GUIDE BG

Choosing a Ligature for Saxophone

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When Details Make the Difference

www.bgfranckbichon.com
When Details Make the Difference

**LIGATURES for SAXOPHONE**

**HOW DOES A LIGATURE AFFECT THE SOUND?**

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

It suffices to make a simple comparison: if we hit our leg with our hand, we will create a dampered 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.

**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**

Fabric ligatures and metal ligatures cannot be compared. One is not better than the other, they are simply different. Studies done by BG since 1985 have concluded that the type of ligature used depends on the settings: studio or auditorium, rehearsal or performance.

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.

Fabric ligatures are recommended for small rooms or when looking for a more intimate sound. They are perfect for ensemble works.

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

**FABRIC LIGATURE**

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

**METAL LIGATURE**

- Large concert halls
- Orchestral works
- Solo performances

**ONE LIGATURE FOR EACH SITUATION**

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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

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

**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.

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.
LIGATURES for SAXOPHONE

4 FABRIC LIGATURE MODELS

SUPER REVELATION
- The Soloist’s ligature
- Exceptional radiance
- Easy staccato
- A more brilliant & compact sound due to the 24 K gold plate

REVELATION SILVER
- For ensemble work
- Silver plated plate
- Clearer sound
- Stable intonation in all registers

STANDARD
- For ensemble work & chamber music
- Rubber plate
- Rounder sound
- Precise articulation

FLEX
- Without plate
- Round sound
- Homogeneous in all registers
- Durable

TRADITION: THE SOLOIST’S LIGATURE
Direct sound projection, Brilliant sound, Free blowing. 4 finishes. 1 screw ligature

SILVER PLATED
Clear, Brilliant and colorful sound

ROSE GOLD
Colorful sound, soft and deep

GOLD LACQUERED
Brilliant and colorful sound

24K GOLD PLATED
Brilliant and colorful sound, exceptional radiance

DUO: ANOTHER BG INNOVATION

INNOVATION BG
• Holds reed and mouthpiece securely together
• 1 Ligature for 3 different mouthpieces
  - Bb Clarinet
  - Alto Sax
  - Alto JAZZ Sax (Hard Rubber)

INNOVATION BG
• Floating Ligature
• Minimum rails connection with mouthpiece and 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, deeper and flexible sound

GOLD LACQUERED
Focused tone, brilliant & colorful sound

24K GOLD PLATED
Focused tone, brilliant & round sound

LIGATURES POUR JAZZ

REVELATION SILVER JAZZ
Clearer sound
Easy Staccato
Silver plated plate

REVELATION JAZZ
Clear sound
Easy Staccato
Brass plate

FLEX JAZZ
Fits most budgets
Round sound
Durable

UNIVERSAL JAZZ
Fits all Metal Mouthpieces for Alto + Tenor Sax
Matte finish

DUO
Focused tone
Precise articulations

TRADITION
Direct projection
Brilliant sound
Easy to play

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MADE IN FRANCE
LIGATURES for SAXOPHONE

FLEX
Round sound. Even tone in all registers
- Fits most budgets
- Without plate
- Easy to adjust
- Indestructible
- Durable

No plate
LFA Alto Sax
LFT Tenor Sax
LFS Soprano Sax
LFSB Baritone Sax

FLEX JAZZ
For a round sound. Even tone in all registers

No plate
LF J0 Soprano Sax
For Otto Link Metal MP
LF J4 Alto Sax
For Beechler, Bellite Metal MP
LF J6 Tenor Sax
For Larsen, Dukoff Rousseau, Yanagisawa Metal MP
LF J7 Tenor Sax
For Selmer, Jody Jazz Lebayle, Beechler Metal MP
LF J9 Tenor Sax
For Otto Link Metal MP

Rubber plate
L12 Alto Sax
L13 Tenor Sax
L14 Soprano Sax
L15 Baritone Sax
L16 Soprano Sax

Silver plated plate
L12RS Alto Sax

FREE BG ABS PLASTIC CAP

24K Gold plated plate
L12SR Alto Sax
L13SR Tenor Sax
L14SR Soprano Sax
L15SR Baritone Sax

