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### Renowned Musicians of Kanchipuram

Vaishnevi.V

Research Scholar, Kalai Kaviri College of Fine Arts.

Email: [vaishnevi.venkat@gmail.com](mailto:vaishnevi.venkat@gmail.com)

#### Abstract

Kanchipuram has long been a fertile ground for Carnatic music, producing musicians whose artistry shaped the tradition for generations. This paper examines five eminent personalities: The Dhanakoti Sisters, Kanchipuram Naina Pillai, Kanchi M. N. Venkatavaradhan, D. K. Pattammal, and J. Vaidhyanathan. Employing a qualitative historical approach, the study draws upon archival sources, oral histories, and music journals to analyze their contributions to performance, pedagogy, and concert innovations. Each musician is studied in terms of technical mastery, stylistic distinctiveness, and influence on contemporaries and successors. Comparative analysis highlights continuity and evolution within Kanchipuram's musical heritage. The findings indicate that these musicians preserved devotional and classical traditions while introducing innovations that shaped concert formats, teaching methods, and the role of gender in music. The study concludes that Kanchipuram continues to be a vibrant center of Carnatic music, where devotion, scholarship, and artistry converge, inspiring successive generations.

#### Keywords

Kanchipuram, Carnatic music, Dhanakoti Sisters, Naina Pillai, M. N. Venkatavaradhan, D. K. Pattammal, J. Vaidhyanathan, musical pedagogy, performance innovation, South Indian classical music

#### Introduction

Music in Kanchipuram has always been more than art; it is a profound expression of devotion, scholarship, and cultural identity. The city's temple culture nurtured musicians, scholars, and devotees in an environment where music was both a spiritual offering and a disciplined pursuit. Unlike entertainment-oriented performances, Carnatic music in Kanchipuram emphasized philosophical depth, technical precision, and emotional resonance. Through temple traditions, rigorous pedagogy, and innovative concert presentation, Kanchipuram musicians developed a distinctive style characterized by melodic purity, rhythmic accuracy, and devotional sincerity. This paper explores the lives and contributions of five distinguished musicians who exemplify Kanchipuram's rich musical heritage.

#### The Dhanakoti Sisters: A Sisterly Duet of Devotion

Smt. Rajalakshmi and Smt. Padmavathi, known collectively as the Dhanakoti Sisters, emerged as a formidable vocal duo in early twentieth-century Kanchipuram. Trained rigorously under Mettu Kamakshi Ammal, they combined technical mastery with devotional depth, creating performances that were both scholarly and emotionally moving. Their concerts at temple festivals drew large audiences, where listeners often remarked on the spiritual intensity conveyed through synchronized singing.



The sisters were renowned for perfect vocal harmony, especially in duets of Thyagaraja and Shyama Sastri kritis. They had an exceptional ability to maintain individual voice clarity while blending seamlessly, a rare skill in Carnatic duets. Their performances of rare kritis in obscure ragas captivated temple audiences, drawing admiration from both scholars and lay listeners.

Beyond performance, the Dhanakoti Sisters trained disciples in the duet tradition, emphasizing synchronization, shruti purity, and devotional expressiveness. Many of their students later became prominent performers, ensuring the continuity of Kanchipuram's musical style. Their legacy demonstrates how vocal excellence and devotional expression can coexist in perfect harmony.

### **Kanchipuram Naina Pillai: Maestro of Discipline and Depth**

Kanchipuram Naina Pillai, born as Kanchipuram Subrahmaniam Pillai, was born on July 25, 1889 renowned for his command over rhythm, intricate tala patterns, and improvisational prowess. His mother, Kamakshi, was a disciple in the lineage of Shyama Sastri. Initially indifferent to music, he was inspired after attending a concert by Konerirajapuram Vaidyanatha Iyer. He trained under teachers including Veena Dhanammal and Appadurai Achariar and became renowned for his mastery in Ragam-Tanam-Pallavi.

His concerts were monumental demonstrations of intellectual and artistic skill, particularly his elaborate Ragam-Tanam-Pallavi renditions, which often lasted over an hour with sustained creativity.

His unique contribution lay in encouraging creativity while upholding rigorous discipline, fostering a balance between adherence to classical rules and inventive improvisation. He introduced rare and complex kritis into mainstream performances and was known for experimenting with rare talas, challenging both performers and listeners.

He meticulously trained disciples to internalize music rather than merely reproduce it. His approach influenced concert presentation, improvisation, and pedagogy across generations, securing Kanchipuram's reputation as a hub of musical excellence. Students like D. K. Pattammal and Madurai Mani Iyer adopted not only his technical approach but also his philosophy of music as a spiritual discipline.

Naina Pillai's concerts frequently featured rare compositions and rhythmic innovations, leaving an indelible mark on Carnatic music pedagogy. He is remembered for shaping the modern concert approach while instilling deep respect for tradition in his disciples.

### **M. N. Venkatavaradhan: Tradition Meets Modernity**

Born in Enaatthoor near Kanchipuram, Venkatavaradhan began his musical training under Kanchipuram Naina Pillai and his son Rathnasamy. He further developed his skills under N. S. Krishnaswamy Iyengar. He was honored with the title Isai Perarignar by the Tamizh Isai Sangam for his contributions to Carnatic music.

