Subbass F 442 Hz **SUPERIO**

Latest Information www.kueng-blockfloeten.ch

Features

The usual recorder quartet, soprano to bass sounds an octave too high.
The music sounds at the right octave when played by a tenor to sub-bass quartet.
However, low instruments tend to produce a fuzzy sound.
The SUPERIO Sub-Bass has a clearer sound which also makes it ideal for fast pieces.

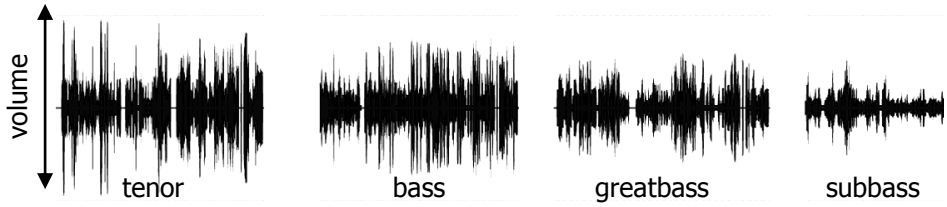
- compass of more than two octaves
- clear and resonant, strong sound
- clear upper tones due to direct blow-in through the crook to the wind channel
- different tone colours obtainable by twisting the cap
- standard baroque fingering
- ideal for ensemble playing
- effective for Early and Modern Music
- sit or stand to play

The usual middle joint is divided and the lower section is fixed to the foot joint.

The right hand keys are all mounted on one joint.
The upper part of the middle joint is very short.

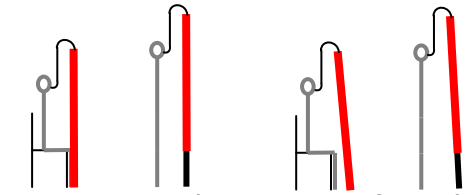
Loudness

Sub-basses are generally too quiet. The limitations of human physique prevent them from being made to play loudly. The players of the upper parts in good ensemble play sensitively.
Lautstärkeverhältnisse:



Posture

The vent holes around the bell enable the recorder to be played while it is standing on the floor. There is less strain on the left arm when the player is standing.
The sub-bass must be stood on a 'riser' (accessory 9822) to enable this.
You could use a small box (8 inches or 20cm. tall). The length of the crook can be adjusted.



sitting — standing with rostrum

Hint: If you tilt the recorder towards you a little, less water will fall into the windway

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Playing the lowest note

The lowest F needs sensitive tonguing, otherwise you may produce an overtone instead of the fundamental. This is because a long recorder bore is slow to respond. The lowest F speaks more easily in passage work because the air in the bore is already vibrating.
Difficulties may be caused by:

- Leaking keys, especially the F sharp and G sharp keys.
  (Try pressing down the key cup lightly before playing.
  Check by having someone press the key cups down while you are playing low F).
- Swollen block (= thin, clear sound) - 'wolves' (interferences) on some low tones. (See the FAQ section on our website www.kueng-blockfloeten.ch and learn how you can lower a swollen block).
- 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).

Sound

The wide bore and large finger holes give the recorder powerful lower notes rich in overtones.

Altering the Tone Quality by Turning the Cap.

When the small marks are in line the mouth pipe is directly above the wind-way and the recorder speaks most quickly and clearly. This position is best for rapid passages.
When the cap is turned by between 30° and 180° the tone quality becomes veiled, and smoky. This is particularly effective for quiet music.

Hissing

The slight wind noises are not noticed by an audience.

Moisture in the wind-way

Water droplets can fall from the crook into the wind-way. Precaution: Tilt the recorder towards you a little.
Warming the mouth-pipe (never the recorder) on a radiator or heated blanket will help prevent the formation of condensation. The gauze inside the cap helps to deflect water droplets. Condensation in the mouth-pipe collects in the brass water trap.
Have a container ready for this water if you anticipate a long rehearsal.

Ring key for B

Because of the small hole and cross fingering, low B usually has a thin sound.
If only the ring is pressed you get a strong B, even in the second octave.
If the B is still unstable and flat. please blow strongly or open the 6b hole (press key 6b), then low B becomes stable and in tune.

