

**Dr. Mrs.** **Tanuja**  
**Nafde**



**Creator**  
**of**  
**SHANKHNAAD**

**First**  
**Indian**  
**Marshal**  
**Tune**

## SHANKHNAAD - 'THE INSPIRED COMPOSITION'

I consider myself fortunate for this opportunity to work for the Indian Army. I also consider this as my reward from the Divine for my selfless *sadhana* for the cause of the Indian Classical Music. I have always felt that my *sadhana*, my *gyanand* and my research must benefit my students, the society and my country.

This opportunity came my way when Maj Gen Manoj Oka suggested that I compose the tune for *Shankhnaad*. I had accepted the proposal immediately even though the martial music genre had been alien to me. In my professional journey, I have had numerous opportunities to compose patriotic songs, *ghazals*, *thumri* and *light music*.

My first remit was to speak to Brig Vivek Sohal, who had penned *Shankhnaad*. For me, it was important to understand the essence of the poem, every word's meaning, and be with its very soul. After numerous interactions, I reached a stage where the poem came to reside in my inner consciousness. This enabled the effortless visualization of the tune.

The *sur* of the first *antaraa* reflects *saadagi* echoing, "Mahar janma saadagi main". The second *antaraa*, "lehraya parcham tiranga" has the cascading tune, signifying the jawans saluting the dignified Tricolour with dedication.

The third stanza reflects bravery and martyrdom. Whereas, on one hand, there is a sense of sadness of losing martyrs, on the other, there is a rejoice in celebrating their bravery. Thus, the third stanza has a *mishrit bhava* and composition.

Martial music is primarily played on western instruments, tunes and lyrics. Structuring the regimental song and martial tune on an Indian classical melody but with the harmony of western music, was a challenge. Using the same western instruments by the musicians who needed to be capable of playing from the notations in a large group of 36 musicians, was another herculean task. *Shankhnaad* presents a synergy of western rhythm and harmony with Indian melody.

For bringing this martial tune to the level where it is being presented to this discerning audience today, I have had the opportunity to work with the musicians of the Mahar Regiment Military Band on several occasions. The fact, that the three stanzas rise on different pitches and rhythm, makes these difficult to learn and master. I am grateful to each of the musicians who practiced with deep dedication to achieve perfection.

Every musician and singer worked individually for long hours before the song was recorded at the Yash Raj Film Studios, to my satisfaction. It is the first instance that a martial tune has been recorded live in a studio. Mostly the songs are now recorded on digital tracks, with every instrumentalist and vocalist recording separately. The dedication and confidence born of intense practice made the 36 members give a flawless live performance for recording.

I feel both humble and happy that the country will have a new martial tune that will motivate and inspire!

Perhaps, it would be the first time that a Professor of Indian Classical Music has created a martial tune. I consider myself truly fortunate and fulfilled!



Hon'ble President appreciating the Marshal Tune on Army Day.



Army Chief Shri Bipinji Rawat on Army Day.

## **The Journey of SHANKHNAAD, A Military Tune**

**The Mahar Regiment was raised in October 1941 near Belgaum. Since then, the battalions of the Mahar Regiment have fought in every action that the Indian Army has been involved in. It is a truism that every battle that the Mahars have been part of, has seen victory for the country!**

**It was only natural that the Regiment celebrated the continuous saga of glory, gallantry, valour and dauntlessness of the Mahar - both the soldier and the Regiment - during the Platinum Jubilee Celebrations in 2016.**

