KIAN RAVAEI

IPOD VARIATIONS

for flute, violin,
and electronics

(score)

ÆI edition

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(2025)
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Aria 1
Variation I (Hendrix & Handel) 2
Variation II (Kurt & Koji) 5
Variation III (Jaco & Jimmy) 9
Variation IV (Lotfi & de Lucía) 14
Variation V (Byrd & Basie) 18
Variation VI (Dylan & Deadmau5) 22
Aria da Capo 27

ÆI edition

Commissioned by Chamber Music Northwest
with the generous support of the CMNW Commissioning Fund.

PROGRAM NOTE

In *iPod Variations*, I return to the music I loved as a teenager in an attempt to recreate my musical DNA. Like a shuffled playlist, each variation juxtaposes the musical styles of two different artists that were on my iPod, a device that already evokes a previous era. It may seem unusual to pair Hendrix with Handel, or Bob Dylan with Deadmau5, but in my teenage years I didn't grasp the importance of historical context—it was all just music to me. Here, I put listeners in the same position through eclectic contrasts.

By adding to the flute and violin soloists an arsenal of recorded instruments—harpsichord, fretless bass, Hammond B-3 organ, Persian tār, and video game sound chips, to name a few—I tried to condense ten years of listening into roughly ten minutes of music, paying homage to guitar-shredding heroes (I, II, IV), jazz idols (III, V), and electronic music masters (II, VI). Like Bach's Goldberg Variations, the piece ends with a return to the opening aria—but now in an idealized rendering, as though seen through the lens of a nostalgic memory.

—Kian Ravaei

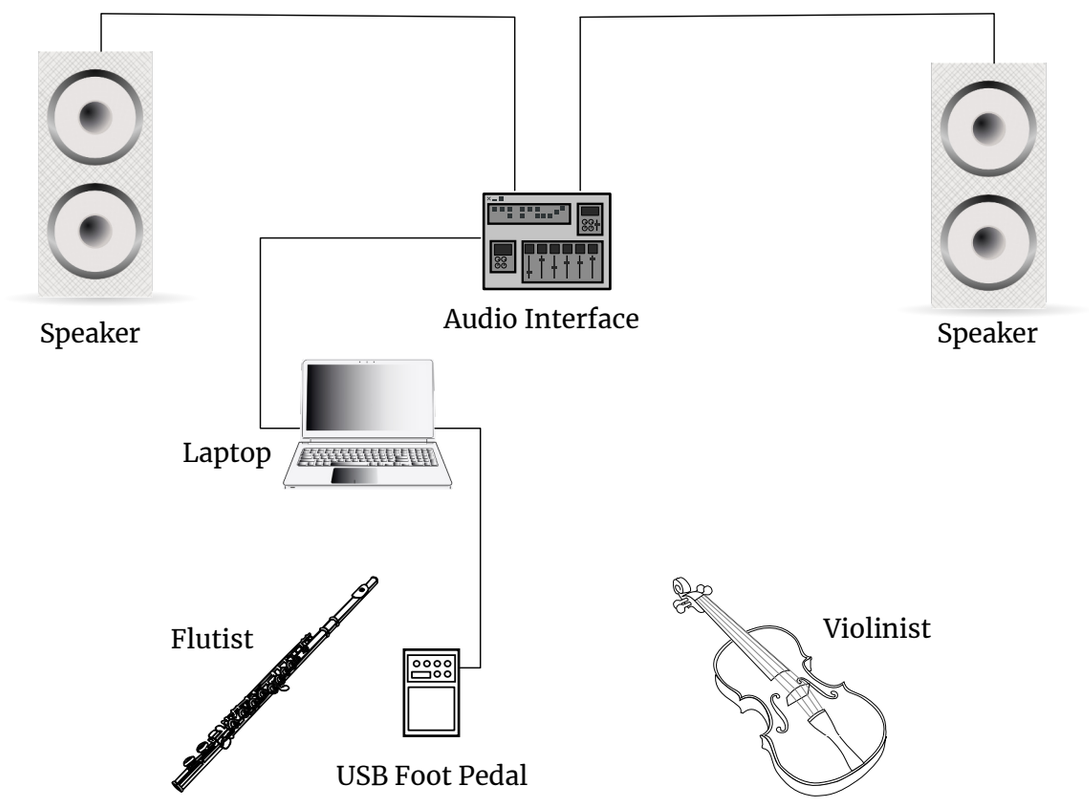
ACKNOWLEDGMENTS

My sincerest thanks to my musical mentors and collaborators past and present, whose contributions were essential in the creation of this work: Farzad Amoozegar, Fariborz Azizi, Valerie Coleman, Joe DiBlasi, Sooah Jeon, Alexi Kenney, Aaron Kohen, Tara Helen O'Connor, Thomas Mathias, Kenneth Renshaw, and Alex Sill.

duration ca. 12'

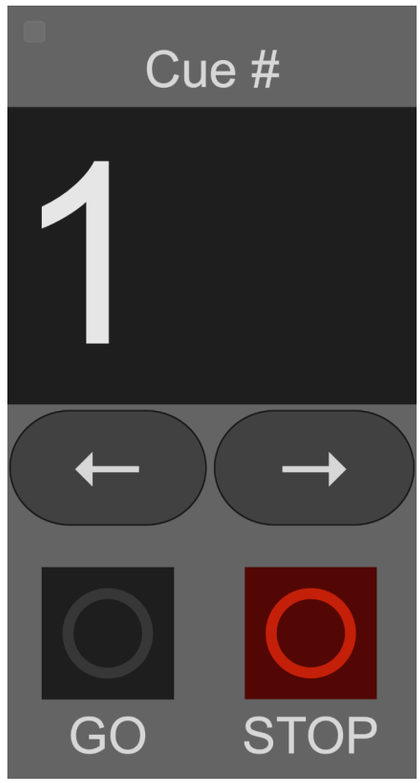
TECHNICAL INSTRUCTIONS

The electronics consist of sample playback triggered by the flutist's USB foot pedal. The following diagram shows the technical setup.



The laptop should have the free version of MaxMSP (cycling74.com) installed. Download the custom interface and audio files for *iPod Variations* at kianravaei.com/downloads/ipod-variations. Refer to the MaxMSP file for usage instructions.

SOFTWARE INTERFACE



PERFORMANCE NOTES

Upside-down triangles in the score and parts indicate the cue number and rhythmic position for pressing the foot pedal. Because of latency, the foot pedal may need to be pressed slightly before the indicated rhythmic position.

Performers should treat the electronics as an equal chamber music partner. Therefore, it is acceptable to have rhythmic flexibility when triggering the audio cues.

In both parts, page turns are provided on every page so that performers playing from iPads may turn pages with their finger if needed.

to Tara Helen O'Connor & Alexi Kenney

IPOD VARIATIONS

Kian Ravaei
(2025)

Aria

Sorrowful, with longing ♩ = 60

Flute

Violin

Electronics

pp *p* *pp*

4

pp *p* *p* *pp*

rit.

8

a tempo

pp *p*

rit.

mf *mf*

a tempo

pp dolce *pp dolce*

rit.

(pp)

12

a tempo

p *p*

mf *mf*

rit.

