

Open letter to all musicians and music lovers

Dear Musicians & Music lovers
Namaste !

WISH YOU A VERY HAPPY VILAMBI UGADI (TELUGU
NEW YEAR)

Just around the corner is the 251st Birth Anniversary of one of the greatest creative minds in the history of human evolution, Tyagaraju. The 250th birth year of Tyagaraju was celebrated with great reverence and many thematic presentations all over the world. As we come to the end of such a significant year, I wish to make a humble request to one and all to make note of a very important correction in the way we have been singing one of the most important compositions of Tyagaraju- the Arabhi Ratnam “Sādhinchenē”.

We have been singing all the swarasahityas suffixed by “samayāniki”. The correct way would be to sing all the swarasahityas suffixed by “sādhinchene”, the Pallavi. This was first proposed by the multifaceted genius from Vijayawada Sriman NCh Krishnamacharyulu. Many great musicians of authority like Sri Lalgudi G Jayaraman, Sri Nedunuri Krishnamurthy, Sri S R Janakiraman and many others to name a few have concurred with the same idea. In fact this was how the great composition was composed in the first place. Somewhere down the line the change happened because of some misinterpretation and came to stay. The only reason being cited for continuing this is - it is sung like that at Tiruvayyaru. Sincere attempts have already been made at Tiruvayyaru by the dedicated organisers and great musicians of yesteryears and today also to make this change. However the volume of people singing together there, out of habit, makes it impossible for

unison in this aspect. It is our responsibility at least now to revive the original structure and propagate it so widely that everybody gets used to it and this significant change is incorporated at Tiruvayyaru also next year onwards.

I will now quote the reasons for the proposed change –

1. All the other Pancharathnas follow the same structure – Pallavi, Anupallavi, Swarasahityas suffixed by pallavi and finally Anubandha Charanam with the exception of ‘Jagadanandakaraka’ where there is no anubandha charanam at all.

2. The lyrical structure of the composition is in tandem with the rules of Prosody only when Samayaniki is the first line of the anubandha charanam and not a separate line.

3. Also the meaning of the composition is complete and proper only when sung as such.

For a better understanding of the same I’m going to present “Sādhinchene” along with a brief explanation in my you tube Channel very soon and add the link here. Pls do listen. I’m also posting the original article of Sriman NCh Krishnamacharyulu published in the National Music Magazine – Ganakala.

Thank you

Musically yours

Dr PANTULA RAMA