This paper is in part, an attempt to revisit the Tamil music revival movement, namely the Tamil Isai Iyakkam in order to be able to demonstrate what an investigation of cultural practices holds for understanding power structures and their semiotics. In attempting this, the paper acknowledges the potential that the writing of new social and cultural history has had for studying aural practices that have been at least in the South Asian context understudied as well as for understanding social relations in general that develop around the production and consumption of cultural practices like music. Studying the aural field in southern India through the lens of revival movements, I will suggest, enables us to understand the overtly political nature of the cultural agenda of the revivalists. It also enables us to access regimes of listening and pleasure and thereby, to unpack the construction and transmission of meaning attached to cultural practices like music even while recognizing that music has its own distinct register and language.