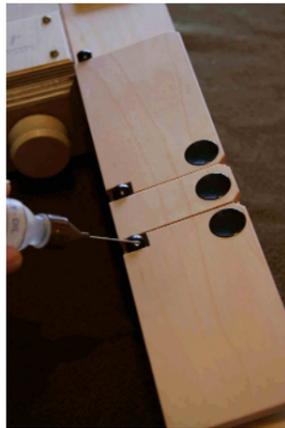
- In order to avoid unnecessary pressure on the seals, **always** take the recorder apart after playing and separate the head joint from the middle joint when the instrument is in its case. (photo 8)
- **Always** remove the wooden knob from the head joint in order to dry out the instrument.
- **Always** remove the blowing piece from the head joint and then remove the plastic mouthpiece and drip catcher in order to protect the cork seals. (photo 2)

Photo9



Cork in the openings

Photo10



Oiling the key axles

Photo11



Filing the cork on the key levers

Photo12



Loosening the key levers

Caring for your instrument

It is advisable to grease the cork seals from time to time using commercially available cork grease or Vaseline (photo 9).

The rubber seals should **NOT** be greased or oiled, as this will only attract dirt and lessen the ability to seal. If the rubber seals detach from the wood, they can be re-stuck using a flexible contact cement. Don't use wood glue or any other glue that hardens inflexibly.

The key axles should be oiled occasionally with a drop of oil between the plastic mountings and the wooden keys. This will lessen key noise. Use only oils which are free of acids and resins, e.g. key oil or mineral oil (photo 10)

Troubleshooting

Low notes do not speak properly or overblow unintentionally

In most cases, the parts are not connected properly. Take the recorder apart and follow the instruction above to put it together again (photos 5 and 6). Or just loosen the wing nuts, press the parts together evenly and retighten the wing nuts.

Double keys on the foot joint do not close simultaneously, or require too much pressure on the key lever.

Gently file down the cork on the key lever that closes first, until both keys close simultaneously. Do a little at a time and keep checking—you don't want to take off too much cork (photo 11)

Double keys on the foot joint do not open properly, or are too slow

Slightly loosen the brass screw on the double key (photo 12)

Recorder does not speak well; the tone is dull or very "breathy"

Probably due to dirt in the windway! You should not have dirt in the windway if you brush your teeth and floss before playing. If you do, the best idea is to remove the block cover and carefully clean it, taking care not to damage the chamfers. This is best done by a repair person.

Do **NOT** use paper to remove moisture or droplets from the windway. You risk it getting stuck and requiring repair. Instead, blow condensation out. Remove the wooden knob to let the instrument dry out.

Extra hints for the skilled handyman/player

Removing the keys

Use a thin knitting needle to push the 2-piece wire axle through its hole, working from one end. Pull out the wire with flat, smooth-faced pliers. Remove the first key! Replace the axle wire without the key and push it right through to the other side. Remove the second part of the axle with flat pliers in order to remove the other two keys. (see images 13-17)

Drip oil carefully into the axle guides in order to **reduce key noise**. (see image 18)

Replace the keys, taking care to position the springs correctly in the countersink in the lower face of the key! (see image 19)

Tuning the instrument by adjusting it to personal breath pressure

Key opening higher – pitch becomes higher

Key opening lower – pitch becomes lower

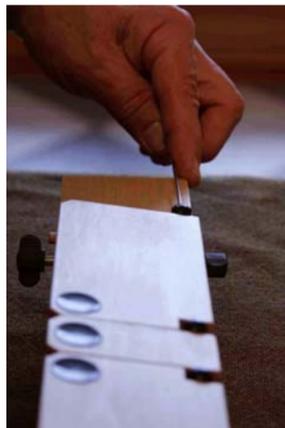
Remove the keys (see above). (see images 13-17)

Adjust the key opening by turning the adjustable screw (underneath the white damping cap). (see image 20)

NB: Remember to replace the damping cap before replacing the keys.

Be aware that changing tuning on one note can affect tuning on other notes. So record the changes you make to the adjustment screw so that you can return it to its original position, should you need to.

Photos13-16



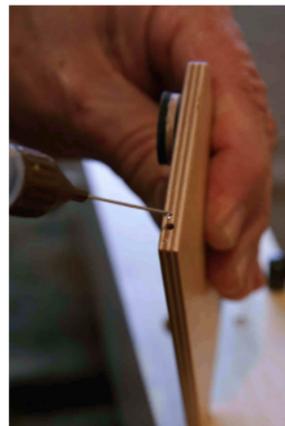
Removing the first key



Photo17

Removing the 2nd and 3rd key

Photo18



Oiling the axle guides

Photo19



Countersink for the spring

Photo20



Adjusting the key opening