



# *Bassoons & Contras*



## TABLE OF CONTENTS

History of Fox Products Corporation .....	1
Defining the Bassoon .....	2
The Factory Overhaul and Guarantee (School Bids).....	3
Repair Services .....	3
Model 601 .....	4
Model 660 .....	5
Model 101 .....	6
Model 201 .....	7
Model I .....	8
Model II .....	9
Model III .....	10
Model IV .....	11
Mechanical Options .....	12 & 13
Renard Model 240.....	14
Renard Model 220.....	15
Renard Model 222.....	16
Renard Model 41.....	17
Renard Model 51.....	18
The Fox Contrabassoon .....	19
Bocals .....	20
Price List (Inserted Inside Back Page)	

## HISTORY OF FOX PRODUCTS CORPORATION



The concept of the Fox Bassoon Company began in Hugo Fox's imagination sometime between 1922 and 1949, the years when he was principal bassoonist of the Chicago Symphony Orchestra. He founded Fox Products Corporation in South Whitley, Indiana, during the summer of 1949 and the first bassoon was completed in November 1951. During the first production year, twelve instruments were finished and delivered.

The business included bassoon reed manufacturing, which Mr. Fox had started during the late 1930's. The 1950's saw the addition of oboe reed manufacturing to the product line, as well as additions to machines and tools and a modest expansion of bassoon manufacturing. The last year of the decade saw the production of 60 instruments, along with 5,000 bassoon reeds and 10,000 oboe reeds.

Mr. Fox's failing health threatened to end the young company as the 50's drew to a close. In the fall of 1960, Hugo's son, Alan, decided to give up his chemical engineering career and take over the family business, with his father supervising the assembly and tuning of the instruments. By 1964, however, the elder Fox was no longer able to continue, so the company began to rely on part-time bassoonists for tuning and on a group of prominent American bassoonists and repairmen for technical guidance.



*Hugo Fox*

Under the guidance of the American bassoonists, the instruments began to improve. The company began to grow and the 60's and 70's saw the beginning of the recruitment of highly talented people. Despite a fire in September 1974, which destroyed the reed business and the instrument wood shop, the company grew enough in both artistic stature and in production capacity to allow development of a contrabassoon and a domestically oriented oboe, and to begin the export of instruments to Europe and Asia.

Initially, there were objections to the tone quality of Fox bassoons by many of the European players, so subtle changes were made in the designs to make them appeal to their tastes. The Asians had problems with widely spread keys, so the mechanism became more compact. The evolution continued throughout the 80's, and the 90's began to see worldwide acceptance of this "new" American maker.

Throughout its history, Fox has sought technical expertise and has been receptive to modifying its instruments to suit the needs and tastes of its customers. It supplies a broad base of bassoonists around the world, and an increasing group of oboists in North America. It is becoming recognized as a standard in each of the fields it serves, and has the people and the desire to preserve a long term commitment to double reed musicians.

## DEFINING THE BASSOON by Alan Fox

During the 20th Century, the bassoon underwent a steady evolution in performance characteristics, responding to long-term trends in the pitch of orchestras as well as to the demands of larger concert halls and the varying tastes of performers and audiences throughout the world.

In an effort to provide instruments with maximum projection and flexibility, while meeting sophisticated standards for intonation, tone quality and resonance, we have reviewed (and in some cases, resurrected) many of the earlier methods, materials, and acoustical designs that are currently in use in professional orchestras. The results show up in four different woods employed in the manufacture of our instruments, each of which has been combined, experimentally, with most of the acoustical designs, the most interesting ones being offered as options to the appropriate models.

There are currently four acoustical variations in the design of Fox and Renard Bassoons. Each has a distinctive tone quality and each presents variations in the compromise between security and flexibility.

The oldest design is the "Long Bore." It is identified by a very warm "round" tone, evenly balanced, with excellent intonation throughout the entire range. It is the most secure design and its tone quality fits well into chamber music, as well as orchestral second bassoon parts. It is currently used to make Fox Models I, II, III and IV and Renard Models 220, 222, 41 and 51.

The most flexible design is the "Short Bore." It is characterized by a tone quality that is more "open" than the long bore. It is voiced to permit the performer to open up and "sing" in solo register and its tone quality lends itself to solo performance. Fox Models 101 and 201 and Renard Model 240 are "Short Bore" bassoons.

The demand for power by modern orchestras has prompted the designs of the two newest models. Both have thicker walls than their earlier counterparts, with longer, larger, more resonant tone holes. Their tone quality is bigger, yet slightly less concentrated than the short or long bore models. They are somewhat more work to play, but they deliver more power when pushed, yet easily handle soft attacks.

The Model 601 is the slightly longer version. It is slightly flatter and has a warmer tone.

The Model 660 is shorter, is pitched slightly higher and is a little more open. Both are designed to accommodate a wide range of mechanical options, with the player being encouraged to select those that are most appealing, including the type of wood.

