My personal approach of using the Iranian santour

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Playing on several voices on the santour - 4

In a series of texts, I present different techniques to play on several voices on the santour. The present text is the third one in the series.

In the following, I will illustrate a technique that allows to add **an accompanying voice in the form of "support"** to a melody with the examples of excerpts of my composition for the santour "She danced in my dream" ("Dar khabam raghsid" in Persian).

The figures 1 and 2 show two excerpts from this composition. Aside from the pattern introduced by the first 2 measures of section A and repeated to link the different melodic passages, the other measures illustrate how the G of the second-line of the staff is used as a melodic "support".

In sections A and B1, the support note is placed below the melody notes, in sections B2 and B3, it is placerd above them. Note the use of two-note tremolos to accentuate certain notes of the melody.

You can see the complete version of my composition with this link: She danced in my dream music score

You can listen to it with this link: She danced in my dream video

NOTE: The recorded version is shorter than the music score version because I added several sections to the score after having made this recording.

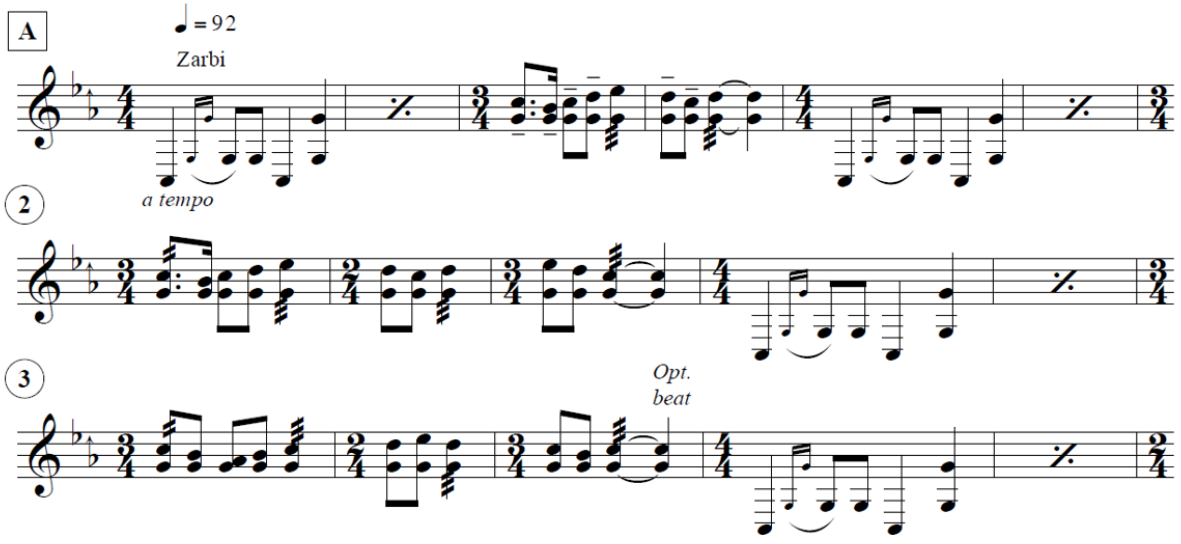

Figure 1

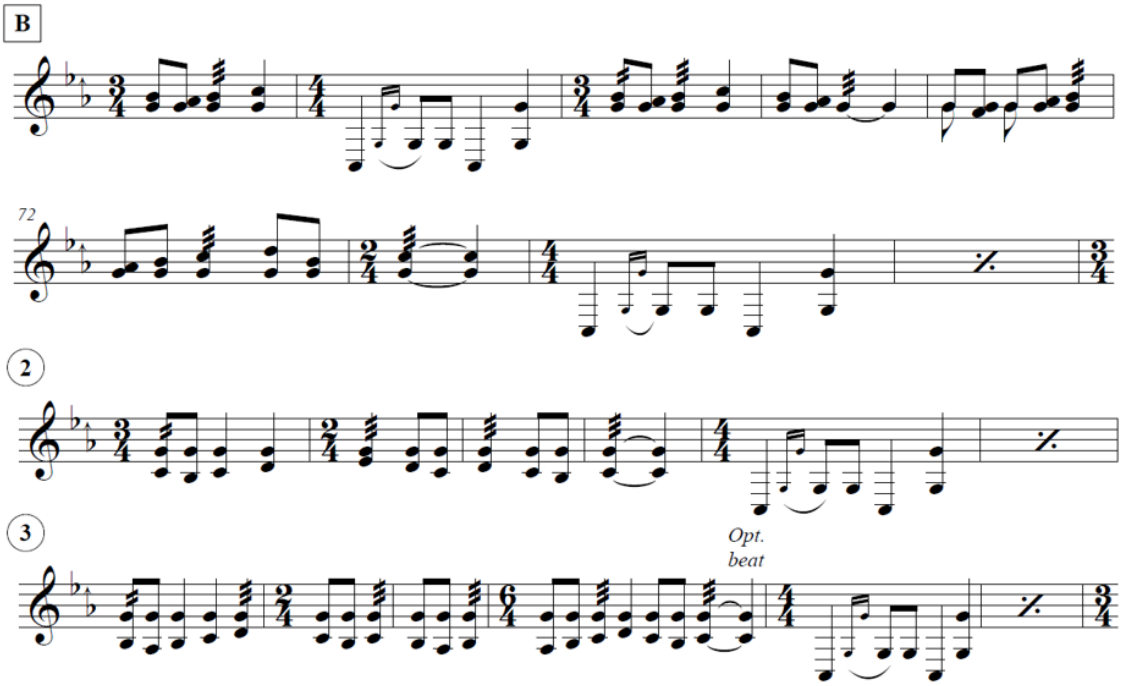

Figure 2