

My personal approach of using the Iranian santour

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December 06, 2018

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The right side of the yellow bridges

The right side of the yellow bridges on the santour, decreed a no-use zone by some authors, is indeed extremely useful and unavoidable. It allows:

- **The extension of the santour range** to 4 whole octaves
- **The adding of chromaticism** (static accidentals) on the octave overlapping the 5th et and the 6th registers
- Like the other registers of the santour, **the possibility to play simultaneously or by alternation** the notes on the two adjacent **octaves** over a part of registers 5 to 6
- **The optimization of the fingerings** of certain passages

Reminder: *the diagrams presented in this document reflect my choices of positioning of the bridges in relation to the notes that I need. The reader can choose his or her own notes according to his or her needs and position the bridges accordingly.*

Coverage in static accidentals

The figure 1 shows the area of the notes that can be used for static accidentals over the registers 5 and 6 with the help of the right side of the yellow bridges. See also my text [Managing accidentals on the double bridge santour](#) (paragraph “Accidental positioned on the right yellow bridge” page 2 figure 4 and paragraph “Application examples” page 4 figure 7).

Kook

			F	F	F#			F#	F#	F	F	Bb	C
		E	Eb	D#	Eb	Eb^	E		E	Eb^	Eb	Ab	
D#	D	Db^	Db	Db	Db^	D	D#	D#	D	Db^	Db	G	
		C#	C	C	C#	C#				C#	C	F	
		B	Bb	Bb	Bb^	B	B			B	Bb	Eb	E
A#	A	Ab^	Ab	Ab	Ab^	A	A#	A#	A	Ab^	Ab	D	
		G#	G	G	G#				G#	G	G	C	C#
		F#	F	F	F#	G#				F#	F	G#	B
E	Eb^	Eb	D	D	Eb	Eb^	E		E	D	C	Bb	

Figure 1

Register 6

The figure 2 shows the register 6 of the santour.

Kook												Bb 6		DO 7	
		F		F	F#			F#	F#	F	F	Bb	C		
		E	Eb	D#	Eb	Eb^	E		E	Eb^	Eb	Ab		←	Ab 6
D#	D	Db^	Db	Db	Db^	D	D#	D#	D	Db^	Db	G			
		C#	C	C	C#	C#				C#	C	F			
		B	Bb	Bb	Bb^	B	B			B	Bb	Eb	E		
A#	A	Ab^	Ab	Ab	Ab^	A	A#	A#	A	Ab^	Ab	D			
		G#	G	G	G#				G#	G	G	C	C#	←	C 6
		F#	F	F	F#	G#				F#	F	G#	B	←	Bb 6
E	Eb^	Eb	D	D	Eb	Eb^	E		E	D	C	Bb		←	

Using a Bb 6 on bridge 1 allows me to position a C 7 on bridge 9 and thus complete the octave

Figure 2