Complimenting the designs are the four wood types:

- **Black Maple** comes from North America, and derives its original reference in bassoon history to the experiments by Karl Almenrader in the early 1800's. It is heavier than Red or Mountain Maple, resulting in stronger projection with slightly less flexibility. When combined with certain reeds and air columns, the tone quality can be quite lovely, and those who prefer it are usually first chair players.
- **Mountain Maple** (Berg Ahorn) from Europe has been the traditional wood for professional bassoons. Its weakness is a slightly brighter tone quality which can be improved with proper treatment. It is most successful with slightly harder reed styles and works well with strong breadth support.
- **Red Maple** is a medium specific gravity wood, somewhat lighter than Mountain Maple, with a bit more porosity and a coarser grain. When combined with proper wood treatment its performance justifies its higher value, particularly when combined with the soft reeds used by many professional players. Its tone quality is warm enough so that it can be used successfully in Renard Models with only simple aging.
- **Sugar Maple** is the most durable of the woods. It was the primary choice of our earlier professional instruments, and it still is used in models that are popular with schools. Its tone quality is slightly brighter than the other woods, and it combines most favorably with the darker qualities of the long bore design. It has excellent projection but is somewhat less flexible than Mountain Maple.

Because of the many possible variations, and the difficulty in familiarizing oneself with all the options, we have selected specific woods that work well with each model. Where professional instruments are involved, however, we want you to be aware that these variations exist, and that we can usually arrange to have popular examples available to try at the factory, with some advanced notice.

## THE FACTORY OVERHAUL

Fox customers are entitled to a complete servicing of their new Fox or Renard bassoon or contrabassoon after break-in within one year of purchase, with the customer's cost to be limited to parts and shipping charges.

## GUARANTEED BASSOON INTONATION

All long bore Fox and Renard bassoons are guaranteed to have the center of tone of all notes within three cents of their vibrational specifications when played with a compatible reed, based on A-440 at 72°F. The guarantee is limited to engineering and key adjustment, with performance to be established with a stroboscope by any member of the factory tuning staff, or by a competent bassoonist of mutual acceptance to the customer and factory. The above statements are in lieu of all other warranties expressed or implied.

## UNAUTHORIZED ALTERATIONS

All warranties shall be considered void if alterations are made to the tuning, or if alterations are made to the mechanism beyond normal repair procedures.

## HOW TO SPECIFY A FOX OR RENARD BASSOON ON "FOX OR RENARD (OR EQUAL)" SCHOOL BIDS

1. Select the model you want from the catalog specification sheets and copy the information from the spec sheets on your bid requirements. If you are purchasing Models III, IV, 41 or 51, specify a polypropylene body, not a plastic body (there is a substantial difference). On all models, except Models 41, 51 and 222, be sure to include the high D octave key.
2. Select the additional features you want added to the model you choose (i.e., Model II, with E<sub>b</sub> trill key). If you do not see the specific feature listed, ask us about it, because we can probably furnish it.
3. Include our intonation guarantee and overhaul as part of the bid requirement.
4. Stipulate that the dealer who furnished the bid must normally handle Fox bassoons, and that his repair and service department is backed by the factory.

## REPAIR SERVICES FOR FOX AND RENARD BASSOONS

Fox Products maintains repair facilities for the repair of all instruments that we have made. The following listing provides a description of some of the services routinely offered for the repair of Fox and Renard bassoons. Prices for these services are available on request.

**COMPLETE SERVICE:** This is the kind of job that should be considered on an annual or biannual basis. The mechanism is completely disassembled and all parts are inspected and adjusted for proper function. Pads, corks and felts are replaced only as needed.

**REPAD:** This includes the complete replacement of all pads, corks and felts. The body and keys are cleaned but this service does not include buffing of plated parts. This service is for instruments where the finish and plating are in good condition but where the pads are losing their effectiveness. Repadding is appropriate every five to fifteen years depending upon the level of use and maintenance the instrument receives.

**REPLATE OVERHAUL:** This service is similar to the restoration with the exception that it does not include refinishing the body. It is appropriate when the existing plating on many of the keys and bands has become worn through to the base metal while the finish on the body is still in satisfactory condition. The existing nickel or stainless plating is stripped from the parts and new silver or nickel plating is applied. This includes all keys, bands, posts and guards. The instrument is reassembled with new pad, corks and tenon wrappings as well as any other services included with a repad overhaul.

**RESTORATION:** This is the complete rebuilding of an older instrument. It is appropriate for an instrument where the finish of the wood and the plating are in poor condition. It includes not only replating and refinishing but may also include any rebuilding or alterations of the existing keywork as needed.

Other types of repair work include the replacement of lost or damaged keys, the addition of new keywork, the replacement of broken tenons, and revoicing and tuning. For further information about our bassoon repair services please contact us directly.