G sharp key

If the G sharp were produced by a small hole for finger VI it would be very weak.
As a key is essential the hole has been enlarged lowered to the optimum position.
The hole is normally closed and is opened by pressing the key.

Key noises

Key noises are louder for the listener than the player!
DO NOT BANG THE KEYS!

Temperature

Sub-Basses hardly get warm with playing. Because of this their pitch is very dependent on room temperature and can vary as much as 20 cents between summer and winter. In the summer a tuning ring can be useful.

Breathing

Play with your mouth as though for the vowel 'o', and with an open throat, in order to minimise breathing noises. (The mouth position does not influence the sound.)

The Thumb Hole

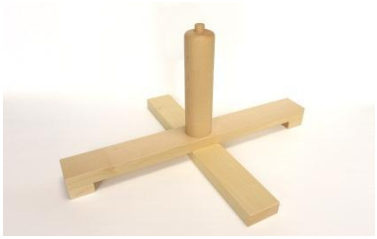
The thumb hole has been milled so that the hole is smaller and thus easier to use. It has also been placed 2 cm left of centre.

Marks and scratches

Use a brown felt-tip pen to touch up small marks!

Accessories

- 9835 stand out of maplewood



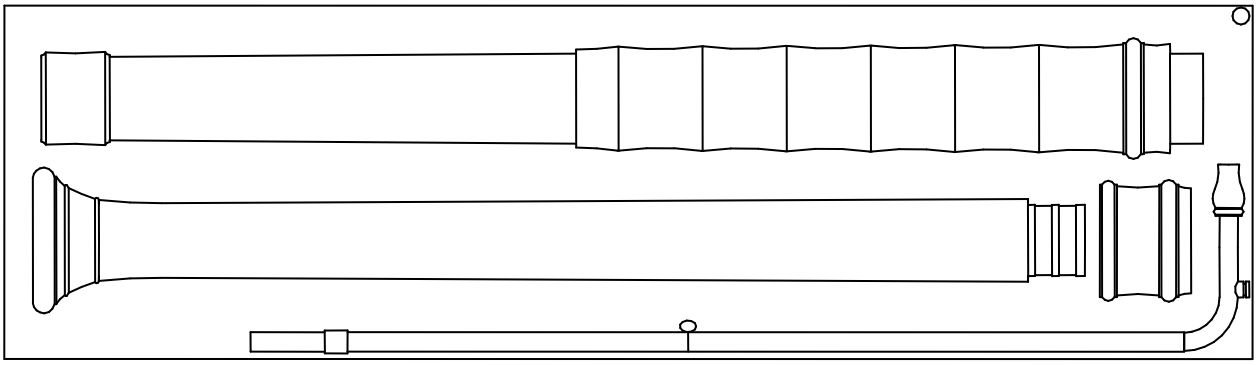
- 9822 riser or rostrum for playing standing up
  maplewood, height 20 cm

- 9817 tuning ring A 6mm synthetic material, black
  1.5 Hz (6 Cent)
- 9818 tuning ring B 6mm synthetic material, black
  1.5 Hz (6 Cent)

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).