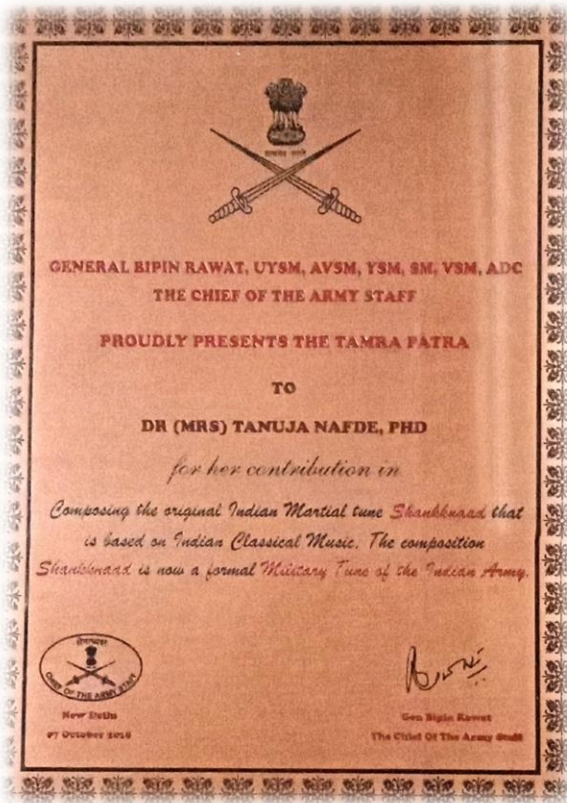
**The Regiment had been given a visionary path by the founding fathers to carve out - the path of courage, devotion, patriotism and sacrifice for upholding the integrity of the country; of truthful adherence to its dharma and karma; while maintaining the sentient ethos of simplicity and silent grace, of being "silent in speech, but vocal in deeds"!**

**A song to celebrate the weave and saga of the Regiment was envisioned by the then Colonel of the Regiment, Maj Gen Manoj Oka, VSM, for the posterity to draw inspiration from. Brigadier Vivek Sohal, SM, a writer and poet by hobby, wrote the lyrics.**

**The writing of this poem, Shankhnaad, became a moment of reckoning as he expressed- "I found myself completely immersed in my Regiment's soul, essence, substance and being. I had spent 37 years in service, having been commissioned into the Regiment on 15 June 1975, and had my share of operational involvements in operational scenarios, right from my early years. I had found the meaning and essence of soldiering from my simple, hardy and immensely focussed salt-of-the-earth troops. My innate individual characteristic traits too were in synchrony with those of my regiment that made me glide effortlessly into its firmament".**

**Just as the aroma of the soil after the first rain enchants a child's mind, who carries this ecstatic memory all his life, it is the love of my troops, developed in the early years that had an indelible imprint on my consciousness making me live my soldierly calling to the fullest. Brigadier Vivek Sohal's soul came to reside in the soul of Mahar regiment and Shankhnaad happened!**

cont.



Medallion of Appreciation



SHANKHNAAD DVD

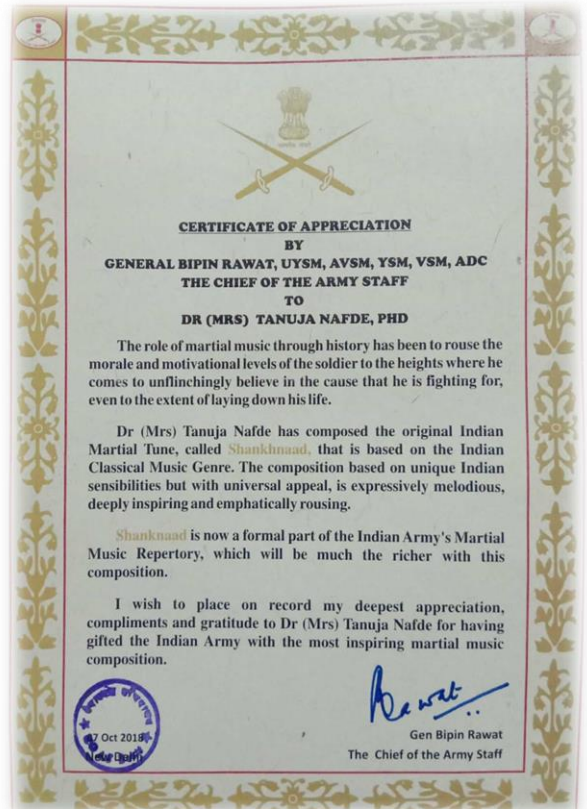
Release of SHANKHNAAD on 7th October and Felicitation by Chief of Army General Bipin Rawat



Releasing DVD of Shankhnaad



Felicitation & awarding Medallion



Certificate of Appreciation

## **The Journey of SHANKHNAAD, A Military Tune**cont.

The song was presented to the Mahar Regiment Fraternity during the Platinum Jubilee Celebrations in Nov 2016. It was professionally recorded at the Yash Raj Film Studios in Mumbai in July 2017. It was the first time that a live full military band performance was conclusively recorded in one go. Special mention needs to be made about the enabling contribution of the Yash Raj Film Studios, especially Dr Shantanu Hudlikar, the Chief Engineer, who took this as a part of their national fervour.

