

**Instructions  
for the complete  
FAULHABER  
Call-Set imitating deer calls  
(REHBLATTER-GARNITUR, KOMPLETT)**

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**FAULHABER WILDLOCKER**

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Following two decades of exhaustive observation of deer in open nature, notwithstanding the close attention paid to deer kept in captivity and in cooperation with an expert instrument-maker, we finally succeeded in producing deer-calls which can compare, as far as the fidelity of the produced effects and the true to nature results of the complete range of calls are concerned, with all other first class products currently available on the market. This could be achieved thanks to the precision in design and the high quality materials used in production.

The FAULHABER set however surpasses all other deer-calls currently available (including pneumatic rubber-calls), as it is not based on a single instrument but consists of a series of special instruments to produce the various calls. Based on an ingenious design the different calls enable it's user after short practice to reproduce all deer-calls, above all, the various laments and distress calls. Following the instruction it is practically impossible to produce false tones as the doe's call and the fawn distress-call have a fixed pitch, whereas the laments and distress calls have a given range of tones, limited by stops on the push-buttons. First tones and after-tones must therefore sound true to nature.

1. After swallowing all saliva the doe call (Fiep) is held at one's mouth taking care no air can escape on the sides. It is held between the lower joints of thumb and index finger, the other fingers curving over the trumpet thereby elongating it. This muffles the sound and ensures the exact positioning of the instrument in the directions desired. Air is inhaled abruptly and shortly but tenderly, creating thereby a level tone not losing it's pitch, of 1/4 to 1/3 of a second's duration, audible for app. 150 paces.

The pitch is app. a "twice accented A", perhaps slightly lower. Lesser deviations in pitch occur in nature and will not impede the obvious success.

2. The doe's lament call ("Sprengfiep") is held between the lower joints of thumb and index finger. The thumb presses on the push-button, the groove of the counter-screw – facing upwards – is pressed against the third joint of the index, the other fingers curve over the trumpet thereby elongating it.

To imitate the laments the mouthpiece is enveloped by the lips, the push-button depressed completely after swallowing all saliva, the syllable "ee" is breathed into the instrument for 1/3 to half a second. After the desired period the push-button is released gently and gradually, the thumb never losing contact (very important), thereby producing 2,3 sometimes 4 lower aftertones ranging from sounds like "a", "ah" to "oo" and breaking off immediately after the "oo". To produce the after-tones do not breathe into the instrument again but use the remaining air of the first syllable "e" as the individual after-tones should last barely 1/5 second the last tone no more than 1/4 second (Very important!).

The first sound ("e") is app. a "twice accented A", perhaps a "twice accented B", the after-tones accordingly a G, F or E. The modulation of the after-tone is indispensable as it indicates the roebuck's more or less impetuous desire. The first sound is audible up to a distance of no more than 400 paces, whereas the dark unaccented after-tone is only audible at a closer distance.

3. The cry of anguish-call ("Geschrei") is held like the lament-call ("Sprengfiep") at one's mouth with the fingers. The anguish-call produces a piercing, sharp whistling tone, similar to the syllables "ee", "eeah", "eeeah", "eeaaaah" or "i", "i-ee" or "i-aaah".

a) To produce the monosyllabic cry "ee" ("Geschrei") the thumb depresses the push-button completely. The syllable "ee" is breathed sharply into the instrument and kept for 1/3 to 1/2 second.

b) To produce the cry "ee-aah" (first tone "ee" and after tone "aah") produce the syllable "ee" as explained under a). After the desired period the push-button is nearly completely released, the thumb never losing contact and as opposed to the lament ("Sprengfiep") the

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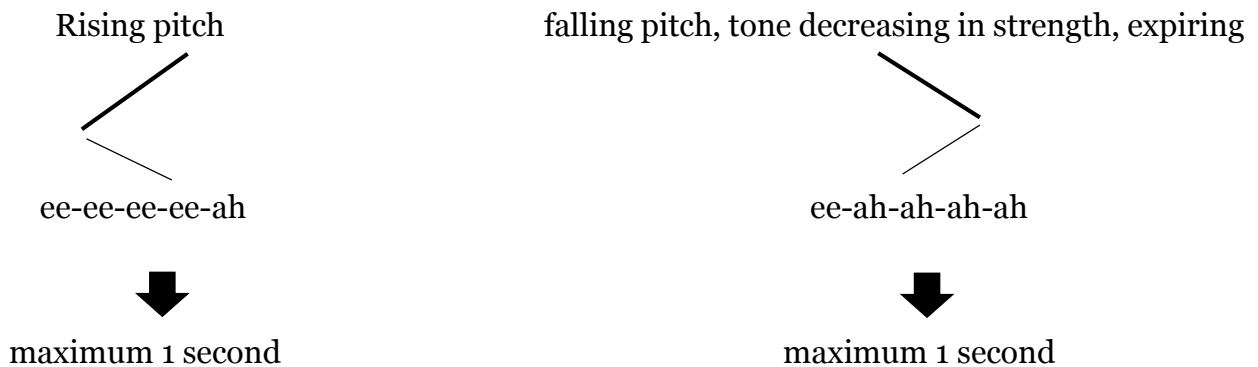
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after-tone “ah” is created by breathing into the instrument again, breaking off after 1/5 to 1/4 second (very important!).

c) For the tone “ah-ee” the thumb presses slightly on the push-button, the short syllable “ah” is breathed sharply into the instrument. After 1/5 second the push-button is depressed completely, thereby producing the tone “ee” which is broken off abruptly after 1/3 to 1/2 second.

d) If “ee” or “ah” is extended over 1/2 second, the corresponding tone should vibrate three to six times, according to its length. It is then called “vacillating tone”.



