



KIAN RAVAEI

NAVAZI

for violin and viola

(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, Aaron Travers, and Tien-Hsin Cindy Wu.

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.*

Violin

Viola

pizz. *f* *mf* *fp* *ppp*

sempre tenuto

1

2

3

4

pizz. *f* *mf* *fp* *ppp*

arco *mf*

*) ♭ = Quarter tone flat

First system of musical notation. The treble clef staff contains a continuous eighth-note melody with slurs and accents. It begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The bass clef staff contains a sustained chord. A wavy line above the treble staff indicates a tremolo effect.

Second system of musical notation. The treble clef staff continues the eighth-note melody, ending with a circled number 5. It features a forte (*f*) dynamic at the start and mezzo-forte (*mf*) dynamics later. The bass clef staff contains a sustained chord. A wavy line above the treble staff indicates a tremolo effect.

Third system of musical notation. The treble clef staff continues the eighth-note melody, ending with a piano (*p*) dynamic. The bass clef staff contains a sustained chord. A wavy line above the treble staff indicates a tremolo effect.

II. Hide

Wispy, but not slow ($\text{♩} = 126-144$ ad lib., improvisatory)

Violin

pizz. (tremolo)* *sempre tenuto*

p *mf* *p*

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

Viola

pizz. *f* *pp* *f*

mf *wide vib.* *sim.* *pp echo*

7

p *mf* *p*

pizz. arco *pp* *ff* *pp*

8

9

mf *p* *pp*

10

mf *p* *pp* *mf*

pizz. arco *f* *pp*

*) 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)

