

Nina Perović

# *Encounters*

for flute, piano, soprano, two violins, video and tape electronics (Logic Pro)

2023.

This score is still in process and it has been written for the project #SYNERGY: SHARPENING THE CAPACITIES OF THE CLASSICAL MUSIC INDUSTRY IN THE WESTERN BALKANS in 2023.

More information about the project can be found at:  
<https://synergyproject.info/>

The following score contains from:

Legend  
Scenes structure  
Desk structure  
Score 2nd part  
Score 1st part

The realisation of composition “Encounters” can be presented in few parts:

1. Two weeks residence at festival “Dubrovnik Summer Games”
2. Contact with the performers through Zoom and e-mails (Score 1st part)
3. Montage week in Kotor (where the video was created)
4. Final performance of the piece and Balkan tour (Score 2nd part) - to be realised during the summer 2023.

Composition is inspired by the theme “Dubrovnik as the Tower of Babel” and the book “I and Thou” (could be also translated as “I and You” while the original tittle is “Ich und Du”) by Martin Buber.

## LEGEND

P - position of the players

Fl - flute player

Pn - piano player

S - soprano

Vn - violin player

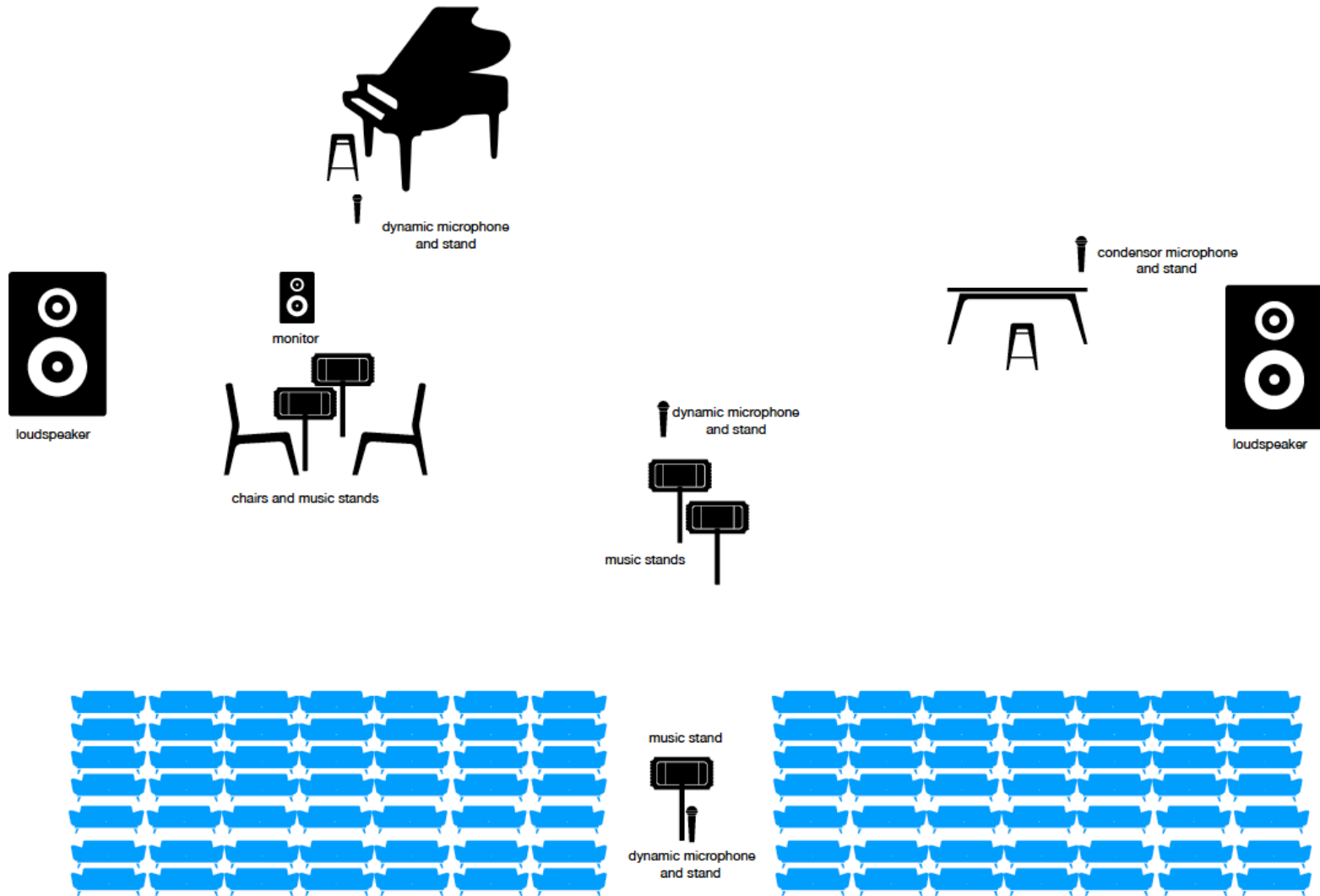
(...)

