



KIAN RAVAEI

NAVAZI

for two violas

(score)

ÆI edition

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Commissioned by Tallā Rouge.

PROGRAM NOTE

Navazi is a collection of composed improvisations inspired by the *kamancheh*, a traditional Iranian bowed string instrument resembling a Western fiddle. The title is a Persian word meaning both “to play an instrument” and “to caress.” Each movement draws from different sections of *Dastgah-e Nava*, one of the musical modes in Iranian classical music: *Daramad* (“Arise”), *Nahoft* (“Hide”), *Khojaste* (“Rejoice”), and *Forud* (“Return”).

—Kian Ravaei

PERFORMANCE NOTE

The four movements are intended to be interspersed between other pieces on a concert program, rather than performed consecutively.

ANALYSIS

This piece incorporates elements of traditional Iranian *kamancheh* playing, inspired principally by Kayhan Kalhor’s NPR Tiny Desk Concert. Each movement focuses on a specific *gushe* in *Dastgah-e Nava*, drawing from the *radif* of Mirza Abdollah. *Daramad* introduces listeners to the sound-world of *Nava*; *Nahoft* centers around the fifth scale degree; and *Khojaste* features florid ornamentation. *Forud* is not technically a *gushe*, but rather a melodic device that gradually returns to *Daramad*. *Daramad* and *Khojaste* contain a *koron*, an Iranian microtone which is approximately a quarter tone flat in relation to 12-tone equal temperament. The *koron* is approximated using the quarter tone flat symbol.

ACKNOWLEDGMENTS

My sincerest thanks to my musical mentors and collaborators, all of whom were essential in the creation of this work: Farzad Amoozegar, Fariborz Azizi, Aria Cheregosha, Lauren Spaulding, and Aaron Travers.

duration ca. 7’

to Tallā Rouge
NAVAZI

Kian Ravaei
(2023)

I. Arise

Contemplative, but not slow (♩ = 126–144 ad lib., improvisatory)

tenuto = non vib.

arco, poco flautando à la Kamancheh (sempre)

wide vib.

sim.

Viola I

* pizz. *f* *mf*

Viola II

* *fp* *ppp*

sempre tenuto

1

2

pizz. *f* arco *mf*

3

4

pizz. *f* arco *mf*

fp *ppp*

*) ♭ = Quarter tone flat



II. Hide

Wispy, but not slow (♩ = 126–144 ad lib., improvisatory)

pizz. (tremolo)* *sempre tenuto*

mf

p

tenuto = non vib.
arco, sul pont., poco flautando à la Kamancheh (sempre)

pizz. *f* *pp* *f*

mf

arco *pp* *wide vib.* *sim.* *pp echo*

7 *p* pizz. *arco* *mf* *p* pizz. *arco* *ff* *pp*

8 *mf* *p* pizz. *arco* *f* *pp*

9 *mf* *p* pizz. *arco* *f* *pp*

10 *mf* *p* pizz. *arco* *f* *pp* *mf*

*) Tremolo speed should follow dynamics (crescendo = faster; diminuendo = slower).

11

arco, sul pont.

pp *echo* *p*

III. Rejoice

Lively (♩ = 126–144 ad lib., improvisatory)

arco, poco flautando à la Kamancheh (sempre)

