

Square recorders: Instructions and hints

Parts

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

Middle joint

- Foot joint Incl. a spike for the great bass (image 3)

Tuning "rings" (square!), in various thicknesses (image 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 and that no air can escape between the joints (i.e. between wood and rubber seal). (images 5 and 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 part do **not** become more airtight).

How to play the 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 **basset** recorder by placing it on the floor between your knees. **chair, not floor!**

The **greatbass** and the **contrabass** instruments are played in a sitting position;

The **sub-greatbass** and the **sub-contrabass** 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 and sub-greatbass 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. (image 7)

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. (image 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. (image 2)



Image 9: Cork in the openings

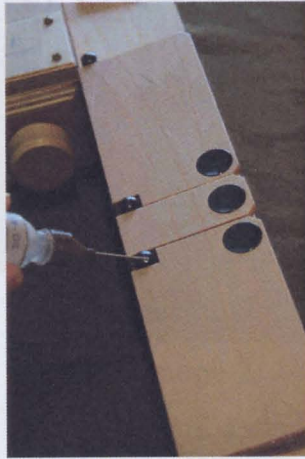


Image 10: Oiling the key axles

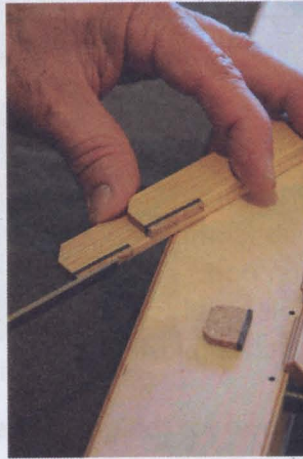
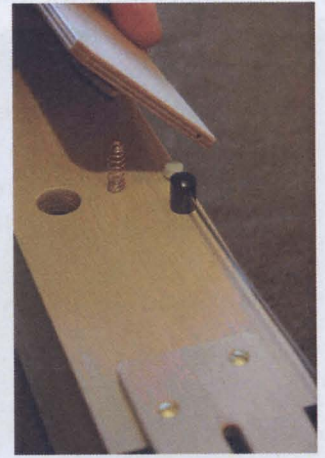
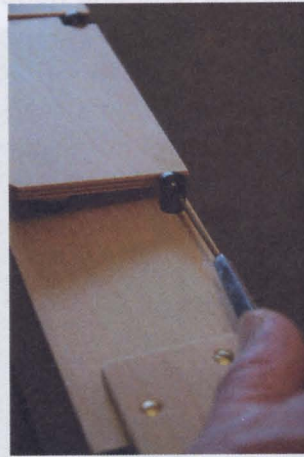
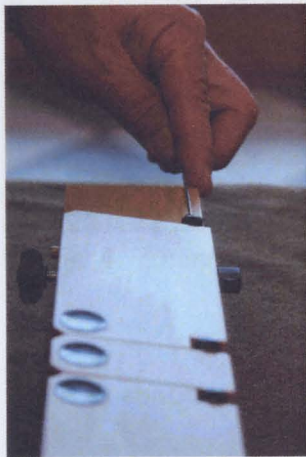


Image 11: Filing the cork on the key levers



Image 12: Loosening the key levers



Images 13-16: Removing the first key



Image 17: Removing the 2nd and 3rd key



Image 18: Oiling the axle guides

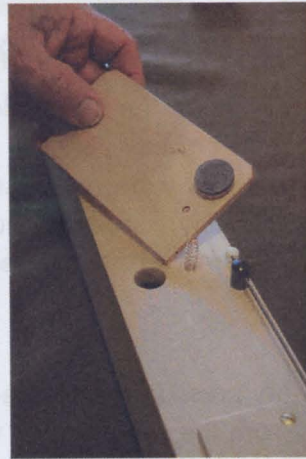


Image 19: Countersink for the spring

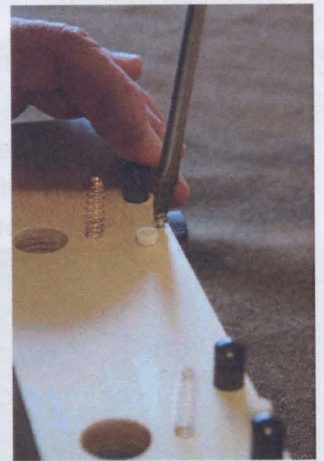


Image 20: Adjusting the key opening

Caring for your instrument

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

The rubber seals on the recorder body and the tuning rings should occasionally be oiled (paraffin oil). This prevents them from drying out and assures that they remain flexible. If the rubber seals detach from the wood, they can be re-stuck using a strong, all-purpose glue (e.g. from UHU). The key axles should occasionally be oiled 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 by REKA (an oil for flute keys), or paraffin oil (available from the chemist). (image 10)

