

Tumaun-ralash-tanaf

Nam-tor navel t'dah'rak-rarav tospanakelan vesht-var t'ralash-tanaf Vuhlkansu n'fai-tukh.

Vesht nah-tor nash-veh is-tor kuhz ik wimish >Tumaun-ralash-tanaf<. Vesht pufereik-tor nash-kuhz s'ek'talsular nalof'tumau n'rihoknik-kashek k'ralash-tanaf. Sprah vesht pudvel-tor rata – il shid t'fai-tukh – tupa – huhsaya – fan'vel ik dang buhfik oren-tor navel - thu nenik fi'krus t'shad ik vesht dungi estuhl nash-fai-tukh il tupa – pukital weizehl t'pitohtar. Vesht nam-tor tsuri wa'pen. Vesht pudvel-tor pi-zhit-bal – ik kupi tospanakel ovsot fai-tukh il tupa. Vesht nazhu-tor orensu n'pi-ralav-bal wehk-wak – thu goh ralash-tanaf k'ri zhit. Kupi vokau hagik shad t'ish-veh pitohtar ek'wak. Vesht katravah rihokni ish-veh n'ralash-tanaf k'pi-ralav-bal heh dom kupi goh torai t'vokan pitohtar tu'ash kashek t'ish-veh na'pi-zhit-bal heh na'ek'fai-tukh ik pukatravah k'ish-veh.

Vesht tal-tor ek'talsular nash-tapan lu vesht oren-tor au k'weh-gluder n'is-lof t'shad – kashek – nahan. Palikal nah-tor au pa'ish-veh u'tum-vel ik kupi putumau.

Vesht puis-tor suk nash-tikap na'ek'saven-tor n'kanlar heh to'ovehlar isha ik vesht bolau oren-tor sahris n'rihagik heh wehkon-wihkalar.

Puis-tor ish-veh wa'k'ashiv hi worla punashizau na'ri-Vuhlkansular.

Nam-tor li-fal t'kitaunlar t'savensu Aravik pa'nash-kuhz t'ralash-tanaf –

Ohr-gad t'et'Khior –

>l'ki'pupal nash-veh naran-bosh shahtaya pa'tuwak-spoleklar t'nash-veh. Nam-tor ro'ribet t'nash-veh –

Vesht puskan-tor ta'ar'kada shad fi'natyan-voklar. Nalof'ovsot tren-tor n'is-lof t'ish-veh – bolau etek thro-tor dan-ipik kruslar t'ish-veh – ra wimish rihokni'es – krus k'ik ar'kada etek lu kohl-tor etek. Lu saven-tor etek venk k'isan n'zhitlar – bolau etek ashiv-tor wehk-wak – heh ruhm tor etek – k'wak lau spoh-tor vokaya t'etek il ri ovsot vokau n'venk svi'ek'es.

Eik'wak nam-tor venklar rihagik na'ovsot ruskarau il beglanau etek nel-dath t'kloshai ik istau etek yeht-tor – il tatayan-nahplar fi'ik bolau etek thakau.

Vesht panah-tor nash-veh huhsayalar t'wehk-pukan t'etek heh yut ik puoren-tor au – ashiv'tor etek va'ashiv heh va'ashiv – u'shid heh ruhm u'raul t'kohlan – dom potau vukhut t'etek n'vokaya t'dvunlar – heh lu pubolau au – dungi kesau vukhut rik'golan t'hokni-kashek svi'yeht-yut.

Vesht spa-tor nash-veh storil-kla-hillar fi'venk t'tumaun t'kaskek. Nam-tor kashek t'etek kahkwa do wa'wehkon-tum-vel – wi kup hagik putumau ish-veh - spo'tumau etek dvunlar t'Tal-Shaya svi'vukhut t'etek.

Hafau zhitlar svi'skonn k'ashiv – svi'hokni-kashek – hi svi-tor weh-glu molular heh ralash-tanaf.