Due to the movements during the performance, the score can be played only when it is known by heart. Certain parts of score might be placed on the stands (Fl stand, Pn stand, Soprano stand, Vn stand).

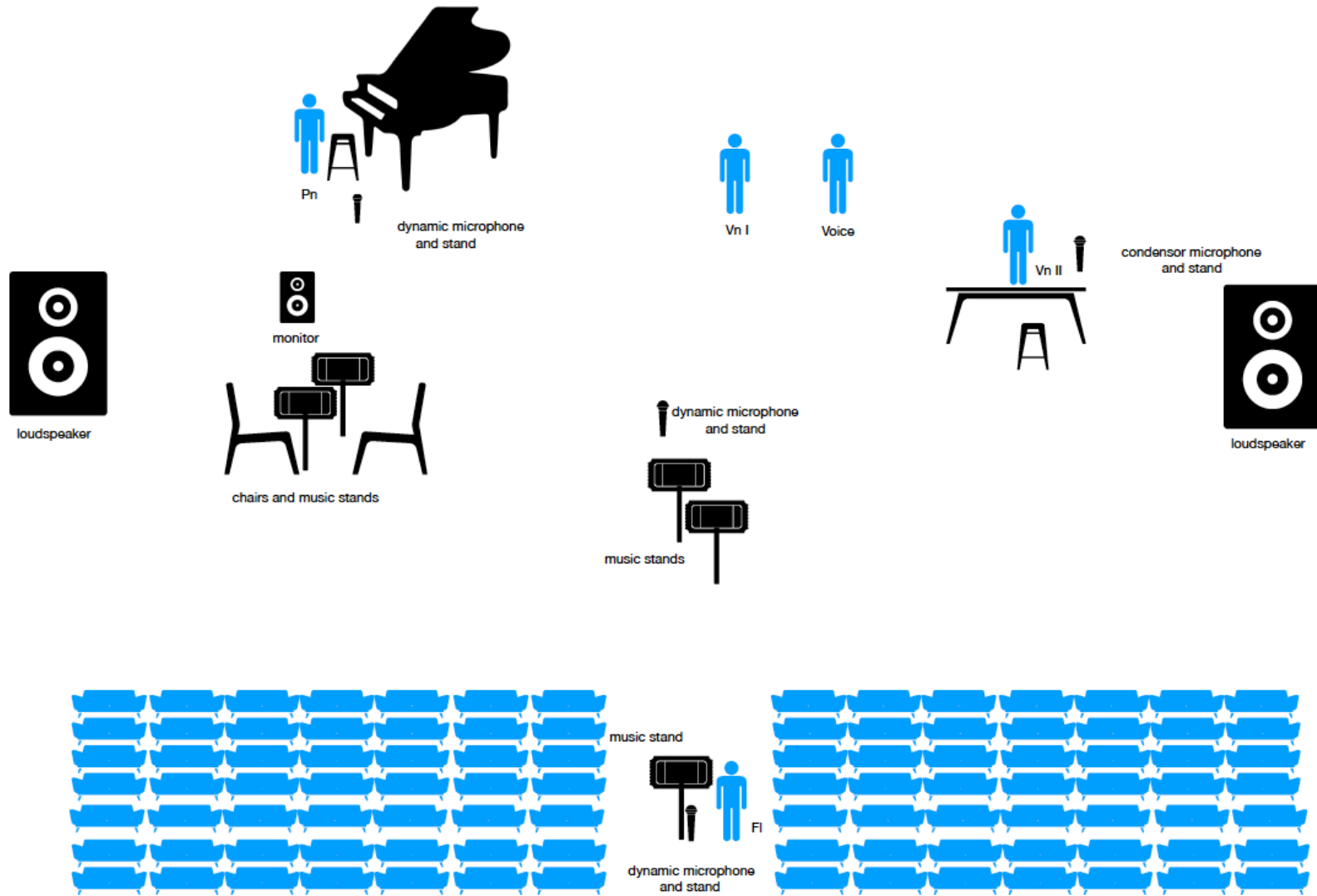
Video has been created in Kotor during the Montage week. Performers were invited to play on the street the existing motives and melodies from the piece, while encountering the crowds of passengers (mostly tourists).