f *f*

molto

p *f* *p*

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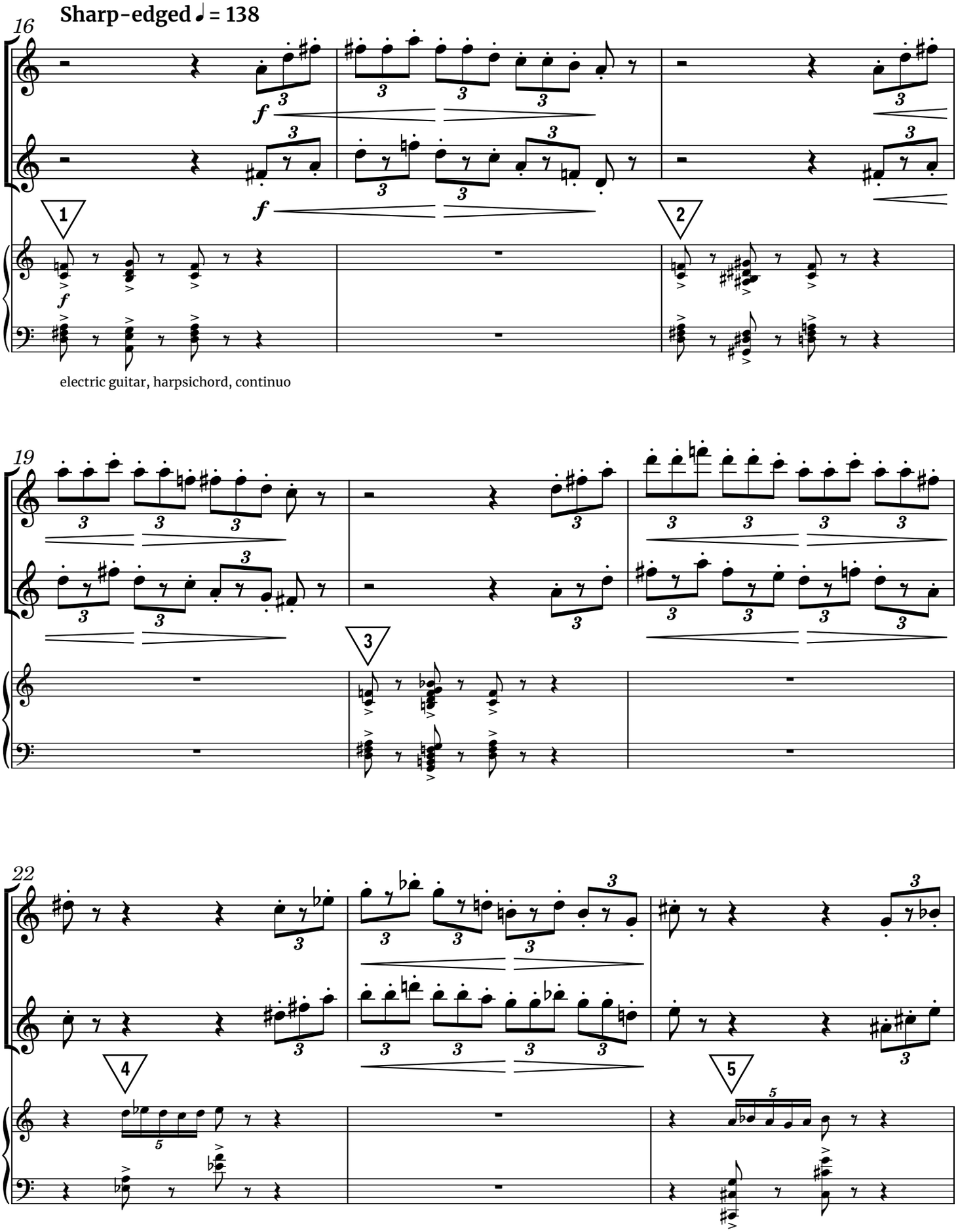
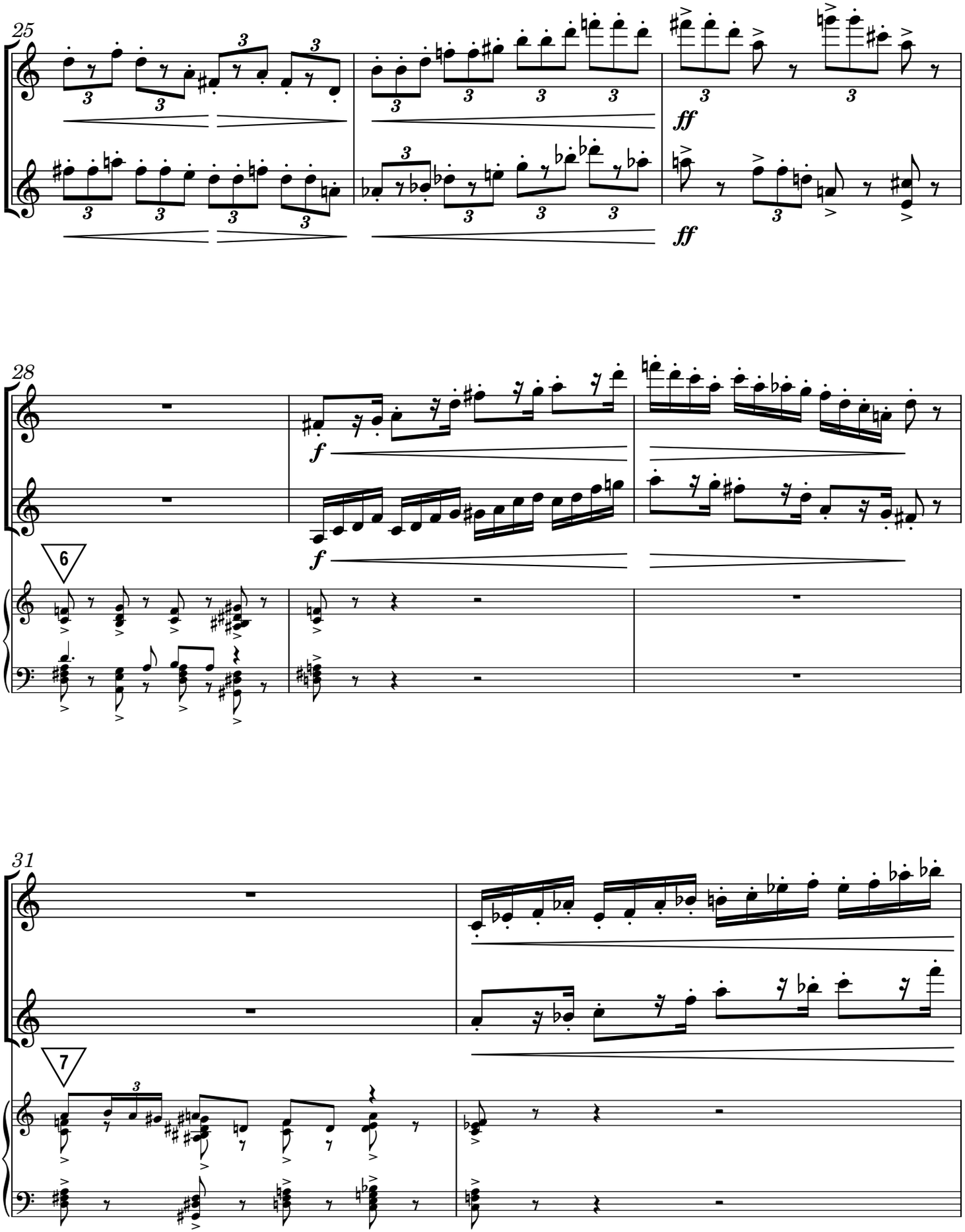
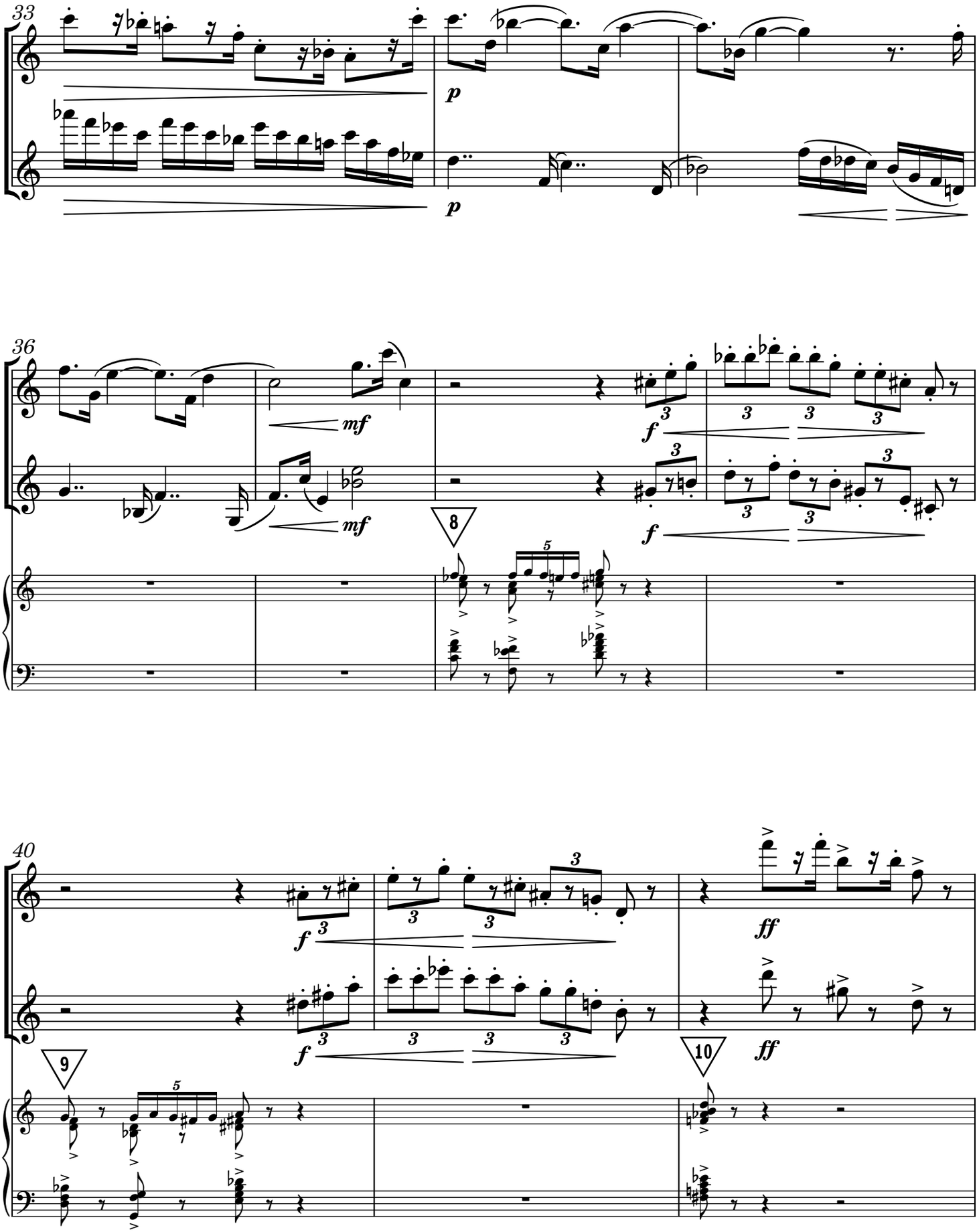
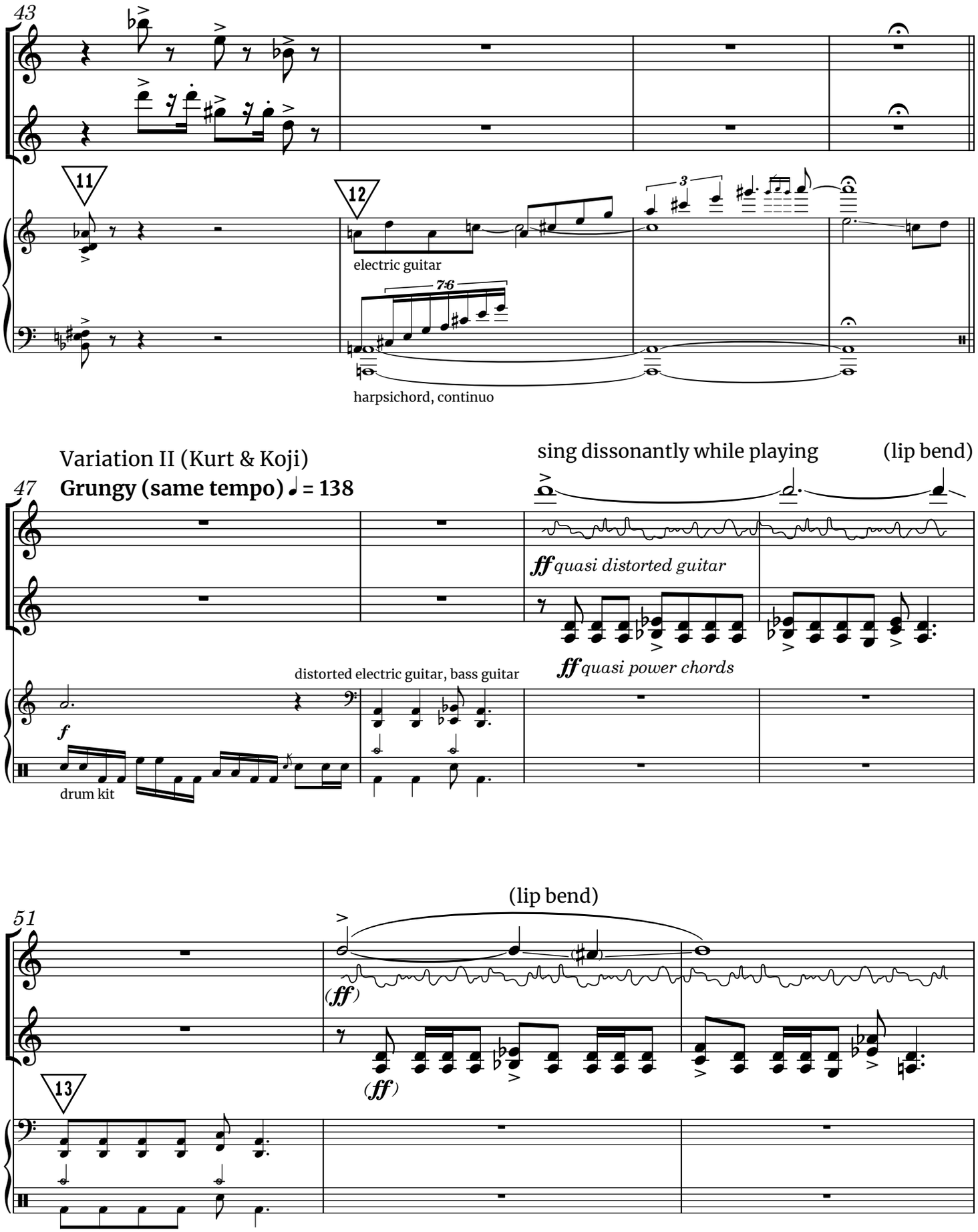
Variation I (Hendrix & Handel)