For persons seeking similar services for the repair of bassoons made by other makers, we would be pleased to suggest names of other specialists in the repair of double reed instruments. Although we reserve our repair department for the repair of instruments we have made, we are in regular contact with repair technicians throughout the world and may be able to direct you to one convenient to you.





## MODEL 601 FOX BASSOON AMERICAN THICK WALL (LONG)

**FINISH** — Naturally cured finish in ebony, or in light mahogany, to enhance the reflections of the flamed maple. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts. Nickel silver hinges. Full German system with high D and E keys. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Nickel silver tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Flamed European Mountain Maple (Red Maple is also available), all woods naturally aged in our own facilities. Natural rubber linings in the wing and small bore of the boot joint. Choice of German (white ring) or French bell (metal ring).

**ACCESSORIES** — Deluxe round cornered case with case cover, neck strap, wooden crutch, one silk swab, seat strap.

**INTONATION** — Each Bassoon is tuned individually to a modified just scale, with ample flexibility to accommodate the most demanding requirements. Tuning basis: A-440.

**BOCALS** — We will select two professional “double star” bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to the factory for fine tuning, acoustical adjustment or mechanical overhaul, with costs limited to freight and parts.

Freedom of response, intonation, tonal quality and projection that will satisfy the requirements of the most discriminating performers.

Designed and developed under the supervision of Alan Fox, in conjunction with prominent bassoonists in major symphony orchestras.

### OPTIONS:

- Offset High E Key
- E $\flat$  Trill Key (2 types)
- Left Hand Whisper Key Lock
- A $\flat$  - B $\flat$  Trill Key
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals
- Right Hand Thumb Rollers
- Left Hand Thumb Rollers
- Over 20 additional options

### WOOD CHOICES:

- Mountain Maple
  - Red Maple
- (See Page 2)

(See Options Section and Options Price List)





## MODEL 660 FOX BASSOON

### AMERICAN THICK WALL (SHORT)

**FINISH** — Naturally cured finish in ebony, or in light mahogany, to enhance the reflections of the flamed maple. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts. Nickel silver hinges. Full German system with High D and E keys. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Nickel silver tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Flamed European Mountain Maple (Red Maple is also available), all woods naturally aged in our own facilities. Natural rubber linings in the wing and small bore of the boot joint. Choice of German (white ring) or French bell (metal ring).

**ACCESSORIES** — Deluxe round cornered case with case cover, neck strap, wooden crutch, one silk swab, seat strap.

**INTONATION** — Each Bassoon is tuned individually to a modified just scale, with ample flexibility to accommodate the most demanding requirements. Tuning basis: A-442.

**BOCALS** — We will select two professional "double star" bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to the factory for fine tuning, acoustical adjustment or mechanical overhaul, with costs limited to freight and parts.

Freedom of response, intonation, tonal quality and projection that will satisfy the requirements of the most discriminating performers.

Designed and developed under the supervision of Alan Fox, in conjunction with prominent bassoonists in major symphony orchestras.

#### OPTIONS:

- Offset High E Key
- E $\flat$  Trill Key (2 types)
- Left Hand Whisper Key Lock
- A $\flat$  - B $\flat$  Trill Key
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals
- Right Hand Thumb Rollers
- Left Hand Thumb Rollers
- Over 20 additional options

#### WOOD CHOICES:

- Mountain Maple
  - Red Maple
- (See page 2)

(See Options Section and Options Price List)





## MODEL 101 FOX BASSOON

### AMERICAN SYMPHONY BORE (SHORT)

**FINISH** — Naturally cured finish in ebony, or in light mahogany, to enhance the reflections of the flamed maple. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts. Nickel silver hinges. Full German system with additional High D and E keys. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , D $\flat$ , right thumb B $\flat$ , E, F $\sharp$ , A $\flat$ , left thumb whisper key, C $\sharp$ , low D and low C. Nickel silver tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Flamed European Mountain Maple (three other woods available), all woods naturally aged in our own facilities. Natural rubber linings in the wing and small bore of the boot joint. Choice of German (white ring) or French bell (metal ring).

**ACCESSORIES** — Deluxe round cornered case with case cover, neck strap, wooden crutch, one silk swab, seat strap.

**INTONATION** — A-440 with maximum flexibility.

**BOCALS** — We will select two professional "double star" bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Freedom of response, intonation, tonal quality and projection to satisfy the requirements of the most discriminating performers.

Designed and developed under the supervision of Alan Fox, in conjunction with prominent bassoonists in major symphony and studio orchestras.