On the right side of any score material (concrete rhythmic-pitch structure) the comment about the repetition or other is written. Always follow these instructions.

Scene:



1st scene with performers:



Desk:

A4 paper for counting the audience

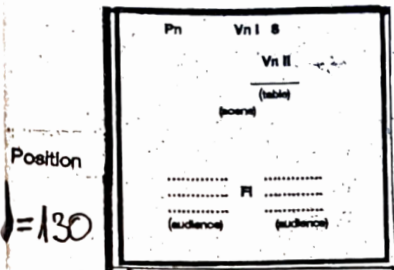
A3 paper for painting the audience

pen

markers

Nina Perović  
 Alenka Bergataj  
 ANDI DORAKO  
 Marija Tecl  
 Milena Petković  
 LENFAT FATI

Encounters



Position  
 ♩ = 130

I consider the performers.  
 I can look on them as a picture.

**Flute**

**Piano** | look at the score (don't look at Fl) | **1st** | **2nd** | **3rd**  
 sempre

**Soprano** | look at the audience | sing the pitches in relation to the melody in piano, eights in staccato | **sempre**

**Violin I** | look at the audience | *pizz.* | repeat on second eight when preferred (similar to the rhythm in lower voice of piano) | **sempre**

**Violin II** | counting the audience by use of paper and pencil as well as the following signs: # # # # # # ... | **sempre**

**Electronics**

Encounters

Position

Flute

? description of picture in one-two sentences I can perceive them as a movement: 7/4

Piano

? Repetition of motive for several times in fade out.  
take position of a "frozen" pianist  
exaggerate in articulation staccato  
slowly get your hands a bit more above the keyboard  
(so you are able to play only some of the pitches with a "half sound")

1st 2nd 3rd

sempre / /

Soprano

? "frozen" face and body expression  
repeat one pitch in fade out while changing it to the sound of loud whispering

7/4 sing the pitches in relation to the melody in piano, eights in staccato — sempre

Violin I

? while the pianist repeats the pattern, continue the same principle of accompaniment with a gradual upward movement

pizz.

7/4 repeat on second eight when preferred (similar to the rhythm in lower voice of piano) — sempre

pizz.

Violin II

? repetition of one sign in quarters:

7/4 Prolong counting the audience as before: — sempre

Electronics



Encounters

Position

Flute

description of movement  
in three sentences (about Pn/ Vn I and S/ Vn II)

I can classify them in a species and study them as  
a type in its structure and mode of life:

description of species while directing the flute  
to each of performers individually

Piano

start paying attention to the flutist while playing

Soprano

one pitch

another pitch

another pitch

start paying attention to the flutist while playing

Violin I

pizz. pizz. pizz.

start paying attention to the flutist while playing

Violin II

changing the signs with changes of motives in Pn  
(in quarters)

..... (...)

start paying attention to the flutist while playing

Electronics

Encounters

Position

Flute

I can dissipate them and perpetuate them  
in number, in pure numerical relation:

Four.

while pronouncing the number show it by your fingers to the performers.

look at Ph

Piano

stop playing and look at the flutist

You mean five of us?

Soprano

sing the pitches in relation to the melody in piano, eights in staccato

stop playing and look at the flutist, but stay "frozen"

look at Ph

Violin I

repeat on second eight when preferred (similar to the rhythm in lower voice of piano)

stop playing and look at the flutist, but stay "frozen"

look at Ph

Violin II

write the number of the audience

stop writing and look at the flutist

look at Ph

Electronics

Pn	Vn I
	Vn II
S	(table)
(scene)	(audience)
.....	FI
.....	(audience)

Encounters

Position

$\downarrow = 50$

$\downarrow = 130$

Flute

? play the pitches in relation to the melody in violin, eights in staccato  sempre

Piano

? *1st* *2nd* *3rd*  
 sempre

Soprano

? I consider the audience.  
 move to another position  I can look on it as a picture:  description of picture in one sentence  I can perceive it as a movement:  description of movement in one sentence

Violin I

? *sul pont.* *1st* *2nd* *3rd*  
 sempre

Violin II

? leave the pen and take your instrument  repeat on second eight when preferred (similar to the rhythm in lower voice of piano)  sempre   
*pizz.*

Electronics

Encounters

Position

Flute

sempre

Piano

repeat on second eight when preferred

Soprano

I can classify it:

description in one sentence

I can present it only as a number:

look at Vn II to see the exact number and say it to the audience

(?) of you.

