

# My personal approach of using the Iranian santour

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## Managing accidentals on the double bridges santour

Before addressing this text, I invite the reader to read, in the following order, my two previous texts:

- [Double bridges santour](#)
- [Managing sound universes on the double bridges santour](#)

### Definition

The term « accidental » is used in this text to refer to:

- the modification of the initial pitch of a note, for example passing from a G to a G#, or more broadly,
- the use of one or more variants of a note, eg, E, E koron (Eb^<sup>^</sup>) and E flat (Eb)

On the double bridges santour we can use two types of accidentals: static and dynamic.

### Static accidentals

There are 4 approaches of using a static accidentals.

#### Accidental on a doubled string

On a G santour with 9 rows of strings, the E strings (bridges 1 and 8) and the F stings (bridges 2 and 9) lare doubled. That allows us to have, for example an Eb and an Eb^ simultaneously, each positioned on a different string. I also use the string 1 to double the string 6 (the D string).

Kook

		E	E b	F	F	F #			F #	F #	F	F	B b	C
				D #	E b	E b^	E			E	E b^	E b	A b	
D #	D	D b^	D b	D b	D b^	D	D #		D #	D	D b^	D b	G	
		C #	C	C	C #	C #					C #	C	F	
		B	B b	B b	B b^	B	B				B	B b	E b	E
A #	A	A b^	A b	A b	A b^	A	A #		A #	A	A b^	A b	D	
		G #	G	G	G #					G #	G	G	C	C #
		F #	F	F	F #	G #					F #	F	G #	B
E	E b^	E b	D	D	E b	E b^	E			E	D	C	B b	

Figure 1

### Accidental positioned on the octave

This is an accidental borrowed from another register. For example, using an Ab<sup>^</sup> on the right white bridge and an Ab on the left white bridge.

Kook

			F	F	F#			F#	F#	F	F	Bb	C
		E	Eb	D#	Eb	Eb <sup>^</sup>	E		E	Eb <sup>^</sup>	Eb	Ab	
D#	D	Db <sup>^</sup>	Db	Db	Db <sup>^</sup>	D	D#	D#	D	Db <sup>^</sup>	Db	G	
		C#	C	C	C#	C#				C#	C	F	
		B	Bb	Bb	Bb <sup>^</sup>	B	B			B	Bb	Eb	E
A#	A	Ab <sup>^</sup>	Ab	Ab	Ab <sup>^</sup>	A	A#	A#	A	Ab <sup>^</sup>	Ab	D	
		G#	G	G	G#				G#	G	G	C	C#
		F#	F	F	F#	G#				F#	F	G#	B
E	Eb <sup>^</sup>	Eb	D	D	Eb	Eb <sup>^</sup>	E		E	D	C	Bb	

Figure 2

### Accidental positioned on a free string

This is done by using a string that is not used (at the given moment or not at all) in the song and by assigning another note to it. In this example, I use a G# on the second bridge to alter the G on the third bridge (see Figure 6 below, the universe for Bach Sarabande).

Kook

			F	F	F#			F#	F#	F	F	Bb	C
		E	Eb	D#	Eb	Eb <sup>^</sup>	E		E	Eb <sup>^</sup>	Eb	Ab	
D#	D	Db <sup>^</sup>	Db	Db	Db <sup>^</sup>	D	D#	D#	D	Db <sup>^</sup>	Db	G	
		C#	C	C	C#	C#				C#	C	F	
		B	Bb	Bb	Bb <sup>^</sup>	B	B			B	Bb	Eb	E
A#	A	Ab <sup>^</sup>	Ab	Ab	Ab <sup>^</sup>	A	A#	A#	A	Ab <sup>^</sup>	Ab	D	
		G#	G	G	G#				G#	G	G	C	C#
		F#	F	F	F#	G#				F#	F	G#	B
E	Eb <sup>^</sup>	Eb	D	D	Eb	Eb <sup>^</sup>	E		E	D	C	Bb	

Figure 3

### Accidental positioned on the right yellow bridge

The right yellow bridges, double a part of the left white bridges. Thus, they could be used as their accidentals (see Figure 6 below, the universe Bach Sarabande).

Kook

			F	F	F#			F#	F#	F	F	Bb	C
		E	Eb	D#	Eb	Eb <sup>^</sup>	E		E	Eb <sup>^</sup>	Eb	Ab	
D#	D	Db <sup>^</sup>	Db	Db	Db <sup>^</sup>	D	D#	D#	D	Db <sup>^</sup>	Db	G	
		C#	C	C	C#	C#				C#	C	F	
		B	Bb	Bb	Bb <sup>^</sup>	B	B			B	Bb	Eb	E
A#	A	Ab <sup>^</sup>	Ab	Ab	Ab <sup>^</sup>	A	A#	A#	A	Ab <sup>^</sup>	Ab	D	
		G#	G	G	G#				G#	G	G	C	C#
		F#	F	F	F#	G#				F#	F	G#	B
E	Eb <sup>^</sup>	Eb	D	D	Eb	Eb <sup>^</sup>	E		E	D	C	Bb	