#### OPTIONS:

- A $\flat$  - B $\flat$  Trill Key
- E $\flat$  Trill Key (2 types)
- Offset High E Key
- Left Hand Whisper Key Lock
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals
- Over 20 additional options

(See Options Section and Options Price List)

#### WOOD CHOICES:

- Mountain Maple
  - Red Maple
- (See page 2)







## MODEL 201 FOX BASSOON

### AMERICAN SYMPHONY BORE (SHORT)

**FINISH** — Naturally cured finish in ebony, or in light mahogany, to enhance the reflections of the flamed maple. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts. Nickel silver hinges. Full German system with additional High D and E keys. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , D $\flat$ . Nickel silver tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Flamed European Mountain Maple (three other woods available), all woods naturally aged in our own facilities. Natural rubber linings in the wing and small bore of the boot joint. Choice of German (white ring) or French bell (metal ring).

**ACCESSORIES** — Deluxe round cornered case with case cover, neck strap, wooden crutch, one silk swab, seat strap.

**INTONATION** — A-440 with maximum flexibility.

**BOCALS** — We will select two professional "double star" bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Freedom of response, intonation, tonal quality and projection to satisfy the requirements of the most discriminating performers.

Designed and developed under the supervision of Alan Fox, in conjunction with prominent bassoonists in major symphony and studio orchestras.

#### OPTIONS:

- A $\flat$  - B $\flat$  Trill Key
- E $\flat$  Trill Key (2 types)
- Left Hand Whisper Key Lock
- Offset High E Key
- Right Hand Thumb Rollers
- Left Hand Thumb Rollers
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals
- Over 20 additional options

#### WOOD CHOICES:

- Mountain Maple
  - Red Maple
- (See page 2)

(See Options Section and Options Price List)





## MODEL I FOX BASSOON AMERICAN SYMPHONY BORE (LONG)

**FINISH** — Naturally cured finish in ebony, or in light mahogany, to enhance the reflections of the flamed maple. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts. Nickel silver hinges. Full German system with additional High D and E keys. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , D $\flat$ , right thumb B $\flat$ , E, F $\sharp$ , A $\flat$ , left thumb whisper key, C $\sharp$ , low C and low D. Nickel silver tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Flamed European Mountain Maple (three other woods available), all woods naturally aged in our own facilities. Natural rubber linings in the wing and small bore of the boot joint. Choice of German (white ring) or French bell (metal ring).

**ACCESSORIES** — Deluxe round cornered case with case cover, neck strap, wooden crutch, one silk swab, seat strap.

**INTONATION** — Each Bassoon is tuned individually to the stroboscope to A-440 for the entire range of the instrument.

**BOCALS** — We will select two professional "double star" bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Freedom of response, intonation, tonal quality and projection to satisfy the requirements of the most discriminating performers.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the personal supervision of Alan Fox.

### OPTIONS:

- A $\flat$  - B $\flat$  Trill Key
- E $\flat$  Trill Key (2 types)
- Offset High E Key
- Left Hand Whisper Key Lock
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals

### WOOD CHOICES:

- Mountain Maple
  - Red Maple
- (See page 2)

(See Options Section and Options Price List)





## MODEL II FOX BASSOON

### AMERICAN SYMPHONY BORE (LONG)

**FINISH** — Naturally cured finish in ebony, or in light mahogany, to enhance the reflections of the flamed maple. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts. Nickel silver hinges. Full German system with High D and E keys. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Nickel silver tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Flamed European Mountain Maple (three other woods available), all woods naturally aged in our own facilities. Natural rubber linings in the wing and small bore of the boot joint. Choice of German (white ring) or French bell (metal ring).

**ACCESSORIES** — Deluxe round cornered case with case cover, neck strap, wooden crutch, one silk swab, seat strap.

**INTONATION** — Each Bassoon is tuned individually to the stroboscope to A-440 for the entire range of the instrument.

**BOCALS** — We will select two professional "double star" bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Freedom of response, intonation, tonal quality and projection to satisfy the requirements of the most discriminating performers.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the personal supervision of Alan Fox.

#### OPTIONS:

- A $\flat$  - B $\flat$  Trill Key
- E $\flat$  Trill Key (2 types)
- Left Hand Whisper Key Lock
- Offset High E Key
- Right Hand Thumb Rollers
- Left Hand Thumb Rollers
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals

#### WOOD CHOICES:

- Mountain Maple
  - Red Maple
- (See page 2)

(See Options Section and Options Price List)





## MODEL III FOX POLYPROPYLENE BASSOON AMERICAN SYMPHONY BORE (LONG)

**MECHANISM** — Precision made nickel silver key castings and machined key parts with silver plating. Full German system with additional High D Key. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Metal tubes extending into the bore in the finger holes of the wing and boot joints to prevent water from entering the tone holes. All posts set in epoxy and spring posts are locked with screws.

**BODY** — Polypropylene, hand finished, with reinforcing bands resembling those on wooden instruments. Body lock.

**ACCESSORIES** — Premium artist case with case cover, neck strap, crutch, 2 drop swabs, seat strap.

**INTONATION** — Each Bassoon is tuned individually to the stroboscope to A-440 for the entire range of the instrument.

**BOCALS** — We will select two professional “double star” bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Freedom of response, intonation, tonal quality and projection to satisfy the requirements of the most discriminating performers.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the supervision of Alan Fox.

