GUIDE BG
Choosing a Ligature for CLARINET
When Details Make the Difference

www.bgfranckbichon.com
**WHY DOES BG ONLY MAKE INVERTED LIGATURES?**

Sound comes from the vibrations of the reed and mouthpiece and we optimize them by using exclusively “one screw” ligatures.

Reeds vibrate from top to bottom thanks to empty canals. Any pressure point on the reed has an effect on the sound.

Using screws in contact with the reed damages / alters vibrations.

Each BG ligature gives different sounds.

---

**HOW TO CHOOSE A LIGATURE: FABRIC VS METAL**

<table>
<thead>
<tr>
<th>FABRIC LIGATURE</th>
<th>METAL LIGATURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Round Sound</td>
<td>Open &amp; bright sound with projection</td>
</tr>
<tr>
<td>- Small concert halls</td>
<td>- Large concert halls</td>
</tr>
<tr>
<td>- Ensemble works and chamber music</td>
<td>- Orchestral works</td>
</tr>
<tr>
<td>- Intimate sound</td>
<td>- Solo performances</td>
</tr>
</tbody>
</table>

**ONE LIGATURE FOR EACH SITUATION**

Every musician must have several ligatures because every BG ligature provides a different sound for each situation and type of music.

In Fabric Ligatures, the presence of the metal on the base plate increases the brightness and the projection of the sound.

With just a rubber base, the warm sound is strengthened. Each ligature satisfies specific needs.

Metal ligatures are perfect for big concert halls and for soloists that need more sound. Gold plated ligatures provide a bigger response and a rounder sound.

Fabric ligatures are recommended for small rooms or when looking for a more intimate sound.

It is recommended that the musician who normally uses metal ligatures changes to fabric ligatures when...
- performing in smaller rooms
- looking for a more intimate sound
- performing in bigger rooms
- more sound is needed but with the same effort

**HOW TO CHOOSE A LIGATURE**

1. Play music that you know well with your own ligature first to create your sound reference in the room where you are testing.
2. Under the same conditions, change only one parameter or component at a time and test the new ligature for smoothness in transition between registers, consistent volume and its sound quality in the lower, middle, and upper ranges.
3. At the same time, listen for the subtle differences when playing pianissimo and fortissimo passages.
4. Test how easily you can play staccato.
5. If possible, it is always better to play test with another player who knows your regular sound and can assist you to appreciate the following 3 key points: a.-) How you feel while playing b.-) what you hear when you play c.-) what the audience hears
6. Try various ligature models because different types of ligatures meet different requirements.
7. Remember: “The best ligature is the one that fits you” - Franck Bichon.

---

**WHEN DETAILS MAKE THE DIFFERENCE**

Musicians frequently ask: Can a ligature really influence the sound of my instrument? Can a small metal or synthetic piece change the color, the projection or the sound?

The answer is YES. The sound is generated through the vibrations both of the mouthpiece and the reed, therefore the ligature is a key piece holding both together.

The vibrations between the mouthpiece, the ligature and the reed make the notes easier, cleaner and faster to articulate.

The ligature helps the musician to articulate the notes:
- The material (metal or synthetic), its density, plating, the point of pressure on the reed, and many other factors, are all decisive when talking about the color of the sound and it’s projection.

It suffices to make a simple comparison: if we hit our leg with our hand, we will create a dampened sound, if we hit a table with our hand, we will create a cleaner-brighter sound.

The same thing happens when talking about the existing relation between the ligature and the sound that we are going to obtain. The leather ligature or synthetic leather provides a rounder sound, while the metal ligature helps us obtain higher volume and projection in the sound.

These days musicians must have more than one ligature since they will need a different kind of ligature depending on their work or the situation they are in. It is not the same to perform in a small concert hall and in a big auditorium.

The needs of a soloist are different than when performing in an ensemble, whether the style is jazz or classical. Every BG Ligature provides a distinct sound for each situation and style of music.

Choosing the ligature will depend on the sound that the musician desires, the music he is playing and the auditorium where the concert takes place.

BG has studied the acoustics and the behavior of the materials since 1985. BG’s ligatures provide a balanced sound in all registers.

Today, all musicians need to have more than one ligature as every ligature satisfies specific needs.

---

**FABRIC LIGATURE**

- Intimate sound
- Small concert halls
- Ensemble works and chamber music
- Prelude
- Fortepiano

**METAL LIGATURE**

- Large concert halls
- Orchestral works
- Solo performances
- Retro
- Modern

**FRANCK BICHON: HOW TO CHOOSE A LIGATURE**

For a long time it was thought that the ligature was to maintain pressure against the mouthpiece. Nowadays, we know that this is false and that both the mouthpiece and the ligature vibrate slightly and have an important role in the creation, projection and color of the sound.

Each BG ligature provides a different sound for each moment. Therefore, the process of choosing the ligature is extremely important.

Try different BG ligature models. It is important to remember that ligatures made out of synthetic leather are preferred when playing in small concert rooms, chamber music, bands and orchestra, etc...

On the other hand, metal ligatures are preferred when playing in big rooms, as a soloist, and during those times when you need more volume.