Every member of the Mahar Regiment Military Band, many of whom have since superannuated, took it as their ultimate pride and passion, to bring the composer's mental construct of the melody to life, and how! Every musician and singer worked tirelessly, assiduously and dexterously over 15 months, both under the close tutelage of Dr. Tanuja Nafde and under the solemn supervision of their individual self-motivation, to take their creation to a level of perfection that few would have an opportunity to acquire in their lives. They are indeed most fortunate to have been endowed with the tag of path breakers of Shankhnaad, A Military Tune!

Upon completion of the recording, the present Colonel of the Mahar Regiment, Maj. Gen. Sudhakarjee, VSM, took over the prefect ship of taking the composition to its logical conclusion with his elan and verve, aiming at the Regiment transcending to the next level, that the song would deliver. The composition was accepted as an official Indian Army Martial Tune by the Army Headquarters after due diligence in December 2017, as SHANKHNAAD, A MILITARY TUNE.

SHANKHNAAD, A MILITARY TUNE, was dedicated to the Nation by the Chief of the Army Staff, Gen Bipin Rawat, at Manekshaw Centre in Delhi Cantt on 07 October 2018. The Chief did personally convey the gratitude of the Indian Defence Fraternity to Dr Tanuja Nafde, as also honoured her with a Tamra Patra on the same day!

On 15 January 2019, the Chief of the Army Staff reviewed the Army Day Parade at the Parade Ground, Delhi Cantt., where Shankhnaad was played for the first time in history; that too by a combined group of 14 military bands of the Indian Army. Shankhnaad had truly become a martial tune of the Indian Army, with the marching contingents of different regiments marching to the tune!

The acme of Shankhnaad Journey arrived when it made its entrée into the oeuvre of Indian Martial Tunes displayed on the hallowed Raj Path during the

Republic Day Parade on 26 Jan 19, in front of the President of India. It was played by the combined bands of SIKH LI, MAHAR & LADAKH SCOUTS.

26 January 2019 was a big day for the Mahar Regiment, for the Indian Army and for the Indian Armed Forces' martial music tradition in introducing an original martial tune based on the Indian Classical Music! It was also a precious day for the countrymen who did get to draw their inspiration from a novel and most inspiring Indian martial tune for all time to come! With this, Dr. Mrs. Tanuja Nafde became the first lady, an exponent of the Indian Classical Music and a Professor, to contribute a valuable martial tune to the Indian Martial genre.

May generations after generations of Indian youth, and especially the soldiers, sailors and air warriors, continue to draw inspiration from Shankhnaad! May Shankhnaad, A Military Tune, permeate to every corner of the Planet Earth as an ambassador of universal language of music!

Shankhnaad was to happen, and the whole universe had conspired to make it so!

I must not fail to express my deepest gratitude for all the acceptance and appreciation of Shankhnaad. It's been the most humbling experience for a mere mortal!

In deep obeisance to my most revered motherland.

४

## विदर्भ मिरर

## घडामोडी

नागपूर,  
शनिवार, २ ते ८ फेब्रुवारी २०१९

### विदर्भकन्येचा 'शंखनाद'



स्वरांमध्ये पाश्चात्य संगीताचे मिश्रण असलेली अनोखी स्वररचना अशा सुंदर मिलाफातून निर्मिलेल्या या लष्कर गीताचे तीन जन्मदाते आहेत. पहिले, ही संकल्पना मांडणारे मेजर जनरल मनोज ओक, त्यानुसार गीत लिहिणारे ब्रिगेडियर विवेक सोहेल दुसरे आणि तिसऱ्या, संगीतकार डॉ. तनुजा नाफडे या तिघांनी मिळून भारताची मान उंचावली आणि इतिहास घडविला. स्वतंत्र भारताला, उरिरा का होईना, स्वताचे लष्कर गीत मिळाले देर आवे, दुरुस्त आवे !