Violin I

molto sul pont.

repetition of motive for several times in fade out

Violin II

continue the same principle of accompaniment with a gradual upward movement

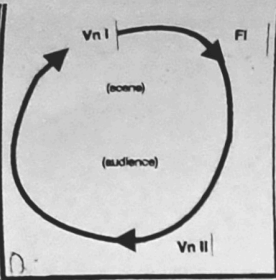
stop playing and prepare the number

show the number

Electronics

Encounters

Position



Flute

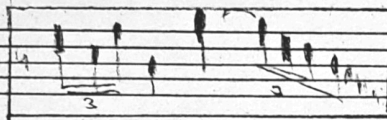
play different motives from the track in different mic. (gliss., f, flautando...)

sempre

while moving (faster than usual) and playing, encounter people from the audience and performers (stop during interpretation of motives)

sempre

Piano



repeat the motive just after Soprano starts to interpret it each time with higher range in between the pitches (clusters) and stronger dynamics

sempre

Soprano

turn on the stopwatch and follow the structure

Ped.

0

11"

22"

33"

44"

55"

break

break

Violin I

while moving play in different mic.

sempre

while moving (faster than usual) and playing, encounter people from the audience and performers (stop during interpretation of motives)

sempre

play the motive with variations in timbre (molto sul pont./ sul pont./ ord), pitch (microtonal oscillations), texture (tremolo)...

Violin II

while moving play in different mic.

sempre

while moving (faster than usual) and playing, encounter people from the audience and performers (stop during interpretation of motives)

sempre

Electronics

ON  
Mic-bus 1  
Mic-bus 2  
Mic-bus 3

47 to 49



**Position**

**Flute**

sempre while being on the scene in the movement, move a bit slower then before join the Sculpture

**Piano**

turn on the stop watch and wait till 55" during this period create the painting of the audience

1st 2nd 3rd

**Soprano**

start to move around the audience (and stage) free (quasi Improv.) in a relation to the track while moving (faster than usual) and playing, encounter people from the audience and performers while being on the scene in the movement, move a bit slower then before

**Vln I**

sempre while being on the scene in the movement, move a bit slower then before join the Sculpture

**Vln II**

sempre while being on the scene in the movement, move a bit slower then before join the Sculpture

**Electronics**

Encounters

Position

Flute

when Pn reaches the cluster in a lower register stop playing and stay frozen in a position for few seconds more then, slowly move to the next position

Piano

repeat as long as possible

Soprano

approx. a bit after S reaches the table position end the phrase with a downward glissando and hold the pedal for the cluster in low register till the next part

Violin I

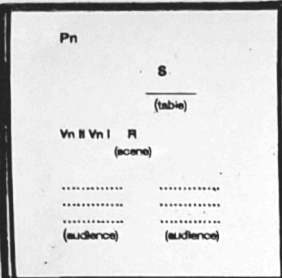
when Pn reaches the cluster in a lower register stop playing and stay frozen in a position for few seconds more then, slowly move to the next position

Violin II

when Pn reaches the cluster in a lower register stop playing and stay frozen in a position for few seconds more then, slowly move to the next position

Electronics

STOP as soon as S sits at the table



Encounters

Position

Flute

Piano

Soprano

Violin I

Violin II

Electronics

when "mrm" signal in electronics fade out:

I perceive something.

Handwritten musical notation for the Flute part. It features a treble clef and a series of notes. Above the staff, there are handwritten annotations: "mic." above the first note, "1st" above the second, "2nd" above the third, and "3rd" above the fourth. The word "Fl." is written above the staff near the end of the phrase.

I am sensible of this.

Handwritten musical notation for the Piano part. It features a treble clef and a series of notes. Above the staff, there are handwritten annotations: "mic." above the first note, and numbers "1", "2", "3", "4", "5" above subsequent notes.

mic.

paint the audience over the painting which was started by Pn

All real living is meeting.

