

>> Hello, everyone. We are live with our last performance of the day. Another accomplished Humber graduate Bageshree Vaze.

She'll take it away for personal introductions.

>> Hi. Namaste, everyone. I'm Bageshree and we're really happy to be here today as part of the Culture's Compass and interacting with all of you virtually. I know we're all too used to this now after a few months of being indoors, but art has to continue, our interactions with people and with audiences are continuing as they always have since human activity. It's always been the desire of humans to dance and perform and play instruments and regardless of whatever's happening politically and what's going around. Somehow, that activity always continues. So we're happy to be here in this virtual setting with you.

Vinith were both brought up here in Canada. We are bringing art forms that we have studied in India with Indian classical music and dance. Vinith is a disciple of the late legendary [not audible]. He'll tell you more and you'll be able to hear more of these drums here, and I'm performing a dance which is a dance style unique and the drums provides -- they provide the rhythmic vocabulary that we set to movement and footwork.

And we'll explain a little bit more as we go along how we tell stories with rhythmic patterns and with choreography and bringing them to life visually.

Vinith will show you how we tell a story through the rhythm with a 16-beat cycle. He'll explain the demarcation of the different rhythms and how he brings it alive.

>> Good afternoon, everybody.

Vinith. These are the drums from the northern part of India.

To give you a bit of a -- not an education but sort of like a glimpse of in terms of what happens, all what I play, I would first learned the language. The language doesn't mean anything for say, but each of the syllables I can recite by voice. If I was to say ta, epe. Har. So this is what the drums, we have this language, and then we compose, and then basically it's there to provide a rhythmic time cycle in this time cycle accident we're going to show 16 beats. I'll open with a small opening, and then nowadays, since we're all electronically oriented, definitely this time has the last three months, four months, so much has changed about us, first with the onset of COVID and then it's made you think about your art and think about our lives in different ways.

And I think we're very lucky that we do have these art forms in our lives. But there's also a lot of change that things have pushed forward especially with Black Lives Matter, and I think it's very important for us to all recognize that change is not just inevitable, but it's necessary. So to discuss a bit with my iPhone here, I'm going to turn it on. It has an electronic Leda. It will be giving a melodic time cycle, and it's in 16 beats.

>> I would just like to say that Vinith and I obviously being at home, we have a lot of time to think about art, and it's made me reflect that the classical arts in India, especially, did not originate in theatres and on stages that we are so used to now. They originated in small spaces, in front of very informal audiences who were connoisseurs and it was a form of just sharing artists' work with these type settings. So we're really happy we can do the same thing here now.

>> So the time cycle is 16 beats no one as ita. I'll show you the beats are. The starting beat

is 1234, five, six, seven, eight, nine, 10, 11, 12, 13, 14, 15, 16. Clap, and den den da da. Ta.

[Drums]

>> Cymbals and. Ta ta ta ta.

Ta ta ta ta.

>> Next is exploration where we try to find our way through the runway of this cycle. Figuring out different ways of having to first week and different patterns to different stories.

And right now, we're putting together movement.

[Drums]

>> I study the style, so it's believed to come from the city of Lakor in India. Some believe that competitions are very very old, and they were handed down from one generation to another.

But as artists, as individuals, we try to come up with our own very yearnings of these. This is a personal -- there's nothing about them.

>> Taking on this, the Gadita.

He grew up in Nova Scotia and I grew up in St. John's Newfoundland, we often try to take inspiration from what we see in the world around us.

That's how dance has been created, taking different themes. The sound gA deeta gA deet is like the sound of the seagulls. As we see them on the ocean, we imagine different rhythms in the water.

[Making sounds]

>> Taking that all together.

[Making sounds]

[Drum]

>> So now we move on to the double and as he explained, the 16-beat cycle, we make it shorter and then make faster in different types of comp sigs.

>> Taking some of the beats and throwing the rhythm on top.

[Making sounds]

>> So with the dance, and the drums, it's a conversation.

Just as we're having lots of conversations now, but sometimes we try to put the conversation.

Some people may call it an argument. And an interaction between dance and the drum.

[Drum]

>> So some of the -- as it's developed, there have been different types of stories we tell with rhythm. One of the ideas is [not audible] and it takes syllables that sound like the sounds of nature and try to put them into a pattern. So when you hear HooNa lunga, imagine the sound of a horse jumping in the forest. We take some of these syllables and butt them to dense.

[Making sounds]

[Drum]

>> Now we don't have a lot of travel happening in the age of COVID, especially international travel. In Toronto, we've had great opportunities for visiting artists from other countries

such as India but also England, many Indian artists who come to perform, teach. Last year, we had a great privilege and opportunity of interacting with Shree an exponent and lived in England and many people know his famous disciple Karr in the dance world. He came here last year and Vinith the opportunity to perform with him last October. We held some master classes and this is what he taught us.

[Making sounds]

[Drum]

>> And just to finish off, right now in India, we're in the middle of the rainy season known as the monsoon. And while people are with the season after a very long hot dry season to replenish their crops, it's not just something of necessity, but you see these wonderful dark purple rain clouds. As they build, and then there are different rhythms of the rain, pitter-patter, and sometimes much more heavier, and lightning strikes. So try to bring that through to life.

[Making sounds]

[Drum]

>> Thank you. Namaste. And thank you for having us here this afternoon. All the best for the rest of the conference, for the rest of the year as we all get together here virtually, probably for the next little while. And share each other's stories and art.

>> Thank you.

>> Thank you, and I'd like to reintroduce Mikita and Jennifer Gordon to speak to us to our closing performance.

>> Namaste. Thank you so much.

I feel that my legs are still moving as the rest of high body.

It was really great. So that was it for today. And thank you, everyone, who joined us today. It was very busy day.

But we have one more to come.

So tomorrow, we're going to discuss engaging audiences in digital spaces, financial sustainability and fund raising and activities in the arts, and we'll meet new speakers and enjoy two more artists' performances, including our mystery artist who is going to close the conference tomorrow.

I also want to remind you that we have Michelle Bucles who was creating a visual recording of all the sessions today. Some of them are already available today. You can check out the social media and we'll share her artwork later with you. So Jennifer, do we have Jennifer here? Maybe you will share your thoughts about the conference today. Jennifer. Do I have Jennifer? Tech team.

>> Yes, just one moment.

>> OK. Great. Hey, Jennifer.

How did you find today's conference?

>> I mean, I think today was incredible, and I -- in addition to thanking the performers, I really have to hand it on all of you students who put this together and produced this.

Round of applause!

Thank you so much. Yes!

It's been phenomenal. It's gone from, you know, a little tech blip in the beginning and here we are, and I think it's rolled really well. It's interesting to see the patterns that are coming through. I'm seeing the braid motion here and thinking about the different links between all the speakers and the energy of the comedienne even though she couldn't see us, and she brought everyone's energy so up and then with this beautiful closing dance performance, that was echoing and rain and exterior space and forests, to see this really ancient art form presented in the ding -- digital space, I feel relaxed and soothed and I really excited for tomorrow. Thank you all involved, the speakers the panelist and of course to you our audience. Thank you so much and we're look forward to see youing again tomorrow morning.

Join us then.

>> Thank you so much. See you tomorrow.