

# **Five Vulcan Relash-Tones**

*[for vihuela or 12-string guitar solo]*





**Ka'ethyra**



**Surak**



**Pon'tarr**



**Kun'ut Kali'ti**



**Katra**

The Vulcan Language Dictionary<sup>1</sup> describes Ralash-Tanaf as the means by which a Vulcan composition achieves a unified, organic uniformity. Further, in Ralash-Tanaf, the composition must produce through the skillful manipulation of its melo-harmonic syntax (in a variety of rhythmic and timbral arenas) no trifling or banal sentiments. In short, the composition must be as evocative as it is organically unified to have successfully achieved Ralash-Tanaf. With this compositional aim in mind, I have chosen five themes central to Vulcanology in my attempt of Ralash-Tanaf in these miniatures.

Beginning with the Ka'athrya, a Vulcan harp, we find that from an organological standpoint, it, like so many other Vulcan instruments, is surprisingly similar to Terran plucked instruments. The Ka'athrya differs from Terran harps in its remarkable design—it fits comfortably in the lap, requires no props, and has no pedals. The ancient songs of Falor were most likely self-accompanied to the Ka'athrya, and of the known 348 verses, many were no doubt passed on through successive generations of Vulcan minstrels. Perhaps Spock's *uralaun* (Vulcan singing) to the Ka'athrya did as much as Falor's verses in popularizing this Vulcan harp.

Surak's fame precedes him, and as such, he needs little introduction here. (I'm going to argue that he was *the* Messianic figure ushering in the Vulcan common era.) My favorite Surak quote relates to the temporal aspects of traversing a path, “Nam-tor wak vah yut s'vesht na'fa'wak heh pla'rak,” where completion is inextricably tied from the original starting point, yet must always go to the future before returning.

Pon'farr is as much related to the “opponent,” as the hapless Vulcan who must hearken to his “seven year itch.” It is common knowledge that what necessitates a pilgrimage back to the Vulcan planet can be felt just as deeply by a close friend as the Vulcan himself. It will be recalled that Captain Kirk “knew” of Spock's Pon Farr, and was deeply disturbed long before they ever engaged in Kun'ut Kali'fi on the planet Vulcan.

Accompanimental music to the martial arts of Kun'ut Kali'fi is just as harrowing as the actual weaponry and outcome of the mortal combat itself. I'm thinking in particular of that fateful scene where Kirk and Spock must fight to the death amidst shrill upper-register tremolos wailing over ominous half-step bass motifs. What an emotional rollercoaster K/S had to endure!

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<sup>1</sup>Vulcan Language Dictionary (VLD). Compiled by Selek from the Vulcan Language Institute.  
<http://www.starbase-10.de/vld/> (May 21, 2012)

This suite ends with a reflection on the Vulcan Katra. Here is where the greatest power, faith, and mystery of the Vulcan lies. For it is the ability to go beyond oneself, and in an abstract sense, know at that point of extraction what it is to be beyond the physical body that constitutes something even greater than immortality itself. It may be a unique fact of the Vulcan alone that the Katra could ever evolve in intelligent life.

These are playable either on a vihuela or 12-string guitar. (modern EADGBE tuning.)

# Five Vulcan Ralash-Tanaf's\*

To Spock

Nagualeeto

12-string  
Guitar  
or vihuela

Evocative (50=quarter)

I. Ka'athrya

12-string Guitar or vihuela

Evocative (50=quarter)

I. Ka'athrya

TAB

2 1 0 0 2 2 0 3 2 3 1 0 0 5

Gtr.

6

6

1 1 0 0 3 5 12 12 10 8 7 5 7 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr.

12

12

0 3 1 0 5 12

0 3 0 0 0 3 0 0 0 0 0 0 0 0

0 3 2 1 2 1 1 3 3 0 0 0

Gtr.

18

18

II. Surak

accel.

8 7 6 5 8 7 6 5 8 7 7 8

6 5 6 0 6 6 0 6 6 8 7 7 6

\*Playable on either a vihuela or 12-string guitar

Gtr. 22

*accel.*

22

Gtr. 26

26

Gtr. 30

**Foreboding (72=quarter)** **III. Pon'farr**

30

Gtr. 36

36

Gtr. 42

42

Gtr.

48

48

4 2 1 0 2 1 0 1 3

0 0 0 0 0 0 3 4 0 0

Gtr.

The musical score for guitar spans measures 54 to 60. Measure 54 begins with a treble clef and a key signature of one flat. The notation includes various chords and melodic lines, some with accidentals. A double bar line appears after measure 57. In measure 59, the tempo marking "rit." is present. The bottom staff shows fret numbers: 0, 0, 0, 0, 0, 0, 4, 4, 0, 2, 1, 1. Measure 60 ends with a repeat sign.

Gtr.

60

Comitative (100=quarter)

IV. Kun'ut Kali'fi

60

6 =

6 =

0 1 0 1 0 1 0 1

0 1 0 1 0 1 0 1

3 2 1 0 3 2 1 0

Gtr.

65

65

2 1 0  
2 1 0

2 1 0

1

6 6 6 6 6

[illegible]

Gtr. 75

75

6 6 2 2 1 1 0 0 2 2 1 1 6 0 0 0 4 0

0 0 1 0 0 0 0 0 1 1

Gtr. 80

80

4 4 2 4 0 0 0 4 0 4 5 6 6

1 1 1 1 0 0 0 0

Gtr. 86 Cosmic (60=quarter) V. Katra

86

0 0 5 5 8 1 1 2 3

0 0 0 0 0 0 0 0

Gtr. 94

94

1 2 3 5 8 7 6 8 7 5 0 3 4 5 3 4 5 2 2 1 0

0 0 0 0 0 0 0 0

Gtr. 100

100

0 2 1 0 3 3 3 4 3 0 3 3 5 3 0 3 3 4 5 10

0 0 0 0 0 0 0 0



Gtr.

106

106

8 7 8 7 5

8

3 4 5

1 2 3

0 1 2 3 4 5 6 7 8 9 10

Gtr.

112

112

0 7 6 2 4

0 1 2 3 4 5 6 7 8 9 10

0 1 2 3 4 5 6 7 8 9 10

8

7 0

Gtr.

118

118

0 0

0 0