- the following melodies are interpreted to the end of the piece by the following structure:
1. "mrm" signal in electronics - start to play
  2. Fl saying: "I perceive something" - stay with the last pitch
  3. hold the last pitch till the next "mrm" appearance
  4. repeat the circle

+ Videos



Encounters

Position

Flute

I imagine something.

1st 2nd 3rd

Piano

stop

I will something.

repeat

glucoso

Soprano

Violin I

same structure with the melodies

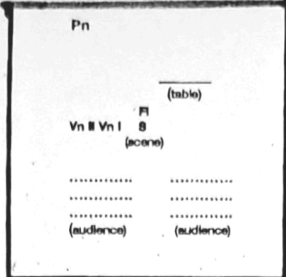
Violin II

same structure with the melodies

Electronics

"mm"

The musical score is written on a grand staff with six systems. The Flute part begins with the lyrics "I imagine something." and includes three first endings (1st, 2nd, 3rd) marked with brackets. The Piano part features a rhythmic accompaniment with a "stop" instruction. The Soprano part has a "repeat" instruction and the word "glucoso" written below. The Violin I and Violin II parts are marked "same structure with the melodies". The Electronics part at the bottom contains the handwritten notation "mm" with a wavy line underneath.



Position

Flute

I feel something.



change the position while playing

Piano

prolong repeating the motive

slowly stand up while playing

stop

change the position and encounter the S

Soprano

All real living is meeting.

change the position and bring the painting with you

put the painting on the stand, directed t the audience (while you are with your back directed to the audience)



Violin I

same structure with the melodies

prolong playing the melody to the end by slowly changing the sound to "molto sul pont." And higher register to the end

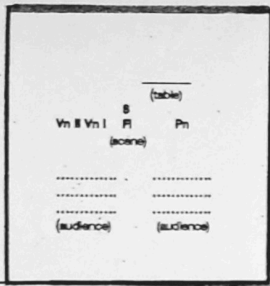
Violin II

same structure with the melodies

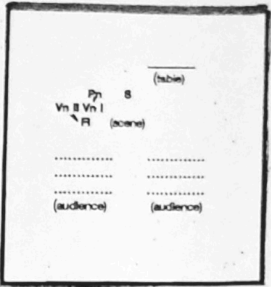
electronics

MM

SOUND FROM THE VIDEO



Encounters



Position

Flute

sempre | after the bell sign move to encounter the S | move to encounter the Vn II

Piano

I think something. | move to encounter the audience | move to encounter the Vn I

Soprano

Handwritten musical notation for Soprano. Includes notes, rests, and performance instructions: Electronics, Live, move to encounter the Fl, Live, Live, Live.

Violin I

sempre | Pn

Violin II

sempre | move to encounter the Fl

Electronics

Handwritten musical notation for Electronics, featuring a wavy line and the text: BELL

Encounters

Pn	(table)
Fl Vn II S Vn I	(scene)
.....	.....
.....	.....
(audience)	(audience)

Position

Flute

turn to the audience

Join the S in playing the same pitch  
turn to the audience

repeat the pitch in the sound of slow breathing in (no sound) and

breathing out (sound) - find the constant pulse from the group

sempre

everyone have to be together

Piano

turn to the Pn

Wait for the sign in E1

quasi improv. in a relation to Piano in Electronics

Soprano

Live

repeat the pitch in the sound of slow breathing in (no sound) and breathing out (sound) - find the constant pulse from the group.

sempre

everyone have to be together

Violin I

turn to the audience

Join the S in playing the same pitch  
turn to the audience

repeat the pitch in the sound of slow breathing in (no sound) and

breathing out (sound) - find the constant pulse from the group

sempre

everyone have to be together

Violin II

turn to the audience

Join the S in playing the same pitch  
turn to the audience

repeat the pitch in the sound of slow breathing in (no sound) and

breathing out (sound) - find the constant pulse from the group

sempre

everyone have to be together

Electronics

sign

Encounters

(table)	
R Vn II S Vn I Pn	
(scene)	
.....	.....
(audience)	(audience)

Position

Flute

Flute staff with musical notation. Includes markings:  *sempre*  and  *play as long as possible* .

Piano

Piano staff with musical notation. Includes markings:  *slowly fade out and change the position very carefully*  and  *play as long as possible* .