Viola I

pizz. *f* *(f)*

Viola II

f *p*

12 pizz. *p* *f* *(f)* arco

f *sub.* *p*

13 pizz. *f* *(f)* arco

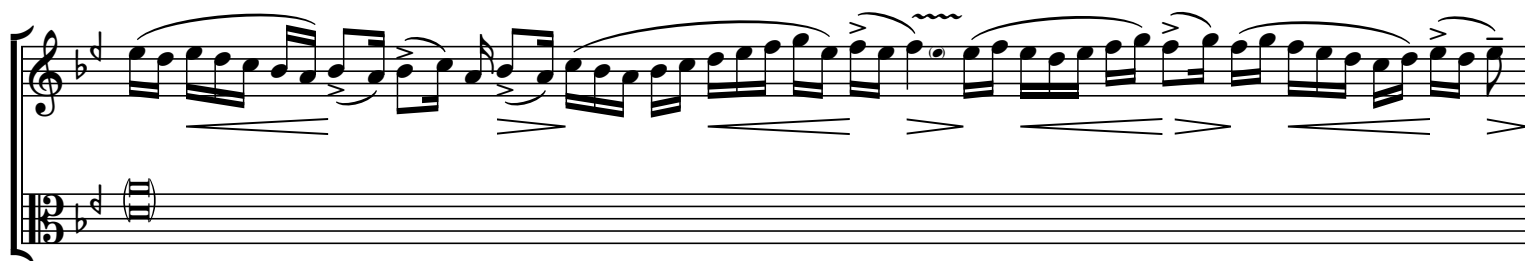
f *sub.* *p*

14 pizz. *p* *f* *(f)* arco

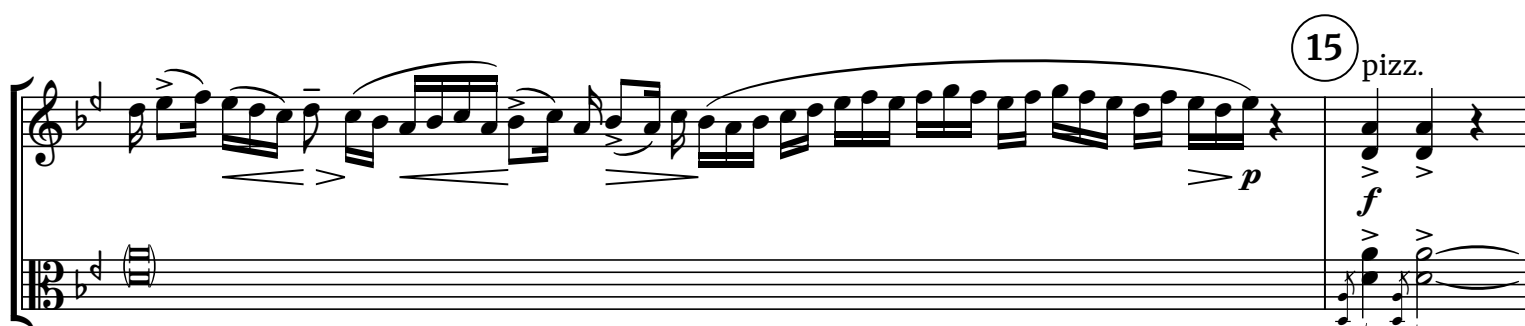
f *sub.* *p*



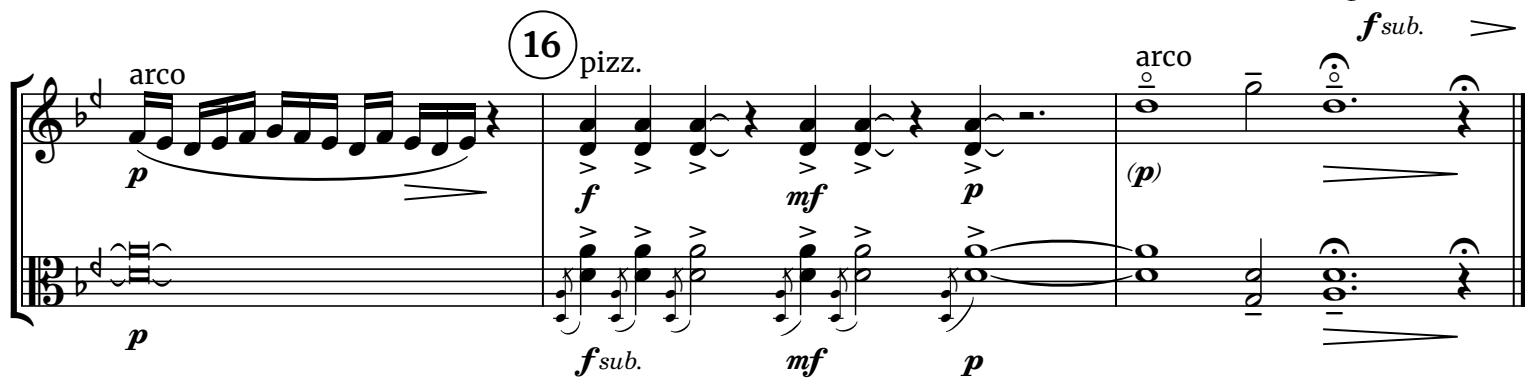
First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. There are several slurs and accents. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has one flat (B-flat).



Second system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the simple accompaniment. The key signature has one flat (B-flat).



Third system of musical notation. The treble clef staff continues the complex melodic line. The bass clef staff continues the simple accompaniment. The key signature has one flat (B-flat). The system ends with a measure marked with a circled 15 and the word "pizz." above it, indicating a pizzicato effect.



Fourth system of musical notation. The treble clef staff begins with a measure marked with a circled 16 and the word "pizz." above it, indicating a pizzicato effect. The staff then continues with a complex melodic line. The bass clef staff continues the simple accompaniment. The key signature has one flat (B-flat). The system ends with a measure marked with the word "arco" above it, indicating an arco effect.

IV. Return

Reflective, but not slow (♩ = 126–144 ad lib., improvisatory)

flautando
II

Viola I

mf *pp*

pizz.

arco, poco flautando à la Kamancheh (sempre)

Viola II

f *mf*

17

mf sub. *pp*

mf

18

mf *pp*

pizz.

arco

f *mf*

19

mf sub. *pp*

mf

20

mf sub.

pp

mf

21

First system of the musical score, measures 21 and 22. The top staff (treble clef) contains a melodic line starting in measure 21 with a *mf* dynamic and a *pizz.* (pizzicato) marking. The bottom staff (bass clef) contains a bass line starting in measure 21 with a *f* dynamic. In measure 22, the top staff continues with an *arco* (arco) marking and a *mf* dynamic. The bottom staff continues with a *mf* dynamic. The system concludes with a double bar line.

22

Second system of the musical score, measures 21 and 22. The top staff (treble clef) contains a melodic line starting in measure 21 with a *mf* dynamic and a *sub.* (sustained) marking. The bottom staff (bass clef) contains a bass line starting in measure 21 with a *mf* dynamic. In measure 22, the top staff continues with a *mf* dynamic and a *sub.* marking. The bottom staff continues with a *mf* dynamic. The system concludes with a double bar line.

Third system of the musical score, measures 21 and 22. The top staff (treble clef) contains a melodic line starting in measure 21 with a *pp* dynamic. The bottom staff (bass clef) contains a bass line starting in measure 21 with a *mf* dynamic. In measure 22, the top staff continues with a *p* dynamic. The bottom staff continues with a *p* dynamic. The system concludes with a double bar line.