REVELATION SILVER
Clear sound. Easy Staccato
- For ensemble work
- Silver plated plate
- Stable intonation in all registers

Silver plated plate
L12RS Alto Sax

FREE BG ABS PLASTIC CAP

SUPER REVELATION
More compact and brilliant sound
Easy Staccato
- The Soloist's ligature
- Exceptional radiance
- A more brilliant and compact sound due to the 24K gold plate

Silver plated plate
L12SR Alto Sax
L13SR Tenor Sax
L14SR Soprano Sax
L15SR Baritone Sax

REVELATION JAZZ
Clear sound. Easy staccato

Brass plate
L21RJ Tenor Sax Dukoff / Larsen Metal MP

Silver plated plate
L12RSJ Alto Sax
For Meyer Ebonite MP

REVELATION SILVER JAZZ
Clearer and brilliant sound. Easy staccato

Brass plate
L24RJ Tenor Sax
For Otto Link Dukoff / Larsen Metal MP

UNIVERSAL JAZZ
Full sound

Metal MP
Silver matt
L28MJ Alto & Tenor Sax Metal mouthpieces
Gold Matt
L29MJ Alto & Tenor Sax Metal mouthpieces

DUO & TRADITION
Ligatures fit on ebonite jazz mouthpieces
FREE BG ABS CAP + SET OF REED PERFORMER WITH JAZZ LIGATURE

FLEX JAZZ
For a round sound. Even tone in all registers

No plate
LF J0 Soprano Sax
For Otto Link Metal MP
LF J4 Alto Sax
For Beechler, Bellite Metal MP
LF J6 Tenor Sax
For Larsen, Dukoff Rousseau, Yanagisawa Metal MP
LF J7 Tenor Sax
For Selmer, Jody Jazz Lebayle, Beechler Metal MP
LF J9 Tenor Sax
For Otto Link Metal MP

Brass plate
L21RJ Tenor Sax Dukoff / Larsen Metal MP

Silver plated plate
L12RSJ Alto Sax
For Meyer Ebonite MP

FREE BG ABS PLASTIC CAP

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LIGATURES for SAXOPHONE

Silver plated
Focused tone, clear sound
LD
Alto Sax + Bb Clarinet
LDS
Soprano Sax
LDT
Tenor Sax

Rose Gold
Focused tone, softer, deeper and flexible sound
LD9
Alto Sax + Bb Clarinet
LDS9
Soprano Sax
LDT9
Tenor Sax

Gold Lacquered
Focused tone, brilliant & colorful sound
LDO
Alto Sax + Bb Clarinet
LDS0
Soprano Sax
LDT0
Tenor Sax

24K Gold Plated
Focused tone, brilliant & round sound
LDO
Alto Sax + Bb Clarinet
LDS1
Soprano Sax
LDT1
Tenor Sax

TRADITION
Direct sound projection, Brilliant sound, Free blowing

DUO
Focused tone, precise articulations
Homogeneous in all registers, direct sound projection

FREE BG ABS PLASTIC CAP

TRADITION
Direct sound projection, Brilliant sound, Free blowing

Silver plated
Clear, Brilliant and colorful
L17
Alto Sax
L57
Soprano Sax
L47
Tenor Sax
L67
Baritone Sax

Rose Gold
Colorful sound, soft and deep
L19
Alto Sax
L49
Tenor Sax

Gold Lacquered
Brilliant and colorful sound
L10
Alto Sax
L50
Soprano Sax
L40
Tenor Sax
L67
Baritone Sax

24K Gold Plated
Brilliant and colorful sound, exceptional radiance
L11
Alto Sax
L51
Soprano Sax
L41
Tenor Sax
L61
Baritone Sax

FREE BG ABS PLASTIC CAP
ACCESSORIES for SAXOPHONE

DISCOVERY PROKITS
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

PACKS OF ACCESSORIES

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

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

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MADE IN FRANCE

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