Trouble shooting

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 instructions above to put it together again! (images 5 and 6)

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 which closes first until both keys close simultaneously (keep trying!) (image 11)

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

Slightly loosen the brass wing nut on the double key. (image 12)

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

Probably due to dirt in the windway! Fold a piece of newspaper to fit into the windway and pull it through. (use lint-free paper!)

Such a newspaper strip is also useful for removing moisture and droplets from the windway. Remove the wooden knob to dry the instrument.

Extra hints for the skilled handyman/player

Removing the keys

Use a thin knitting needle to push the 2-part wire axle through its hole, working from one end (images 13 and 14). Pull out the wire with flat pliers. (image 15) Remove the first key! (image 16)

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. (image 17)

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

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

Voicing 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). (images 13-17)

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

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

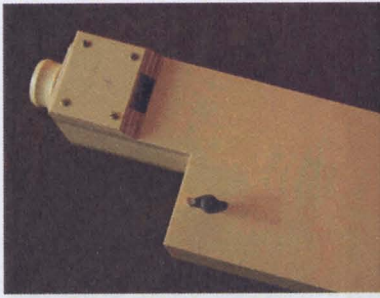


Image 1: Headjoint

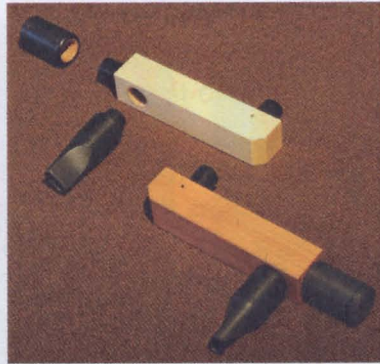


Image 2: Blowing piece

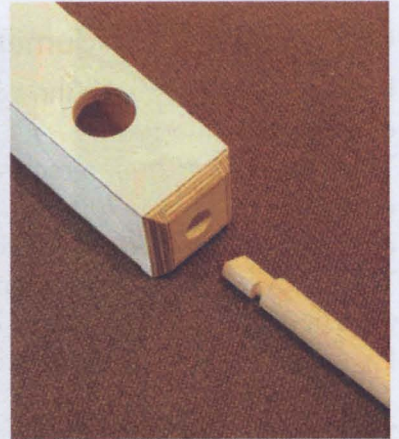


Image 3: Spike for greatbass

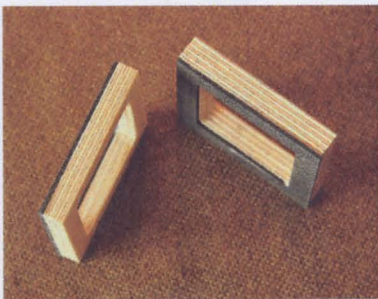


Image 4: Tuning „rings“



Images 5 und 6: Assembling the recorder: only use gentle pressure

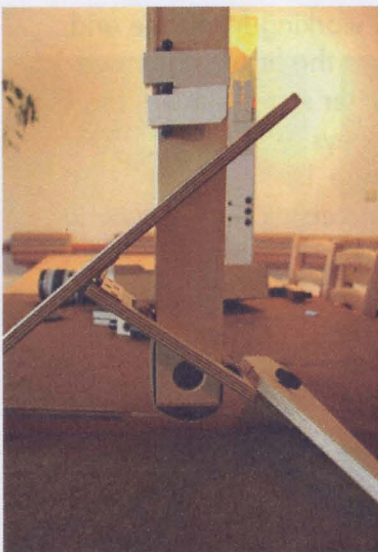


Bild 7: Stand (can be also used whilst playing)

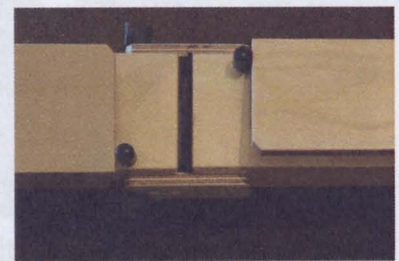


Bild 8: Relaxation of the rubber seals