Violin

Viola

pizz. *f* *(f)*

f *p*

12 pizz. arco *(f)*

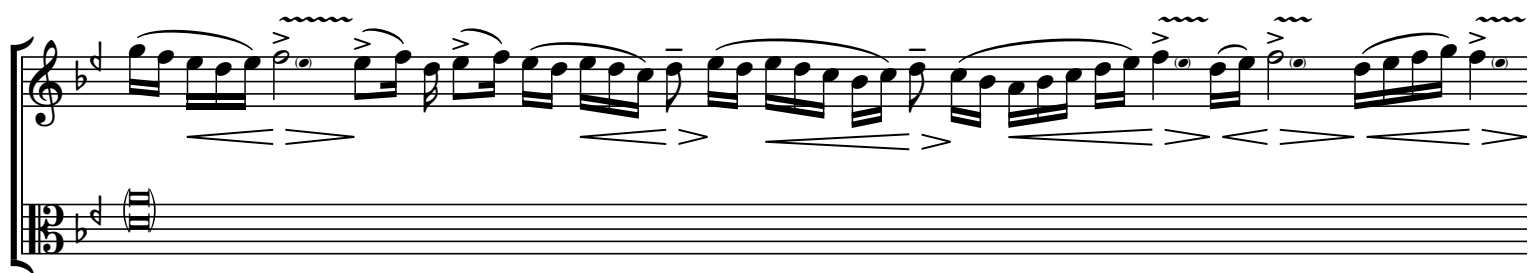
p *f* *f* *sub.* *p*

13 pizz. arco *(f)*

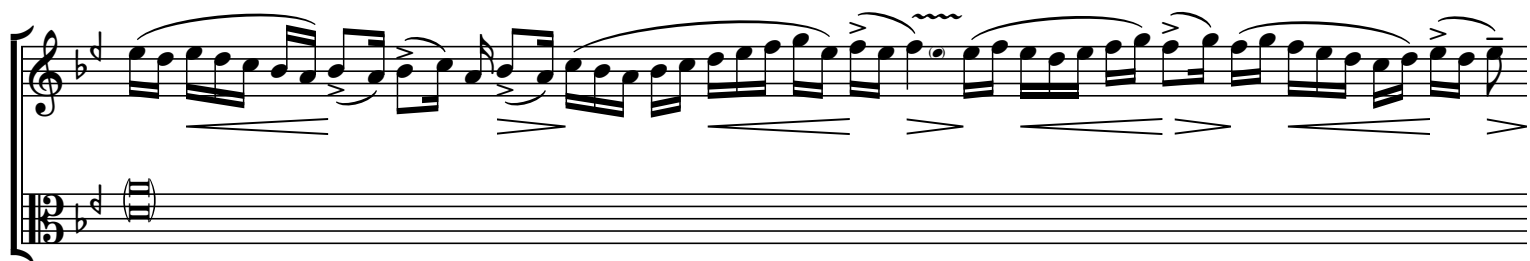
p *f* *f* *sub.* *p*

14 pizz. arco *(f)*

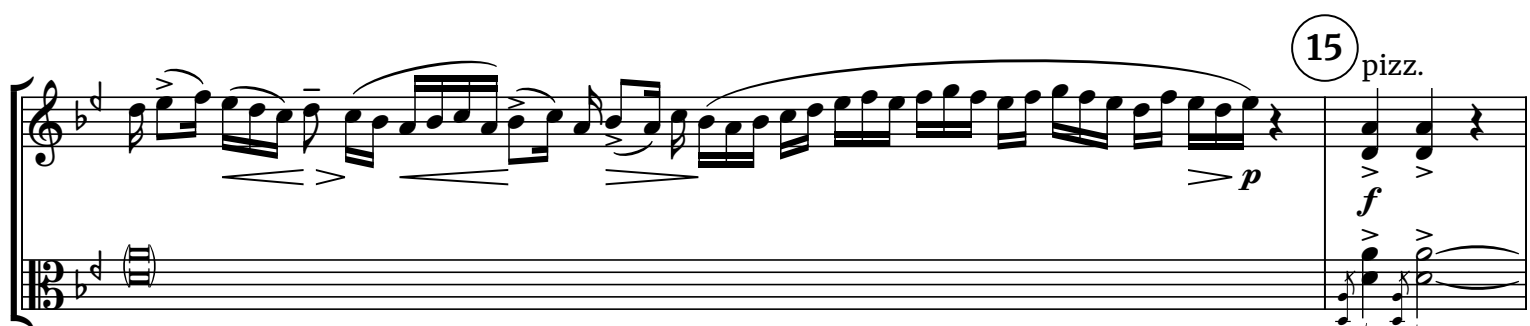
p *f* *f* *sub.* *p*



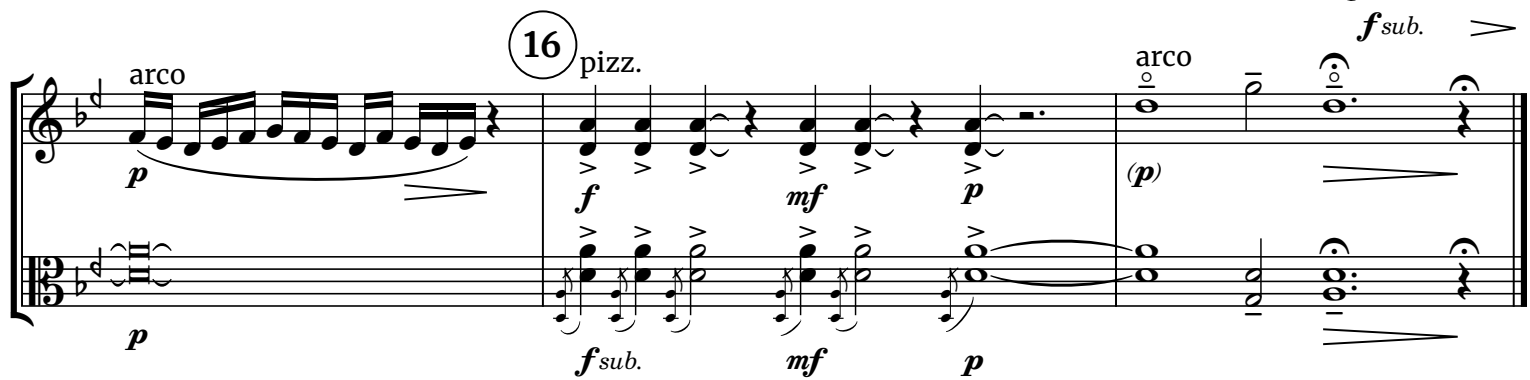
First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth and thirty-second notes, some beamed together. There are several slurs and accents. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has one flat (B-flat).



Second system of musical notation. Similar to the first system, it features a highly rhythmic treble staff and a steady bass accompaniment. The notation includes various articulations like slurs and accents.



Third system of musical notation. The treble staff continues with rapid sixteenth-note passages. A measure at the end of the system is marked with a circled "15" and "pizz." (pizzicato). The bass staff has a few notes in this measure. Dynamics include *p* (piano) and *f* (forte).



Fourth system of musical notation. The treble staff begins with a measure marked "arco" and *p* (piano). This is followed by a measure marked with a circled "16" and "pizz." (pizzicato). The system concludes with a measure marked "arco" and *(p)* (piano). The bass staff has corresponding accompaniment with dynamics *f sub.* (forte subito), *mf* (mezzo-forte), and *p* (piano).

IV. Return

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

flautando

Violin

III

mf

pizz.

pp

arco, poco flautando à la Kamancheh (sempre)

Viola

f

mf

17

mf sub.

pp

mf

18

mf

pizz.

pp

arco

f

mf

19

mf sub.

pp

mf

20

mf sub.

pp

mf

21

mf
pizz.

f

arco

mf

22

mf sub.

pp

mf

p

The musical score consists of two systems, each with a treble and bass staff. The first system (measures 21-22) begins with a treble staff containing a melodic line marked *mf* and *pizz.* (pizzicato). The bass staff has a single note marked *f*. In measure 22, the treble staff continues with a melodic line marked *mf* and *arco* (arco). The bass staff has a melodic line marked *mf*. The second system (measures 23-24) begins with a treble staff containing a melodic line marked *mf sub.* (mf subito). The bass staff has a melodic line marked *pp* (pianissimo). In measure 24, the treble staff continues with a melodic line marked *mf* and *p* (piano). The bass staff has a melodic line marked *p*.