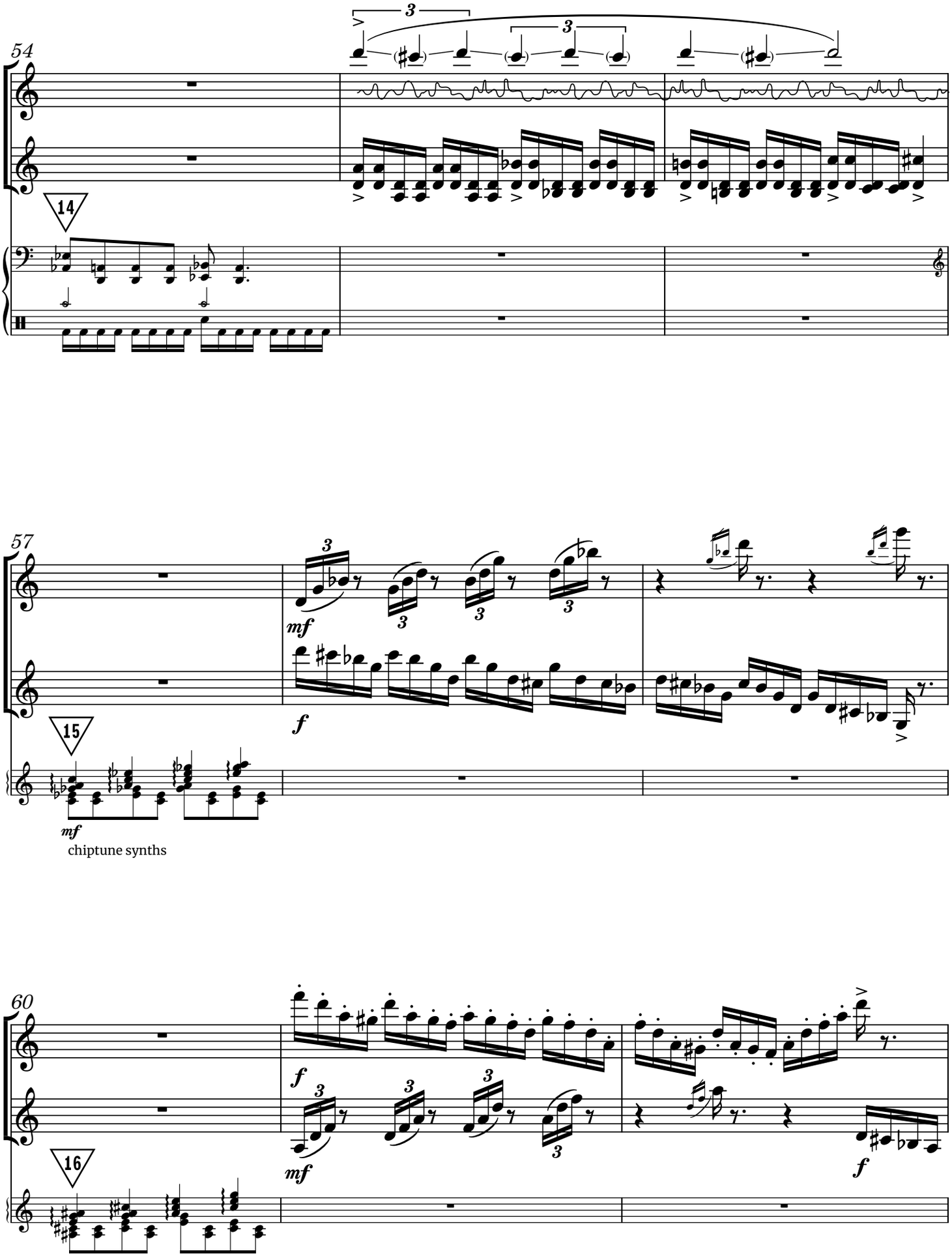
Sharp-edged ♩ = 138

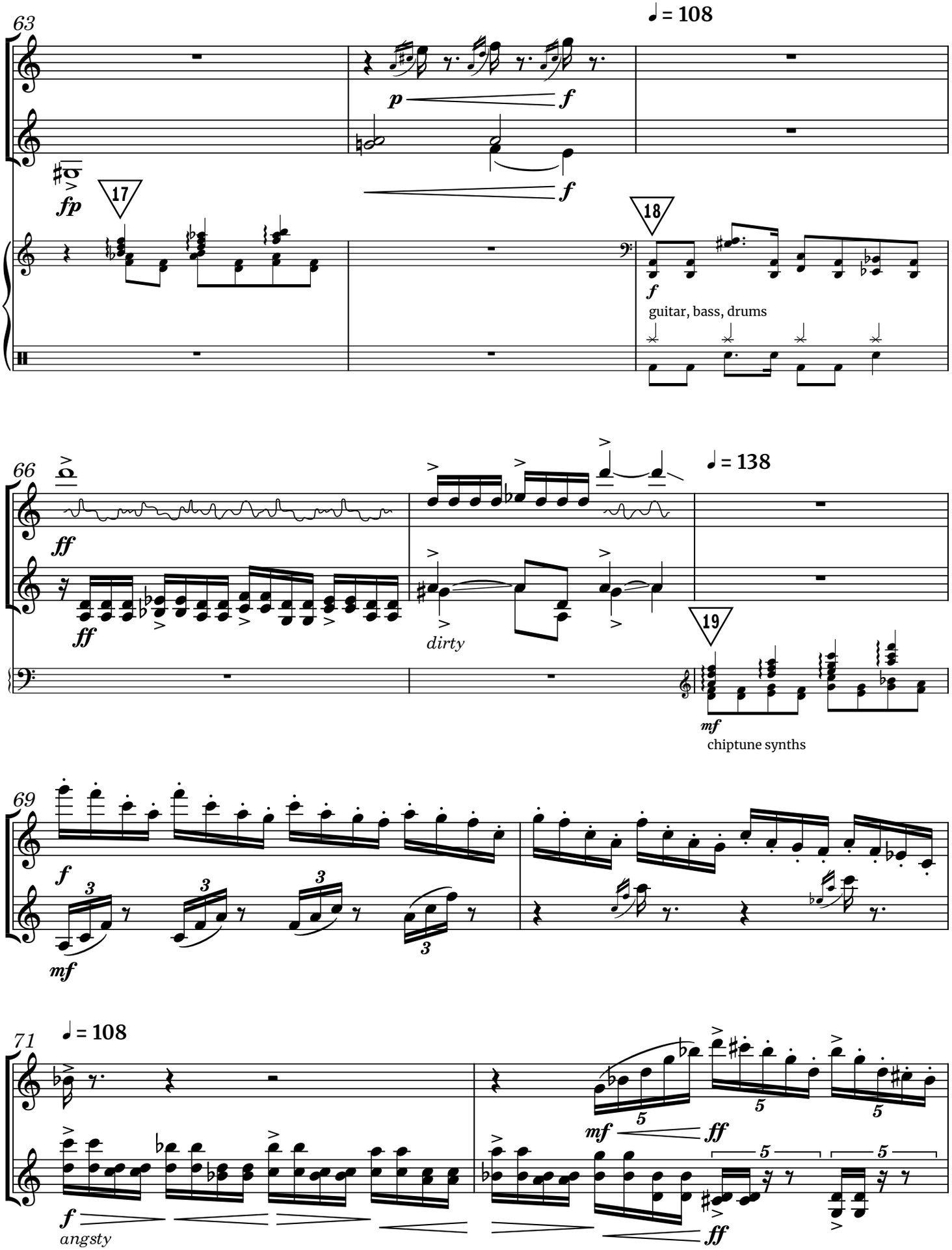


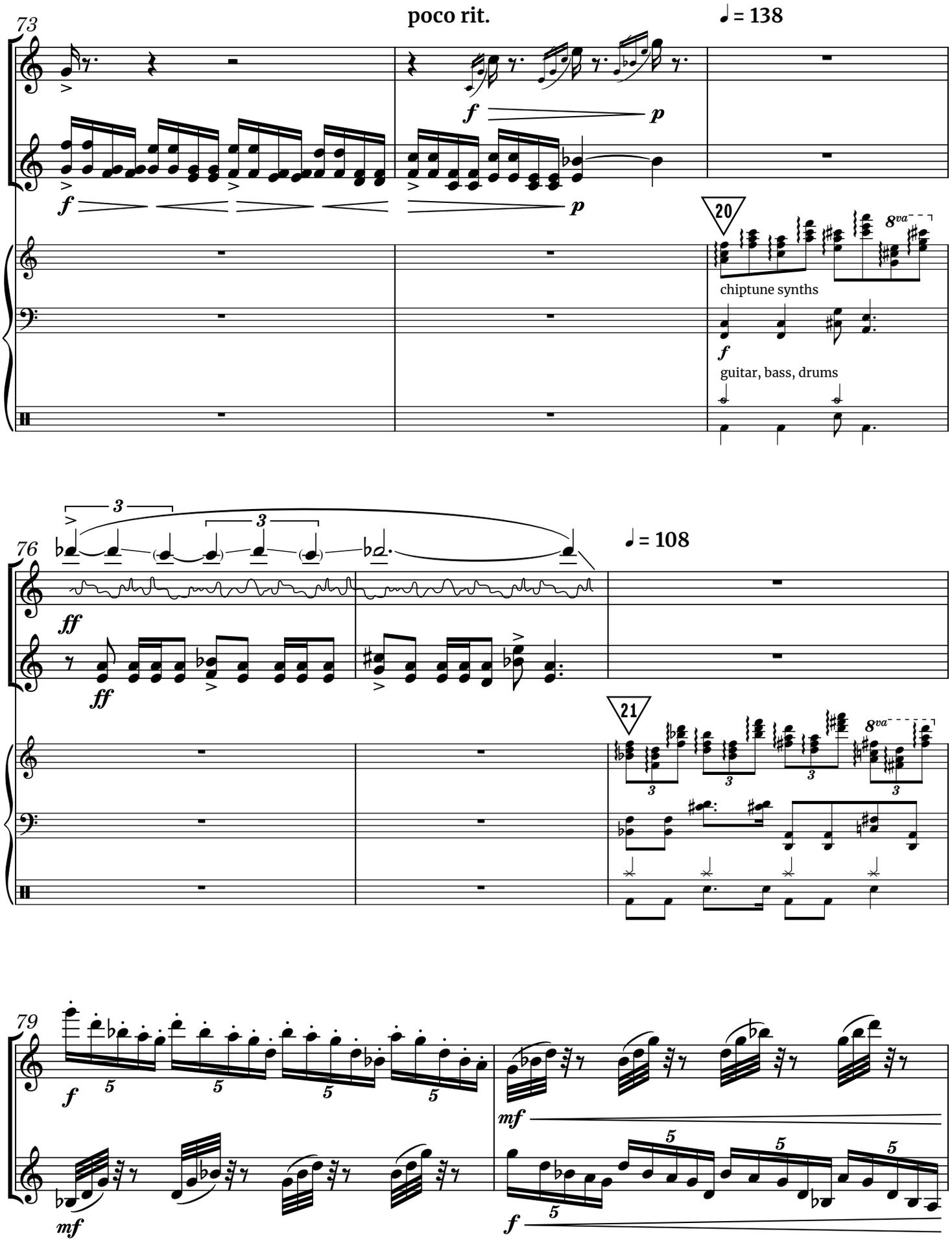

25
ff
ff
28
f
f
6
31
7


33
p
p
36
mf
mf
f
f
8
40
f
f
ff
ff
9
10


43
11
12
electric guitar
harpsichord, continuo
Variation II (Kurt & Koji)
Grungy (same tempo) ♩ = 138
47
sing dissonantly while playing
(lip bend)
ff quasi distorted guitar
ff quasi power chords
distorted electric guitar, bass guitar
f
drum kit
51
(lip bend)
(ff)
(ff)
13


54
14
57
15
mf
chiptune synths
60
16
f
mf


63
♩ = 108
p
f
fp
17
18
f
guitar, bass, drums
66
ff
ff
dirty
♩ = 138
19
mf
chiptune synths
69
f
mf
71
♩ = 108
mf
ff
f
angsty
ff


73
poco rit.
♩ = 138
f
p
20
8va
chiptune synths
f
guitar, bass, drums
76
3
3
ff
ff
♩ = 108
21
8va
3
3
3
3
79
f
5
5
5
5
mf
mf
5
5
5
5
f

♩ = 138

81

ff

ff

22

mf

chiptune synths

23

ff

guitar noises, drums

8:7

84

Variation III (Jaco & Jimmy)

