

Omnipresent for Pauline Oliveros
Composed by Shelley Burgon

Omnipresent for Pauline Oliveros is a piece for 85 duos in 85 locations.
Within each duo one player reads from the graphite score and the other
reads from the clay, stone and wood score.

Each duo will select one of the 85 graphite dots/clay spheres to start on.
This will be pre-determined by all performers to prevent duplicate starting
points between the 85 duos.

Begin improvising using the visual information as inspiration
while moving clockwise around the score.

Follow the visual information as if you are walking across
stones in a river. Do not skip a stone or clay sphere.

When you come to the end of a visual path retrace your path and continue on another path
until you reach your original starting point.

Once you have arrived at your original starting point you may continue clockwise
or continue counterclockwise. Always continue in the direction you started a cycle on until you
reach your starting or turnaround point.

Ideally the location of each duo is spread over the globe
but any 85 separate locations near or far may be utilized.

The performers and presenters may choose to stream the other
duos not at their location but it is not required.

All duos must begin at the same time in space
so that if a performance in New York starts at 1:30pm
then the duo performing in Beijing must start at 2:30am.

Each performer's pace is self-determined.

The original concert organizer sets the starting time.

In theory the duration for this piece is infinite and if the
performers are so inclined they may pass off their parts mid performance
to a new performer in a similar way that one would pass a baton in a relay race.
Computer programmers may use these scores to create an infinite electronic version.
If a more practical duration is desired then the use of a stopwatch/timer
will be necessary to track the passing of 85 minutes. After 85 minutes
each performer must finish the path they are on.

All performers must stay for the full duration of the piece during the 85 minute versions.

No passing of the "baton" as in the infinite version.

The piece is then finished

once all players have returned to their starting position of the cycle they are
on after the 85 minutes have passed.

I wrote my first graphic score under the tutelage of Pauline in 2000 at Mills College.

This is a dedication to her everlasting presence.

Thank you in advance for your performance.

Respectfully, Shelley Burgon

California

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