



About Nadaswaram



Nadaswaram is a traditional South Indian wind instrument in Carnatic music particularly used in temples, weddings, and other ceremonial events.

The Nadaswaram is a double-reed wind instrument, similar to the North Indian Shehnai but larger and louder. The instrument typically has seven finger holes and can produce a wide range of pitches.

The Nadaswaram is known for its powerful and penetrating sound.

The Nadaswaram is an essential part of Tamil and other South Indian traditions, often played in pairs along with the thavil (a barrel-shaped percussion instrument) during auspicious occasions.

Temple Music: It is frequently used in temples, and its sound is believed to be auspicious, invoking a divine atmosphere.

VIVEKANANDAN GURUMOORTHY

"NADHASWARAM, VOCAL, FLUTE" ARTIST & TUTOR

BIOGRAPHY

Nadhaswara Vidwan D.M.G. Vivekanandan Gurumoorthy I am Nadhaswara Vidwan D.M.G. Vivekanandan Gurumoorthy, and my journey in music began in 1995 at the age of 10, inspired by a deep and enduring passion for the art form. My initial training was under Pandhanallur Thiru Durairaj, where I dedicated five years to mastering both Nadhaswaram and vocal music, achieving a strong foundation and early recognition.

From 1997 to 2000, I further honed my skills in Nadhaswaram and Carnatic music at the Tamil Nadu Government Music School in Tiruchirappalli under the guidance of Guru Thiru R.M. Sivavadeivel. I then pursued advanced training from 2000 to 2003 at the Music & Dance Kalaikoodam in Jeyankondam, under V.P. Shakti Selladurai.

In 2004, I undertook traditional Gurukula education with the renowned Kalaimamani Nadhaswara Vidwans, the Thirupamburam Brothers — Mr. T.K.S. Swaminathan and Mr. T.K.S. Meenakshi Sundaram. This two-year intensive training, along with vocal and voice development under Mr. Papa Subramaniyam, greatly shaped my expertise and artistic depth in Nadhaswaram music.

In 2007, I was honored to be selected by Prasar Bharathi as a "B"-Grade Artist with All India Radio, Tiruchirappalli, on my very first attempt. My musical career since then has included performances at numerous local, state, and international venues, earning me several titles and accolades.

My international journey began with a five-year tenure (2007–2011) as a Nadhaswaram artist and vocal tutor at Sri Darma Muneeswaran Temple, Singapore. I also served as a Senior Music Instructor at Syama Music School, Singapore. I then held the position of Nadhaswaram Artist at Katpaka Vinayagar Temple in Brampton, Canada, for one year, before moving to London, where I spent three years performing concerts, conducting workshops, and serving temples, including performances at the Liverpool Ganesha Temple in 2016 and 2017.

Since then, I have been based in the United States, where I have been serving as the resident Nadhaswaram artist at Sri Bhaktha Anjaneyar Temple in Maryland for the past two and a half years. My work includes regular participation in temple events, concerts, and weddings across the country.

In 2015, I founded the Sri Sapthaswaraa Foundation, a non-profit organization dedicated to promoting Indian classical arts. Under this foundation, I launched the Sugawaraa Academy of Fine Arts, where I continue to teach and mentor students in various disciplines, including vocal, violin, flute, Nadhaswaram, keyboard, and Bharatanatyam. Each year, I am proud to award diplomas to numerous students, nurturing the next generation of artists and upholding the legacy of fine arts education.



ABOUT THAVIL



The Thavil is a traditional South Indian percussion instrument, integral to the classical Carnatic music tradition and temple rituals. It is a barrel-shaped drum, typically played with one hand using the palm and fingers, and the other hand with a stick. The Thavil produces a rich, resonant sound that is both powerful and intricate, capable of expressing deep rhythmical complexity and devotional energy. Thavil is most commonly paired with the Nadaswaram, creating a divine musical experience, especially in temple festivals, weddings, and religious ceremonies. It plays a crucial role in maintaining the rhythmic structure of the performance and is considered a sacred instrument used to accompany spiritual offerings.

Learning Thavil involves years of rigorous training under a guru, mastering complex rhythmic patterns (tala), and understanding the spiritual discipline that the art demands. It is not just a musical skill but a tradition passed down through generations, embodying devotion, culture, and heritage.

SELVAKUMAR KRISHNAMOORTHY

THAVIL VIDWAN

ABOUT ME

Thavil Vidwan Selvakumar Krishnamoorthi A dedicated and passionate Thavil Vidwan with over 15 years of experience in classical Carnatic music and temple performances. I received my training under legendary gurus Kalaimamani Thiru R.A. Selvam and Kalaimamani Thirunageswaram

T.R. Supramaniam Pillai, gaining deep mastery and traditional knowledge of the Thavil.

I am widely recognized for delivering powerful and devotional performances both in India and internationally, including countries such as Singapore, London, and Australia. I have also had the honour of serving as Aasthana Vidwan in several prestigious temples around the world, continuing the spiritual and musical legacy of Thavil through my performances and dedication.