Soprano

Soprano staff with musical notation. Includes markings:  *sempre*  and  *play as long as possible* .

Violin I

Violin I staff with musical notation. Includes markings:  *sempre*  and  *play as long as possible* .

Violin II

Violin II staff with musical notation. Includes markings:  *sempre*  and  *play as long as possible* .

Electronics

Electronics staff with a wavy line representing sound. Includes marking:  *stop* .



# ***ENCOUNTERS***

for flute, two violins, piano, vocal and electronics



Text and score: Nina Perović  
lyrics: "I and Thou" by Martin Buber

synergy, 2022-23

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Dubrovnik as the 'Tower of Babel'

"Can Dubrovnik become/remain a place of encounters and new experiences – amidst the tourist bustle, the rushing passers-by who carry their experiences and life stories with them around the city, entering and exiting through city gates like an unstoppable horde, making every day, although both people and their experiences are always new, seem like one and the same, endless day frozen in time and space."

Dubrovnik Summer Games

## ENCOUNTERS

Composition "Encounters" is committed by synergy project in 2022.

This score represents first part of realisation of "Encounters". The performers are invited to follow the given directions and to send recordings they created by email. For better understanding, they are asked to go through this score few times before recording any of material.

Beside the given introduction and the theme "Dubrovnik as the Tower of Babel", the composition is inspired by the book "I and Thou" (could be also translated as "I and You" while the original tittle is "Ich und Du") by Martin Buber. The following text (score) contains parts from the 1st chapter of a Buber's book and instructions for the performers.

To realise the score it is necessary to have recorder (Voice Recorder from telephone or other), earphones connected to the audio player (telephone or computer...), paper, pencil and telephone (for creating photos in a case you will paint something).

Beside their instrument, performers are invited to use their voice (using words or any other vocal sounds) or body, if they feel so. This score asks for spontaneity, flexibility, improvisation but it is free from any expectations toward performer's capabilities. So, when approaching it, try to read and react from "inner child". You can approach your instrument like you meet it for the first time (or not), but always keep the connection with the new perspective created in your self, which might (and should) be influenced and inspired by Buber's lines.

That is why it is important to read the text few times before going into recording.

The goal is to make the recordings within period of two weeks (this is the frame of time which served also to create all the recordings you will hear, during my stay in Dubrovnik) and to send it under the given titles (Realm of I-It, II - Role playing: 1st, 2nd..., III - Classifying, IV - Painting and V - Encounter) by email ([perovicnina@gmail.com](mailto:perovicnina@gmail.com)), or just upload it to the Google Drive link of the project.

Nina Perović

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To man the world is twofold, in accordance with his twofold attitude.

The attitude of man is twofold, in accordance with the twofold nature of the primary words which he speaks.

The primary words are not isolated words, but combined words.

The one primary word is the combination *I-Thou*. The other primary word is the combination *I-It*; wherein, without a change in the primary word, one of the words *He* and *She* can replace *It*.

Hence the *I* of man is also twofold.

For the *I* of the primary word *I-Thou* is a different *I* from that of the primary word *I-It*.

Primary words do not signify things, but they intimate relations.

Primary words do not describe something that might exist independently of them, but being spoken they bring about existence.

Primary words are spoken from the being.

If *Thou* is said, the *I* of the combination *I-Thou* is said along with it.

If *It* is said, the *I* of the combination *I-It* is said along with it.

The primary word *I-Thou* can only be spoken with the whole being.

The primary word *I-It* can never be spoken with the whole being.

\*

There is no *I* taken in itself, but only the *I* of the primary word *I-Thou* and the *I* of the primary word *I-It*. (...)

\*

The life of human beings is not passed in the sphere of transitive verbs alone. It does not exist in virtue of activities alone which have some thing for their object.

I perceive something. I am sensible of something. I imagine something. I will something. I feel something. I think something. The life of human beings does not consist of all this and the like alone.

This and the like together establish the realm of *It*.

\*\*\*

### *I - Realm of It*

Turn on the recorder to make the recording under the title "Realm of IT", while listening the Recording 1.

It is important to record the first version of your improvisation, as the most spontaneous. If you wish, you can make another recording(s) after (under the tittle "Realm of IT II, III..."), but it is important that this recording stays just as it is - there are no possible mistakes or expectations toward these outcomes.

