



Instructions
for the complete
FAULHABER Wildlocker
Roe Deer Call - Set XL + Old Doe
"REHBLATTER-GARNITUR XL+Altgeiss"



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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 to all other first class products currently available on the market, as far as the fidelity of the produced effects and the true-to-life results of the complete range of calls are concerned.

This could be achieved thanks to the precision in design and the high quality of the materials used in production.

The **FAULHABER Roe Deer Call - Set**, however, surpasses all other deer calls currently available (including pneumatic rubber calls), as it is not based on a single instrument but rather consists of a series of special instruments designed to produce the various calls. Based on an ingenious design, the different calls enable the user to reproduce all deer calls after a short period of practice, above all, the various laments and distress calls. Following the instructions, it is virtually impossible to produce false tones as the doe's call and the fawn's distress call have a fixed pitch. The laments and distress calls have a given range of tones, limited by stops on the push-buttons. Transitions between first tones and after-tones must therefore sound true-to-life.

1. After swallowing any saliva in the mouth cavity, the doe call **"FIEP"** is pressed against the lips, making sure no air can escape on the sides. It is held between the lower joints of thumb and index finger, as the other fingers form a bulge above the bell thereby extending it. This muffles the sound and facilitates the exact positioning of the instrument in the desired direction. Air is inhaled abruptly and shortly but tenderly, creating a level tone lasting between a quarter to a third of a second, up until half a second, while keeping its pitch. The tone is audible for app. **250** paces. The pitch corresponds app. to a "treble A", perhaps slightly lower. Lesser deviations in pitch occur in nature as well and will not impede the success.

2. The doe's lament call **"SPRENGFIEP"** is held between the lower joints of the thumb and the 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 finger, while the other fingers curve over the bell thereby extending it. In order to imitate the laments, with the mouthpiece enclosed by the lips, fully press the push-button, swallow all saliva and breathe the syllable **"ee"** into the instrument. Hold the tone for 1/3 to half a second. After the desired length of tone, release the push-button gently and gradually with the thumb never losing contact (very important). This produces 2 or 3, sometimes 4 lower after-tones,

ranging from sounds like **"a"** or **"ah"** to **"oo"** and breaking off immediately after the **"oo"** sound. Do not breathe into the instrument again in order to produce the after-tones, but instead use the remaining air of the first syllable **"ee"**, as the individual after-tones should last barely $\frac{1}{5}$ of a second and the last tone no more than $\frac{1}{4}$ of a second. This is very important!

The first sound **"ee"** is about equal to a **"treble A"**, perhaps a **"treble B"**, with the after-tones corresponding accordingly to 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 **750** paces, whereas the muffled after-tone is only audible at a closer distance.

3. The cry of anguish call **"GESCHREI"** is held against one's mouth with the fingers the same way as the lament call **"SPRENGFIEP"**. 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"**, press the push-button completely using the thumb. The syllable **"ee"** is breathed sharply into the instrument and kept for $\frac{1}{3}$ to $\frac{1}{2}$ of a second.

b) In order to produce the **"ee-aaah"** cry first tone **"ee"** and after-tone **"aaah"**, produce the syllable **"ee"** as explained under a). After the desired period, release the push-button nearly completely with the thumb never losing contact and, as opposed to **the lament call "SPRENGFIEP"**, the after-tone **"ah"** is created by breathing into the instrument again, breaking off after $\frac{1}{5}$ to $\frac{1}{4}$ of a second **very important!**

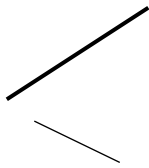
c) To create the **"ah-ee"** tone, press slightly on the push-button using the thumb, the short syllable **"ah"** is breathed sharply into the instrument. After $\frac{1}{5}$ of a second, the push-button is pressed completely, thereby producing the **"ee"** tone which is broken off abruptly after $\frac{1}{3}$ to $\frac{1}{2}$ of a second.

d) If **"ee"** or **"ah"** is extended over half a second, the

corresponding tone should vibrate three to six times, according to its length. It is then called "**vacillating tone**".

Rising pitch

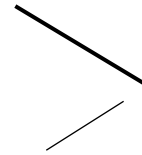
**falling pitch, tone decreasing
in strength, expiring**



ee-ee-ee-ee-ah



maximum 1 second



ee-ah-ah-ah-ah



maximum 1 second

This is imitated by jolting the instrument upwards and downwards (never shake sideways), or, even more true-to-life, if the vibrating tone is already produced within the larynx.

Never vibrate both "ee" and "ah" immediately one after the other (ee-ee-ee-ee-ah-ah-ah-ah would be wrong).

Pitch: "ee" = high 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 the "ee" tone, down to accented middle A.