तनुजा नाफडे यांचे यातील योगदान सर्वाधिक मोलाचे यासाठी की, त्यांनी यासाठी दोन अडीच वर्षे प्रचंड मेहनत घेतली आणि विशेष म्हणजे, ही संपूर्ण संगीतसेवा विनामूल्य राष्ट्रार्पण केली ! 'देश को ओंन न आए' हे ते पहिले अस्सल भारतीय लष्कर गीत असून, त्याचे सर्वप्रथम सादरीकरण ६ नोव्हेंबर २०१६ रोजी, दुसरे ७ ऑक्टोबर २०१८ रोजी आणि तिसरे २६ जानेवारी २०१९ रोजी झाले. परवाच्या गणराज्यदिनी संपूर्ण देशाने हे नवे लष्कर गीत ऐकले, त्याक्षणी ओक, सोहेल, नाफडे ही त्रयी धन्य झाली ! राजपथावरील पथसंचालनात हा 'शंखनाद' होतांना प्रत्यक्ष पाहण्यासाठी तिपेही सहकुटुंब हजर होते. हा क्षण कानात-डोळ्यात साठवून घेत ते नखीच भरून पावले असणार. पावणेसहा मिनिटांची ही ट्यून् चार-पाच रेडिओमंटच्या पाचकांनी वाजवल्याचे स्वतः तनुजाताईंनी ऐकले. हे लष्कर गीत बदलावेसे मेजर जनरल ओक



यांना का वाटले ? ज्या महार रेजिमेंटचे ते प्रमुख आहेत, तिचे अमृत महोत्सवी (७५ वे) वर्ष २९१६ मध्ये साजे करायचे होते. या निमित्ताने संपूर्ण भारतीय वनावटीच्या लष्कर गीताचा प्रयत्न करून पाहावा, असे वाटून ओक यांनी सोहेल यांना गीतलेखनाला प्रवृत्त केले आणि हे गीत चालीसाटी नाफडेच्या हवाली केले. नाफडेंनी विलासखानी तोडी, भैरवी आणि किरवानी या तीन रागांच्या स्वरामध्ये चाल बसविली आणि लष्करी बंडपथकाची पाश्चात्य परंपरा लक्षात घेऊन वेस्टर्न, बीट्स, कार्ड, हार्मनी यांचाही वापर करीत शंखनाद, शीर्षकाचे हे लष्कर गीत तयार केले. ते वाजविण्यासाठी रेडिओमंटच्या लष्करी बँडच्या अनेक तालमी त्यांना घ्याव्या लागल्या. शेवटी महार रेजिमेंटच्या अमृत महोत्सवात पहिला शंखनाद (६ नोव्हेंबर २०१६) अधिकृतपणे झाला ! महिला

संगीतकाराने मार्शल ट्यून् बनविण्याचा हा भारतीय विक्रम होता. तनुजाताईंनी त्याचवेळी विश्व विक्रमही नोंदविला ! लष्कराबाहेरील व्यक्तीने मार्शल ट्यून् संगीतवद्द करण्याचा हा जगाच्या इतिहासातील पहिलाच प्रसंग आहे. आणि भारतीय संगीतावर आधारित ही पहिलीच मार्शल ट्यून् आहे. याबद्दल तनुजा नाफडे यांना सल्यूटच !

