

## Important information on the SUPERIO Subbass

### Basic Principle

A recorder quartet from soprano to bass is one octave too high. Tenor to sub-bass is in the right octave range. This instrumentation is, however, often diffuse due to the low instruments. The Superio Sub-bass has more clarity and is thus suitable also for fast pieces.

- over 2 octaves tone range
- direct, deep and strong sound
- clear upper tones due to direct blow-in through the crook to the wind channel
- sound can be changed by twisting the cap
- baroque fingering
- well-suited for ensemble playing
- not just suitable for old music
- playing when sitting or standing

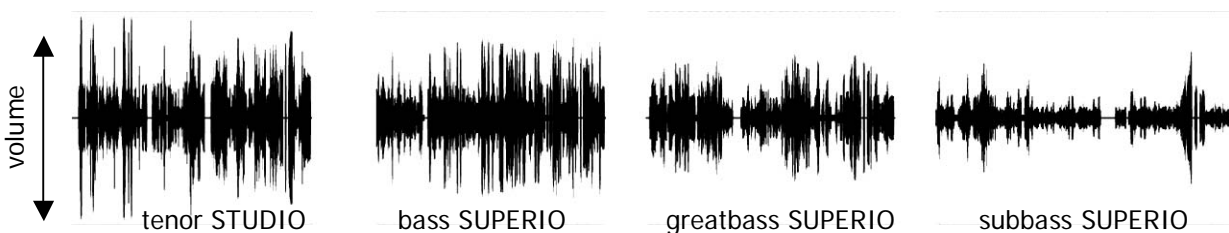
### The foot-part is very long and cannot be separated from the bottom middle-part!

The mechanics for the right hand are mounted on one part. The middle-part on the other hand is very short.



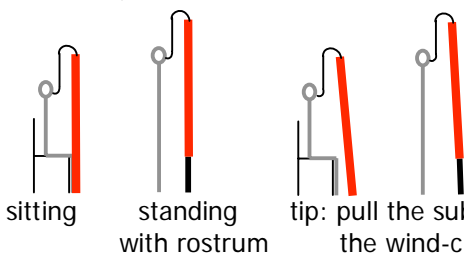
### Volume ratios

Sub-basses are always too soft, for physical reasons! A good ensemble result requires soft top parts. Volume ratios for a Bach fugue:



### Position

A rimmed hole in the foot allows the instrument to stand on the floor without the outlet hole being closed. The left arm is held more comfortably when the instrument is played standing up. To this end, the sub-bass must be placed on a rostrum (accessory 9822). Or simply use a small crate (20 cm in height). The length of the crook can be adjusted.



tip: pull the sub-bass slightly towards you. This prevents drops of water falling into the wind-channel

### Guarantee

1 year from date of purchase

Switzerland: Küng Recorder Manufacturer, Grabenstrasse 3, CH-8200 Schaffhausen

Germany: Flauto Dolce, Talgasse 2, D-79798 Jestetten

Phone CH: ..41 (0)52 6 300 999 Phone DE: ..49 7745 919701

Email: info@kueng-blockfloeten.ch

Internet: www.kueng-blockfloeten.ch

Date \_\_\_\_\_ Place \_\_\_\_\_

Stamp and Signature \_\_\_\_\_

### Response of the lowest tone

It takes a sensitive tongue when playing the low F on its own to be sure it is not an overtone that responds instead of the tonic keynote. The reason for this is the sluggishness of the long recorder bore. The low F responds more easily during playing, because the bore is already vibrating and there is no more sluggishness present.

Additional causes of this problem are:

- Non-sealing keys (in particular F sharp and G sharp key)  
(If necessary slightly press key-cover down before playing  
Check: Play the low F while someone gently presses down the key-cover one after the other)
- Swollen block (= thin, clear sound) 'wolves' (interferences) on some low tones
- Non-sealing cork connections. Fluctuating temperature leads to changes in the wood. When the recorder is untight, please seal by winding a piece of thread round the cork or use gently-sticking adhesive tape (textile sticking plaster or masking tape).

### Cork

Fluctuating temperatures lead to changes in the cork connections. When the connection becomes untight or loose, please follow the above instructions.