Grooving ♩ = 108

mf

mf

Hammond B-3 organ, fretless bass

mf

8:7

87

Soulful ♩ = 72

♩ = 108

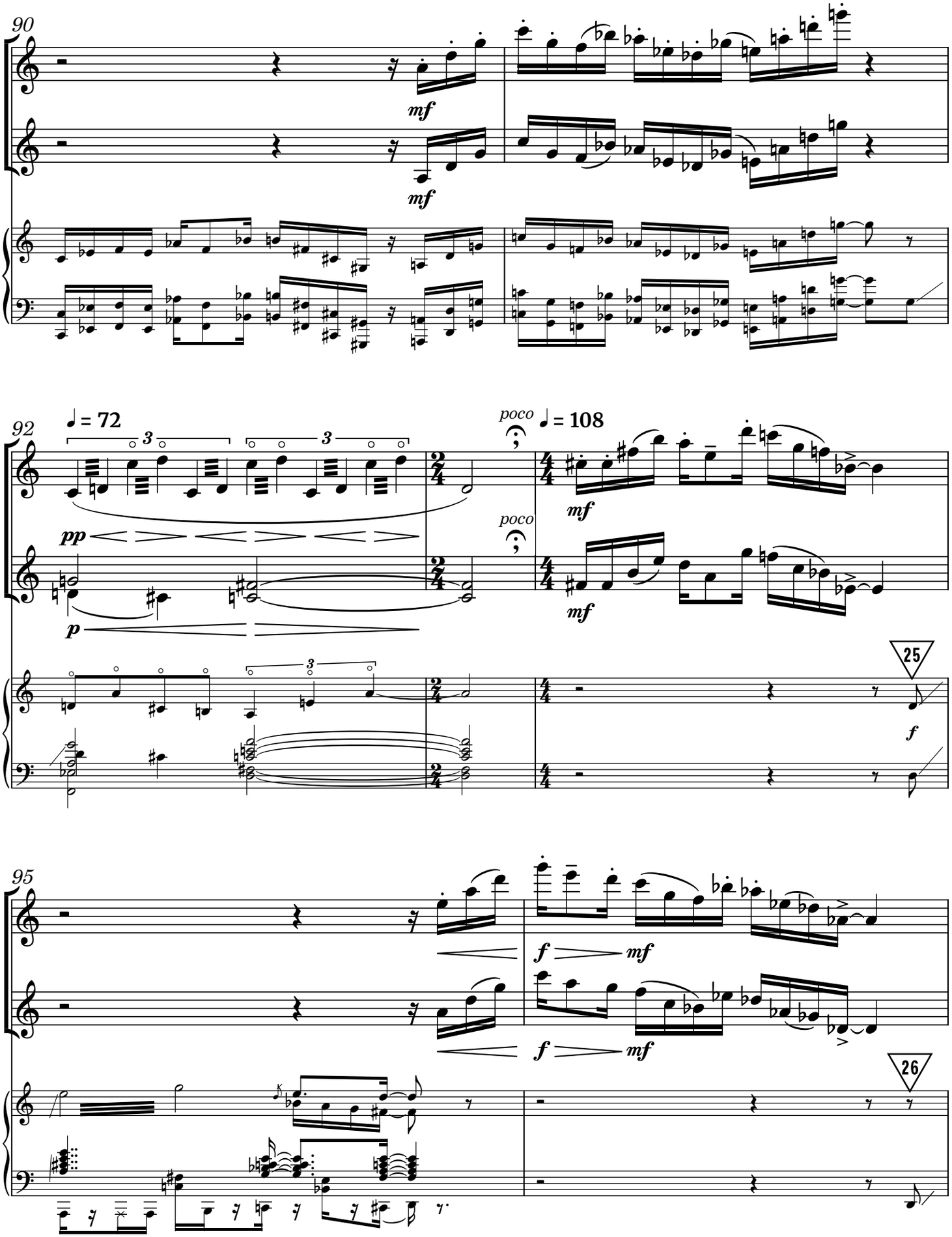
pp

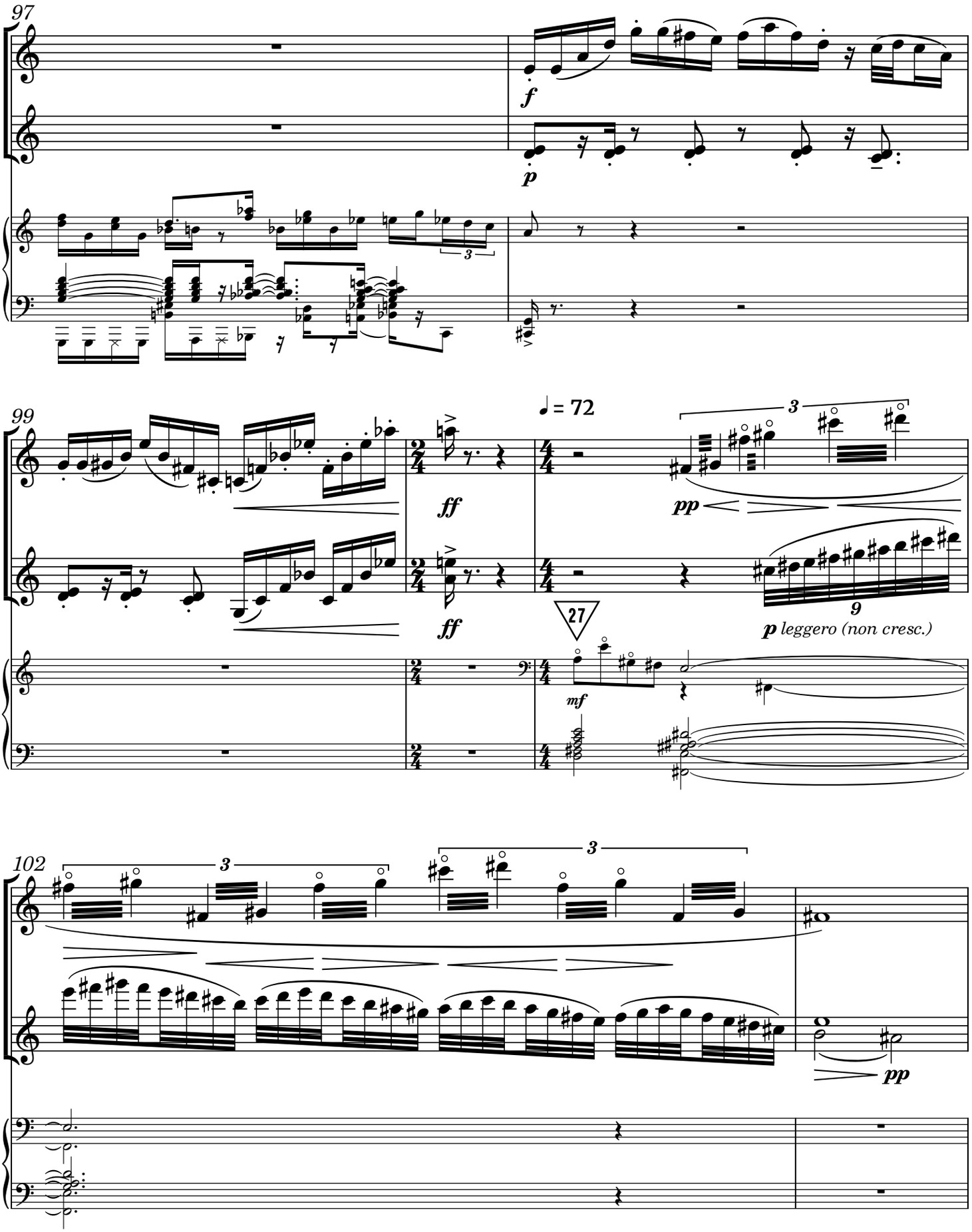
freely, ethereal

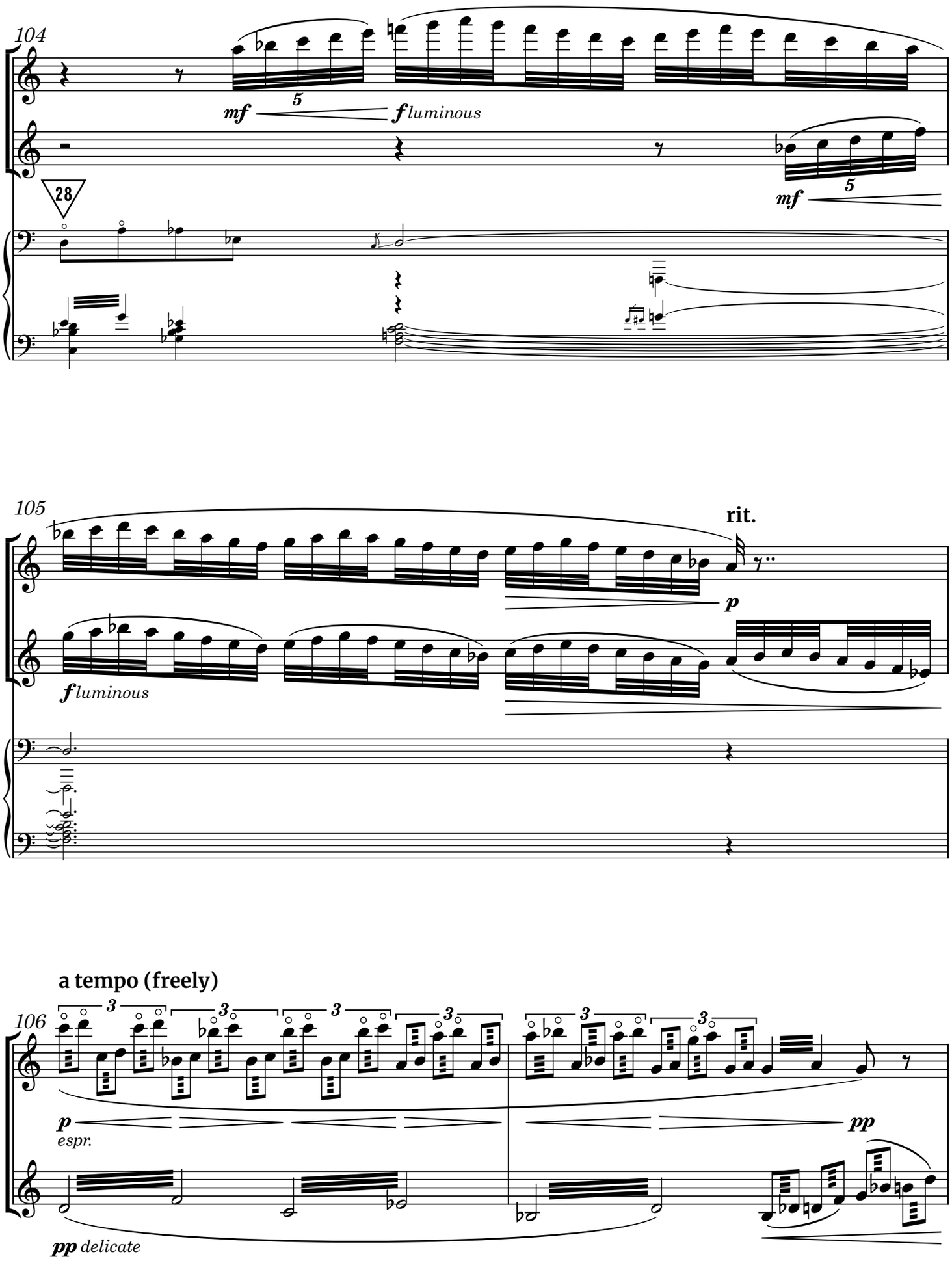
p

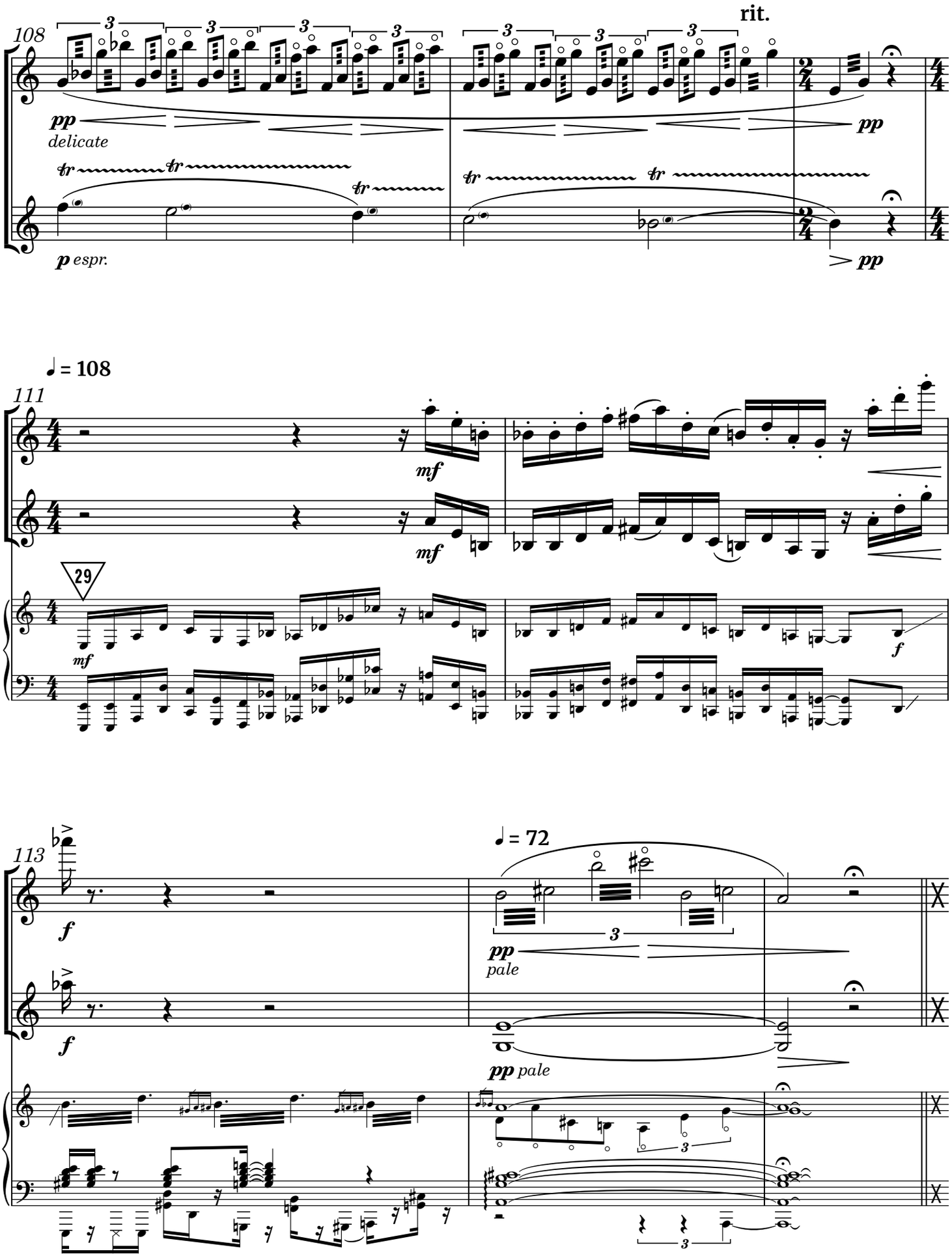
espr.

24


90
mf
mf
92
♩ = 72
3
3
pp
p
poco
poco
♩ = 108
mf
mf
25
f
95
f
mf
f
mf
26


97
f
p
99
ff
ff
♩ = 72
pp
p leggero (non cresc.)
27
mf
102
pp


104
mf
f luminous
5
mf
28
105
rit.
p
f luminous
a tempo (freely)
106
3
p
espr.
pp
pp delicate


108
rit.
pp
delicate
pp
p espr.
pp
♩ = 108
111
mf
mf
29
mf
f
113
f
f
♩ = 72
pp
pale
pp pale

Variation IV (Lotfi & de Lucía)

116 **Senza misura, improvisatory ♩ = ca. 69**

Persian tār

mf

Flamenco guitar

repeat gesture ad lib.,
gradually speeding up

117

p espr. *f* *p* *f*

pizz. (quasi guitar strum)
strum speed follows dynamics (crescendo = speed up; diminuendo = slow down)

