

My personal approach of using the Iranian santour

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Managing sound universes on the double bridges santour

The concept of « sound universe »

In my document [Double bridges santour](#) I described my approach to the notation of each mode (dastgah, scale ...). In practice, since the santour covers several octaves (4 on the 9 bridges santour), the choice of notes can cover several modes in anticipation of the wanted modulations. It is for this reason that in my writings on the santour, in addition to the terms mode, dastgah, and scale, I also use the generic term « sound universe » or « universe » for short, to refer to a selection of notes .

Passing from one universe to another

Example of passage

We will consider the following passage from a universe in G Mahour to a universe in G Shur, the later including a F Segah universe.

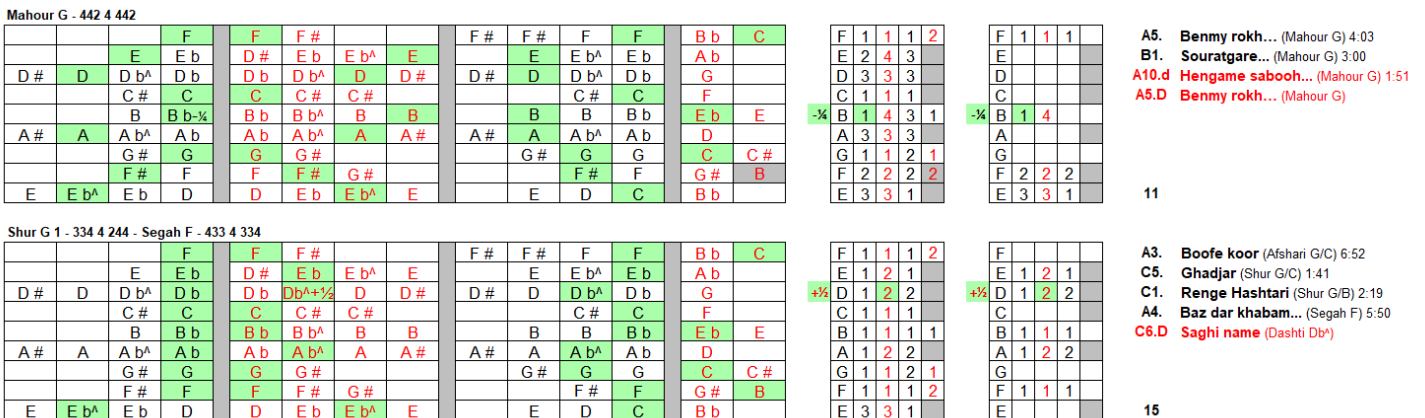


Figure 1

Reading Guide

The figure 2 below describes the different information provided in Figure 1. To perform the transition from G Mahour to G Shur/F Segah, we can check the position of each bridge on the C grid or, to go faster, refer to the D grid which shows only the positions that change over the transition. The D grid is very useful especially when making universe changes in a concert.

G Mahour and its successive quarter-tone intervals (442 4 442)

The numbered grids A and C show the position of the bridges, from the flatest (1) to shapest (4), with, if appropriate, slight adjustments (-1/4 and +1/2 in the example, 1 being the width of the nut of the bridge)

The right column present the names of the pieces that I play in each universe with a classification code (Ax = my own composition, Bx = Tasnif, Cx = gooshe of radif ...)

Mahour G - 442 4 442

			F	F	F#			F#	F#	F	F	Bb	C
D#	D	D ^{b^A}	D ^b	D#	E ^b	E ^{b^A}	E	D#	E	E ^{b^A}	E ^b	Ab	
			C#	C	C#	C#			D	D ^{b^A}	D ^b	G	
A#	A	A ^{b^A}	A ^b	B ^b	B ^{b^A}	B	B		C#	C		F	
			G#	G	G	G#		A#	A	A ^{b^A}	A ^b	E ^b	E
E	E ^{b^A}	E ^b	D	D	E ^b	E ^{b^A}	E	A#	A	A ^{b^A}	A ^b	D	D
								E	D	C		G#	C#
												Bb	B

Shur G 1 - 334 4 244 - Segah F - 433 4 334

			F	F	F#			F#	F#	F	F	Bb	C
D#	D	D ^{b^A}	D ^b	D#	E ^b	E ^{b^A}	E	D#	E	E ^{b^A}	E ^b	Ab	
			C#	C	C#	C#			D	D ^{b^A}	D ^b	G	
A#	A	A ^{b^A}	A ^b	B ^b	B ^{b^A}	B	B		C#	C		F	
			G#	G	G	G#		A#	A	A ^{b^A}	A ^b	E ^b	E
E	E ^{b^A}	E ^b	D	D	E ^b	E ^{b^A}	E	A#	A	A ^{b^A}	A ^b	D	D
								E	D	C		G#	C#
												Bb	B

A

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

B

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

- A5. **Benmy rokh...** (Mahour G) 4:03
- B1. **Souratgare...** (Mahour G) 3:00
- A10.d **Hengame sabooh...** (Mahour G) 1:51
- A5.D **Benmy rokh...** (Mahour G)

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C

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

D

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

- A3. **Boofe koor** (Afshari G/C) 6:52
- C5. **Ghadjar** (Shur G/C) 1:41
- C1. **Renge Hashtari** (Shur G/B) 2:19
- A4. **Baz dar khabam...** (Segah F) 5:50
- C6.D **Saghi name** (Dashti D^{b^A})

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G Shur and F Segah
[The number 1 in front of G designates the first variant of Shur amongst the 4 variants that I use in my repertoire]

For a quick spotting of the differences between the numbered grids A and C, refer to the grid D which shows only the positions that change when passing from Mahour to Shur/Segah

The figure 15 shows the number of bridges to move when passing to the new universe

Figure 2