### OPTIONS:

- A $\flat$  - B $\flat$  Trill Key
- E $\flat$  Trill Key (2 types)
- Left Hand Whisper Key Lock
- High E Key (2 types)
- Right Hand Thumb Rollers
- Left Hand Thumb Rollers
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals

(See Options Section for Details)





## MODEL IV FOX POLYPROPYLENE BASSOON

**MECHANISM** — Precision made nickel silver key castings and machined key parts with nickel plating. Full German system with additional High D Key. Ring key for wing joint third finger hole. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Metal tubes extending into the bore in the finger holes of the wing joint to prevent water from entering the tone holes. All posts set in epoxy and spring posts are locked with screws.

**BODY** — Polypropylene, hand finished. Body lock.

**ACCESSORIES** — Fine plush-lined case, 2 reeds, neck strap, crutch, 2 drop swabs, seat strap.

**INTONATION** — A-440 plus or minus one cent, covering all notes. (Measured at 72°F)

**BOCALS** — We will select two professional “double star” bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the supervision of Alan Fox.

### OPTIONS:

- A $\flat$  - B $\flat$  Trill Key
- E $\flat$  Trill Key (2 types)
- Left Hand Whisper Key Lock
- Right Hand Whisper Key Lock
- High E Key (2 types)
- Right Hand Thumb Rollers
- Left Hand Thumb Rollers
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals

(See Options Section for Details)







## OPTIONS

(INCLUDED ON SOME MODELS)

Additional options are listed on price list



Standard High E Key



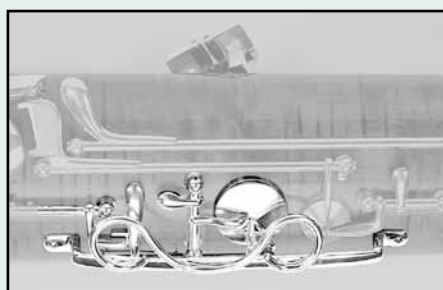
Offset High E Key



Offset High E and F Mechanism



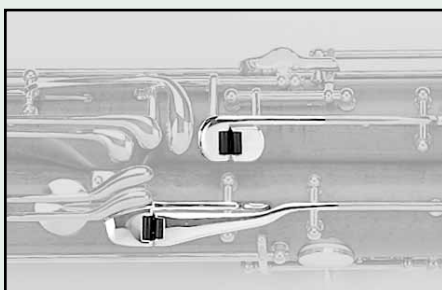
Thumb A $\flat$  – B $\flat$  Trill Key



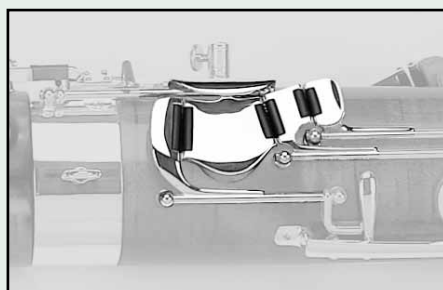
Articulated A $\flat$  – B $\flat$  Trill Key with B $\flat$  Spectacle Guard



