

SOUND OF ARSLANTEPE

Mehmet Güneş AÇIKGÖZ



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ARSLANTEPE**

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Explanations

I. Movement "FIRE"

The "Fire" theme, which constitutes the first part of the work, begins with a rhythm formed by stones. This symbolizes the moment of the first ignition of the fire. In this section, the order for the establishment of the first state structure is expressed with bass group melodies and the tenor depicted as the king's voice.

II. Movement "PROVISIONS"

The second part of the work, "Provisions", is dedicated to the women workers of the period. It represents warehouses, poverty and grains emptied from the great earthen pots. In this chapter, as an effect, 2 separate pots should be used, filled and emptied with grain.

III. Movement "THE SEAL"

Another important formation of Arslantepe is seals. From all the pottery stored to the doors of the palace, there are seals that bear the signature of the period. This chapter represents the seals used at the time, but only fragments of which have survived to the present day.

IV. Movement "THE COURTYARD"

The courtyard is expressed as an area where people who lived a nomadic life before the palace structure was built met at the end of migration. These areas are thought to be a meeting area where meals were served, as far as the findings obtained from the ruins show. This courtyard culture was also included in the palace structure.

V. Movement "THE PALACE"

The palace is one of the most important symbols of Arslantepe. It is thought to be the site where the foundation of the first state structure was laid, rather than the remains of a religious temple. In this chapter, the random sounds - rhythms - made by stones and wood as an effect depict the foundation of the building.

VI. Movement "SOLDIER"

The remains recovered today suggest that there was a military organization on the mound. The sword and various weapon structures, which are presumed to have been used for ceremonies, prove this theory. Random rhythms of a chain and a hammer on a metal structure will be used as effects in this chapter. The chapter depicts portraits of the king and soldiers.

VII. Movement "MIGRATION-REBELLION"

This section is divided into migration and rebellion. The theme in the first 32 measures symbolizes migration. In this section, two tree branches with leaves on them will be driven to the ground as an effect, sheep bells will create a random rhythm and footsteps will be used in a non-metrical irregular way. With the 33rd measure, the society's opposition to the palace structure is emphasized. This constitutes the rebellion section. In this section, as an effect, 2 non-cutting metals will randomly hit each other to create the sound of a sword. At the same time, injury and screaming sounds will be used in the chorus.

VIII. Movement "SACRIFICE"

This chapter symbolizes the tension after the riots. According to the remains from the king's tomb, 4 human sacrifices were found on the stone that closed the tomb. This is dedicated to the ritual of sacrifice and the sacrificed people, which is explained on the theory that in order to suppress an event, a bigger event must occur.

IX. Movement "THE WALL"

All these chapters show that the Arslantepe mound was used by many kingdoms for different purposes over the years. With these tensions and developments, fortifications were built around the mound - the palace - for defense purposes. This chapter depicts the walls that were built.

X. Movement "FINAL"

The final chapter is dedicated to the archaeologists who uncovered the remains. It depicts a contemporary and scientific way of looking back at the remains of the period and how the mound looks today.

Partiture

Sound of Arslantepe

"Ateş"

M. Güneş AÇIKGÖZ

Vivace ♩ = 135

Score for "Ateş" (Sound of Arslantepe) by M. Güneş AÇIKGÖZ. The score is in 8/8 time, key of B-flat major (two flats), and tempo of Vivace (♩ = 135).

Instrumentation:

- Ney
- Kanun
- Ud
- Tambur
- Kemik Tef
- Taş 1
- Taş 2
- Udu
- Erbane
- Bass Darbuka
- Asma Davul
- Bas Davul
- Soprano
- Alto
- Tenor
- Bass
- Piano
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Key Features:

- The score is written for a large ensemble, including traditional Turkish instruments (Ney, Kanun, Ud, Tambur, Kemik Tef, Taş 1, Taş 2, Udu, Erbane, Bass Darbuka, Asma Davul, Bas Davul) and a Western orchestra (Soprano, Alto, Tenor, Bass, Piano, Violin I, Violin II, Viola, Violoncello, Contrabass).
- The tempo is Vivace (♩ = 135).
- The key signature is B-flat major (two flats).
- The time signature is 8/8.
- The score includes dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).
- The score includes articulation markings such as *pizz.* (pizzicato) and *8va* (octave).
- The score includes a rehearsal mark (1) at the end of the piano part.