



**KIAN RAVAEI**

**FAMILY PHOTOS**

for string quartet

(score)

**ÆI** edition



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*Composed for Salastina as part of the  
Sounds Promising Young Composers Program.*

## COMPOSER'S NOTE

*Family Photos* is a musical collage of personally significant places from my childhood. The first movement, "At the Carnival," takes inspiration from the whimsy and spectacle of my neighborhood carnival. "On the Tehran Tower," the second movement, incorporates elements of Iranian classical music, inspired by my childhood trips to visit family in Tehran. The third and final movement, "In Arcadia," represents not only my hometown in the suburbs of Los Angeles, but also the Arcadia of Ancient Greek mythology, a heaven on Earth.

—Kian Ravaei

## SPECIAL THANKS

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*duration ca. 10'*

## ANALYSIS OF MOVEMENT II, “ON THE TEHRAN TOWER”

### Measures 1–29

The cello taps a rhythm on the body of the instrument in the manner of a *tombak*, an Iranian percussion instrument. The rhythm is inspired by the Iranian rhythm *Shir-e Mâdar* (“mother’s milk”). The melodies are inspired by *Dastgâh-e Homâyun*, specifically the *gushes Chakâvak* and *Bidâd*. *Chakâvak* contains 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.

### Measures 30–34

The rhythmic music is suddenly interrupted by music which is intended to feel non-metered, because performances of Iranian classical music often alternate between metered and non-metered sections. The violins and viola play a pizzicato tremolo with a perfect fifth interval, imitating the open strings of a *setar*. They serve as a drone for the cello, which plays a passionate and densely ornamented melody in the *gushe Bidâd*. The meaning of *Bidâd* (“outcry”) is reflected through the melodic character.

### Measures 35–62

The second violin enters with the rhythm *Kereshme* using the notes of the *gushe Daramad* from *Dastgâh-e Mahur*. In m. 45, the second violin and viola play an ornamented and varied version of the *Zangule* rhythm, which at its core is composed of four short and four long notes. Both rhythms are subjected to further variation.

### Measures 63–67

The viola and cello play independent improvisatory melodies in *Bidâd* over a perfect fifth drone evoking a *setar*, similar to mm. 30–34.

### Measures 68–106

The coda is inspired by the Iranian *Reng*, an energetic dance piece, usually in 6/8, at the end of a musical performance. The viola and cello play open fifths, once again inspired by the open strings of the *setar*. The first violin plays a *Chakâvak* melody with a *shâhed*, or principal pitch, of G, creating a bitonal effect with the perfect fifth harmony.





10

Measures 10-12 of a musical score. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 10 and 11 feature a complex melodic line in the upper staves with many accidentals (flats and naturals) and a dynamic marking of *p* (piano). The Bass 1 staff has a similar melodic line. The Bass 2 staff provides a simple harmonic accompaniment with a dynamic marking of *p*. Measure 12 continues the melodic development in the upper staves.

13

Measures 13-14 of a musical score. Measures 13 and 14 show a change in dynamics. The upper staves (Treble 1, Treble 2, Bass 1) have a dynamic marking of *mf* (mezzo-forte) and feature a melodic line with many accidentals. The Bass 2 staff has a dynamic marking of *p* (piano) and provides a simple harmonic accompaniment. Measure 14 continues the melodic development in the upper staves.

15

Measures 15-17 of a musical score. Measures 15 and 16 show a change in dynamics. The upper staves (Treble 1, Treble 2, Bass 1) have a dynamic marking of *mf* (mezzo-forte) and feature a melodic line with many accidentals. The Bass 2 staff has a dynamic marking of *p* (piano) and provides a simple harmonic accompaniment. Measure 17 continues the melodic development in the upper staves.



18

*mf*

*mf*

*mf*

*mf*

21

*cresc.*

*ff*

*fff*

*ff*

*fff*

*ff*

*fff*

*fff*

25

*p sub., staccatiss.*

*mf sub.*

*p sub., staccatiss.*

28

port.

*p*

*ff* sub. *p* sub.

*mf*

*ff* sub.

*ff* sub. *p* sub.

31

port.

*p*

port.

*mf*

port.

*p*

*ff* sub.

*f* *p* *f* sub.

*fp*

34

*f* *p* *f* sub.

*sf* *p* *f* sub.

*sf* *p* *f* sub.

*fp*

*fp*

*fp*

40

*f* *poco* *p* *espr.* *arco* *pp* *pp* *p* *legato*

long bows (legato)

43

musical score for 'The Rose Tree'.

The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2.

**Staff 1 (Treble 1):** Melody line. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and half notes, with a final measure containing a whole note. The tempo marking *molto* is present at the end of the staff.

**Staff 2 (Treble 2):** Accompanying line. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a final measure containing a whole note. The tempo marking *molto* is present at the end of the staff.

**Staff 3 (Bass 1):** Accompanying line. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a final measure containing a whole note. The tempo marking *molto* is present at the end of the staff.

**Staff 4 (Bass 2):** Accompanying line. It begins with a bass clef and a key signature of one sharp (F#). The melody consists of eighth notes, with a final measure containing a whole note. The tempo marking *molto* is present at the end of the staff.

46

*p*

*pp*

*pp*

*f sub.*

*f sub.*

*p*

subito molto sul pont.

subito molto sul pont.

49

molto rit.

