

# 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 9-string-rows santour.

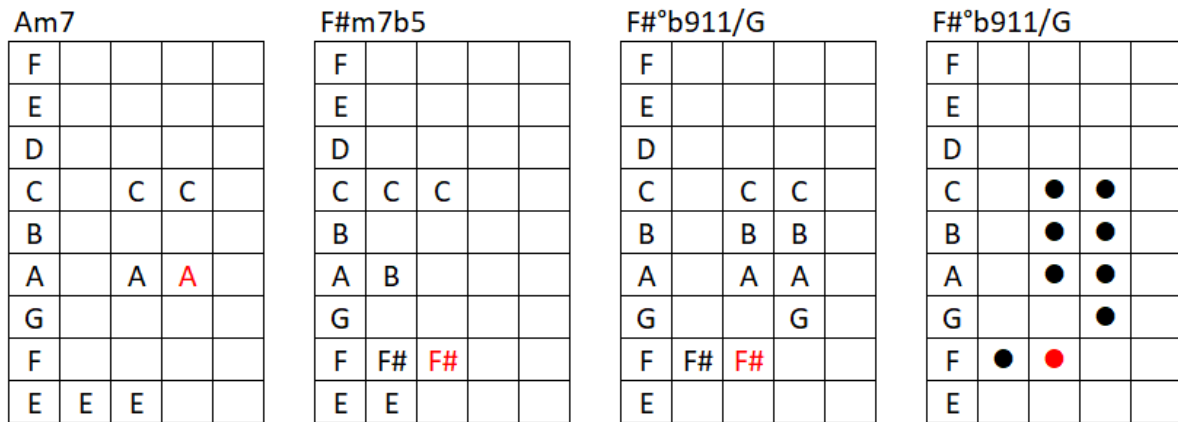
By extended chord I mean in this text the chords constructed using intervals other than third and fifth of the root note. It is therefore about creating combinations including the 7th, the 9th (same as the 2nd at the octave), the 11th (same as the 4th at the octave) and the 13<sup>th</sup> (same as the 6th at the octave). The figure 1 illustrates the visual means to use for identifying the position of these extensions from the root, third and 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 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. Note also that it exists, depending on practices, different types of abbreviations in use.*



**Am7** - ACEG

**F-m7b5** - F, A, C, E

**F-b911/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.

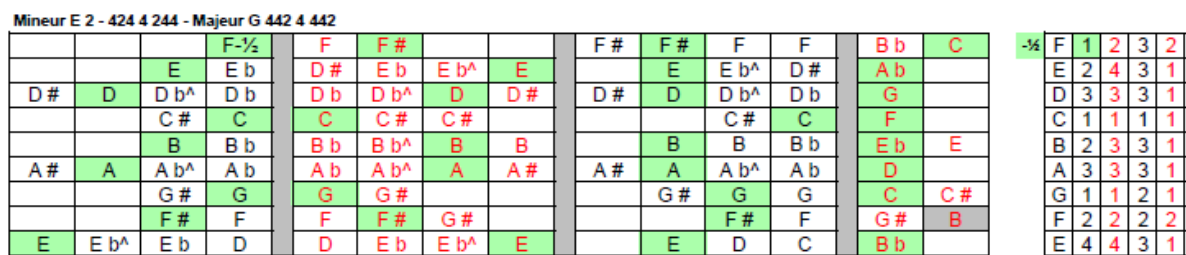


Figure 3