This is imitated by quivering upwards and downwards shakes off the instrument (never shake sideways) or more life-like still if the vibrating tone is already produced in the larynx. Never vibrate both “ee” and “ah” immediately one after the other (ee-ee-ee-ee-ah-ah-ah would be wrong).

Pitch: “ee” = triple accented C. If the instrument is blown very sharply which is necessary to produce the loudest cries, the tone “ee” will be slightly higher. “ah” = an octave lower than “ee” down to an accented A.

Can be heard in a distance ranging from 500 to over 1000 paces.

4. The “fawn’s distress”-call (“Kitz”) is held like the doe’s call. To produce the monosyllabic, hardly vibrating fawn’s distress call, which sound like an “ee”, corresponding to the pitch of a “triple accented E”, audible up to a distance of 400 to 500 paces, the syllable “ee” is breathed sharply into the instrument, maintaining it for 1/2 to 3/4 of a second, breaking off abruptly. (Should be used with caution; only if roebuck and doe stand close to each other, as dams can be easily alarmed).

Make one, after a short pause a second, fawn’s call. After a further interval, meanwhile watching the doe constantly, produce 3 to 6 tones in rapid succession, then according to the situation single or double tones, followed immediately by the fastest possible succession of 3 to 6 tones.

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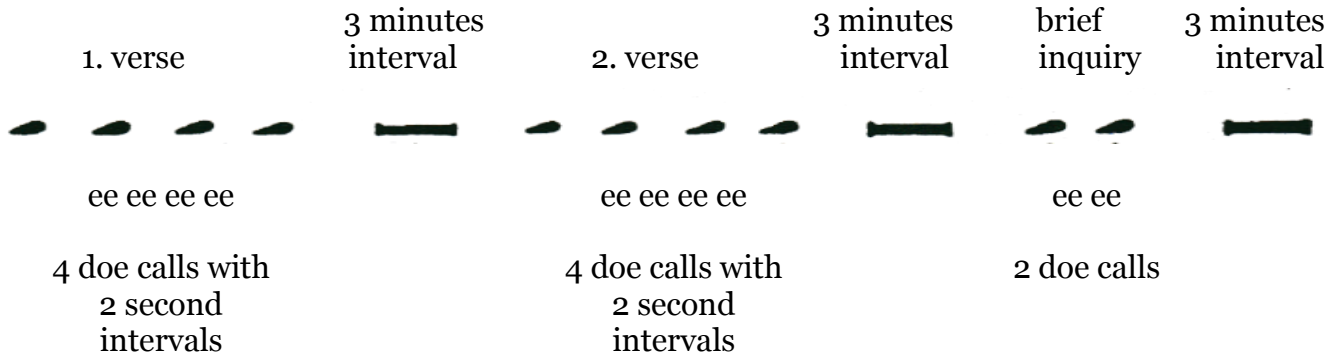
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**The following is a pattern of cries which are but an example:**