p *mf* *p* *mf* *p* *mf*

118

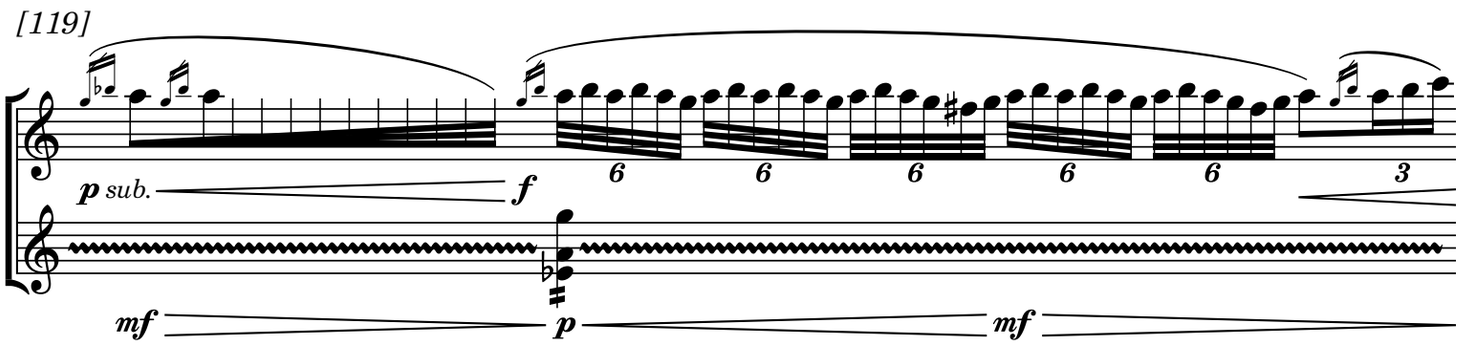
p

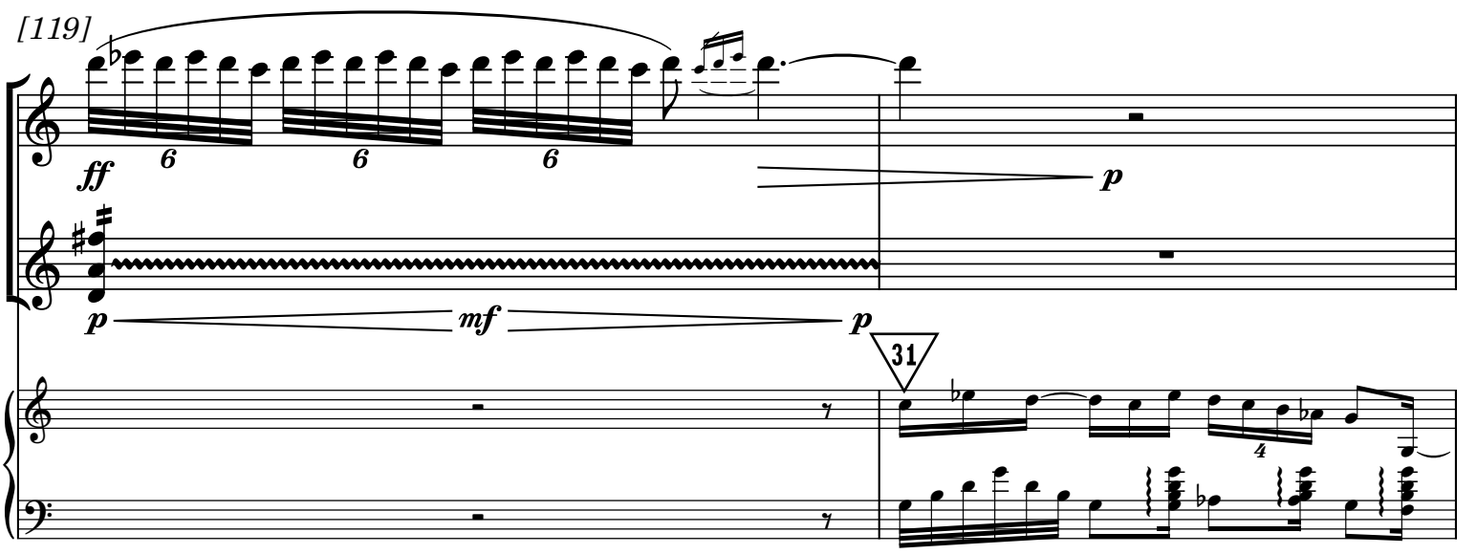
p

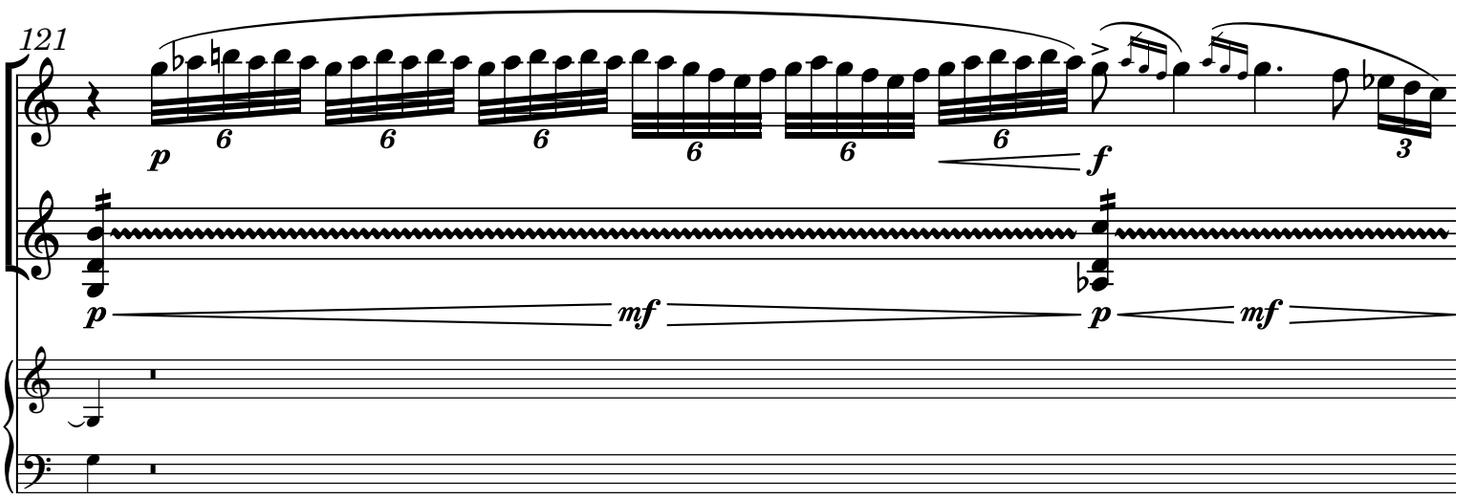
f

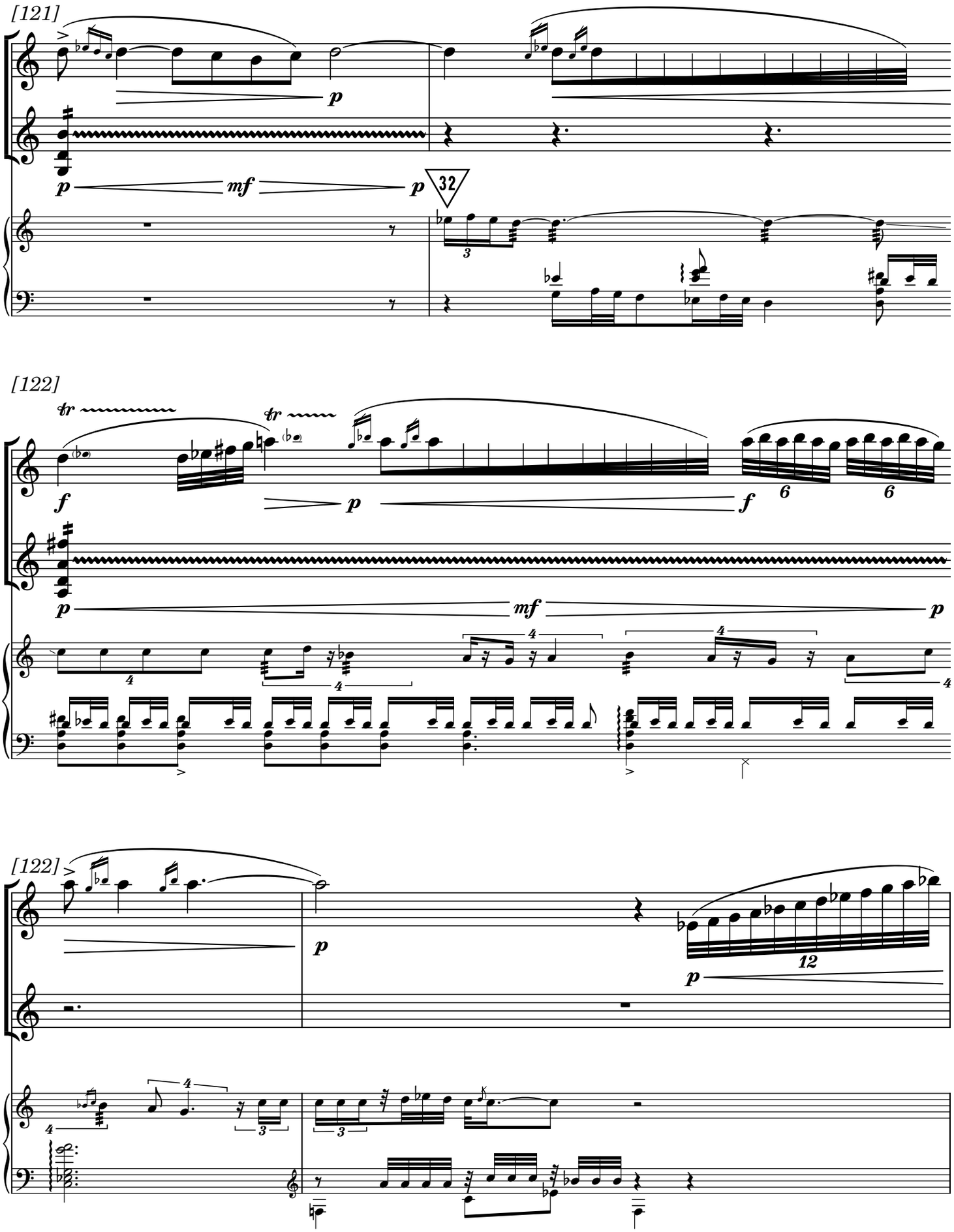
p

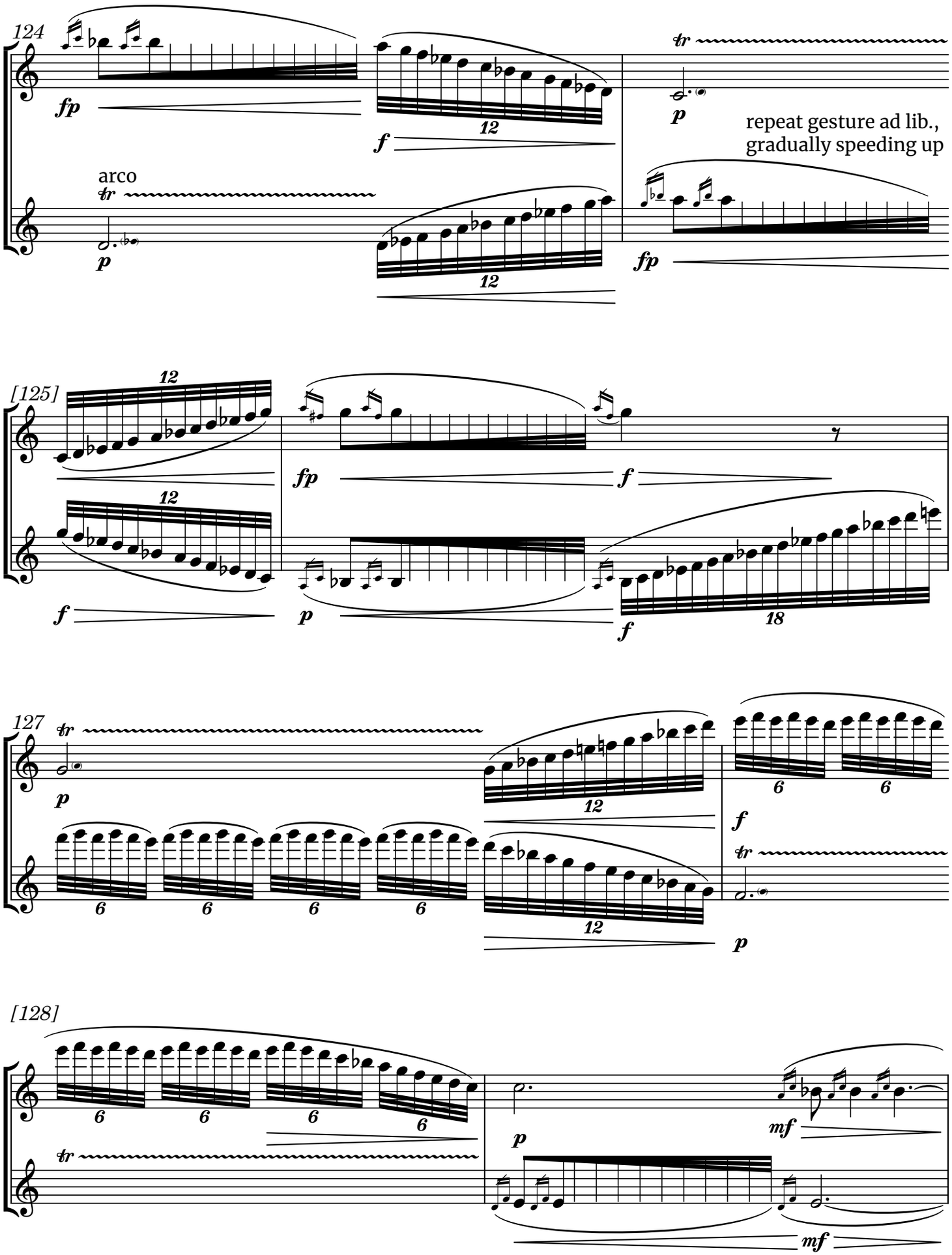
30

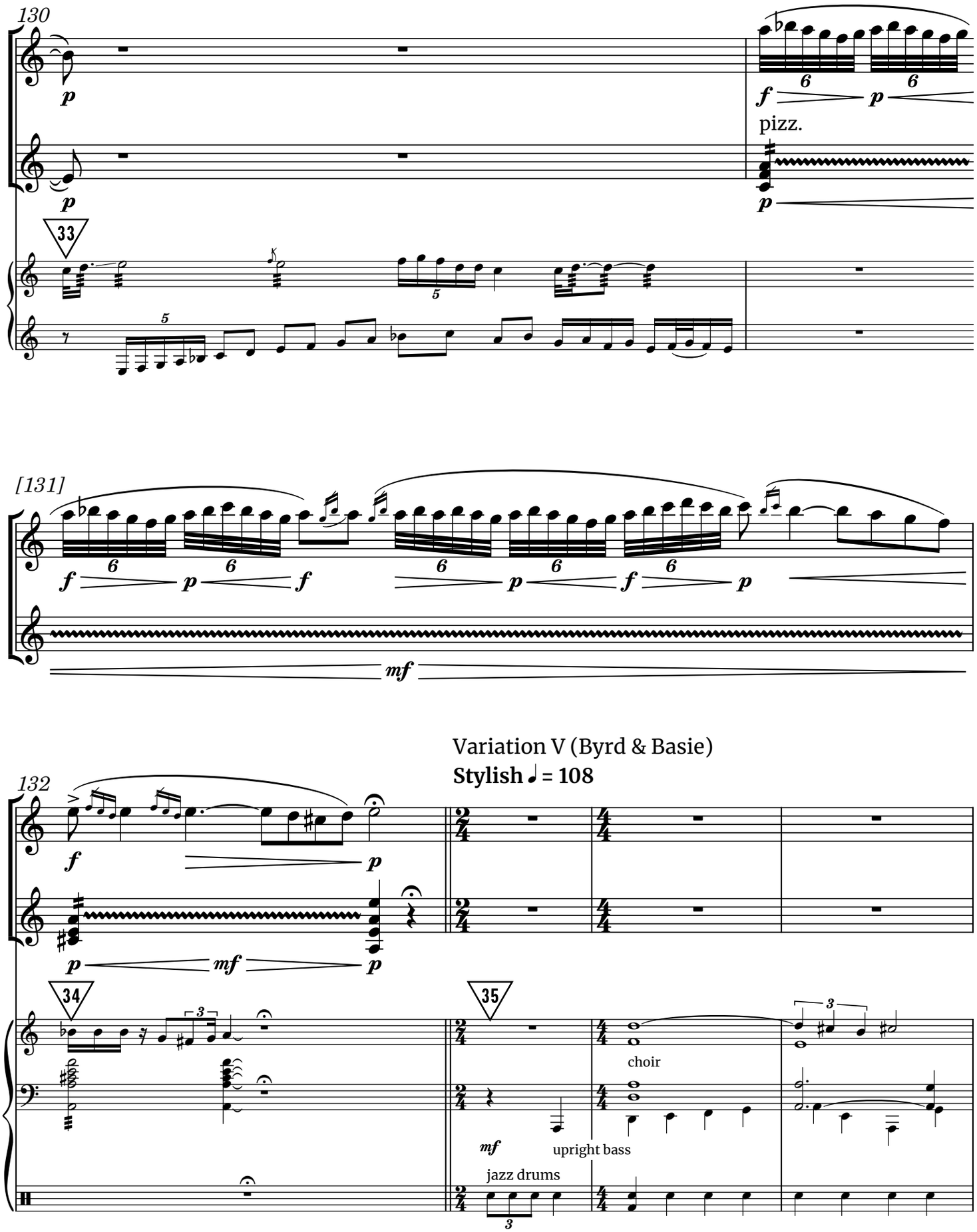

[119]
p sub.
f
6
6
6
6
6
3
mf
p
mf

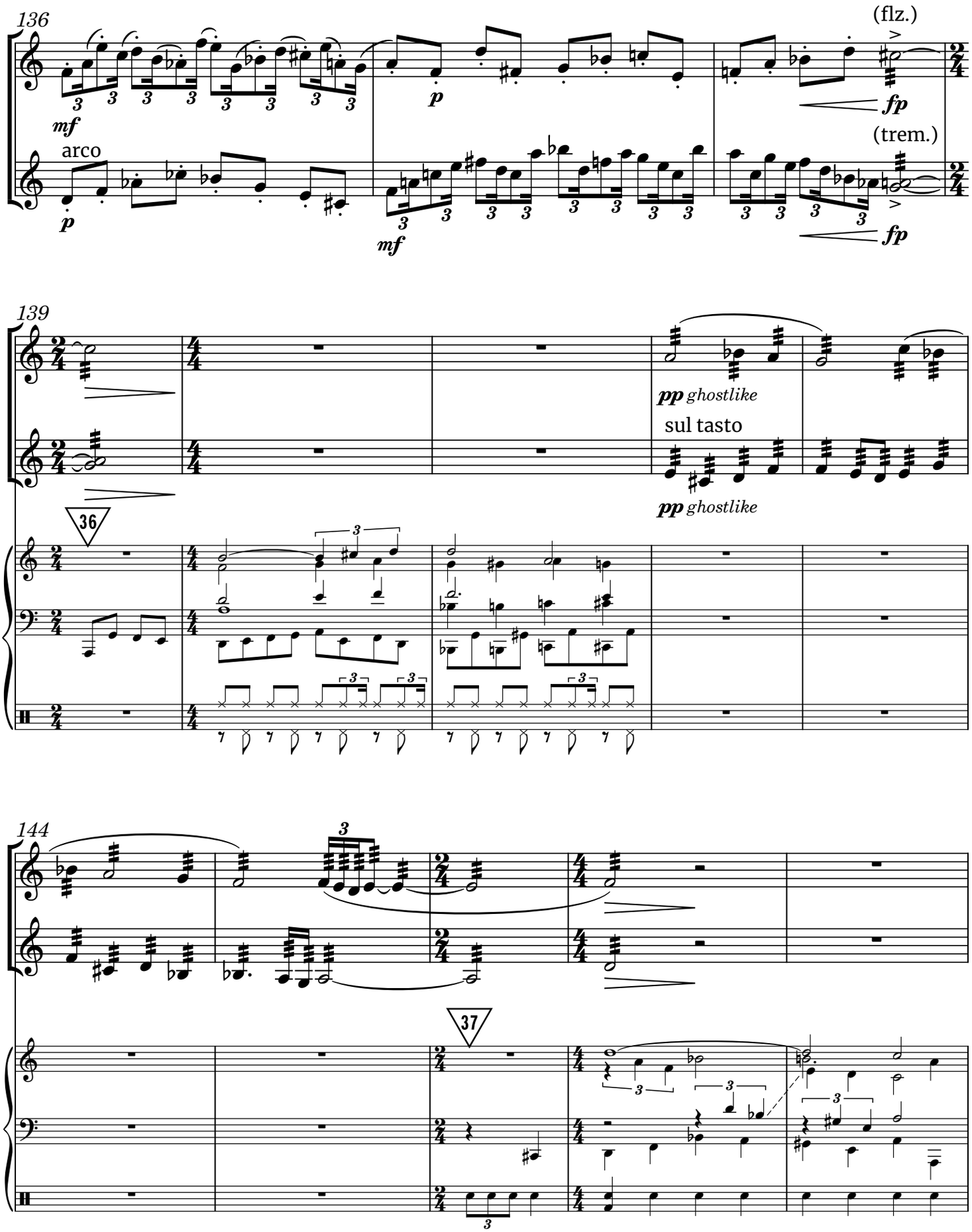

[119]
ff
6
6
6
p
