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Take, for instance, the practice that a Varna must be sung only as a preface to a kutcheri. There are many many Varna compositions of great beauty. Would it not contribute to Rakti, if in a kutcheri one or two Varnas are rendered in two or three Kalas and with independent manodharma, vocally or instrumentally at a stage when the artist has warmed up and when his voice and mind are in a state of poise? Similarly, does Mangala mean only the singing of the Kriti "Nee nama rupamulaku?" Why should we not sing Ashtapadis and Kshetrayya padas fully with all the charanas and such other extra-ordinary compositions in the middle of a kutcheri, trying to bring out their meaning and feeling? Are they like the Swarajatis merely swara-structures? Do not they possess great poetic and musical qualities? Should not the singers bring out their excellent qualities? If instead of elaborating the Pallavi in a variety of ways in all the three Kalas the singer reproduces parrot-like in tistra khandas and misra gatis a previously mugged up piece, whom will