लष्कराच्या सर्वच अधिकाऱ्यांना ही ट्यून् एवढी पसंत पडली की, या लष्कर गीताला राष्ट्रीय स्तरावर नेण्याचे त्यांनी ठरविले. त्यासाठी लष्करी बँडला नाफडे यांच्याकडून प्रशिक्षण दिले गेले. आणि मुंबईच्या यशराज स्टुडीओत त्याचे रेकॉर्डिंग करण्यात आले. ७ ऑक्टोबर २०१८ या दिवशी हा 'शंखनाद' लष्कर प्रमुख जनरल विपिन रावत यांच्या उपस्थितीत दिड्डीच्या माणेकशा सेंटरमध्ये राष्ट्राला अर्पण करण्यात आला अन् गणराज्यदिनी लष्कर गीताचा हा बदल जाहीरपणे अमलात आला. तनुजा नाफडेच्या या शंखनादाने नागपूर-विदर्भाचे नाव पुन्हा एकदा देशव्यापी झाले. एका गायिकेने, प्राध्यापिकेने विदर्भाचा डंका देशभर वाजवला ! जय विदर्भ ! जय भारत ! जय लष्कर !




घडामोडे


• विनोद देशमुख

९८५०५८७६२२

Appreciation by Hon'ble Nitinji Gadkari at New Delhi on 26<sup>th</sup> January 2019.

  
**Major General Manoj Oka, VSM**  
MOGS (SO/WE) &  
Col of the Mahar Regiment  
Tele : 020-2533141  
Ascon : 2459, 8962  
MAHAR/COOR Sectr/1  
29 Aug 2017  
Headquarters  
Southern Command  
PIN - 508541  
C/O SE A P O

Dr (Mrs) Tanuja Nafde  
244, Abhyankar Nagar  
Nagpur - 440 010

 Dear Mrs Tanuja Nafde,

1. I write this letter as the Colonel of the Mahar Regiment, on behalf of the entire Fraternity of my Regiment and on my own behalf, to express our deep sense of gratitude and admiration for your excited gift to the Regiment of a soulful and a deeply expressive marching tune - **Shankhnaad!**


2. Music has been an intrinsic part of warfare and the soldier's life since times immemorial. The function of music in war has been primarily to rouse the motivational levels of the soldier to such heights that he comes to unflinchingly believe in the cause that he is fighting for and that he would win the war for his country even by laying down his life. During the peace time, when the army trains to win any war inflicted upon the country, the soldier lives with the soul of his regimental martial tune every conscious moment of his. This deep space that the regimental rhythm finds in his soul gives the soldier an amazing mental strength and psychological ascendancy over his adversary. All other things, such as training and weaponry, being equal, it is the regimental core that stays with him that makes him perform the impossible and take his country to victory every time!

3. **Shankhnaad** as an original Indian martial tune has already permeated into the psyche of the Mahar soldier so beautifully and fluently! He has come to identify with the melody so naturally. The tune stays with everyone who has even once listened to it. The very Indian sensibilities that the melody, cast in martial genre, evokes makes it eminently endearing. To the discerning students of musicology, the strains of **Shankhnaad** would give them an insight into how martial music in Indian armies might have existed much before the Western tunes became prevalent. The melodious richness combined with harmoniousness of this melody is universal in its appeal, and I am confident that it is going to be loved by anyone who is going to listen to it across the country and even the globe. And this factor adds on to the pride of the Mahar Regiment enormously!

4. Thanks for giving us this gem, Dr Nafde! You have truly honoured the Mahar Regiment and the Mahar Soldier! And with all my humility, I need to add that you have honoured me personally by meeting my request so wholeheartedly. Your devotion and passion to your calling of music is phenomenal and immensely praiseworthy. Your love for our country is exceptionally

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respect-worthy. We have seen you, in the process of creation of **Shankhnaad**, as a deeply committed and dedicated professional and humanist. Our Military Band too has been singularly fortunate to have been so closely mentored by you. I am sanguine that the class that you have infused into our Band's quality will make it a cynosure for all those who witness its performance in times to come. You have given so much of your time, energies and focus to the Regiment through **Shankhnaad** that we shall always be indebted to you! No words of gratitude can ever be adequate!! By creating an inspiring intonation for the Mahar Regiment's soul, you have also carved a permanent place for yourself in the regimental soul! The Regiment feels soulfully happy to be connected with you for all time to come! May Goddess **Saraswati** bless you with Her inspiration, joy, happiness and success in all your endeavours in the noble field of Music, that is so dear to you!