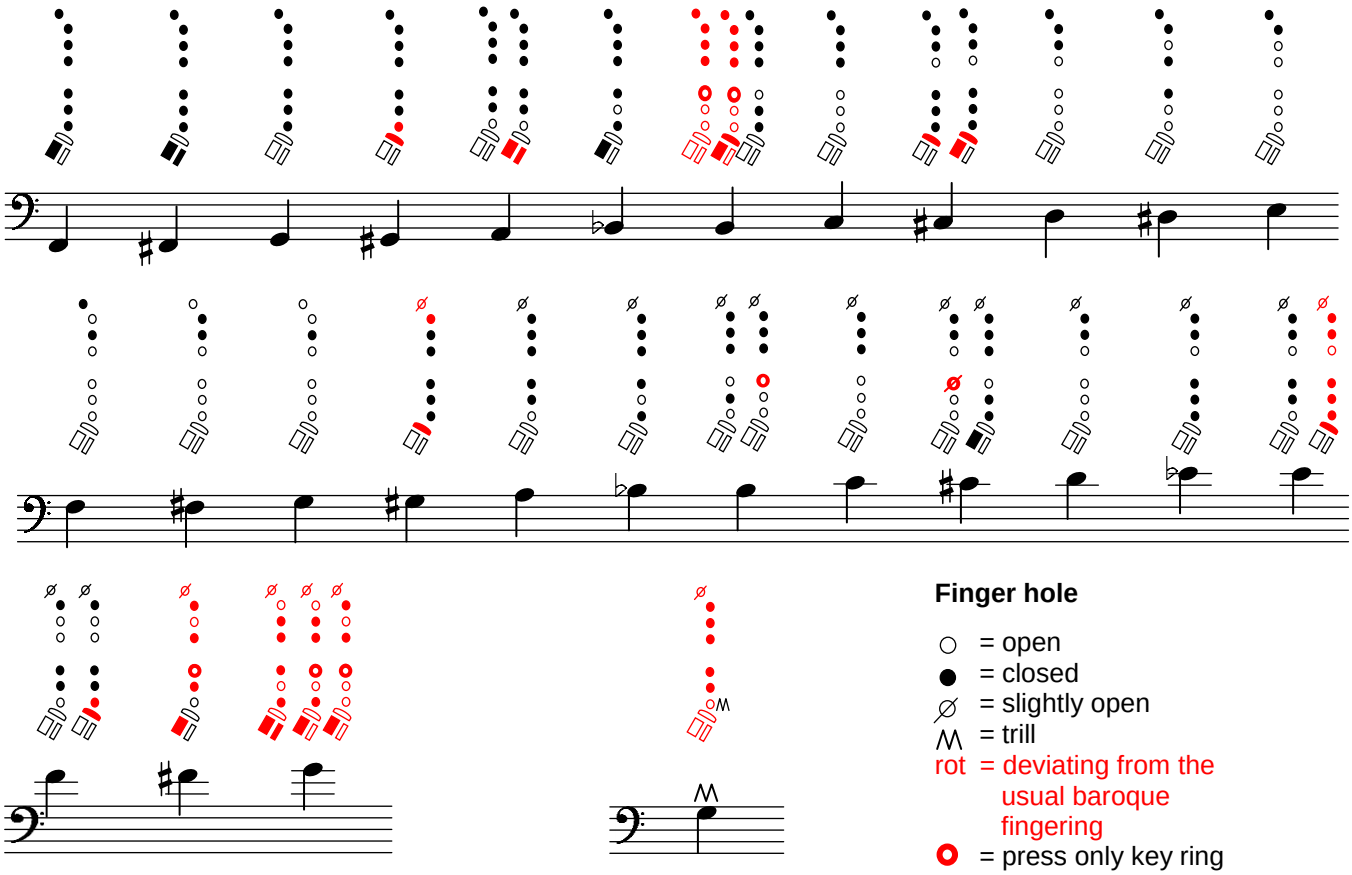
Case



Fingering Chart

The fingering is standard Baroque with some small changes for the highest notes and a second, stronger fingering for B. There are small changes on account of the key for G sharp.

The high register plays softly and with a small thumb hole opening.



Finger hole

○ = open
● = closed
⌀ = slightly open
tr = trill
rot = deviating from the usual baroque fingering
◎ = press only key ring

When dissasembly of the sub-bass is difficult

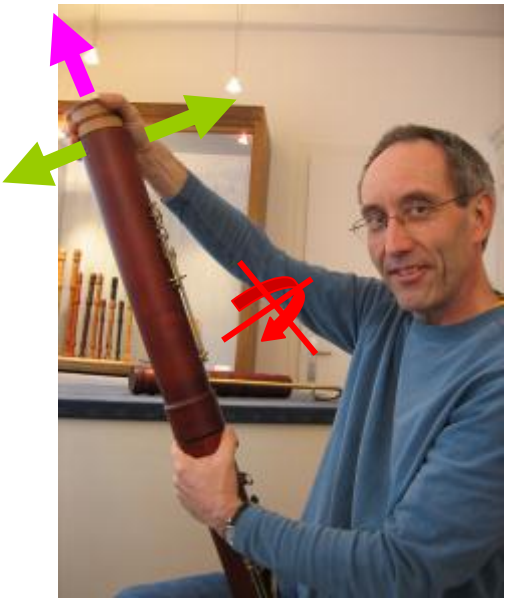
Head of main body

Clamp the main body between your legs (flaps up) left hand at thumb hole, right hand as far as possible to the top at the head