p
mf
p
31
4

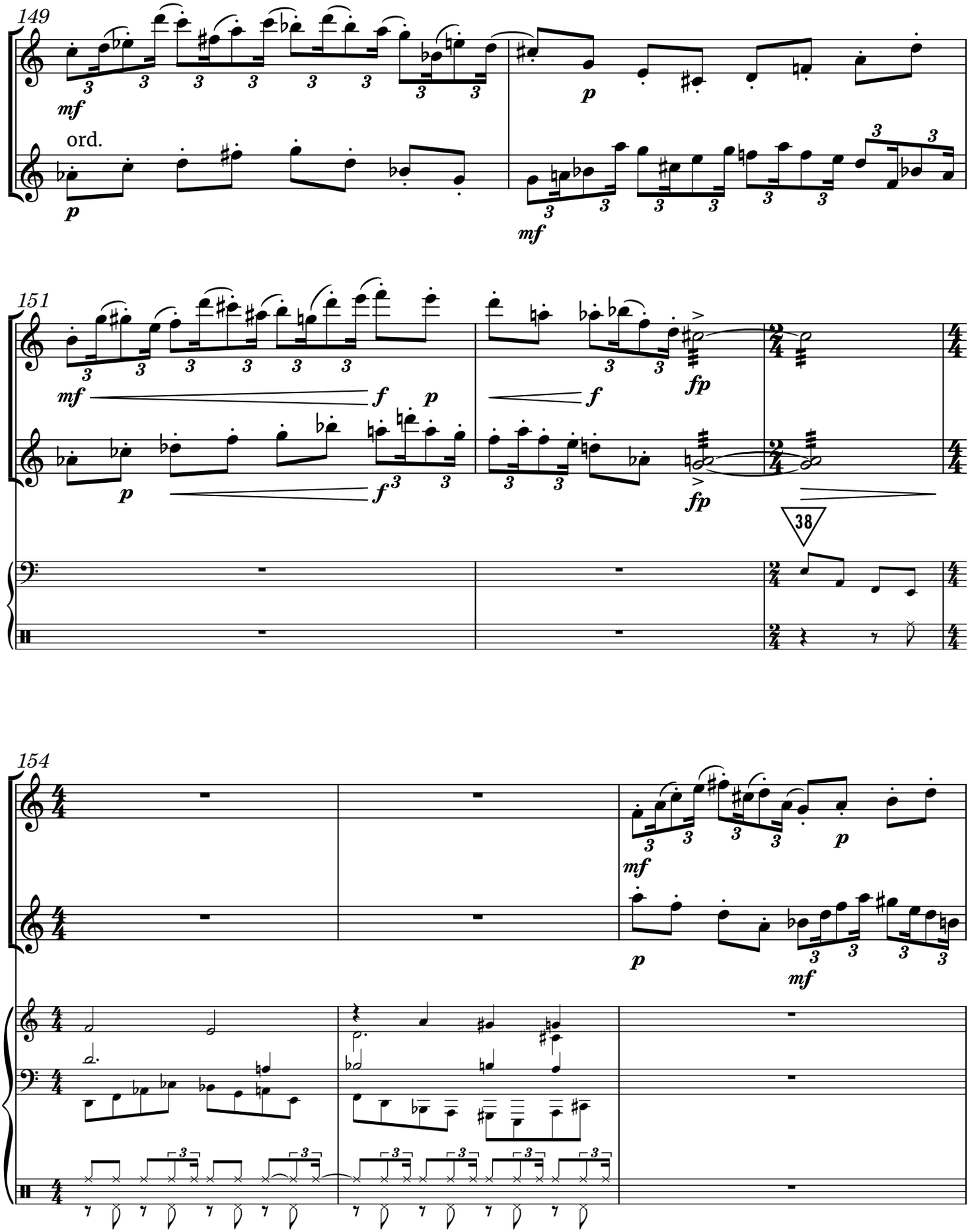

121
p
6
6
6
6
6
6
f
3
p
mf
p
mf

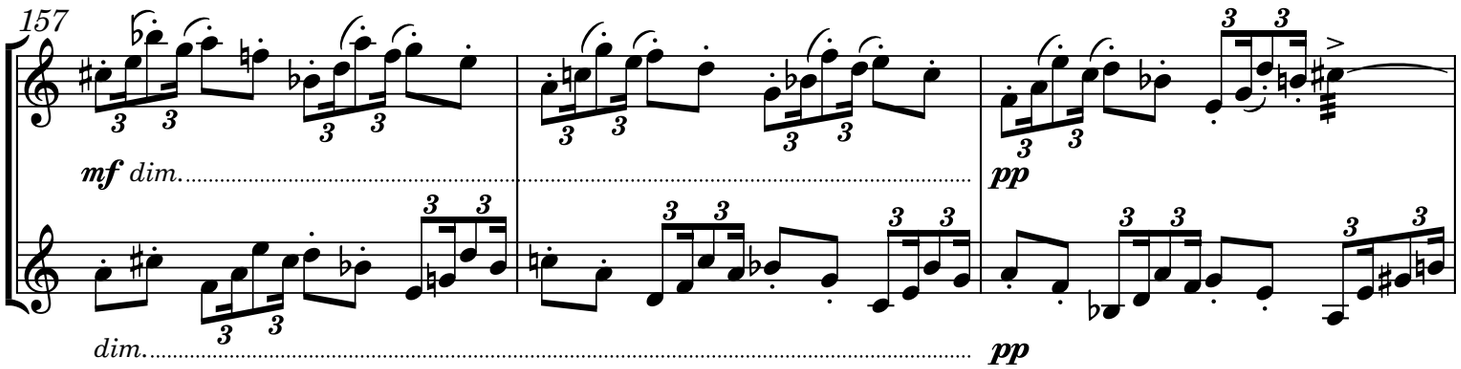

[121]
p
p
mf
p
32
[122]
tr
tr
f
p
f
p
mf
p
[122]
p
p

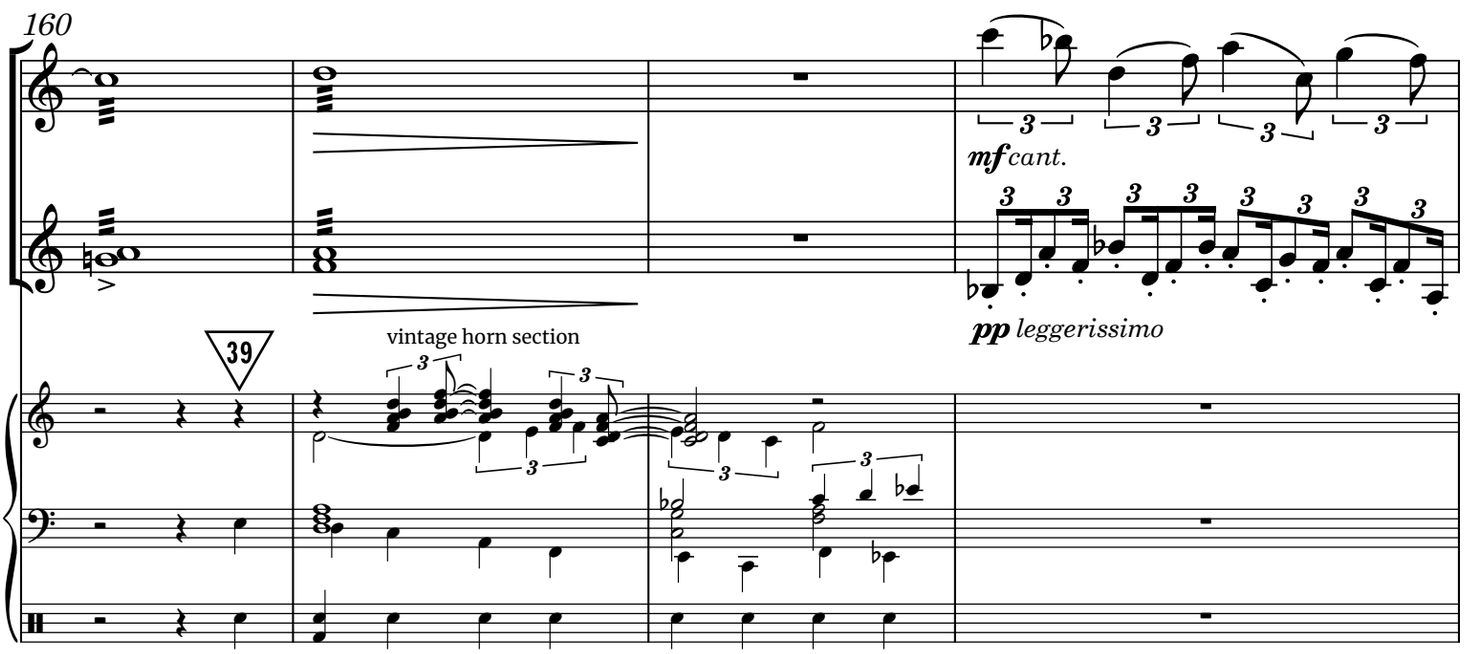

124
fp
12
f
tr
p
repeat gesture ad lib.,
gradually speeding up
arco
tr
p
12
fp
[125]
12
fp
f
12
f
p
f
18
127
tr
p
12
6
6
f
6
6
6
6
12
tr
p
[128]
6
6
6
6
tr
p
mf
mf