Focus on different state in you, which considers the previous Buber's line. Our reaction here exist in the sphere of "transitive verbs alone", so for the first recording, you will perceive the given recording as *It* (within *I-It/ I-She/ I-He* context) and then play (by instrument or voice) your reaction from this point (it is the material which will be recorded at the same time).

If you feel so, you could also paint something inspired by certain recording, which might be treated as a score in future. You can send the scanned version of a painting attached



with other recordings. The recording inspired by the painting might be send as "I - Realm of IT - painting I, II..."

The Recording 1 is contained from different short recordings with approx. 20" seconds breaks in between. Each recording ends with a sound of camera click, while each 20" break ends with short sound of white noise (to announce the next recording). Then you have few (up to 10) seconds to choose one of the sentences which defines your approach for next recording (I perceive something, I am sensible of something, I imagine something, I will something, I feel something or I think something in relation to the short recording you will hear in your earphones). You choose randomly. In a case you feel like you need more time, you can use the "pause" each time and continue with the rest of material. It is important that your recorder is turned on during all this time. If you make a pause, you could also say that to the recording. Also, you can record any verbal instruction on what you are doing (for example, if it happens that someone enter the rehearsal room while you are recording, it is o.k., just leave it as it is, this might become part of the composition as well). If your focus get changed in a certain moment, it is also fine, just prolong and you will be back again. The recording will start with a white noise, choose some of the sentences to build your inner attitude in a relation to what you are about to hear and when you hear it, improvise from that point. Next white noise sound is a signal to stop playing (unless you paused the recording as you need more then 20" to improvise) and to randomly choose other sentence (example: I am sensible of something) which will influence your improvisation for the next short recording you will hear (within Recording 1).

Focus on the following states in you and play (by voice or instrument) how you **perceive something**, if you are **sensible of something** you just heard, maybe you **imagine something** or you made a decision to **do (will) something**, or you just **feel something** or **think of something** after you hear the short recordings.

*I perceive something.*

*I am sensible of something.*

*I imagine something.*

*I will something.*

*I feel something.*

*I think something.*

But the realm of *Thou* has a different basis.

\*

When *Thou* is spoken, the speaker has no thing for his object. For where there is a thing there is another thing. Every *It* is bounded by others; *It* exists only through being bounded by others. But when *Thou* is spoken, there is nothing. *Thou* has no bounds. When *Thou* is spoken, the speaker has no thing; he has indeed nothing. But he takes his stand in relation. (...)

\*

As experience, the world belongs to the primary word *I-It*. The primary word *I-Thou* establishes the world of relation.

\*\*\*

### **II - Role playing: 1st, 2nd...**

If you have read the score few times (in a case you still didn't, prolong reading), you will understand the meaning of previous sentences and its difference toward the previous approach and improvisations you just recorded.

While in the previous score "Realm of IT" we treated the given material as *It*, within following recordings we are about to establish the relation within *I-Thou*.

The next recording you are about to make is called "II - Role playing". It will take more listening and trying, so give it a time to record it. Also, you can make more versions of recordings.

In these recordings (2-7) there are few different dialogues. Choose one of them (or more) and listen to it for few times. It is important that somehow you feel close to a certain dialogue. Maybe it reminds you on some concrete situation from your personal life, a certain dialogue or dialogue which comes out of fantasy and imagination, but with someone you know in your private life.

All recordings in its structure contains a dialogue, in some cases more persons are involved (or even birds). While listening the chosen recording, decide to be one of the roles and at a certain point you will start to play as you are "speaking". Could be possible that you will start to pronounce a certain words with meaning, or words without a meaning, or any other sounds, while following the "line" of a certain role you choose to play from a dialogue.

When you are ready start recording and save it under the title "II - Role playing: 1st role". When you are done, choose to be another person in this dialogue, record and save it as "II - Role playing: 2nd (or 3rd) role".

\*

The spheres in which the world of relation arises are three.

First, our life with nature. There the relation sways in gloom, beneath the level of speech. Creatures live and move over against us, but cannot come to us, and when we address them as *Thou*, our words cling to the threshold of speech.

Second, our life with men. There the relation is open and in the form of speech. We can give and accept the *Thou*.

Third, our life with intelligible forms. There the relation is clouded, yet it discloses itself; it does not use speech, yet begets it. We perceive no *Thou*, but none the less we feel we are addressed and we answer- forming, thinking, acting. We speak the primary word with our being, though we cannot utter *Thou* with our lips.

