



GREEN COLLEGE CROSS-SECTORAL CONSULTATION MEHFIL: MUSIC, TEXT AND PERFORMANCE OF SOUTH ASIA

In Urdu and Hindi, *Mehfil* is a term used for an intimate gathering that features an art performance, such as music, poetry or dance. This series brings performers and scholars to campus to allow faculty, students and staff to explore a few South Asian musical and performance traditions, and the texts they draw on. We engage with scholars and local performers, and bring in two sets of performers from South Asia, to explore the popular and the classical, the religious and the secular. Join us as we bring the arts of South Asia to life at Green College!

ALL TALKS ARE AT GREEN COLLEGE IN THE COACH HOUSE AND OPEN TO THE PUBLIC WITHOUT CHARGE

TERM I

BHARATANATYAM: STORIES OF NAYIKAS (HEROINES) AND SAKHIS (HEROINE'S FRIENDS)

Ashvini Sundaram, Bharatanatyam performance artist and **Arno Kamolika**, Bharatanatyam artist and instructor
Thursday, September 26, 2019, 5:00 pm

This lecture and performance will provide a brief overview of the aesthetics and vocabulary of Bharatanatyam by covering two types of presentations in Indian Classical dance: Nritta (pure dance) and Natya (storytelling). Arno and Ashvini will each narrate and present a love story exploring different mental states of a romantic heroine, either through the lens of the heroine or her friend.

SINGING NANAK: ANAHATA SABD (THE UNSTRUCK MELODY)

Chaar Yaar (Four Friends): Madan Gopal Singh (composer, vocalist, poet), **Deepak Castelino** (guitar and banjo), **Pritam Ghosal** (sarod) and **Amjad Khan** (multiple percussionist)

Presented by the Interdisciplinary Histories Research Cluster

Thursday, October 16, 2019, 5:00 pm

The group *Chaar Yaar* came into existence 17 years ago. In this special concert in honour of the 550th anniversary of the birth of Guru Nanak, presented in the intimate setting of Green College's Coach House, *Chaar Yaar* will weave a musical journey through the sacred texts of the first Sikh Master, Guru Nanak Dev, celebrating the cosmic and the worldly, the transient and the timeless, the self and its other. This is their grateful remembrance of the Guru for his birthday.

Those attending talks at Green College are warmly invited to come to dinner.

For information on making dinner reservations, see www.greencollege.ubc.ca/how-attend-dinner

DHRUPAD AS A PROGRESSION IN MULTIPLE DIMENSIONS

Arijit Mahalanabis (vocalist), accompanied by **Kishan Patel** (pakhawaj)
Thursday, October 24, 2019, 5:00 pm

Most scholars of Indian music consider *dhrupad*, and its cognate *dhamār*, to be the oldest subgenres of Hindustānī music. The practice and performance of this art has grown in popularity in recent times, though a wider understanding of the art remains elusive. Practitioners, scholars and hereditary keepers of the tradition rarely offer a practical and logical explanation for the objectives, structure, function and performance of the art. In this talk, the artists will delve into a model of *dhrupad* that defines it as a musical entity in multiple dimensions. They will consider *dhrupad* from the perspective of *alāp* syllables, the tonal complex of the *rāga*, time and rhythm, tonal dynamics and textual content. In each of these dimensions, they will introduce a logical calculus that governs the progression of content. Taken in totality, these calculi uniquely define a well-formed *dhrupad* performance. The artists hope that this talk will allow the audience to more critically listen to and understand a *dhrupad* performance.



**CENTRE FOR INDIA
AND SOUTH ASIA RESEARCH**

**I | H Interdisciplinary
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**Indian Classical Music
Society of Vancouver**