

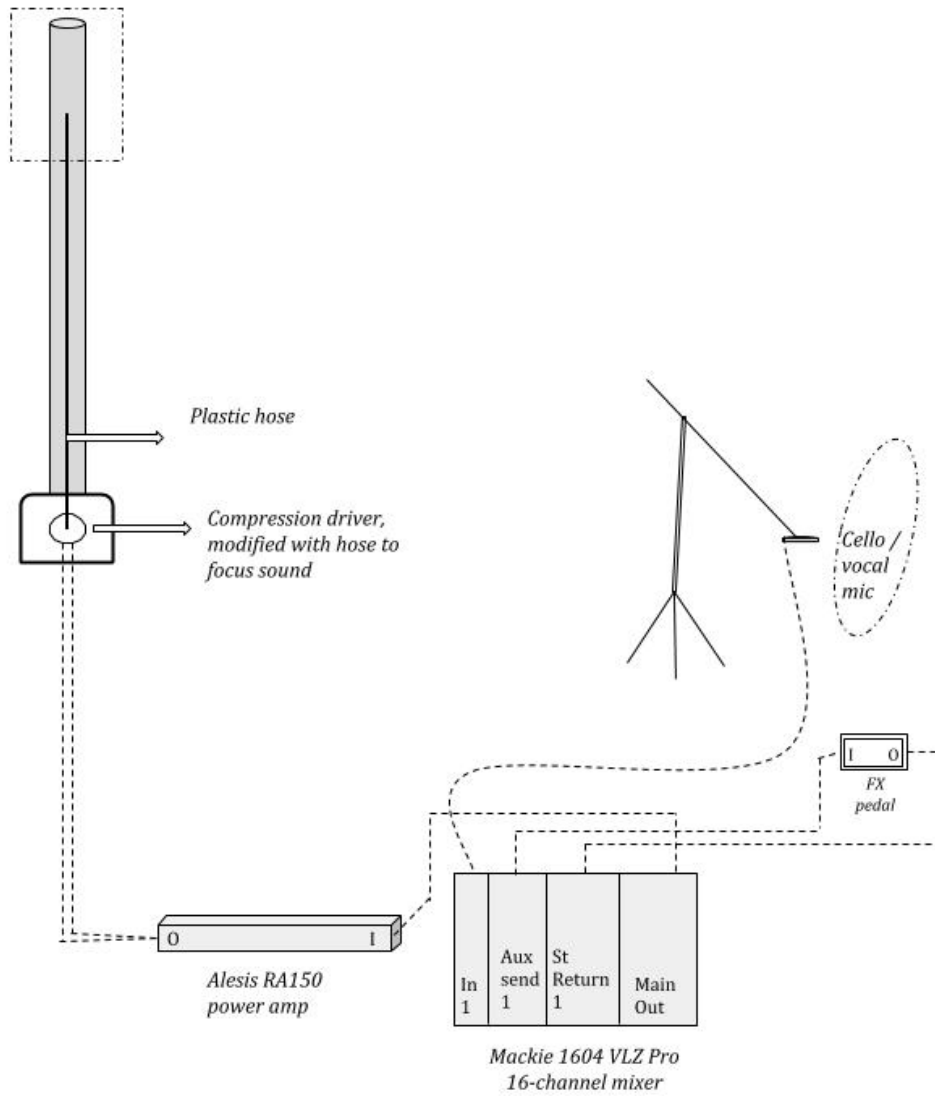
e ee O is a piece for cello, 'oli (Hawaiian vocal chant), and electronics. The electronics are run through a sculptural *kahili* (a long wooden sceptre intricately adorned with feathers around the top in a column). The one for this piece I made from a cardboard tube, sound wire, and newspaper clippings from 19th century Hawai'i. These are all materials that are not native and instead readily available, emphasizing the way distance (physical and chronological) alters and amplifies tradition. In this way any attempt at tradition is a reconstruction. When any attempt at tradition ultimately generates something new, what is it that unites contemporary indigenous identity?

In **e ee oo** I set out to explore the process indigenous and post-colonial communities engage with to excavate and uncover a traditional identity. Reconstructing an identity and language from historical documents, story telling, music and dance, we are constantly searching, interpreting, enacting.

The structured improvisation works from the text of the contemporary chant *Ua Ao Hawai'i*. The cello follows the melodic contour of the 'oli and use of increasing pitch to find an "indigenous" voice. The voice works only with the vowels of the text, emphasizing the confusion of being separated from land physically as well as through an interrupted cultural history.

The voice and cello run through a delay which is fed into the *kahili* sculpture. These begin to converse with each other as well as the natural acoustic space to create a new voice and new expression of the chant.

e ee o was developed and premiered in July 2017 for Bard College MFA's first-year final performance in Anandale-on-Hudson, NY.



I/O Diagram for e ee o - performance for cello, vocals, and electronics