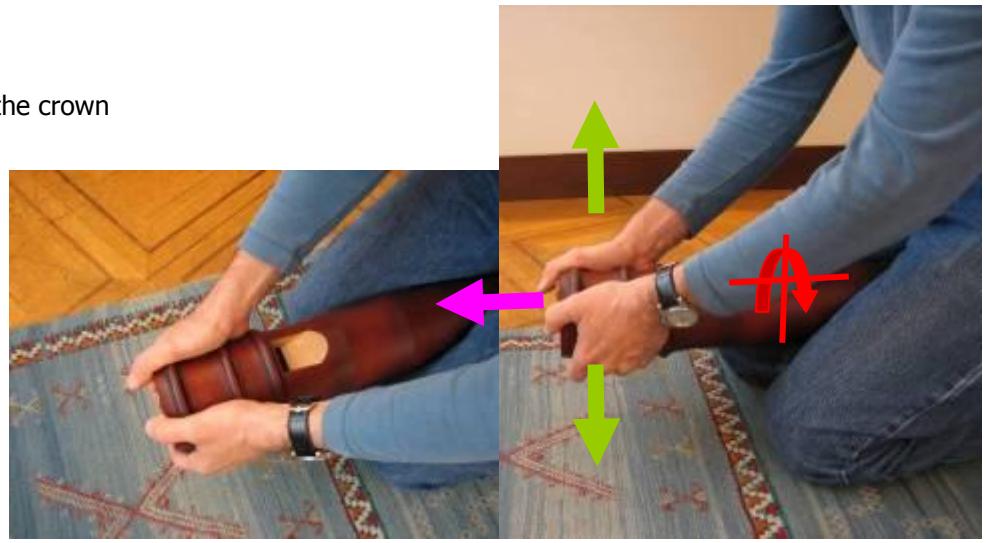
Always move up then down
while pulling at the same time.
Do not twist!
At first, only a small gap is formed, it then becomes easier and easier.

Main body from foot

same as with the head



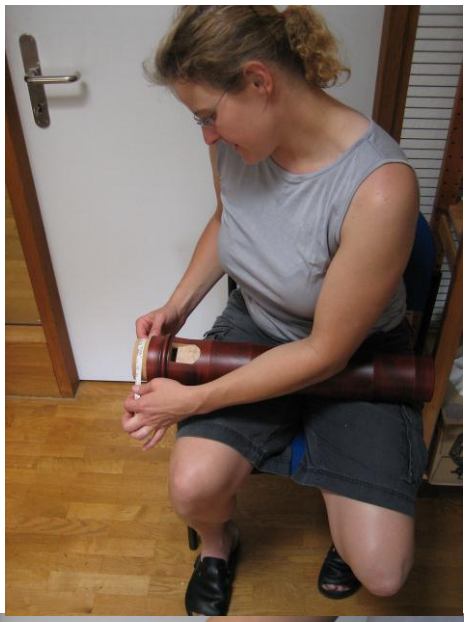
Same goes for the crown



Sanding the cork

Sand the cork down if it is to thick and tight fitting. Take a strip of 120 grit sandpaper and secure the respective flute piece to your body in such a way that alows you to have both hands free so you can sand the cork down with the sand paper by making back and forth movements. Regularly turn the position of the flute in such a way that the cork is sanded down evenly.

Attention: Use little cork grease, or better none at all. The glue from the cork will disolve if it comes in contact with too much grease or oil!