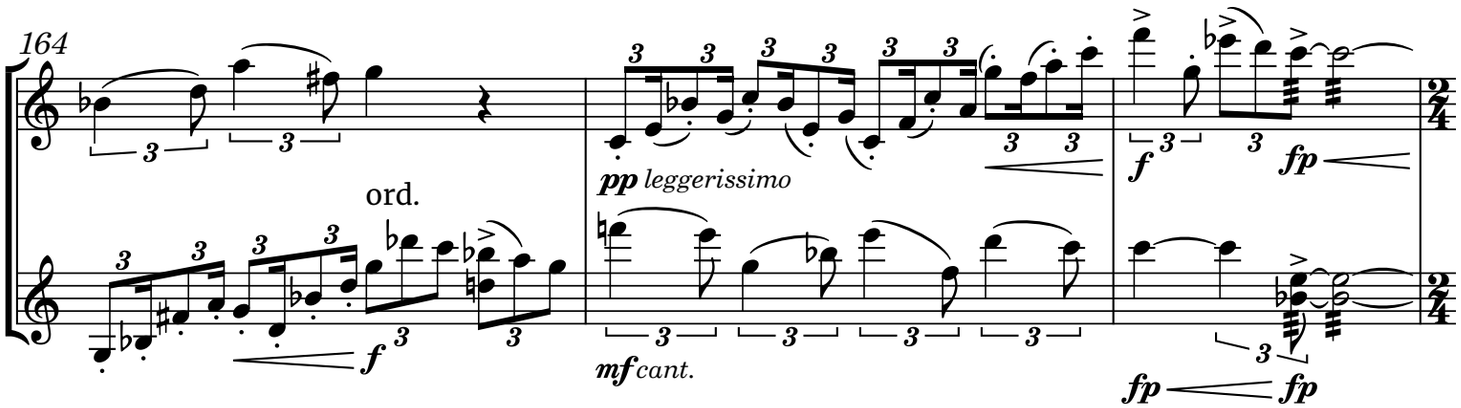

130
pizz.
33
[131]
Variation V (Byrd & Basie)
Stylish ♩ = 108
132
34
35
choir
upright bass
jazz drums

