



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

My sincerest thanks to my musical mentors and collaborators, all of whom were essential in the creation of this work: Farzad Amoozegar, Che-Yen Chen, Meredith Crawford, Richard Danielpour, Christian Gonzalez, Haley Hedegard, Alisa Khodos, Kevin Kumar, Yoshika Masuda, Tarik O'Regan, Jocelyn Pon, Derrick Spiva Jr., and Maia Jasper White.

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 extreme dynamic swells.

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.

to Salastina

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I. At the Carnival

Presto vivace ♩ = 152–160 (ben misurato)

Violin 1
mf staccatiss.

Violin 2
mf staccatiss.

Viola
mf staccatiss.
on the string
pp sub.

Violoncello
mf staccatiss.
pp sub.

4

on the string
pp

7

on the string
pp

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 has a simpler line with few accidentals and a dynamic marking of *p*. Measure 12 continues the pattern with a dynamic marking of *p*.

13

Measures 13-14 of a musical score. Measures 13 and 14 feature a complex melodic line in the upper staves with many accidentals and a dynamic marking of *mf* (mezzo-forte). The Bass 1 staff has a similar melodic line. The Bass 2 staff has a simpler line with few accidentals and a dynamic marking of *mf*. Measure 14 continues the pattern with a dynamic marking of *p* (piano).

15

Measures 15-17 of a musical score. Measures 15 and 16 feature a complex melodic line in the upper staves with many accidentals and a dynamic marking of *mf* (mezzo-forte). The Bass 1 staff has a similar melodic line. The Bass 2 staff has a simpler line with few accidentals and a dynamic marking of *mf*. Measure 17 continues the pattern with a dynamic marking of *p* (piano).

18

mf

mf

mf

mf

21

cresc.

ff

fff

cresc.

ff

fff

cresc.

ff

fff

cresc.

ff

fff

25

p sub., staccatiss.

sul A

mf sub.

p sub., staccatiss.

28

port.

p

ff *sub.* *p* *sub.*

sul D

ff *mf*

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

37

pizz.

f marcato

f *p* *f sub.*

f *p* *f sub.*

fp *fp* *fp*

40

poco

f *p espr.*

long bows (legato)

arco

pp *pp*

p legato

43

molto *molto* *molto*

46

p

pp

pp

f sub.

subito molto sul pont.

f sub.

p

49

molto rit.

pp

f sub.

pp

poco a poco al....

ord.

pp

ord.

pp

put down bow

p espr.

52

a tempo

pp

mf staccatiss.

mf staccatiss.

mf

ff

pizz.

pizz.

mf

ff

ff

f

ff sub.

attacca subito

II. On the Tehran Tower

Un poco agitato ♩ = 88

Violin 1 pizz. ff

Violin 2 pizz. ff

Viola pizz. ff arco f

Violoncello f

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

RH: slap soundboard (upper bout)

5

9

(♩ = ♩) arco ff arco 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 pizzicato for Violin 1 and Violin 2. The Viola plays arco with f dynamics. The Violoncello continues its rhythmic pattern. The third system (measures 9-12) features Violin 1 and Violin 2 playing arco with ff dynamics. The Viola plays arco with ff dynamics. The Violoncello continues its rhythmic pattern. The score includes performance instructions such as 'LH: tap soundboard (upper bout) with fingertips and side of thumb' and 'RH: slap soundboard (upper bout)'. A footnote indicates that a quarter note with a flat symbol represents a quarter tone flat.

14

f

f

18

f

f

22

ff

p sub.

cresc.

ff

p sub.

cresc.

ff

p sub.

cresc.

ff

f

Tempo rubato ♩ = 40

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

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

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

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

freely, improvisatory, molto espr.

Tempo I ♩ = 88

32 take bow *pp* *mf* *pp*

take bow *pp* *mf* *pp*

take bow *pp* *mf* *pp*

port. *p* *fp* *fp* *fp* *fp* *p* *f sub.* *mf*

36 arco *mf* *f* *f*

port. *f*

42

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

48

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

fp *fp* *fp* *fp* *fp* *p*

freely, improvisatory, molto espr.

p *fp* *fp* *fp* *fp* *p*

freely, improvisatory, molto espr.

port.

66

mf *pp* *pp*

mf *pp* *pp*

fp *fp* *fp* *fp* *fp* *p*

p *fp* *fp* *fp* *fp* *p*

take bow

take bow

port.

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

p sub.

ff ord.

ff ricochet

ff ricochet

ff

92

f

fp

f

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.* *rit.*

p

p

espr.

p

9 *a tempo (con rubato)* *8va* *p dolce*

pp *flautando*

pp *p dolce*

pp *flautando*

pp *p dolce*

17 *flautando* *pp* *ord.* *p dolce* *ord.* *p* *rit.* *a tempo* *poco* *8va ord.* *mf* *ff* *poco* *ff* *poco* *ff* *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* *rit.* *p cant.* *pp* *p > pp* *p cant.* *pp* *p > pp* *p cant.* *pp* *p > pp* *p > pp*

37 **a tempo**, **rit.** **a tempo**

The musical score consists of four staves. The first staff (treble clef) begins with a *pp* dynamic and a half note. The second staff (treble clef) has a *pp* dynamic and a half note. The third staff (bass clef) starts with a *pp* dynamic and a half note, then moves to *p dolce* for a quarter note. The fourth staff (bass clef) begins with a *pp* dynamic and a half note, then moves to *p dolciss.* for a quarter note. The score is divided into four measures. The first measure is in 3/4 time. The second measure is in 4/4 time. The third and fourth measures are in 4/4 time. The score includes performance markings: **a tempo** at the beginning, **rit.** (ritardando) over the second measure, and **a tempo** at the start of the third measure. The dynamics *pp* and *p* are used throughout. The marking *pp sonore* appears in the third and fourth measures. The marking *espr.* (espressivo) is placed above the second staff in the third measure.

