

Music has been a serious and sustained part of my life alongside my academic work, not a break from it. I serve as President of the DAIS Music Club, where I oversee 10 to 15 members, coordinate rehearsals and performances across the year, and mentor around ten student musicians on vocal technique and performance confidence. As a vocalist I have performed across school productions, assemblies, the Annual Day Choir, and the DAIS Fete. Beyond school, I performed for an audience of underprivileged children at a concert during the Pratham Youth Fellowship in Aurangabad, where music became a tool for community engagement rather than performance alone.

My current project is a jazz album titled *Fly Me to the Moon*, comprising seven standards drawn from the repertoire of Frank Sinatra, Nat King Cole, and Louis Armstrong. It is not a covers record in the conventional sense. For each track I have developed my own arrangement of the backing — rethinking the instrumentation, harmonic voicing, and rhythmic feel rather than reproducing the original session recordings. Each standard is interpreted rather than replicated, which is closer to how these songs were understood in their own era: material for a singer to make their own, not fixed compositions to be delivered faithfully.

Standards demand a particular discipline. The melodies are well known, so an audience arrives already holding a version in their head. The only way to make a performance meaningful is to bring something genuinely your own to it — a phrasing choice, a held note, a shift in tempo — while still respecting what makes the song work. Recording has been its own education too: a live performance ends the moment it ends, but a recording is something you sit with and keep deciding about. Knowing when a take is right, and when to stop chasing a better one, is a harder judgment than it sounds.

Theatre has run alongside the music. In 2025 I played Kansa in a twenty-minute retelling of the battle between Krishna and Kansa at the DAIS Annual Day, performed to an audience of around 1,000. On the final night, I went to unsheathe my sword for the scene's central moment and it wouldn't move — it had caught in my costume. Rather than break, I stayed in character and let the struggle become part of the moment, producing a tension the script had never called for that worked better than what we had planned. I also took part in the DAIS House Dramatics Competition in 2026.

What theatre gave me that singing alone did not is the experience of being responsible for something collective. A song is mine to carry; a scene is shared, and if I drop it, everyone on stage drops with me.