But with what right do we draw what lies outside speech into relation with the world of the primary word?

In every sphere in its own way, through each process of becoming that is present to us we look out toward the fringe of the eternal *Thou*; in each we are aware of a breath from the eternal *Thou*; in each *Thou* we address the eternal *Thou*.

\*

I consider a tree.

I can look on it as a picture: stiff column in a shock of light, or splash, of green shot with the delicate blue and silver of the background.

I can perceive it as movement: flowing veins on clinging, pressing pith, suck of the roots, breathing of the leaves, ceaseless commerce with earth and air — and the obscure growth itself.

I can classify it in a species and study it as a type in its structure and mode of life.

(...)

I can dissipate it and perpetuate it in number, in pure numerical relation.

(...)

It can, however, also come about, if I have both will and grace, that in considering the tree I become bound up in relation to it. The tree is now no longer *It* I have been seized by the power of exclusiveness. (...)

Everything belonging to the tree is in this : its form and structure, its colours and chemical composition, it's intercourse with the elements and with the stars, are all present in a single whole.

The tree is no impression, no play of my imagination, no value depending on my mood; but it is bodied over against me and has to do with me, as I with it — only in a different way.

Let no attempt be made to sap the strength from the meaning of the relation : relation is mutual.

(...)

\*\*\*

### III - Classifying

*Next recording should be made while listening the Recording No 8. First listen the recording for few times and try to understand which elements of it you can perceive as familiar to you from previous experience, what is its movement or pulse, to which type or style it belongs to... Then make the recording under the title "Classifying" while listening to the given recording. You don't have necessarily to imitate all parts of it, and maybe some of them you will feel more important than the others. In that case, you have a freedom to develop it in any direction and save under the title "III - Classifying".*

\*

(...) I do not experience the man to whom I say *Thou*. But I take my stand in relation to him, in the sanctity of the primary word. Only when I step out of it do I experience him once more. In the act of experience *Thou* is far away. Even if the man to whom I say *Thou* is not aware of it in the midst of his experience, yet relation may exist. (...)

\*\*\*

### IV - Painting

*Turn on the recorder and put the alarm to ring in 1 or 2 minutes. During this period focus on the sound which is currently around you. Which kind of sound is it? How many sounds or layers do you hear? Is there a certain dramaturgy structure within it?...*

*When the alarm rings, take the pencil and paper to draw a painting which is reflection of what you've just heard. Then (recording is still on), start to treat the painting like a score. Take your instrument and in a way you feel it is possible, play what is present on your painting.*

*Make the photo of a painting and attached it together with recordings in the email.*

*The first version of this recording is the most suitable one and advice is to stay with it.*



\*

(...)

To produce is to draw forth, to invent is to find, to shape is to discover. In bodying forth I disclose. (...)

- What, then, do we experience of *Thou*?
- Just nothing. For we do not experience it.
- What, then, do we know of *Thou* ?
- Just everything. For we know nothing isolated about it any more.

(...)

The *Thou* meets me. But I step into direct relation with it.(...)The primary word *I-Thou* can be spoken only with the whole being. Concentration and fusion into the whole being can never take place through my agency, nor can it ever take place without me. *I* become through, my relation to the *Thou* ; as *I* become, I say *Thou*.

All real living is meeting.

The relation to the *Thou* is direct. No system of ideas, no foreknowledge, and no fancy intervene between *I* and *Thou* (...) No aim, no lust, and no anticipation intervene between *I* and *Thou*. Desire itself is transformed as it plunges out of its dream into the appearance. Every means is an obstacle. Only when every means has collapsed does the meeting come about.

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### **V - Encounter**

*Take a walk in the nature. Listen to the sounds and try to experience encountering with sounds. This part of the score includes most of the freedom, but at the same time it is kind of "Coda" in the piece. Feel free to use anything that comes to your mind and communicate it in a written form, or by using Voice Recorder. You could also choose a certain element from the nature and be in the role of that element, while encountering the environment. Maybe you would like to say something from that certain role and write it. While writing (or recording), present yourself. To whom would you like to talk to? What would you say? Maybe you will record just your breathing. Or the text you written you will treat as a score and later you will play it and try to say the same with your instrument. Maybe you will choose to play the role of your instrument and say something. There are many possibilities. Everything you present could be used as a part of composition, after you approve it. Material sent to an email wont be shared in a group, without your permission.*