Loudness: **Can be heard in a distance ranging from 500 to over 1500 paces.**

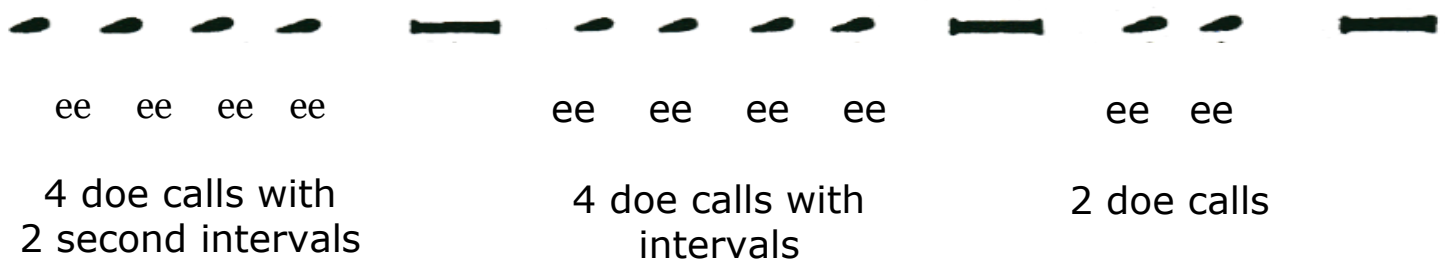
4. The "**fawn's distress**"-call "**KITZ**" is held like the doe's call "**FIEP**". To produce the monosyllabic, hardly vibrating fawn's distress call, which sounds like an "**ee**", corresponding to the pitch of a "high E" and audible up to a distance of **400** to **500** paces, proceed as follows: Breathe the syllable "**ee**" sharply into the instrument, maintaining it for $\frac{1}{3}$, $\frac{1}{2}$ to $\frac{3}{4}$ of a second, breaking off abruptly. (The call should be used with caution; only if roebuck and doe stand close to each other, as dams are easily alarmed). Start with one fawn's call, followed by another after a short pause.

After another interval, meanwhile watching the doe constantly, produce 3 to 6 tones in rapid succession. Then, according to the
The following is a pattern of cries which are but an example:

Doe calls "FIEP" , Old Doe calls - "ALTGEISS"

audible up to a maximum of **250** paces

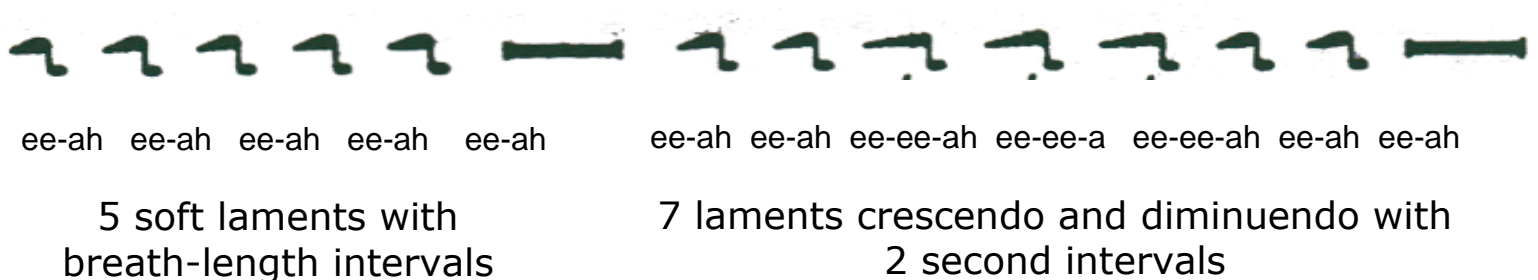
1. verse 3 minutes interval **2. verse** 3 minutes interval **brief inquiry** 3 minutes interval



The laments "SPRENGFIEP"

audible at distance of **150** to **750** paces, depending on loudness

3. verse 5 minutes interval **4. verse** 5 minutes interval



As a 5th verse, a repetition of the 4th verse can be used. Or alternatively, if a radical solution is desired use an anguish cry verse.

Anguish cries "GESCHREI"

audible for up to **1000 - 1500** paces

brief inquiry 1 minute interval **5. verse** 5 minute interval

ee ee ee-ah ee-ee-ee-ee-a ee-ee-ee-ee-a ee-a-a-a ee-a-a-a ee-ah

2 doe calls "Fiep" intervals between the loud vibrating cries of merely 1 second

brief inquiry 1 minute interval **6. verse** 15 minute interval

ee ee ee-ah ee-ee-ee-ee-a ee-ee-ee-ee-a ee-a-a-a ee-a-a-a ee-ah

2 the laments "Sprengfiep" intervals between the loud vibrating cries of merely 1 second

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, use doe's calls "**Fiep**" only or imitate a combination of laments and anguish cries. After the last calls, rest

quiet for 5 to 10 minutes again. Only then leave the hide quietly and carefully, while observing your surroundings.

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 there are roebucks in the near vicinity.

7. Ideal times of day: The **morning** hours until **one o'clock** in the afternoon and afternoon hours past **4 pm** seem to be the most advisable times to use the calls. Sometimes, especially in quiet hunting grounds, calls can be used all day.

Reaching 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 that the rutting season has begun. Calls should not be used all day from the same location. The loudest calls, especially the anguish cries, should be used only sparingly in situations, when a roebuck is not responding to other calls.

Certainly it's up to everybody to accept this advice, but whoever shoots roebucks in May or June, deprives himself of the pleasure of hunting a fully developed deer at a later period. Furthermore his wildlife stock's qualities will be affected in as much as 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 individuals of each gender 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 gender

ratio the use of the calls obviously becomes more and more difficult.

Old Doe calls - "ALTGEISS"

Other than the calls in the deer call set, this old doe call is manufactured from a lime green material. It is best used during the second half of the rutting season, as the mother does enter their rutting period. Due to the fully developed vocal chords of the old does, the call is deeper by two to four tones compared to the call of young does.

In order to generate the old doe call, first swallow any accumulated saliva before putting the instrument to your mouth. Press the instrument against your lips, making sure that no air can pass by on either side of the instrument. Hold the instrument between your thumb and index finger close to the palm. Use the remaining fingers to create a bulge extending the instrument's bell. This produces a hushed tone and allows for the sound to be directed at liberty.

Now, pull air through suddenly and briefly, but softly at the same time, creating a soft tone not falling in pitch and lasting about a quarter to a third of a second, possibly even half a second. The tone is audible within a distance of about **250** paces.

- The **FAULHABER** calls cannot be disassembled. This ensures a constant pitch.
- **Good hunting!**

Sole Manufacturer, patented and trade mark protected.

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