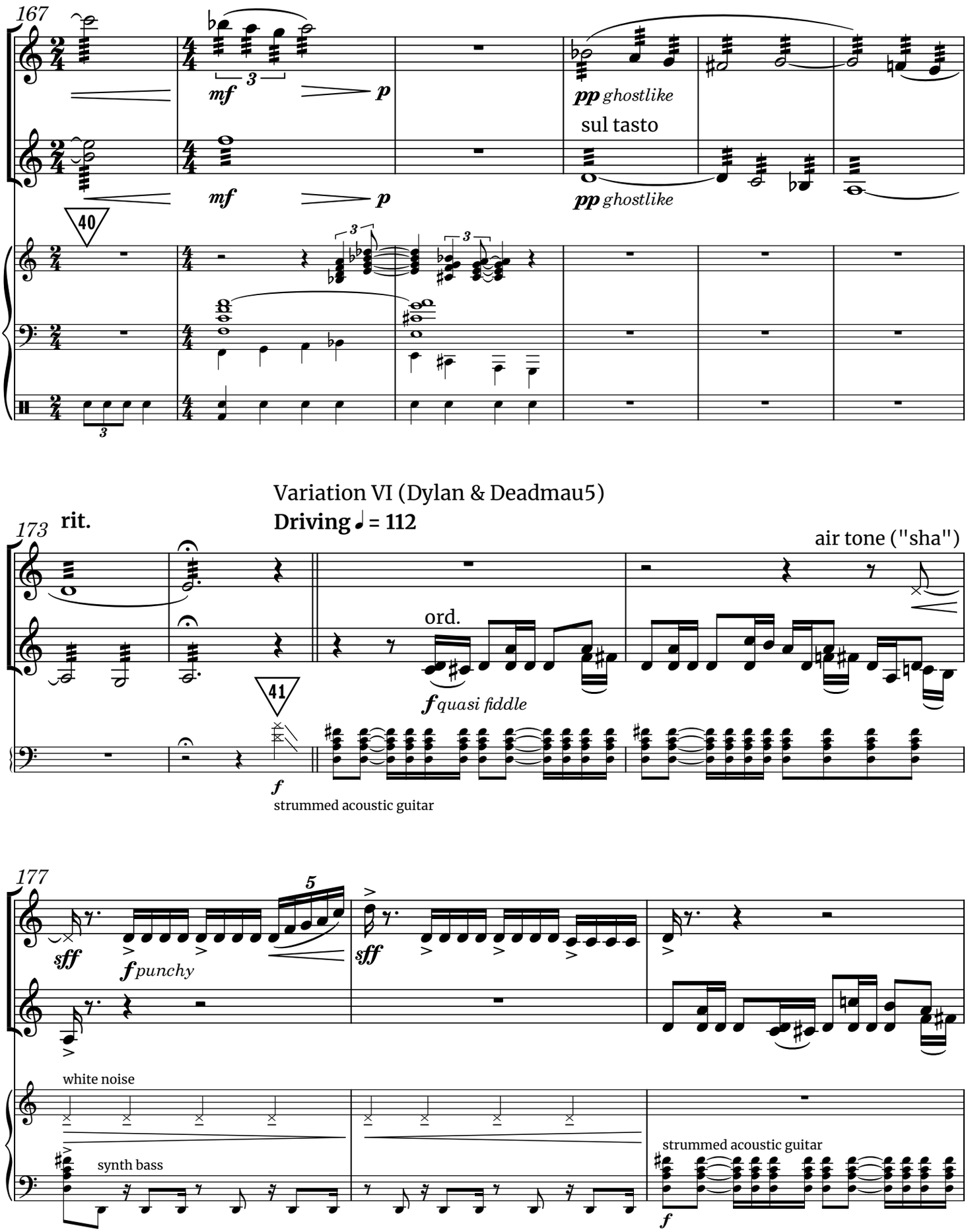

136
(flz.)
mf
p
fp
arco
(trem.)
139
pp ghostlike
sul tasto
36
144
37

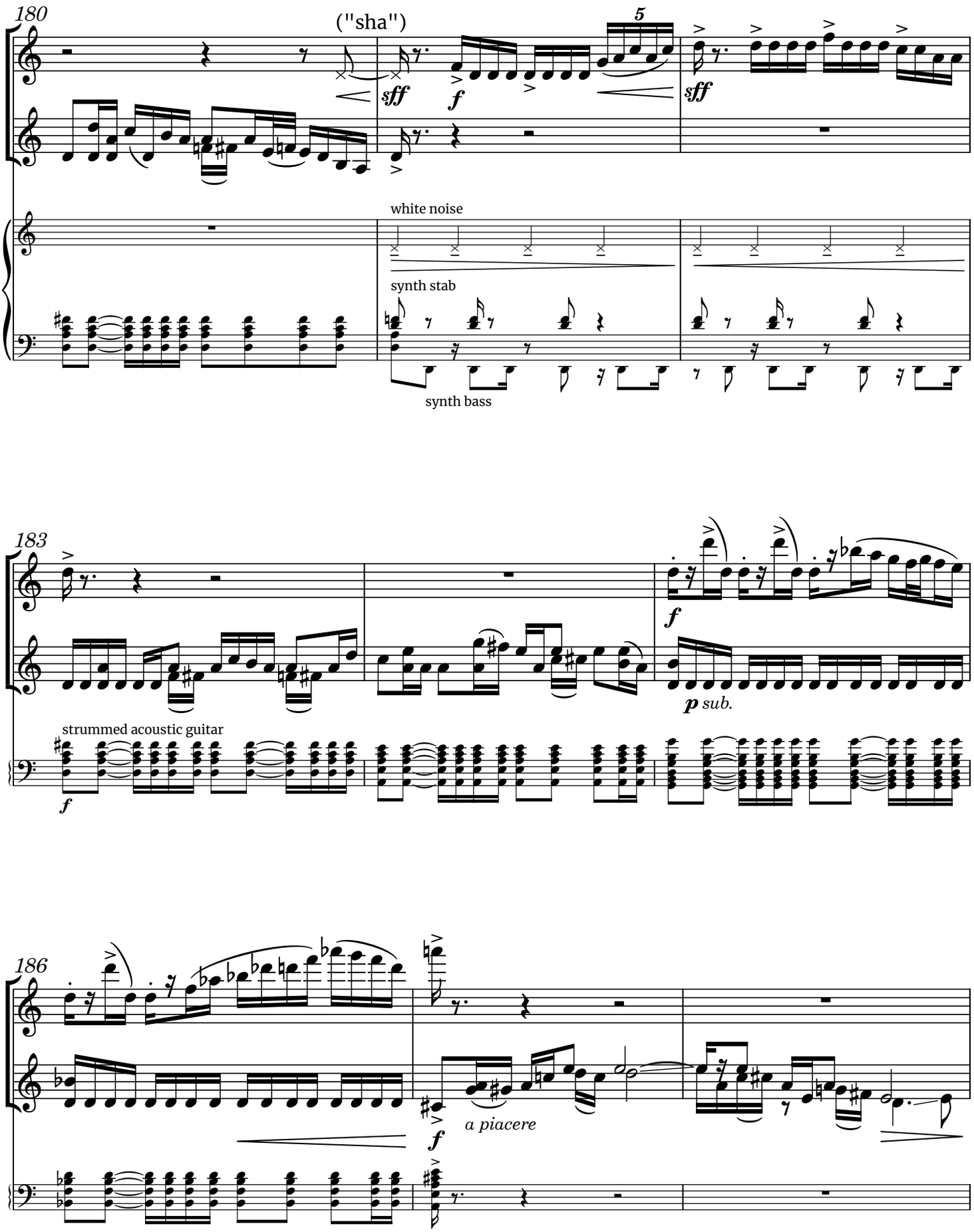

149
mf
p
ord.
p
mf
151
mf
f
p
f
fp
p
f
fp
38
154
mf
p
p
mf

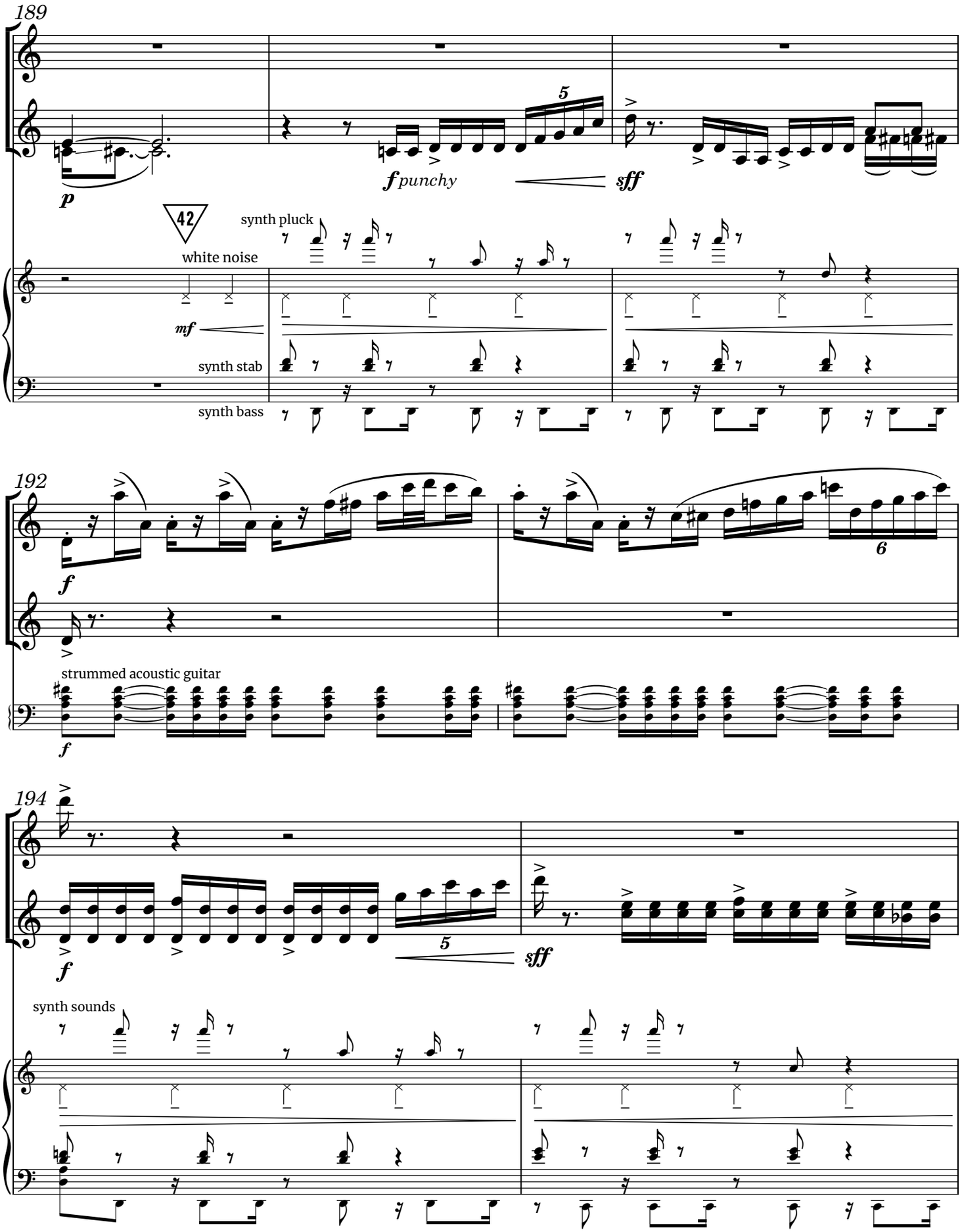

157
mf dim.
pp
dim.
pp

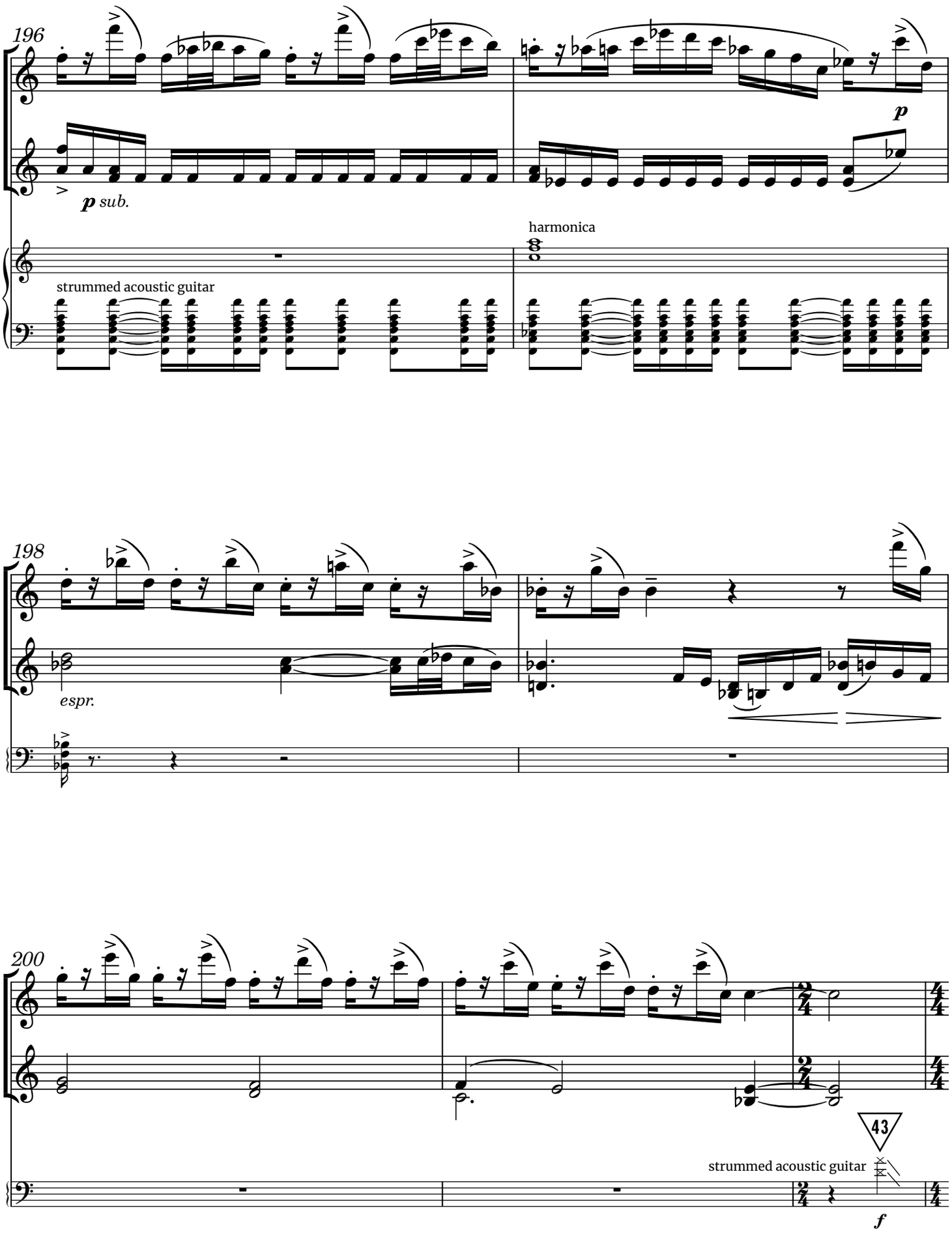

160
mf cant.
pp leggerissimo
39
vintage horn section

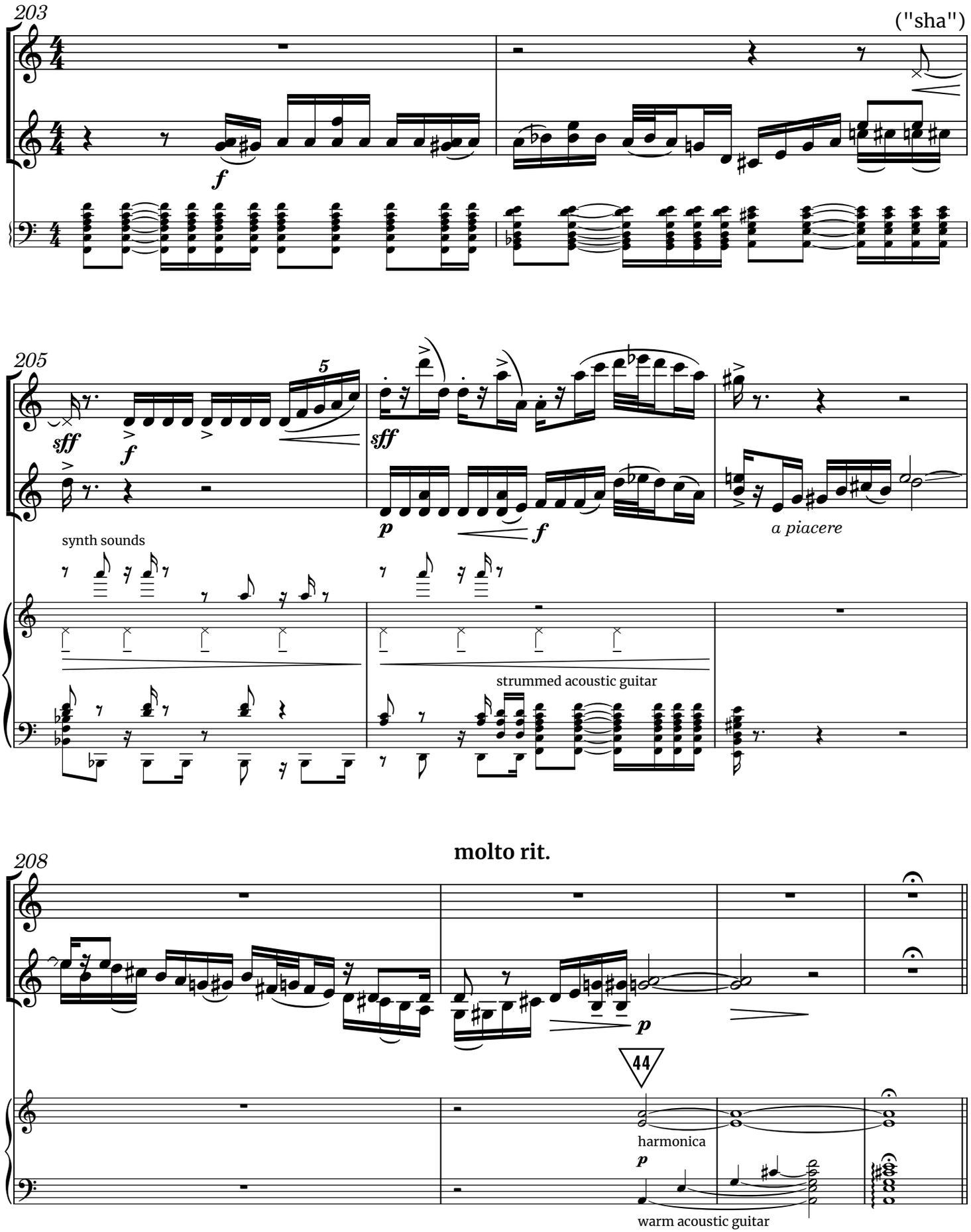

164
pp leggerissimo
f
fp
ord.
f
mf cant.
fp
fp


167
mf
p
pp ghostlike
sul tasto
40
173
rit.
Variation VI (Dylan & Deadmau5)
Driving ♩ = 112
air tone ("sha")
ord.
f quasi fiddle
41
f
strummed acoustic guitar
177
sff
f punchy
5
white noise
synth bass
strummed acoustic guitar


180
("sha")
5
sff
f
sff
white noise
synth stab
synth bass
183
f
p sub.
strummed acoustic guitar
f
186
f
a piacere


189
p
f punchy
5
sff
42
synth pluck
white noise
mf
synth stab
synth bass
192
f
6
strummed acoustic guitar
f
194
f
5
sff
synth sounds


196
p sub.
p
harmonica
strummed acoustic guitar
198
espr.
200
43
strummed acoustic guitar
f


203
("sha")
f
205
5
sff
f
sff
p
f
a piacere
synth sounds
strummed acoustic guitar
molto rit.
208
p
44
harmonica
p
warm acoustic guitar

Aria da Capo

212

Nostalgic, warm ♩ = 52

p

pp

45 46 47 48

p

216

pp

p

rit.

p

pp

49 50

219

a tempo

pp

p

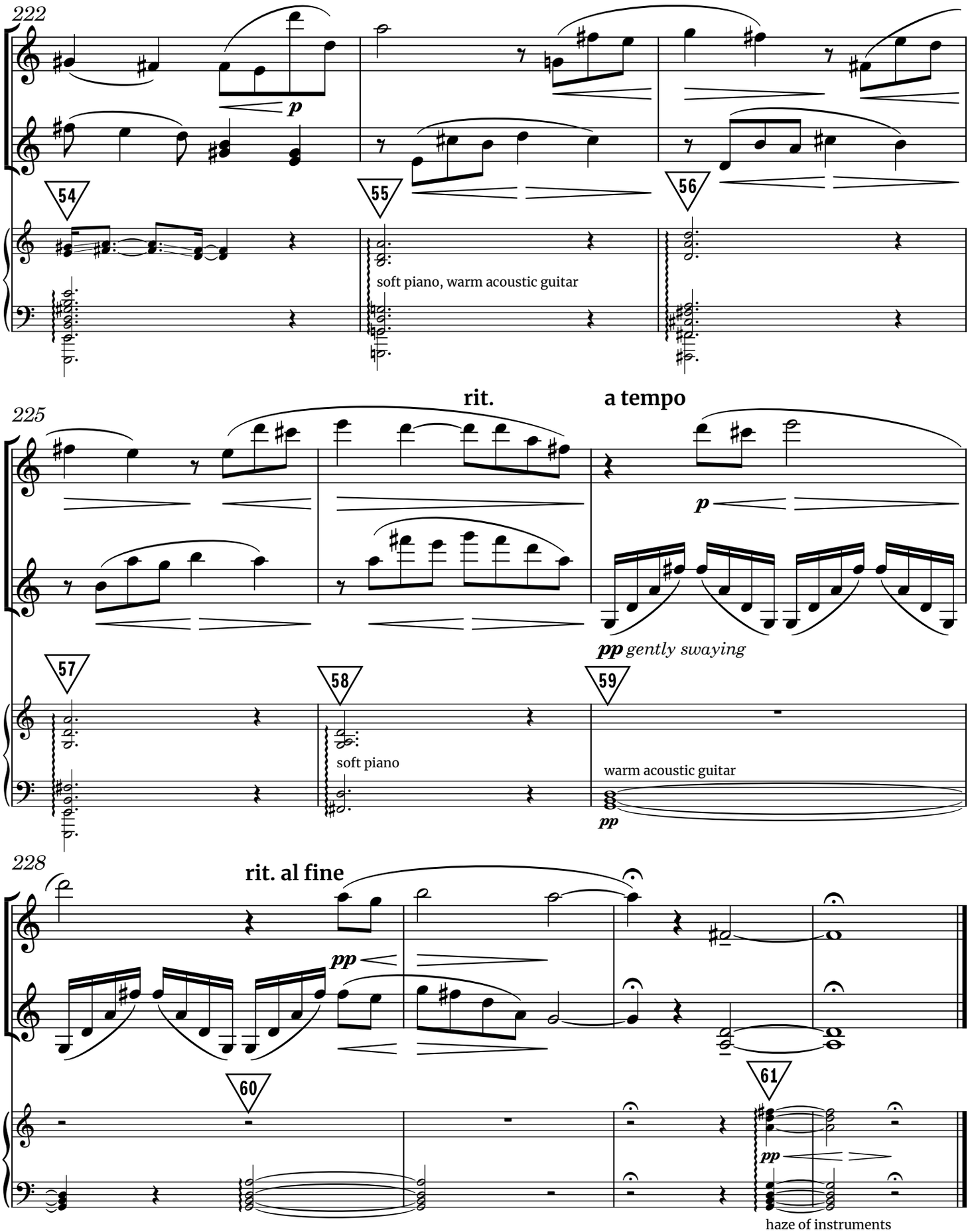
51 52 53

lap steel guitar

p

warm acoustic guitar

cello and bass section


222
p
54
55
soft piano, warm acoustic guitar
56
225
rit.
a tempo
p
pp gently swaying
57
58
soft piano
59
warm acoustic guitar
pp
228
rit. al fine
pp
60
61
pp
haze of instruments