



# Vasilis Mouskouris

Arranger, Composer, Interpreter, Teacher

Greece, Athens

## About the artist

I am a professional musician and teacher. I play the guitar and the drumset. I have studied Composition with Dr. Theodore Antoniou and have composed music for small ensembles, guitar, piano, voice and instruments and theatre. A number of my works have been performed in public occasions.

**Qualification:** Advanced

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-vamus.htm>

## About the piece



**Title:** Tao Te Ching, Ch. 22, for Soprano & Electronics

**Composer:** Mouskouris, Vasilis

**Arranger:** Mouskouris, Vasilis

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**Style:** Contemporary

**Comment:** A piece for voice (soprano) and electronically generated sounds via computer, as a result of my participation to the project 'OPUS:Testing' organised by the Canadian Music Centre with subject-matter a piece for these media based on an excerpt for the Chinese philosophical book 'Tao-Te Ching'. My piece, among seven others, was workshopped and finally performed in February 2017 in Canada.

Vasilis Mouskouris on [free-scores.com](http://www.free-scores.com)



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# TAO TE CHING (excerpt, Chapter 22, Verse 1)

## for Soprano & Electronic sound processing

for 'Opus Testing' project

Vasilis Mouskouris, 2016

*Slowly & peacefully throughout*

(A) (Tacet)

Soprano

[ 30" - 40" ]

Electronic Sounds

Overtone on the fundamental G1 start to accumulate in any order.  
Desired overtones: 1, 2, 3, 4, 6, 7, 9, 10, 11, 13, 18, 23, 28, 38  
(Note: Relative volumes of individual overtones are to be considered.)

*ppp*

(B) (#1)

(C)

*mp*

If you want to be - come whole, let your-self be par-tial.

Full overtone load is sounded as a simultaneous sonority in balance with the Soprano as to the dynamic level. (Opt.: Freely but sparingly certain overtones can be more prominent at will.)

(D) (Tacet)

[ 15" - 20" ]

(E) (#2)

If you want to be - come straight,

*mf*

Overtone one by one randomly start to dissolve leaving a single overtone as a monotonous sine wave pitched on F5 natural.

Upon Soprano entrance the single sine wave starts to vibrate in a variety of fluctuating frequencies, *ad libitum* (in a free manner).

(F) (#3)

(G)

[ 10" - 12" ] [ 5" ]

let your - self be crooked.

Total silence!

Sine wave begins to resume its 'monotonous' non-vibrating form.

During Soprano glissandos, the sine wave fully attains its stationary character and dies out.

*pppp*

If you want to be - come full,

*(Tacet)*

Water drops start echoing *pp* in tempo ♩ = 40. Little by little the drops' rate resounds more persistently (*accelerando*).

let your - self be emp - ty. emp-ty...

... water drops more persistently .... turn into ..... an unbroken and smooth flow.

If you want to be re - born, let your - self die

*(Tacet)*

A long drone-like humming sound ... gives its place to the sound of flapping wings approaching

If you want to be gi - ven e - very - thing,

*(Tacet)*

... flapping wings departing Wind Chimes start to resound one or two at a time, gradually beginning to increase both in volume and number.

give e - very - thing up! Up! Up! Up!

... Wind Chimes... From this point on Chimes are left to fully resonate, suggestive of a mind in deeply spiritual state, which means freed from self-absorbed needs!

### GENERAL REMARKS:

- 1) Written rhythms in the Soprano part are only relative, meaning that strict execution of note-values is insignificant.
- 2) All body action of the Soprano is optional but recommended, as a means of visualizing in an abstract fashion the sharp word contrasts, as this feature form an integral part of the Tao philosophy.
- 3) Barlines indicate phrase closures rather than ordinary measures and metre.
- 4) Time markings in seconds are to be interpreted loosely.

### PERFORMANCE NOTES for the Soprano:

- (#1) (Opt.) The syllable 'who' in the word 'whole' is to be altered in tone-color and dynamics in any available way, *ad libitum*, which might call for modifications in the shape of the lips.
- (#2) The word 'straight' is to be repeated as many times as desired, freely changing velocity, dynamics and rhythms. Alternatively, it could be pre-recorded by the singer and played back here in free reiteration.
- (#3) The written notes indicate the target pitches of continuous glissandos, the order of pitches, the rate of the glissando effect, and the duration on these pitches being all left to the performer, but the general character of the glissando effect should be as soft and even as possible without any angularities.
- (#4) The word 'empty' is whispered (unpitched) over and over in different expressions and pace. It should rather be given a hint or nuance of ambiguity and frustration rather than excitement or anguish. (This could also be pre-recorded.)
- (#5) In case D6 is not available or comfortable, sustain the B5.

### BODY MOVEMENT for the Soprano (optional but highly recommended):

General remark: During the singing of the lines: "...If you want to become/be..." and "...let yourself be..." no body action is involved.

**A** - Sitted on the floor in as closed and shrink position as possible. While slowly approaching a standing position, gradually begin to expand body.

**B** - During the glissando, move arms extended on both sides of the body in slow circular gestures, gradually following a downward direction.

**C, D** - Move individual parts of the body such as forearms, palms, shoulders, knees, waist, etc. in slow and uneven motions as a puppet.

**E** - More angular motions, in any direction or form, of body parts (legs, arms, head, shoulders, back, etc.) changing postures, as different snapshots, with each repetition of the word 'straight'.

**F** - Smooth, wavy motions following the shape of the successive glissandos.

**G** - Stand still in upright position.

**H** - Arms wrapped around the body, as if squeezing.

**I** - Slow body motion imitative of a desire to fly off the ground.

**J** - Stand still with hands on the chest extending them slowly right up over the head, which is following this rising motion pointing upwards, as if in praying posture.

**K** - Let arms and head drop down freely and keep this way. Same posture but head straight up ahead for the next line.

**L** - Extend arms slowly moving upwards at both sides of the body, up the height of the chest and freeze there.

**M** - Rise both hands even higher with every 'up', as if freeing a bird.

**N** - During the ringing of the Chimes the body starts to gradually resume its original position, almost ritually, until it gets back to where it all started, a sitted, shrink and close posture. Keep it this way until the echoing chimes die out completely.