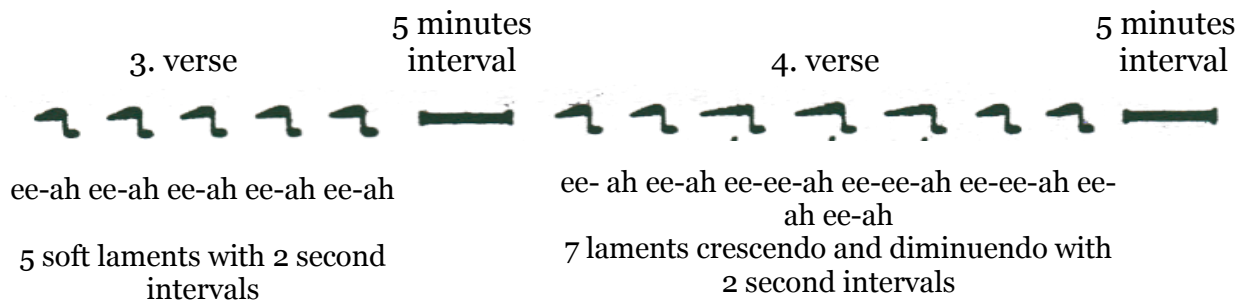
### **Doe calls**

audible up to a maximum of 150 paces



### **The laments**

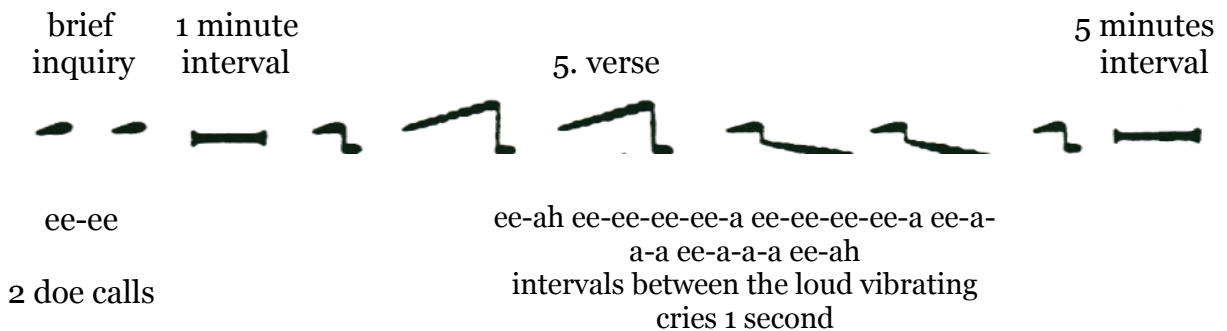
audible at distance of 150 to 400 paces



As a 5th verse a repetition of the 4th verse can be used. Or alternatively for radical solutions use the

### **Anguish cries**

audible up to 800-1000 paces or more



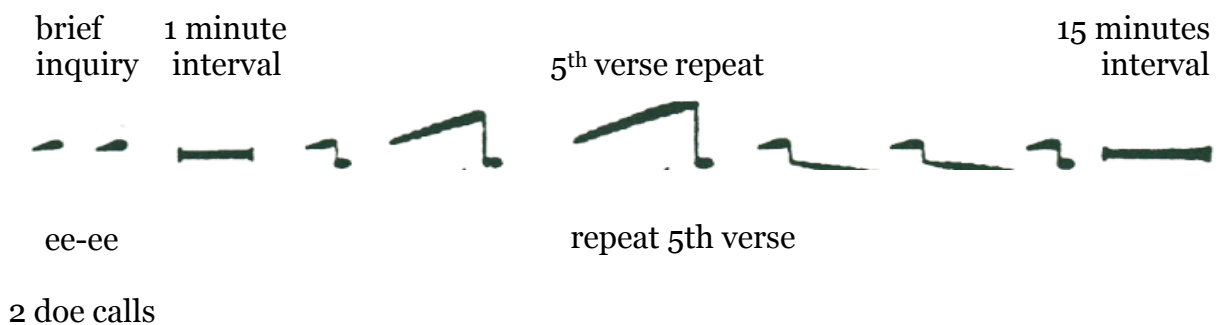
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5. Behaviour in the forest: Arriving at your hide (raised hide or improvised tree-hide) approaching carefully and silently, rest quietly for 5 to 10 minutes, then if necessary arrange your hide and rest again. Now the calls can be used for about 1/2 hour. According to the situation doe's calls only or a combination with laments and anguish cries can be imitated. After the last calls, rest quiet for 5 to 10 minutes again. Only then leave the hide quietly and carefully, watching your environment.

6. At the beginning and at the end of the rutting season doe's calls and laments are imitated, as at this time only few rutting does are encountered by roebucks. When the rutting season reaches its height the anguish cries should be imitated, as during this time roebucks are in an exceedingly high state of sexual stimulation and therefore answer extremely well. It seems advisable to precede laments and anguish cries with a few series of doe's calls to establish if roebucks are in the near vicinity.

7. The morning till 9 o'clock and the afternoon after 5 seem to be the most advisable times to use the calls. Sometimes, especially in quiet hunting grounds, calls can be used all day. At the end of these instructions we would like to advise all hunters not to use the calls too early in the year. An excessive use of the calls especially the ones imitating loud calls should be avoided. It is preferable to commence using the calls only after careful observation of roebucks has ascertained the beginning of the rutting season. Calls should not be used all the day in the same environment. The loudest calls, especially the anguish cries should be used only sparingly identified roebuck is not reacting to other calls.

Certainly it's up to everybody to accept this advice but whoever shoots his roebucks in May or June, deprives himself of the pleasure of hunting his fully developed deer at a later period. Furthermore his live-stock's qualities will be affected in as much his roebucks will not have the possibility to pass their excellent qualities on to their descendants.

Hunting with deer-calls facilitates the preservation of deer to a high extent, as – provided the proportion of sexes is well balanced – nearly all roebucks of your hunting grounds can be called and inspected closely during the rutting season, given the use of calls from raised hides. Hunters should be warned not to abuse calls and shoot their last breeding bucks. It should be pointed out that with a deterioration of the proportion of sexes the use of the calls obviously becomes more and more difficult.

The FAULHABER-Calls cannot be disassembled. This ensures a constant pitch.

Good sport!

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