Vesht panah-tor nash-veh ta'ar'kada kashek wa'k'katravek.

Vesht fulag-tor ozhikaik-shahtaya t'nash-kla-hil n'nash-veh fereik-tor n'huhsaya ik terish-tor ralash-tanaf k'venk.

Vesht dvel-tor nash-veh wa'pen-pi-zhit-bal heh kital nash-veh kitaun ik danau n'venk. Mesuvulal nash-veh nash-venk vi'rarav – shitan wa'yauluhk'es fi'pen-venk – ashivan n'ish-veh va'ashiv heh va'ashiv svi'rarav – k'zhitanaf – thu goh isan ralash-tanaf t'ish-veh.

Ahklaval vuhnauk-kitaunlar ta'ruhm po'akarshif – vesht nam-tor ralash-tanaf wi svi'kashek t'nazhusu. Vesht nam-tor hagik na'ish-veh isha katravah n'ralash-tanaf k'pen-venk heh iwi k'weh-wu-kitaun – thu ovsot-rarav.

Vesht sep-wafikh ek'kazhuksular t'nash-veh panah-tor nash-kla-hil taluhk.

Vesht dungi na'shikhau nash-veh ruhm na'ek'saven t'kanlar – pid-vok t'orenan – tumaun t'kashek na'faitukh heh nahr t'kloshai.

Programing music

The theme of the second song representing the History of Vulcan's music, is knowledge.

I thought of using a style called “Tumaun-ralash-tanaf”. This style was created by scientists for the precise purpose to program the unconscious mind with music. Indeed, a concept was chosen, or a form of knowledge, a lesson, a technique, anything the subject had to learn perfectly- then based on which part of the brain this knowledge would touch, a series of musical notes was written. It was usually very short. A phrase was chosen, that could embody completely the knowledge or lesson. The student was listening the phrase many times, then only the music, with no words. His brain could easily remember the few musical notes at all times. He unconsciously associated the music with the phrase and so the only action of remembering the notes could open his mind to the phrase and to all the related knowledge associated with it.

Scientists found this process when they studied more in depth the functioning of the brain, mind, thinking. They started to think of it as of a computer that could be programmed.

This method was largely used to educate children as well as adults who needed to learn quickly difficult and complex theories.

It is still used very often but was never applied to non-Vulcan beings.

Here is a sample of Professor Aravik's writings about this musical style:

Eighth day of et'Khior:

“I have now reached an acceptable conclusion about my recent experiments. Here is my report about it.

It was proved that the brain is working on different levels. In order to fully master its functioning, we need to access the most hidden parts of it- what I will call unconscious- the part we work on while we meditate.

When we learn a concept using words, we need to repeat it for many times, and even if we do so- with time our memory might fade or not fully remember the concept in its wholeness.

At times concepts may be hard to fully grasp or we notice patterns of behaviour we wish to correct, or precise thoughts we need to focus on.

I considered our Martial Art techniques and the way they are learnt: we repeat them again and again- as forms and even as a meditation tool, so that our body will keep the memory of the moves- and when needed, the body, without the assistance of the conscious mind will respond in the appropriate way.

I conducted advanced researches on the concept of mind programming. Our mind is similar to a very complex computer, yet it can easily be programmed- just as we program the Tal-Shaya moves in our body.

Words often remain in the surface, in the conscious mind- but tones and music enter much deeper.

I also considered that our mind functions much by association.

The logic conclusion of this research led me to design a technique combining music with a concept.

I chose a very brief phrase and wrote a longer text explaining the concept. I transformed this writing into a song- putting much emphasis on the brief concept- repeating it again and again in the song, with the lyrics, then only using the music of it.

Various tests revealed that even a long time after, the music was still present in the mind of the listener. It was also easy for him to associate the music with the brief concept and immediately after, with the longer text- the entire song.

All my colleagues agreed in considering this research valuable.

I would recommend it even for children education, high level of learning, mind programming for knowledge and behaviour discipline.