Innovation by Desire...Performance by Design
Since our first ligature, the Rovner Dark, was created back in 1974, our “mission” has been to provide woodwind players with exceptional, innovative, high-performance products. Occasionally we “tweak” a product after it has been released for production, which sometimes results in subtle changes to the appearance of a particular ligature. So if you are replacing a ligature or adding another of the same model to your collection, perhaps to fit another instrument, and you notice a difference, rest assured that any change made to the ligature will only improve its performance!

General Instructions - All Ligatures

Lubrication

IMPORTANT! This ligature will not perform unless the metal fittings are properly lubricated. Lack of lubrication can cause the ligature to sound stuffy or dull. Lubricate rubbing surfaces and threads of metal parts regularly with a good general lubricant (household oil) or cork grease.

A good fit

Proper fit is essential to good performance. If the ends of the ligature (the pins) butt together when you tighten the thumbscrew, but you have not achieved a snug fit, the ligature may be too big. If the gap between the ends of the ligature exceeds 1/4", it may be too small. Try a different size ligature.

Breaking in

A break-in period of at least several performances is required to permit the ligature to stress out evenly and take a “set” to your mouthpiece. Allow yourself a reasonable period of time for getting used to the subtleties of your new ligature. With some experimentation using different reeds and adjustments, even greater tonal brilliance can generally be achieved.

General Instructions—All Ligatures, continued:

Ligature slippage
If the ligature tends to slip out of position after it is tightened to the mouthpiece, dampen a paper towel with a window cleaner (e.g. Windex) and thoroughly wipe the outer surface of the mouthpiece and the inner surface of the ligature to remove any oily residue. Let dry thoroughly before reinstalling the ligature on the mouthpiece.

Caps
The cap may be a bit tight-fitting at first, but after a few weeks it will “let go” and fit neatly. It may also be slightly re-formed by soaking it in hot (not boiling!) water for a few minutes and bending it carefully to close it down, or putting it on the assembled mouthpiece overnight to expand it.

Reed performance
To yield maximum benefit from the ligature, moisten the reed thoroughly before playing. Experiment with soaking the reed for as long as 1-3 hours, stabilizing the moisture balance. After playing, scrub the entire flat surface and vamp of the reed with a mild detergent or shampoo-with-conditioner and warm water, using a soft toothbrush. Make sure the entire mouthpiece facing is clean, as well. IMPORTANT! Never use soaps containing abrasives or scouring powder. Do not use toothpaste. Any residue between the reed and facing will create a stickiness that inhibits the free vibration of the reed. If you eat during a playing session, food and fat residues can affect the playing performance of the mouthpiece.

Ligature installation
When you see this symbol on a photo in these instructions, it means the ligature in that photo is installed in Rovner’s inverted position, with the pins opposite the reed.

Thank you for purchasing this fine Rovner Product! Visit our website for up-to-the-minute information on our full line of products, a Ligature Sizing Guide, and more!

Rovner Products
PO Box 4116 Timonium MD 21094-4116 USA
WWW.ROVNERPRODUCTS.COM
WWW.FACEBOOK.COM/ROVNERPRODUCTS

Using the Ligature

See the photo below for Rovner’s recommended inverted position for these Classic ligatures. The pins are opposite the reed, and the thumbscrew is on top of the mouthpiece, facing right and aligned parallel to the lay. Again, after about a week’s use, the ligature will conform to the shape of your mouthpiece.

The ligature can also be used in the “industry standard” pins-on-reed position (see below). Remove the thumbsnut and stud. Making sure the flat edges of the two pins (the metal pieces the fabric loops cover) are still facing out, reassemble the thumbsnut and stud so that the thumbsnut is again toward the right side.

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**Next Generation Models, Continued:**

**Platinum**
- Dark, centered tone
- Precision formed of durable, space-age metal
- Superbly fluid, with great clarity and ring
- Effortlessly played

**Turbo-Charger Kit**
This Mass-Loaded retrofit for the Star Series & Legacy amps up your sound with greater focus and even more resonance. Find out all the details on www.rovnerproducts.com.

**Next Generation X-Series Models**

**Versa-X**
- Mass-Loaded Technology with unique Resonating Ribs
- Evolved from the original Versa, but a new model and a completely different experience!
- Flaps reposition for a variety of tones
- Quickly adjustable
- Extraordinary response...Superb intonation

Using the Ligature
The Versa-X is designed to be installed in the Rovner inverted position, with the pins opposite the reed, and the metal cradle against it. Although the cradle has no removable insert, you can still follow the “Switching Flaps” instructions for the original Versa at left to achieve different effects. You can place both flaps under the cradle, or both flaps over the cradle. In order to overcome irregularities in reeds, mouthpieces, or playing style, you can also opt to place one flap over the cradle and leave the other underneath. **If you opt to install the ligature pins-on-reed, be sure to position the flaps over the metal cradle to avoid scratching your mouthpiece.**

**Classic Models—Versa**

**THE 6 DIFFERENT SETTINGS OF QUICK-SWITCH TECHNOLOGY:**

**Installation:**
The Versa is installed **ONLY** in the Rovner inverted position, with the pins opposite the reed, and the metal cradle against it (see above).

**Switching Flaps:**
To switch the position of the flaps, hold the ligature between the thumb and forefinger (A) and squeeze the ligature, causing the flap to rise. Manipulating the flap by squeezing will enable you to deflect the end of the flap either on top of or beneath the metal cradle, as desired.

**Switching Inserts:**
To switch inserts, use the end of one insert to push out the insert already installed in the cradle (B). Or, you can leave the cradle empty. The insert will install most easily if inserted into the end of the cradle with the smallest tab.

**Flaps under Cradle:** By positioning the flaps under the cradle and using one or more of the inserts, you can easily switch between three different tones (Figs. C-E).

**Flaps over Cradle:** Position the flaps over the cradle to get three additional distinct tones (Figs. F-H)

**More Options:** In order to overcome irregularities in reeds and/or mouthpieces, or to accommodate particular playing styles, you may want to try placing just ONE flap over the cradle, leaving the other underneath.