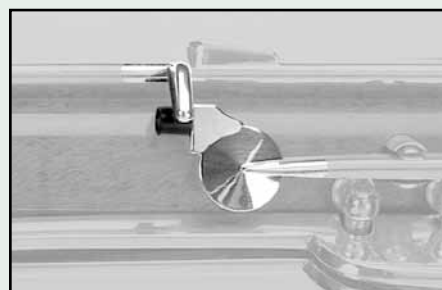
Rollers on B and F# with Standard E



Rollers on C#, Whisper Key, Low C and D



Rollers on B $\flat$ , E, F# and A $\flat$



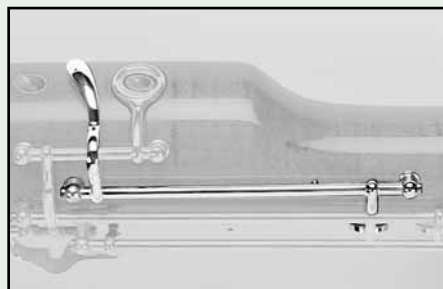
High A Bridge with Removable Roller

Double Wide F#  
with Roller

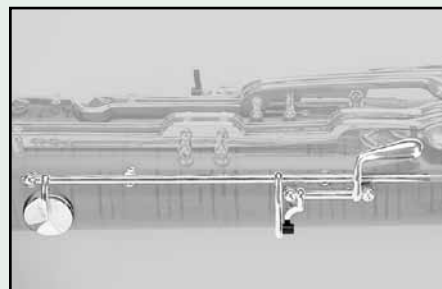




Right Hand Eb Trill with Offset C# Trill Mechanism



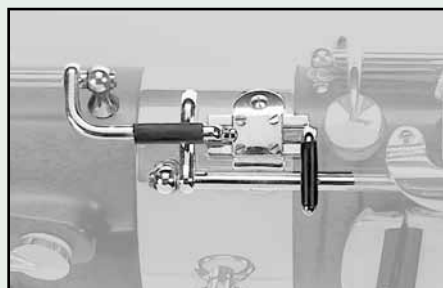
Left Hand Eb Trill Key



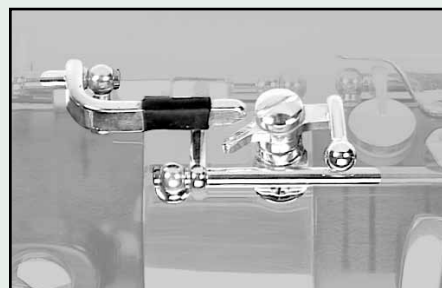
Alternate Low C# Mechanism



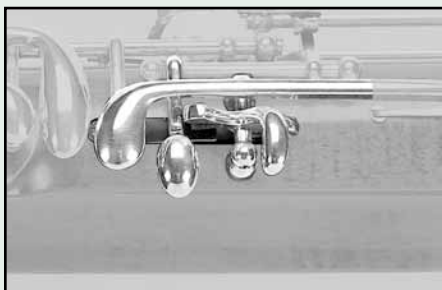
Right Hand Whisper Key Lock (Type I)



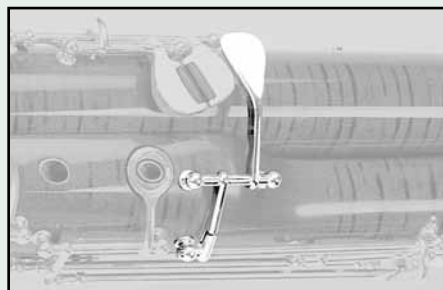
Slide Type Right Hand Whisper Key Lock (Type II)



Rotary Right Hand Whisper Key Lock (Type III)



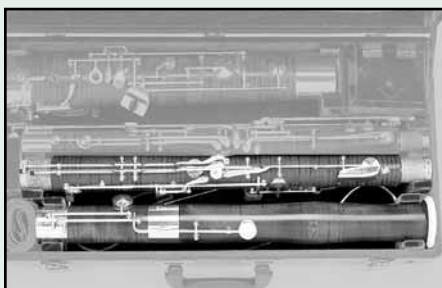
Left Hand Whisper Key Lock



Little Finger Whisper Key Mechanism



Balance Hanger



Two Piece Bass Joint in Compact Case (only available on Models 601, 660, 101, 201, I and II)



## MODEL 240 THE RENARD ARTIST (SHORT BORE)

**MECHANISM** — Precision made nickel silver key castings and machined key parts with silver plating. Full German system with additional High D and E keys. Ring key for wing joint third finger hole. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , D $\flat$ , right thumb B $\flat$ , and F $\sharp$ , in combination with a crowned E key. B $\flat$  Guard. Metal tubes extending into the bore in the finger holes of the wing joint to prevent water from entering the tone holes. All spring posts are locked with screws.

**BODY** — Red Maple, selected for tone quality, naturally aged in our own facilities. Natural rubber linings in the wing joint and small bore of the boot joint. French bell (metal ring). Body lock.

**ACCESSORIES** — Premium artist case with case cover, 2 reeds, neck strap, crutch, 2 drop swabs, seat strap.

**INTONATION** — A-440 plus or minus one cent, covering all notes. (The design is very flexible and may be used as high as A-443.)

**BOCALS** — We will select two professional “double star” bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Tone quality and intonation to satisfy the requirements of the most discriminating performers.

Designed and developed under the supervision of Alan Fox, in conjunction with prominent bassoonists in major symphony and studio orchestras.

### OPTIONS:

- White bell ring
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals
- Plateau Key





Artist Model

## MODEL 220 THE RENARD ARTIST

**MECHANISM** — Precision made nickel silver key castings and machined key parts with silver plating. Full German system with additional High D and E keys. Ring key for wing joint third finger hole. Right hand whisper key lock. Rollers on F, A $\flat$ , E $\flat$ , D $\flat$ , right thumb B $\flat$ , and F $\sharp$ , in combination with a crowned E key. B $\flat$  Guard. Metal tubes extending into the bore in the finger holes of the wing joint to prevent water from entering the tone holes. All posts set in epoxy and spring posts are locked with screws.

**BODY** — Black Maple, selected for tone and durability, naturally aged in our own facilities. Linings in the wing joint and small bore of the boot joint. French bell (metal ring). Body lock.

**ACCESSORIES** — Premium artist case with case cover, 2 reeds, neck strap, crutch, 2 drop swabs, seat strap.

**INTONATION** — A-440 plus or minus one cent, covering all notes.

**BOCALS** — We will select two professional “double star” bocals for each instrument. Customers are welcome to specify particular bocals (including bore, length and plating) when they order their instrument.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Tone quality and intonation to satisfy the requirements of the most discriminating performers.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the supervision of Alan Fox.

