

Homage to my beloved Teacher Sri Dwaram Narasinga Rao Naidu Garu

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I started learning music since childhood – 5th + year or so. I had the good fortune of learning Violin from Sri Narasingarao Naidu garu. In fact when I was learning vocal in Maharaja's Music College, Narasingarao Naidu garu used to call me to his room and test my SWARAJNANA. He used to play extempore melodic phrases sounding Western and I used to repeat the melodic phrases in Swara instantly. Much impressed with this ability – swarajnana – Narasingarao Naidu garu offered to teach me violin. My joy knew no bounds since I had fascination for the instrument and used to handle the instrument by requesting students of Violin class to spare their violin for while. That was how I came into his tutelage. This speaks of a GURU identifying DISCIPLES to teach the ART most willingly.

I am now aged 63 years. I did not take to Music as my profession though learnt Karnatak Music systematically and basics in Western music on Violin. I present my impressions as a lover/student of music with all my humility.

School of Thought: Narasingarao garu from distinguished DWARAM SCHOOL OF THOUGHT. He learnt from his paternal uncle late Padmasri Dwaram Venkataswamy Naidu garu. He observed Karnatak Tradition but had an open mind towards Western Classical Music. He learnt on his own Staff Notation and practiced Western Classical Music.

Style: Interest in and study of Western Classical Music must have had its impact on his style of playing which was unique.

Fundamentally Narasingarao Naidu garu's playing was that of SOLO STYLE though he accompanied several stalwarts including his own teacher Later Padmasri Dwaram Venkataswamy Naidu garu.

Tonal quality, Technique and special features; concept of Tone (NADA) was akin to Western Violin and very neat right hand (BOWING) and left hand technique

(FINGERING). He used with discretion variety in right hand technique – Legato, Staccato, Spiccato, Pizzicato. Crossing over strings was done gracefully using wrist movement. Exercised optimum pressure on bow and presented modulation with melody presented as Double Forte, Forte, Pianissimo and so on. We can hear arpeggios and inversions while playing Tanam. He explored pizzicato in Tanam and the melody sounds like a Classical Guitar. Use of Harmonics embellishing melodic phrases in Ragalapana is another feature. Swara kalpana was more of MANODHARMA than mathematical calculations.

Teaching methodology: Narasingarao Naidu garu used to teach the lesson in Vocal first and only when the student was in a position to render the lesson without seeing the text and maintaining Tala, then teach on Violin. Ability to sing was compulsory.

Practice: Narasingarao Naidu garu was more in favour of REGULAR PRACTICE than occasional rigorous practice. He strongly advocated practicing Tri-Sthayi (Playing in three octaves), Teega Jaru (Gliding), etc. exercises DAILY and used to test the students once in a way, personally even as the Principal of the College. Students had to maintain data of their DAILY PRACTICE of various exercises. He used to go round the halls and inspect the POSTURE of the students while practicing. He had never permitted to lean to a wall and play.

As a Professor & As the Principal: Narasingarao Naidu garu attached much importance for Education and career. As Principal he engaged a Physical Director and Students had to do physical exercises in the evenings under the guidance of the teacher. He was generous in spending his personal funds for organizing Vinayaka Navaratrulu with concerts and poor feeding.

Knowledge of the Instrument: Narasingarao Naidu garu was much interested in knowing about VIOLIN MAKING. He guided Violin repairers and elevated them to the level of VIOLIN MAKERS including VIOLIN accessories.

Dedication of Family: Affiliation and Dedication of Narasingarao Naidu garu's family to the art of Music and the Institution – Maharajah's Music College at Vizianagaram – is a RECORD. His elder son Sri Dwaram Durgaprasad Rao served the institution as a Professor and Principal; his eldest daughter late Smt. Dwaram Ramanakumari served as faculty; his younger daughter Smt. Pusalra Manorama served as Principal; younger son Sri Dwaram Satyanarayana (now working for AIR as Staff Artist) was student in Music College.

Noble Teachere: Narasingarao Naidu garu was a noble teacher. In fact it was more like GURUKULAM – the teacher treating his students as his children and expecting no returns for imparting education. He explored the potential of the disciples. He always encouraged his disciples; was concerned about their welfare and career. He was more than a teacher. His love towards disciples was that of a parent to children.

Personal Qualities: Narasingarao Naidu garu was a Disciplinarian, reserved and very dignified. Legacy of Dwaram Narasingarao Naidu garu is carried forward by his daughter Smt. Pusalra Manorama, Dwaram Durgaprasad Rao and Dwaram Satyanarayana well noted musicians of the day. To quote, a few distinguished disciples are Sri Nedunuri Krishna Murthy, Dr. Nookala China Satyanarayana, Sri K.V. Reddy, Sri Pallela Peri Somayajulu, Sri Komanduri Krishmacharyulu, Sri Ivaturi Vijayeswara Rao, Sri K.L.N. Sastry and Sri Bhuvaneshwar Mishra.

With Pranams to my beloved teacher

- Saratchandra Kumar.