Connections which are stuck can be loosened best by a to-and-fro movement whilst pulling the pieces apart. Do not twist the parts! If the connection is too hard, sandpaper the cork slightly. Only use lubricant very sparingly, or not at all!

### Sound

Thanks to the wide measure and the large finger holes, the sound in the lower tones is powerful with rich overtones.

### Influencing the sound by turning the cap

When the crook is directly above the wind-channel, the sound is immediate and more likely clear. This position is suitable for fast, clear playing.

If the cap is turned by 30° to 180°, the sound becomes dull, deeper, sluggish and smoky – a good effect for music to be played quietly.



### Hissing

The few wind noises are hardly heard at a distance by listeners.

### Drops in the wind-channel

Drops can fall directly into the wind-channel from the crook. Remedy: Hold the instrument at an angle towards you! Or pre-heat the crook (but never the instrument) on a radiator or a heated blanket, so that less condensation forms. A net in the cap deflects the water somewhat. The condensation collects in the brass beaker. The best thing is to have a special recipient ready (for long rehearsals) into which the water can be emptied.

### Key ring for B

Due to the small hole for the right index finger and the cross fingering, the low B (or F sharp) always produces a thin sound on all low recorders. If only the ring key is pressed, a strong B is possible, even in the second octave. The B is not too stable and somewhat low. With strong blowing or by opening the 6b hole, low B becomes stable and high enough.

### G sharp key

The small hole of the second last finger would produce a weak, low G sharp.

As a key is required in any case, the hole was lowered to a better position.

Instead of leaving the hole open, the key must now be pressed and the hole thus opened.

### Roller

We have attached a roller for the little finger to change the keys.

### Key noises

Key noises are softer for the player than for the listener!

DO NOT BANG THE KEYS!

## Other fingering

Baroque fingering is the standard. But there is a stronger B with a 2<sup>nd</sup> fingering and for the highest tones there are slight fingering alternatives. The G sharp key also gives slight changes.

The high register is made to be played softly and with a slight thumb opening.

The image displays three systems of musical notation and fingering diagrams. Each system consists of a staff with notes and a corresponding diagram showing finger placement on the keys. The first system shows notes from C2 to G2. The second system shows notes from A2 to G3. The third system shows notes from A3 to G4. A legend on the right explains the symbols used in the diagrams: an open circle for an open finger hole, a solid black circle for a closed finger hole, a circle with a diagonal slash for a slightly open finger hole, and the letter 'M' for a trill. Red symbols indicate deviations from standard baroque fingering, such as a red circle with a slash for a slightly open hole or a red circle with a dot for a key ring press.

Finger hole  
○ = open  
● = closed  
∅ = slightly open  
M = trill  
= deviating from the usual baroque fingering  
● = press only key ring

## Temperature

Subbasses hardly get warm during playing. They are therefore very dependent on room temperature (summer-winter difference approx. 20 cent). A tuning ring can help in summer.

## Breathing

Mouth position like the vowel o (open throat) to minimise breathing-in noises. The mouth position has no influence on the sound.

Dizziness (hyperventilation) comes from too much oxygen. The sub-bass requires a lot of air to give powerful sound. In case of dizziness, take a break, sit down and breathe slowly.

## Thumb hole

The thumb hole has been milled so that the hole is smaller and thus easier to use. It has also been placed 2 cm left of centre.

## Slight color damage

can simply be covered with a brown felt-tip pen!

## Accessories

- 9822 rostrum for playing standing up CHF 136.00 € 93.50  
maplewood, height 20 cm



- 9835 stand of maplewood CHF 90.00 € 61.50



## Technical data

Character:	deep, powerful
Construction:	block height: medium inner bore: early baroque, wide window: large
Length:	200 cm
Weight:	5.5 kg (with case 11.1 kg)
Fingering:	easy fingering thanks to keys
Outer shape:	free interpretation of Kynsecker (Subbasses with 2 octaves are historically incorrect.)
Cap:	turnable
Wood:	maple, dark-stained
Treatment:	inside: paraffin outside: lacquer
Specialty:	strong low register with absolutely clear high register, extremely versatile in use (ensemble and solo).

## Case

