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Replies

Replies to Yuriy's comment on

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Yuriy Iopko Leonovich

Get a heavy gauge D  1

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wich one?

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Félix Verry

Indeed it's a good situation where it would be easier to think in gauges instead of "notes" for strings. If you use only plain gut (you can easily since your lowest string is C), there is no such thing as a proper "D string", it's just a gauge that the string maker will sell with a note name as a reference.

 3

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Ah, do you mean a pure gut string? It is an idea but the suond it is quite orribile 😞

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Félix Verry

From the start, are you using a historically set instrument (aka "baroque violin")?

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Yuriy Iopko Leonovich

heavy gauge will work on modern strings too. I use a heavy C when I need to tune to B.

 1

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Yes i do, i use e a and d pure and oliv or eudoxa etc... In this sonata i need a lot of energy in the 4 string but maye i can try a 90 gauge?

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Félix Verry

You can get a lot of energy from pure gut strings, even with thick gauges. Just get something like PureCorde and not one of those horrible "white strings" brands. I would go for something a little thicker than your usual D.

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Kind of 100 gauge? What do you mean with white? Those one that looks sintetic guitar string? I just love them, the other one i broke in 1 week

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Félix Verry

Damian, Kurschner, etc. Solid and somehow useful thin gauges but absolutely horrible for thicker gauges (for something else than E so above .64 or something). However a .90 or 100 will last you a long time, whatever brand you use. I would recommend PureCorde (high twist or triple for really thick gauges). They are very responsive and clear sounding for such thick gauge. A little pricy (especially for triple) but you can hardly find better.



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Oliver Webber

... 90 or 100 is *way* too thin for a D string. Obviously every violin varies, but I use 96-98 for my A, for instance, and 144 for D. I would recommend an absolute minimum of 110 (1.1mm) for the D, ideally more. The main property that you're looking for in thicker gut strings is that they must be high twist, which makes them flexible. You could try Pure Corde, or Real Guts, or Toro, or several others. Eudoxa and Oliv are pretty useless for historical set-ups: too thin, too metallic and too smooth!



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Many many thanks to you all! I will immediately order a D pure corde maybe 130?



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Oliver Webber

... what do you have on for your A at the moment?



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Daniela Gaidano

... an heavy D should be at least 120. A 90 is an heavy A...

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Oliver Webber hi Oliver i use since years, A 0,60 and E 0,52

21 72
— 4 6 kg

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Daniela Gaidano grazie Daniela! sul mio violino funzionano bene le code sottili, prenderó allora un 120,130 max

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Oliver Webber Thanks Oliver!!

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Daniela Gaidano

...da quello che hai scritto, mi azzarderei a dire che è così perché usi corde poco ritorte e rigide. Prova a pendere corde ben ritorte, vedrai che potrai aumentare i calibri e questo ti darà soddisfazione, perché otterrai un suono più pieno e più prontezza di emissione, che vuol dire facile nel pianissimo e bello tosto nei forti. Prova!



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Daniela Gaidano

grazie Daniela. Ritorte intendi tipo aquila non laccate? Al momento uso le Kirschner laccate trasparenti perché mi aiutano negli smanicamenti e perché le non laccate le sfilaccio in pochi giorni....



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Daniela Gaidano

Sì, esatto. Ma non dico per forza Aquila, se trovi le pure corde dei calibri che ti servono provale. La cosa importante per non sfilacciarle è che siano poco rettificate. Se hai un po' di pazienza prova con olio (a bagno per un mese, non solo passato con un tovagliolino) oppure con grasso animale (tipo di foca per scarponi, questo anche solo passato con un tovagliolino, non dove passa l'arco ovviamente). Dovrebbero aiutare di molto lo sfilacciamento, e anche lo scivolamento del dito nel cambio di posizione.



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Félix Verry

... .60 for A and .52 for E is very thin; you can easily go thicker and your strings will last longer (I usually have E .62 with A=415 and it's generally considered pretty thin). More tension means more reaction and a fuller sound (my terrible italian tells me it's more or less what Daniela Gaidano just told you, right?).



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Félix Verry

der Felix! thanks a lot, yes they are very thin, a lot of friends make jokes about me 😊 my violin is working very good with this caliber but i will try again after so many years. At the moment i m playing a Testore wich work well with E 60 but i will do a lot of experiment 😊



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Daniela Gaidano

gentilissima grazie mille! scusa la domanda...cosa vuol dire esattamente rettificate....?

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Oliver Webber

... ok I think it might be a good idea to rethink the gauges for E and A. 0.60 is thin or medium even for an E string- it's far too thin for an A string! I recommend about 0.60 for an E string or more if the instrument will take it. Then maybe .85 or so for the A, and 1.25-1.3 for the D.

Don't take 1.2 D with 0.6 A, it won't work.

If you really want to use thin strings (is the bridge on your violin very tall?) then ok take maybe 56 for the E, 80 for the A, 1.2 for the D.

4 85 3 2 72

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Daniela Gaidano

... vuol dire levigate. È la levigatura che danneggia le fibre e causa la maggiore sensibilità delle corde all'umidità, e lo "sfilacciamento". Immagina la gomina di canapa di una nave, immagina di levigarla con cartavetro (o mezzi più pesanti) finché non diventa liscia... quante fibre rotte e sfilacciate hai? ...poi magari per tenerle insieme sei costretto ad aggiungere colla o a verniciarla 😊... ma a quel punto, quante fibre sono in tensione e partecipano alla vibrazione, e quante invece sono solo attaccate lì e fanno da sordina?



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