with gratitude and respect,  
your sincerely  
  
Maj Gen Manoj Oka  
Colonel of  
The Mahar Regiment

### Appreciation by Major Genral Manoj Oka VSM



### Mahar Regiment Song and Marshal Tune presentation at Platinum Jubilee Celebration.



### Studio Recording of Mahar Regiment Song and Marshal Tune at Yashraj Studio, Mumbai.



News & Media



Dr. Tanuja Nafde conducting the final presentation of the Martial tune Shankhnaad during the Platinum Jubilee celebrations of the Mahar Regiment. (Right) Brig Vivek Sohail SM pose with senior members of the band.

# MAHAR REGIMENT GETS SHANKHNAAD THANKS TO HER

By Handu Andhare

Dr. Tanuja Nafde is a well-known Hindusthani Classical Vocalist, Guru, and Head of the Department of Music at Dharampeth College of Arts and Commerce, Nagpur. She was invited by Maj Gen Manoj Oak, Vishist Seva Medal (VSM), to help the musicians of the Regimental Brass Band in composing a Martial tune that would carry the Regimental ideals of "Yash Siddhi" to new heights. Dr Nafde grabbed the opportunity with both the hands and with true military-like selfless dedication to her task, produced one of the finest tunes and a song that will tug at the heart and soul of every soldier till time immemorial. The song was officially released on the occasion of Platinum Jubilee celebrations, for which Dr Nafde got a standing ovation. The Regiment will showcase a squad that will march on Raipath on this tune on

EVERY Regiment in the Indian Army has its own martial tune, a rhythmic composition, lyrically drafted to make any soldier's adrenaline rush, with deeply imbued pride, dedication, honour, and discipline, all for the protection of the motherland. This month, one of the elite Regiments of the Indian Army -- the Mahar Regiment -- celebrated its Platinum Jubilee. And, the celebrations this time were unique. For, the Martial tune of the Regiment was released officially. And, this was special moment for Nagpur. The tune has been composed by Dr Tanuja Nafde, a well-known Hindusthani Classical Vocalist, Guru, and Head of the Department of Music at Dharampeth College of Arts and Commerce. As for the Regiment, such functions are one of those rare occasions, a kind of sentimental re-union. It is a get-together of all the 'Mahar fraternity' who saw the Regiment being raised and those who became a part of its glorious 'Lore' and growth that saw 'action'. The Regiment has produced some of the bravest of fighting men and officers who laid down their lives in the finest of traditions of the Indian Army. Such gatherings are attended by

who even in his ripe age of 90, was present on the occasion and enthusiastically shook hands with his mates. A highly decorated regiment, the Mahar Regiment was in need of a strong patriotic regimental Clarion Call, a song and martial tune to mark its glorious 75 years of spirited existence. The work started in real earnest with Brig Vivek Sohail, Sena Medal (SM), being tasked to write the lyrics. Brig Sohail, an officer gifted with the poetic bent of mind, possesses the rare knack of putting on paper words that inspire and rouse the spirit of every person in uniform, exhibiting intensity of passion, sacrifice, commitment, and surrender to the call of the country. He came up with some truly inspiring couplets that were converted into the Regimental Song titled 'Desh Ko Aanch Na Aane Di...,' and a marching Martial tune for the Brass Band of the Regiment. The song was named 'The Mahar Regiment Shankhnaad'. 'The Hitavada' caught up with Dr Tanuja Nafde to get the details about how it all happened, how she got the invitation to compose the tune, what was her experience in getting the song done in its proper perspective with musicians of the Army