### OPTIONS:

- White bell ring
- ☆CTX☆, ☆CVX☆, ☆CTC☆, ☆CVC☆, CVX or CVC Bocals
- Plateau Key





## MODEL 222 THE RENARD STANDARD

**MECHANISM** — Precision made nickel silver key castings and machined key parts with silver plating. Full German system. Additional High D key available as an option. Plateau key on wing joint third finger hole. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Metal tubes extending into the bore in the finger holes of the wing joint to prevent water from entering the tone holes. All posts set in epoxy and spring posts are locked with screws.

**BODY** — Maple, selected for maximum durability and naturally aged in our own facilities. Linings in the wing joint and small bore of the boot joint. German bell (white ring). Body lock.

**ACCESSORIES** — Fine plush-lined case, 2 reeds, neck strap, crutch, 2 drop swabs, seat strap.

**INTONATION** — A-440 plus or minus one cent, covering all notes (Measured at 72°F.)

**BOCALS** — Numbers 2 and 3, C Bore.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the supervision of Alan Fox.

### OPTIONS:

- High D Key
- Ring Key for third finger of the left hand
- Case Cover
- Right Hand Whisper Key Lock







## MODEL 41 RENARD POLYPROPYLENE BASSOON

**MECHANISM** — Precision made nickel silver key castings and machined key parts with nickel plating. Full German system. Additional High D key available as an option. Plateau key on wing joint third finger hole. Rollers on F, A $\flat$ , E $\flat$ , and D $\flat$ . Metal tubes extending into the bore in the finger holes of the wing joint to prevent water from entering the tone holes. All posts set in epoxy and spring posts are locked with screws.

**BODY** — Polypropylene, molded with critical dimensions machine finished. Body lock.

**ACCESSORIES** — Fine plush-lined case, 2 reeds, seat strap, crutch, 2 drop swabs.

**INTONATION** — A-440 plus or minus one cent, covering all notes (Measured at 72°F.)

**BOCALS** — Numbers 1 and 2, C Bore.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the supervision of Alan Fox.





## MODEL 51 RENARD POLYPROPYLENE BASSOON — SHORT REACH

(For players with small hands)

**MECHANISM** — Precision made nickel silver key castings and machined key parts with nickel plating. Metal tubes extending into the bore in the finger holes of the wing joint to prevent water from entering the tone holes. All posts set in epoxy and spring posts are locked with screws.

**WING** — No High D octave key. Plateau key covers the D hole to reduce finger stretch.

**BOOT** — No C# Trill key. No Thumb G#. No B $\flat$  Trill key. Keys have been moved closer together to eliminate wide stretches. Rollers on F and A $\flat$  keys.

**BASS** — Has E $\flat$  and D $\flat$  moved closer to other keys. Rollers on E $\flat$  and D $\flat$  keys.

**BODY** — Polypropylene, molded with critical dimensions machine finished. Body lock.

**ACCESSORIES** — Fine plush-lined case, 2 reeds, seat strap, 2 drop swabs. Crutch assembly is not included.

**INTONATION** — A-440 plus or minus one cent, covering all notes (Measured at 72°F.)

**BOCALS** — Numbers 1 and 2, C Bore.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

Originally designed by Hugo Fox, for 27 years principal bassoonist of the Chicago Symphony Orchestra. Redesigned in 1970 with higher resonance levels, and now manufactured under the supervision of Alan Fox.





## FOX CONTRABASSOON

**FINISH** — Naturally cured finish in mahogany or ebony. Silver plated keys and trim.

**MECHANISM** — Precision made nickel silver key castings and machined key parts with solid 3/16 nickel hinge rods. German system with alternate F# for the little finger and alternate E $\flat$  key for the right forefinger. Rollers on the little finger E $\flat$  and D $\flat$ , F and A $\flat$  keys. Water key on tuning slide. All needle springs utilize long lasting music wire.

**BODY** — Maple, selected for optimum resonance and performance characteristics, naturally aged in our own facilities. All tenons carefully fitted to their receiving sockets to insure structural reliability. Joint connections and metal reinforcing bands sealed with silicone sealer. Three point bell bracing to improve rigidity. Inner u-tubes are removable without disturbing the bracing, permitting easy cleaning access without disassembly.

**ACCESSORIES** — Fine case, 2 Fox Bocals, 2 Reeds.

**TUNING** — Intonation based on A-440 with the tuning slide extended. Highly centered tone quality with maximum core in the sound. Resonance, projection and flexibility to satisfy the requirements of the most discriminating performers.

Designed and developed under the supervision of Alan Fox, in conjunction with prominent contrabassoonists in American Symphony Orchestras.