In addition, no matter the model, the presence of gold (plated gold) in the ligatures make the results even better.

Remember: All BG ligatures are handmade in France, under strict tolerances (weight, metal surface, design, etc.). All designs are registered.
TRADITION: THE SOLOIST’S LIGATURE
Direct sound projection, Brilliant sound
Free blowing
3 finishes. 1 screw ligature

SILVER PLATED
Clear, Brilliant and colorful sound
Direct sound projection

ROSE GOLD
Colorful sound, soft and deep
Homogeneous in all registers

24K GOLD PLATED
Brilliant and colorful sound, rich in harmonics
More projection

DUO:

THE INNOVATION
- 1 Ligature for 3 different mouthpieces
  - Bb Clarinet
  - Alto Sax
  - Alto JAZZ Sax (Hard Rubber)

- Floating Ligature
  - Minimum rails connection with mouthpiece & reeds
  - Free vibration of the reed
  - Perfect for natural and synthetic reeds

DUO: THE ORCHESTRAL AND SOLOIST’S LIGATURE
Focused tone, precise articulations
Homogeneous in all registers
Great projection of sound

SILVER PLATED
Focused tone
Clear sound

ROSE GOLD
Focused tone
Softer and warmer sound

24K GOLD PLATED
Centered, brilliant and round sound

GOLD LACQUERED
Focused tone, Brilliant sound

5 FABRIC LIGATURES

FLEX
- Fits most budgets
- Without plate

STANDARD
- Ensemble & chamber music
- Rubber plated

REVELATION
- Ensemble work
- Brass plate

REVELATION SILVER
- For ensemble work
- Silver plated plate

SUPER REVELATION
- The Soloist’s ligature
- 24K Gold plated plate

www.bgfranckbichon.com

MADE IN FRANCE
LIGATURES for CLARINET

STANDARD
Dark sound. Easy to play
- Ensemble & chamber music
- Precise articulation

Rubber plate
L6
Bb Clarinet
L7
Bb German Clarinet
L8
Eb Clarinet
L9
Bass Clarinet

Brass plate
L4R
Bb Clarinet
L7R
Bb German Clarinet
L8R
Eb Clarinet
L9R
Bass Clarinet

Silver plated plate
L12 RS
Bb Clarinet

24K Gold plated plate
L4 SR
Bb Clarinet
L7 SR
Bb German Clarinet
L8 SR
Eb Clarinet
L9 SR
Bass Clarinet
L82 SR
Alto Clarinet + Basset horn
L92 SR
Contrabass Clarinet

REVELATION
Clear sound. Easy staccato
- Ensemble works
- Clear sound
- Homogenous in all registers

REVELATION SILVER
Clearer sound. Easy staccato
- For ensemble works
- Clearer sound
- Stable intonation in all registers

SUPER REVELATION
More compact and brilliant sound due to 24K gold
- The Soloist's ligature
- Exceptional radiance
- Easy staccato

FLEX
Dark sound. Homogenous in all registers
- Fits most budgets
- Without plate
- Easy to adjust
- Durable

No plate
LFB
Bb Clarinet
LFGB
Bb German Clarinet
LFE
Eb Clarinet
LFCB
Bass Clarinet

LIGATURE DEMO CASE
Lets you easily compare and choose ligatures
- To not damage individual boxes
- Delivered without caps
- Free BG Reed Performers samples

FREE BG ABS PLASTIC CAP

The Demo Case allows the player to easily compare ligatures and to best choose the right one for their given performance situation.

When Details Make the Difference

MADE IN FRANCE

www.bgfranckbichon.com
TRADITION: "Direct sound projection, brilliant sound, free blowing"

SILVER PLATED
Clear, brilliant and colorful sound

ROSE GOLD
Colorful soft and deep sound

24K GOLD PLATED
Brilliant and colorful sound, rich in harmonics

DUO: "Focused tone. Precise articulation. Stable intonation in all registers. Great projection"

SILVER PLATED
Focused tone
Clear sound

ROSE GOLD
Focused tone
Soft and warm sound

24K GOLD PLATED
Focused tone
Brilliant and round sound

GOLD LACQUERED
Focused tone
Brilliant sound

www.bgfranckbichon.com
ACCESSORIES for CLARINET

DISCOVERY PRO KITS
The Essentials
ACCESSORIES + SWAB

DISCOVERY KITS
The Selection
ACCESSORIES

REED PERFORMER
On good reeds increases reed life x 2
Gives warmer tone to weak and fuzzy reeds

MOUTHPIECE CUSHIONS
Protects the mouthpiece from damage from teeth & protects the teeth from the annoying vibrations. Reusable

STANDS
Excellent stability. Lightweight & resistant (ABS)
Packs flat

A40
Bb Clarinet

Non Slippery Grips

MOUTHPIECE & NECK POUCHES
Made from a very soft mesh material to protect your mouthpiece/neck.
BG pouches are breathable. Velcro closure

CAPS
Made from ABS. See the table of equivalence on BG Site

NUTS

SCREWS

PARTS HOLDER KITS "DUO"

When Details Make the Difference

www.bgfranckbichon.com