

My personal approach of using the Iranian santour

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The harmonies on the santour - 4: Extended chords

In a series of texts, I present the construction of harmonies on the santour. The present text is the fourth one of the series. *These texts consider that the reader has the theoretical knowledge of harmonies: what is a chord, what distinguishes a major chord from a minor chord etc.*

In the following, I will illustrate the construction of extended chords on the santour.

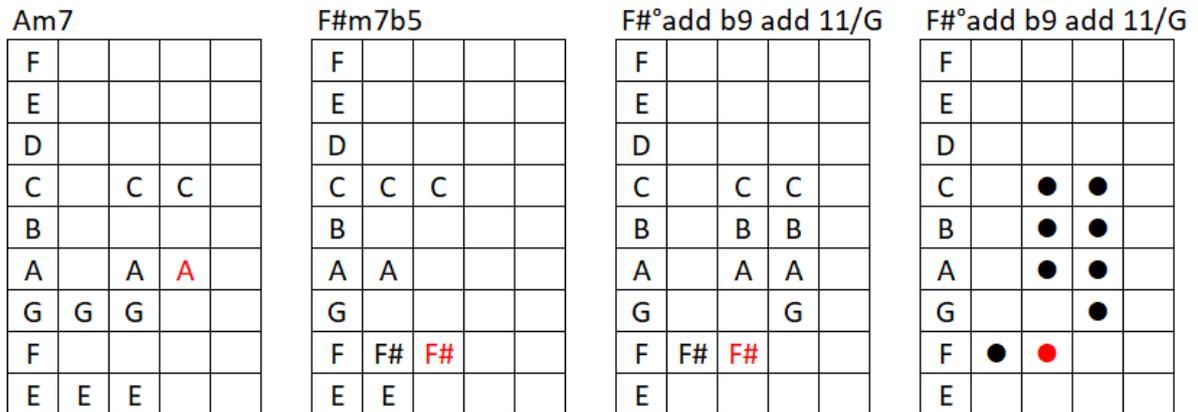
The term “extended chord” in this text, refers to chords constructed, in addition to the root, third and the fifth notes, by other notes. It is therefore about creating combinations including by choice the 7th, the 2nd, the 9th (same as the 2nd at the octave), the 4th, the 11th (same as the 4th at the octave), the 6th, and the 13th (same as the 6th at the octave). The figure 1 illustrates the visual mean to use for identifying the position of these extensions from the root, the third and the fifth.

F				
E				
D				
C	5	5	5	
B				
A	3	3	3	
G				
F	1	1	1	
E				

F				
E				
D	13	13	6	
C	●	●	●	
B	11	11	4	
A	●	●	●	
G	9	9	2	
F	●	●	●	
E	7	7	7	

Figure 1

The quality (major, minor...) of the chord played on the santour depends on the tuning and the configuration of the bridges. The figure 2 presents examples of extended chords. *If necessary, refer to publications and public texts for explanations on the interpretation of symbols and abbreviations used to present chords. Also note that depending on musical styles and practices, different types of abbreviations are used.*



Am7 = A, C, E, G

F#m7b5 = F#, A, C, E

F#°add b9 add 11/G = F#, A, C, G, B / G in bass

Figure 2

For an example of extended chords succession, you can view my composition "Storm" ("Toofan" in Persian):

- [Storm music score](#)
- [Storm chord chart](#)

Figure 3 shows the universe used in this piece.

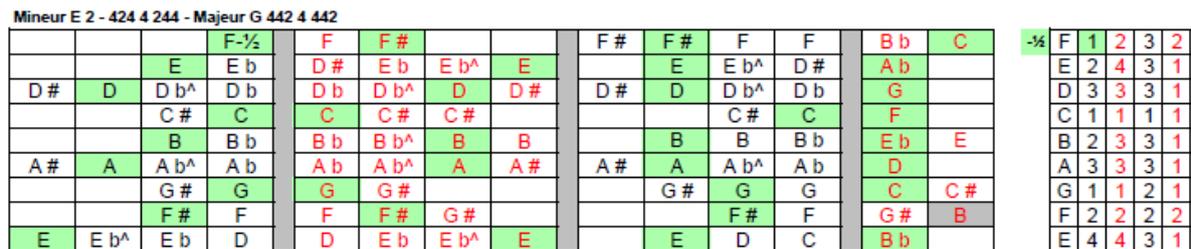


Figure 3