M. N. Venkatavaradhan exemplified the harmonious fusion of classical rigor and contemporary concert sensibilities. Hailing from Kanchipuram, he maintained the temple-rooted devotional essence while adapting performances to appeal to modern audiences. He was known for rendering rare kritis with melodic clarity and emotive depth, often reviving compositions that had been neglected for decades. His concerts were marked by precision, expressive phrasing, and scholarly



insight. He performed at prominent festivals and Sabhas, gaining acclaim for his balanced presentation of tradition and innovation.

As a teacher, he emphasized internalizing music over rote memorization, mentoring students who became accomplished performers themselves. His ability to express subtle devotional nuances made his performances unique, bridging Kanchipuram's historical style with contemporary practice.

### **D. K. Pattammal: A Voice That Broke Barriers**

Damal Krishnaswamy Pattammal (1919–2009) was a trailblazer in Carnatic music, being among the first women to perform at the Madras Music Academy. Her mastery of raga alapana, intricate sangatis, and improvisation set new standards for female musicians.

Born as Alamelu on March 19, 1919, in an orthodox Brahmin family in Kanchipuram, Pattammal was encouraged in music by her father Damal Krishnaswamy Dikshithar. Despite societal constraints, she pursued Carnatic music with guidance from her brothers and teachers. Her brothers, D. K. Ranganathan, D. K. Nagarajan, and D. K. Jayaraman, were also musicians who supported her musical journey.

Her voice combined precision, clarity, and emotional depth, allowing her to deliver complex compositions with effortless grace. She had unmatched mastery over ragas and intricate rhythmic patterns, and her performances were marked by discipline, innovation, and an ability to captivate listeners. Her musical power lay not just in technical brilliance, but in the profound expression and devotion she brought to every concert. She also rendered patriotic compositions of Subramaniya Bharathi, combining music with nationalistic expression during India's freedom struggle. Her performances popularized Thyagaraja kritis for female voices and inspired generations of women to pursue music professionally. Pattammal's unique achievement was blending technical brilliance with devotional sincerity, making her both a performer and a cultural icon of empowerment.

### **J. Vaidhyanathan: Percussion Virtuoso of Kanchipuram**

J. Vaidhyanathan, affectionately known as JV, is a distinguished Mridangam exponent, born on April 22, 1965, in Damal, near Kanchipuram. He was born into a musically rich family, with his father D. K. Jayaraman and aunt D. K. Pattammal being eminent Carnatic vocalists, and his mother J. Jayalakshmi also a musician.

He received his Mridangam training under the guidance of the legendary T. K. Murthy. Trained from a young age, he mastered the intricacies of laya (rhythm) and tala improvisation, performing alongside leading vocalists of contemporary Carnatic music. Over the years, he has accompanied many stalwarts of Carnatic music. He has been honored with awards like the Sangeet Natak Akademi Award and Kalaimamani for his contributions.

His specialty is complex konnakol patterns and dynamic accompaniment, enhancing both vocal and instrumental concerts. Vaidhyanathan has also mentored numerous students, perpetuating Kanchipuram's rigorous training ethos. His contributions highlight that Kanchipuram's musical excellence is not limited to vocalists but also extends to instrumental mastery, ensuring a holistic cultural legacy.

### **Analytical Overview and Discussion**



A comparative analysis of these five musicians shows the continuity of Kanchipuram's musical tradition. While Naina Pillai and D. K. Pattammal shaped concert performance, the Dhanakoti Sisters and Venkatavaradhan preserved devotional and pedagogical depth, and Vaidhyanathan strengthened the instrumental tradition. All emphasized purity of tone, rhythmic precision, and expressive interpretation, defining a Kanchipuram style that blends scholarship, devotion, and artistic creativity. Their collective contributions ensure that the city's music remains influential across generations, both in performance and pedagogy.

Together, these musicians show that Kanchipuram's influence is multidimensional, encompassing performance innovation, pedagogy, revival of rare compositions, gender empowerment, and instrumental virtuosity. Their collective contribution ensures that the city's music remains dynamic, adaptive, and spiritually resonant, bridging temple traditions with contemporary concert culture.

### Conclusion

Kanchipuram's musical legacy thrives through these five exemplary artists. The Dhanakoti Sisters embody harmonious devotion, Naina Pillai represents discipline and innovation, Venkatavaradhan bridges tradition and modernity, D. K. Pattammal symbolizes courage and empowerment, and J. Vaidhyanathan highlights instrumental excellence. Together, they preserve and propagate Kanchipuram's unique musical ethos, demonstrating that Carnatic music is a living tradition shaped by devotion, scholarship, and artistic integrity.

Collectively, these artists demonstrate that Kanchipuram is not just a historical center of music but a living tradition, where performance, scholarship, and devotion converge. Their achievements reveal patterns of continuity, creativity, and mentorship, ensuring that musical knowledge is transmitted to succeeding generations while remaining relevant to contemporary audiences.

In sum, studying these musicians, highlights Kanchipuram's multifaceted contribution to Carnatic music. The city has produced not only performers but also innovators, teachers, and cultural ambassadors, illustrating how regional traditions can achieve both longevity and adaptability. Kanchipuram remains an enduring beacon of classical music, inspiring musicians, audiences, and scholars alike, and its influence continues to shape the trajectory of South Indian classical music well into the present century.

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