Figure 4

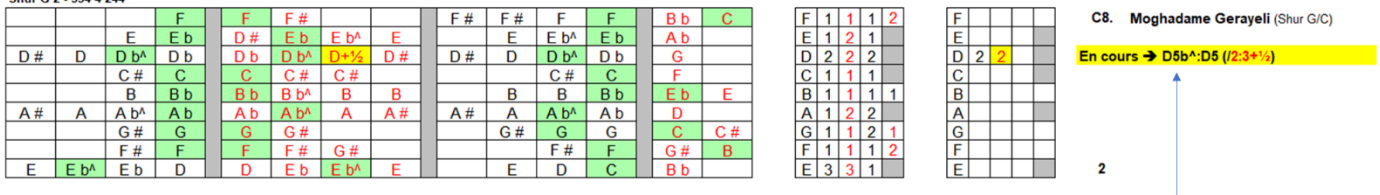
## Dynamic accidentals

This is accomplished by changing the position of a bridge in the course of the piece being played. In the example below of the Moghadame Gerayeli of the Radif, we shift from Db<sup>^</sup> to D in the ending cadence of the piece. In order to use the D of the same register, we push the right white bridge to its new position. In my next text, [Successfully executing dynamic accidentals on the double bridges santour](#), take this example and describe in detail and in a step by step manner the right way to perform this action

At the beginning of the song, the Db<sup>^</sup> is used. The right white bridge is on position 2

In the course of the piece, you have to push the right white bridge slightly to the right of the position 3 to be able to play a D natural

Shur G 2 - 334 4 244



The yellow color indicates where the dynamic accidental is located

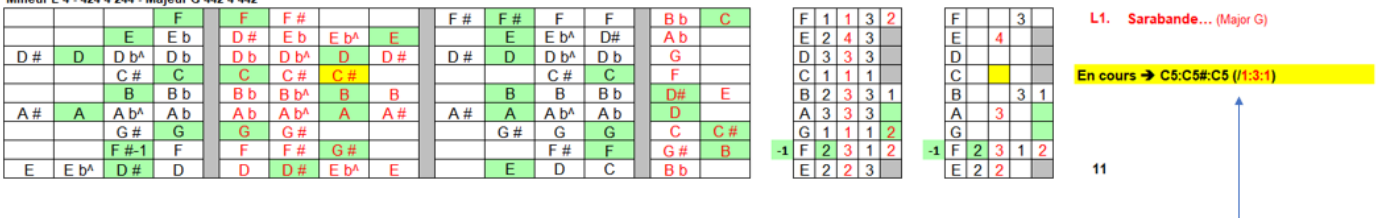
The number 5 indicates that the D is on register 5 (the G santour with 9 rows of bridges covers 4 musical registers from the lowest to the highest [3, 4, 5 and 6])

Figure 5

In the below universe that I use to play Bach's Sarabande from the Cello Suite No. 1, the right white bridge C is repositioned on C# in the course of the piece and repositioned back on C later in the piece.

At the beginning of the piece, a C natural is used. During the piece you must move the white right bridge to position 3 in order to play a C#. Later in the piece, you must move the bridge back to position 1 to play a C natural again.

Mineur E 4 - 424 4 244 - Majeur G 442 4 442



The forward slash « / » indicates that the bridge to move during the piece is on the right side of the white bridges. If necessary, the yellow bridges is identified with the backward slash « \ »

Figure 6

## Application examples

The figure 7 below shows a mapping between the music score of Bach's Sarabande and the sound universe that I use to play it. This figure shows all types of accidentals I have presented in this text, with the exception of the accidental positioned on the octave.

**Sarabande.**

- C-C# Registre 6 – Accidental positioned on the right yellow bridge
- C-C# Registre 5 – Dynamic accidental
- G-G# - Accidental positioned on a free string
- D-D# - Accidental on a doubled string (also F-F# [ligne 1 of the music score] strings 9 and 2)

Mineur E 4 - 424 4 244 - Mineur G 442 4 442

		F	F#	F#	E♭	E	F#	F#	F	F	B♭	C
D#	D	D♭ <sup>^</sup>	D	D♭	D♭	D	D#	D#	D#	D#	A♭	
		C#	C	C	C#	C#	C	C	C	C	F	
A#	A	A♭ <sup>^</sup>	A♭	A♭	A♭ <sup>^</sup>	A	A#	A#	A#	A#	D	E
		G#	G	G	G#	G#	G	G	G	G	C	C#
E	E♭ <sup>^</sup>	D#	D	D	D#	E♭ <sup>^</sup>	E	E	E	E	G#	B

F	1	1	3	2
E	2	4	3	
D	3	3	3	
C	1	1	1	
B	2	3	3	1
A	3	3	3	
G	1	1	1	2
F	2	3	1	2
E	2	2	3	

F		3		
E	4			
D				
C				
B		3	1	
A	3			
G				
F	2	3	1	2
E	2	2		

L1. Sarabande... (Major G)

En cours → C5:C5#:C5 (#1:3:1)

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Figure 7