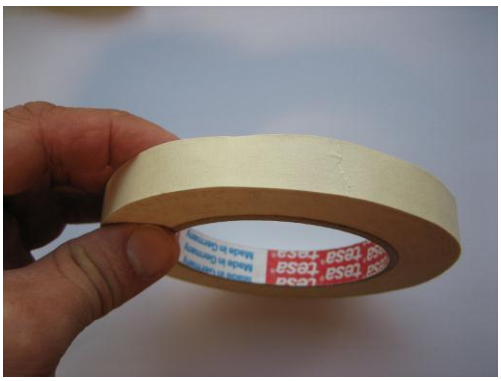
Remove the block

Place a round rod on the floor, guide the sub-bass head over it and caredully hit it against the rod, so that the block is slowly released. Then remove the block by hand.
As needed, bond the strips of adhesive tape to the desired locations and carefully guide the block back in, so that the bridge fits exactly into the wind channel. Make sure that it does not tilt, and that no damages occur on the front section edge.

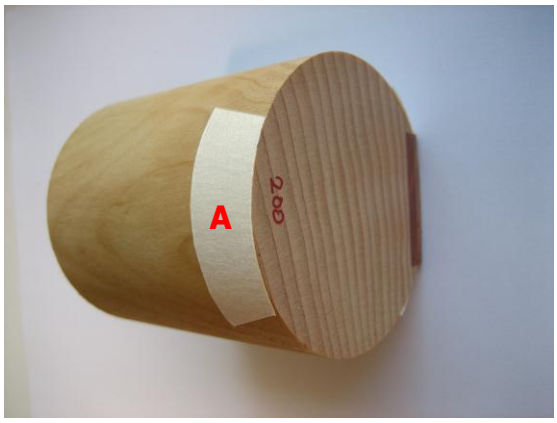
Hight adjustment of the block by means of adhesive tape

Position 1 Block high = bright and clear sound
Position 2 Block low = warm and dark sound

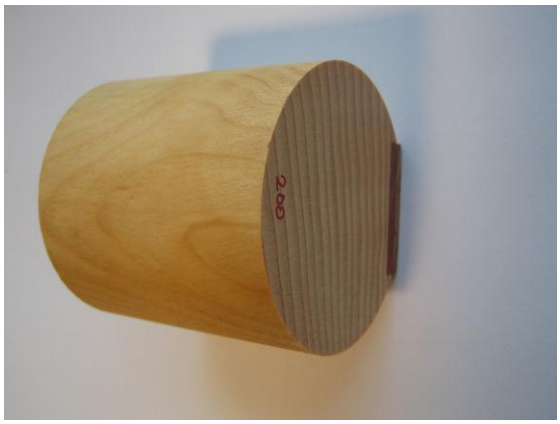
You will need some masking tape

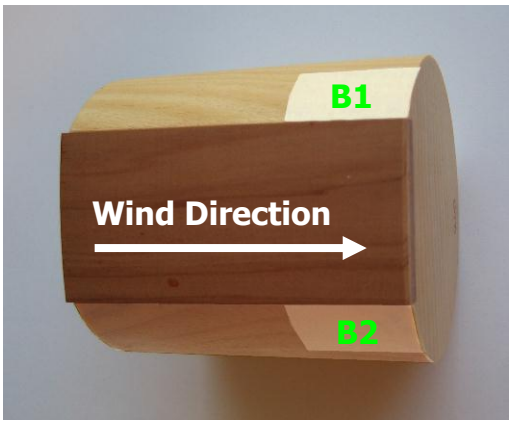


Position 1 Block high – a strip of adhesive tape is located at the bottom of the backside of the block



Position 2 Block low – two strips of adhesive tape are located on each side of the block's bridge, on the air exit side.





Practical use: If you swich from position 1 to position 2, the location of the bonded adhesisve strips must be switched analagously to the directions. This can especially be the case if the block has risen due to the accrued humidity and is lying too high in relation to the labial edge (remove adhesive tape A, then bond new adhesive tape at B1 and B2).

The screen in the sub-bass crown prevents the condensed water of the mouth piece from being able to drip into the wind channel, diverting it instead.

The screen has no effect on the tone. If the screen is damaged, a replacement is available.