

Daumen thumb
 linke Hand left hand
 rechte Hand right hand
 linke Hand main gauche
 rechte Hand main droite

geschlossen closed fermé
 offen open ouvert
 halb-/teilgedeckt half or partly closed à demi ou partiellement bouché
 bei Bedarf geschlossen closed if necessary fermé au besoin
 Schallloch geschlossen bei closed pavillon fermé

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FEHR

Care Instructions
and
Fingering Charts

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BEFORE PLAYING

We recommend that you warm up the head of the recorder in your hands or on your body before playing. In order to minimize breath condensation in the windway, the head joint should be near body temperature.

FEHR offers electrically heated recorder bags safe for use with your recorder that will warm the instrument to the proper playing temperature.

PLAYING IN

A new recorder requires “playing in” in its first weeks of use. This is also true in the case of a repair when the block or the head joint has been replaced.

The recorder must slowly become acclimated to the warmth and moisture of playing. In the first few weeks it should not be played for more than 15 minutes daily. Equally important, you should take the time to become acquainted with the specific characteristics and potential of your new instrument. Focus on the sound of each individual note. How much air pressure will it tolerate, where is the sweet spot or center, and how much latitude is there? Playing in a new instrument is an interactive process involving both you and the recorder.

In the first few months, the windway and block are particularly sensitive to the warm moist air in your breath—so much so that in exceptional cases a subsequent revoicing may be necessary. We can assist you with this.

CLEARING THE WINDWAY

Blowing into the head joint will clear excess condensation from the windway, but be careful not to press your fingers against the delicate edge of the labium.



We recommend that you cover the lower end of the head joint with the flat palm of your hand, and then forcefully blow into the window to expel condensation from the mouthpiece.

AFTER PLAYING

After playing, the instrument should be disassembled and allowed to dry in a safe place. Avoid placing the recorder in a draughty location, as drying out the wood too quickly could lead to cracks. Please feel free to give us a call if you have questions.

STORAGE

The instrument should always be protected from drafts and sudden temperature changes. This is particularly true before and after playing. Your recorder must not be exposed to excessive heat (such as a heater, direct sunlight, or storage in a warm or cold automobile). Extremes of temperature or humidity can lead to cracks. The ideal indoor climate for storing a wooden recorder is roughly 45 to 60% relative humidity and a room temperature of 18–21° C (65–70° F). You can check this with a hygrometer and thermometer. To avoid problems with fungus and moulds, the instrument should be allowed to dry thoroughly before being stored in a closed case.

CORK GREASE

The recorder should be disassembled for storage to prevent the cork on the tenons from becoming permanently compressed. If a cork joint becomes difficult to twist together or take apart, apply a thin layer of cork grease.



OILING!

A new recorder does not have to be oiled immediately—but this is certainly not a bad idea! The wood will never absorb more oil than it needs. You can never “over oil” a wooden recorder—with proper application—but you can let it become too dry. After a period of twelve months at the latest, all unvarnished parts of the instrument should be lightly oiled for the first time.

Keep a close eye on the appearance of the wood. Should it appear grey or dried out, a gentle wipe with a lightly oiled cloth can work wonders. The oil prevents moisture from penetrating into the wood, thus protecting the instrument. The recorder should only be oiled when thoroughly dry, as the oil otherwise cannot penetrate the wood. The foot joint and middle section are quite easily dealt with if no keywork is present. Finger keys—in particular, the key pads—must not come into contact with the oil, as it can impair their proper functioning. Particular care must be taken with the head joint: Do not allow even the slightest amount of oil to come in contact with the windway or the interior sides of the block. If you are uncertain about how to proceed, we will be happy to carry out this maintenance work for you.

OILING IN SIX EASY STEPS:

1. Take the cleaning rod that is included with your recorder.
2. Cut a small piece of kitchen paper towel and thread it into the eyelet on the rod.
3. Check whether you can easily pull the rod with the paper through the bore of your instrument.
4. Apply a few drops of almond oil to the paper towel.
5. Pull the cleaning rod through the bore of each section, giving it a turn as you go.
6. Stand the parts on end on a plate or tray where they won't be disturbed. Let the oil soak in for a couple of hours, then wipe off any excess with a clean dry rag or paper towel.

CLOGGING

An anti-condensation agent can help to reduce clogging in the windway. The use of an anti-clogging solution in the first few weeks can be useful, especially with tropical hard woods. The windway does not need to dry out before application. FEHR recorders are pre-treated with the anti-clogging solution Anticondens.

Application:

Holding the head joint vertically, with the mouthpiece down, introduce 3 or 4 drops of the solution into the windway exit. Try to wet the entire width of the windway. The treatment will be more effective if applied after playing, after which the instrument should be allowed to dry.

In order to better distribute the solution throughout the windway, we recommend the method described in the paragraph Clearing the Windway.

The use of an anti-condensation agent, however, is not a substitute for the aforementioned warming up of the recorder head (see Before Playing) and will not improve an overused instrument that is in need of a rest! If the block has become swollen, revoicing in the manufacturer's workshop may be necessary. A properly conditioned recorder (see Playing In) can be played two to three hours a day. If you regularly play longer, the purchase of a second instrument may be advisable.

Professional musicians often rely on several identical models to avoid overuse of any individual instrument.