Within one year, the instrument may be returned to factory for complete overhaul with cost limited to freight and parts.

### OPTIONS:

- Alternate E $\flat$  Keys (5 types)
- Alternate Vent Keys (4 types)
- Divorced Low E Mechanism
- E/F# Trill Key
- Thumb G# Spatula
- Rollers for Wing C/E $\flat$  Keys
- Custom work quoted on request.
- Fast system contrabassoon available.  
(Please write for additional information.)

(Available options are included in the price list.)



## BOCALS

A crucial part of the instrument, the bocal dominates the response, resistance and tone of the bassoon. It affects the overall pitch of the instrument as well as the relative intonation and it should be selected with the same care that one would use to acquire the instrument itself. Even a mediocre bassoon may have a reasonably good sound and scale if it is properly fitted with a good professional bocal.

The bocal length moderately affects the overall pitch of the instrument. It most strongly influences the middle and upper middle registers because the lower register is relatively fixed by the bore of the instrument, and the extreme upper register is dominated by its own flexibility. Fox bocals are made in lengths of 0, 1, 2, 3, and 4 with 0 being the sharpest. Fox long and short bore models are normally tuned with a 3 ☆CTX☆ bocal. This includes Models I, II, III,

IV, 220, 222, 41 and 51 (long) and Models 101, 201 and 240 (short). Thick wall models (601 and 660) are normally tuned with a 3 ☆CTC☆. When trying Fox bocals, it is best to start with a No. 2. Changing bocal lengths is desirable when minute adjustments are desired for the sake of comfortably blending with other instruments. Changing bocal lengths will not help much when trying to change the pitch from A-442 to A-440. This will require changing reed designs, changing bocal bores, or changing instruments.

It is generally advisable to try a professional bocal on your instrument if it has wild notes in the middle register, or if the intonation or tone is not uniform in the middle or upper registers. It is also advisable to try a Fox bocal just to hear the improvement in the sound and freedom of blowing the instrument.

## FOX BOCALS ARE MADE IN THE FOLLOWING BORES

The C bore stresses resonance and clarity of sound. It is extremely smooth and uniform in tone with excellent slightly-flexible intonation. It has an abundance of middle and upper middle partials in the sound and its smoothness contributes nicely to chamber music and to instruments with non-uniform tone and intonation. It is made in brass with nickel plating.

The CV bore is the C bore with a variable wall thickness at some nodal points to reduce resistance. It is generally preferred by players using very soft reeds.

The ☆CVX☆ bore is similar in proportions to the C and CV bores, but it has more substance in the tone, and provides better control of the upper and middle registers. It has slightly less resistance in the high notes than the ☆CVC☆, and is slightly more open in tone quality. It projects well, and particularly fits the design of the long and short bore bassoons.

The ☆CVC☆ bore stresses the fundamental tones of the instrument, providing a warmer and heavier tone than the ☆CVX☆. It has slightly more resistance in the upper end, requiring more support when playing in the solo registers, but yields more fullness in the middle and lower registers than the CVX. It fits the design of the thick wall models, and is sometimes helpful in stabilizing wild notes in the older designs.

The introduction of the thinner wall "T" series bocals marks an improvement in flexibility that is very important to the comfort of our instruments when played with a wide variety of reeds. There may be a slight sacrifice in projection when compared to the ☆CVX☆ and ☆CVC☆ series, but it is usually worth the trade.

We now include ☆CTX☆ or ☆CVX☆ bocals with Models I, II, III, IV, 101, 201, 240 and 220 models and ☆CTC☆ or ☆CVC☆ with 601 and 660 models. In addition, a revision number (R1, R2, etc.) is being added to identify significant changes in the bocal manufacturing process.

In many cases, particularly where harder and more resonant reed styles are employed, the ☆CTC☆ series bocals will fit the older models better than the ☆CTX☆'s. The selection of bocals is very personal and we encourage our customers to try each of the bocal types on their Fox and Renard bassoons.

The Contrabassoon bocal is based on the principle of the C bore bassoon bocal. It is individually matched to the instrument with which it is sold.

Both ☆CVX☆'s and ☆CVC☆'s are made of nickel silver, with brass being an available option. Brass tends to soften the tone and increase flexibility at the expense of projection.

Both nickel and silver plating are available on these bocals. Silver plating tends to darken and soften the tone, while nickel plating brightens, increases resonance and adds to projection.

**Shipping Address Only:**

Fox Products Corporation  
6110 South State Road 5  
South Whitley, Indiana 46787  
USA

**Mailing Address Only:**

Fox Products Corporation  
P.O. Box 347  
South Whitley, Indiana 46787  
USA

**Phone:** (260) 723-4888

**Fax:** (260) 723-6188

**Website:** [www.FoxProducts.com](http://www.FoxProducts.com)

**E-mail:** [mail@FoxProducts.com](mailto:mail@FoxProducts.com)





**FOX PRODUCTS CORPORATION**