*pp*

*pp*

*f sub.*

*f sub.*

*pp*

*pp*

*p espr.*

poco a poco al....

ord.

ord.

put down bow

52

a tempo

*pp*

*mf staccatiss.*

*mf*

*mf*

*f*

*ff sub.*

*ff*

*ff*

*ff*

pizz.

pizz.

attacca subito

## II. On the Tehran Tower

Un poco agitato ♩ = 88

Violin 1 pizz.  $\text{ff}$

Violin 2 pizz.  $\text{ff}$

Viola pizz.  $\text{ff}$  arco  $f$

Violoncello  $f$

LH: tap soundboard (upper bout) with fingertips and side of thumb

RH: slap soundboard (upper bout)

5

9

(♩ = ♩) arco  $\text{ff}$  arco  $\text{ff}$   $f$

\*) ♩ = Quarter tone flat

The musical score is for a piece titled 'II. On the Tehran Tower' by an unspecified composer. It is marked 'Un poco agitato' with a tempo of 88 beats per minute. The score is written for Violin 1, Violin 2, Viola, and Violoncello. The key signature has one flat (B-flat). The time signature is 5/8. The score is divided into three systems. The first system (measures 1-4) features Violin 1 and Violin 2 playing pizzicato (pizz.) with fortissimo (ff) dynamics. The Viola plays pizzicato (pizz.) with ff dynamics in measures 1-2, then arco (arco) with f dynamics in measures 3-4. The Violoncello plays a rhythmic pattern of eighth notes with f dynamics. The second system (measures 5-8) continues the Violoncello's pattern. The Viola plays a melodic line with a quarter tone flat (marked with an asterisk) in measure 7. The third system (measures 9-12) features the Violoncello playing a rhythmic pattern. The Viola plays a melodic line with a quarter tone flat in measure 10. The Violoncello plays a melodic line with a quarter tone flat in measure 11. The score includes various performance instructions such as 'pizz.', 'arco', 'ff', and 'f'. A footnote indicates that the quarter tone flat symbol (\*) represents a quarter tone flat.

14

*f*

*f*

*f*

*f*

18

*f*

*f*

*f*

*f*

22

*ff*

*ff*

*ff*

*ff*

*p sub.*

*cresc.*

*p sub.*

*cresc.*

*p sub.*

*cresc.*

*f*

## Tempo rubato ♩ = 40

28 *8va* put down bow pizz.(tremolo) *ff* *sff* *pp* *mf* *pp*

put down bow pizz.(tremolo) *ff* *sff* *pp* *mf* *pp*

put down bow pizz.(tremolo) *ff* *sff* *pp* *mf* *pp*

take bow arco *ffp* *p* *f* *p* port.

*freely, improvisatory, molto espr.*

## Tempo I ♩ = 88

32 take bow *pp* *mf* *pp* take bow *pp* arco port. *mf*

take bow *pp* *mf* *pp* take bow *pp* port.

take bow *pp* *mf* *pp* port.

*p* *f* *p* *f* *sub.* *mf*

37 arco *f* *f* *f* *f* *f*

*f*

43

*p sub., espr.*  
*arco*  
*p espr.*  
*p sub., espr.*  
*f sub.*  
*p sub.*  
*f sub.*  
*p sub.*  
*f sub.*

49

*p dolce*  
*p sub., dolce*  
*p sub., dolce*  
*pp*  
*pp*  
*pp*  
*pp*  
*port.*  
*f*  
*f sub.*  
*f sub.*  
*f sub.*

55

*mf*  
*mf*  
*mf*  
*mf*



rit.

Rubato ♩ = 40 11

59

*f* *p* *pp*

put down bow pizz.

put down bow pizz.

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

*f* *p* *pp*

64

*mf* *pp* *pp*

*mf* *pp* *pp*

*f* freely, improvisatory, molto espr. 10 *p* port. *p*

*p* 7 *f* *p*

freely, improvisatory, molto espr.

66

*mf* *pp* *pp*

*mf* *pp* *pp*

*f* 9 *p* port. *p*

*p* 5 *f* 9 *p*

take bow

take bow

68 **Presto subito** ♩. = 112–120 (ben misurato)

arco  
*mf*

on the string  
*mf*  
on the string  
*mf*

72

arco  
*mf*

77

*f*  
*f*  
*f*  
*f*

82

*p sub.*

*ff*  
ord.

*ff*  
ricochet

*ff*  
ricochet

*ff*

87

*ff*

92

*fp*

*f*

*f*

*ff*

*ff*

*ff*

*fp*

*f*

96

*f* *ff* *p* *pizz.* *mf*

*fp* *f*

100

*ff* *ff sub. arco* *ff* *ffp* *attacca subito*

# III. In Arcadia

Molto adagio teneremente ♩ = 26 (♩ = 52)

Violin 1 *pp* *dolciss. ed espr.*

Violin 2 *pp*

Viola *pp*

Violoncello *pp*

5 *p* *dolciss. ed espr.*

*p*

*p*

*espr.*

*p*

*rit.*

9 *a tempo (con rubato)*

*pp*

*pp* *p dolce*

*pp*

*pp*

*p dolce*

*pp*

*p dolce*

*pp*

*8va*

*p dolce*

*flautando*

*pp*

poco accel.

rit.

a tempo

17 flautando *pp* *ord.* *p dolce* *ord.* *8va ord.* *mf* *ff* *poco*

*p dolce* *mf* *ff* *poco*

*p* *mf* *ff*

25 (loco) *p sub.* *pp* *(pp)* *p molto cant.*

*p sub.* *pp* *(pp)*

*p sub.* *pp*

*p sub.* *pp* *p dolce* *pp*

32 *pp* *p cant.* *pp* *p > pp*

*p cant.* *pp* *p > pp*

*p cant.* *pp* *p > pp*

*p > pp*