Brass and providing a soul-stirring tune to the poetry of Brig Sohail. Being an ardent reader of 'The Hitavada', Dr Nafde provided all the details that were truly awe-inspiring and reflected upon the meticulousness, hard work, perfection and tremendous understanding of the Fauj, that she got during her year-long interaction with senior Officers and members of Brass Band. This song, I was told, will be unveiled during the Platinum Jubilee celebrations in November 2016," Dr Nafde recalls. Gen Oak wanted a Martial tune that would highlight glorious 75 years of the Regiment. He insisted upon one fact that this tune would be the Regimental tune for all times to come. "Being heavily occupied with my pre-planned music concerts, my actual work on this Martial tune commenced after the Kumbh festival," she says. Brig Sohail invited her to the Regimental Centre in May 2016 at Sagar and to bring along a trial recording of the tune, so that it could be heard with other officers and then the Band members. Here, Dr Nafde rehearsed the song and got it recorded to the accompaniment of the Brass Band. "To my horror, I realised that the Western music instruments that the Brass Band members were using could not produce the required Meends, Murkis. I took up the challenge and after hectic morning and evening practice sessions of five hours each, recorded a vocal version that I presented before Gen Oak, the Officers, and they liked it very much". Dr Nafde took a break in between and went back to Sagar in August. "I had to understand the complete song to get at the gist of the emotional content. Not being a person connected to the Army, it was very difficult for me to visualise the projected patriotic fervour engraved in each stanza. But from what I saw, felt, and learned with my

presence at Sagar, I produced the required effect that saluted the martyrs, and highlighted the lofty ideals of patriotism," she explains. And, this created history. Her effort became a big motivational factor for the members of the Band who referred to her as their Guru. Imagine a Brass Band producing the effect of gayaki, gamaks, murkis. More difficult was to teach them notations, as they were using the Western format of Staff Notations. While going about finalising the piece, Dr Nafde had to keep this in mind and allotted individual players their part. Every member of the Band was asked to play before her his allotted part. There were 36 members in this band with six vocalists. Here, her teaching experience came in handy. She had composed many title-songs for several organisations including VNTI, RTMNU and Kavi Kalgeru Kalidas Sanskrit University. Dr Nafde forcibly made every member of the band to also learn the song so that they became familiar with swara and the tune. She selected the vocalist as the song had two parts, one for vocal rendition and the other for marching (120 beats). This Martial tune was being planned for the Regimental squad to march at Raipath on January 26, 2017. So, she first composed the patriotic song. Then, realising the limitations of Western instruments, she modified swaras to get the required effect and for the marching column to maintain steps. In her three visits, Guru Dr Tanuja Nafde groomed the members of the Band and got the song recorded at the local studio. Training 36 individuals to sing with perfect Sur and Taal was no easy task. "I made each Band member to practice their part even at night to get at perfection, especially the blowing instruments," she tells while elaborating on the efforts taken to make the song an inspiring one. The Band team had members who were from different regions of the country and had their own style of pronouncing the words, which had to be streamlined. Their voices truly reflected raw patriotism. The gathering at the Barakhana of jawans with families, followed by celebrations at the Officers' Mess on the occasion of Platinum Jubilee, was amazed at the perfection achieved. Each Officer personally approached Dr Nafde and congratulated her for the job well done. Gen Oak was full of praise for her effort and said that her name would be written along side those of the members of the Band, and Brig Sohail for all time. "You have created history," remarked Gen Oak. In this effort of creating the memorable composition, I would like to thank Charu Jichkar and my student Nishikant Deshmukh for their efforts. Said Dr Nafde, "Shankhnaad and the appreciation it is winning, is like having been conferred with lifetime achievement award".

News in the Local Daily Hitavada.



Felicitation by Hon'ble Devendraji Fadnavis at Mumbai



Felicitation by Hon'ble Nitinji Gadkari at News 18 Awards

## लष्कराची नवी 'मार्शल ट्यून' बनविण्याचा मान नागपूरला



नागपूर, दि. ९ (प्रतिनिधी) - हिंदुस्थानी लष्करासाठी नवी मार्शल ट्यून बनविण्याचा मान नागपूरची गायिका, संगीतकार महिलेला मिळाला आहे. डॉ. तनुजा नाफडे असे त्यांचे नाव असून त्या येथील घरमपेट महाविद्यालयात संगीताच्या प्राध्यापिका आहेत.

तनुजा नाफडे यांनी संगीतबद्ध केलेली धून देशाच्या लष्कराची मार्शल ट्यून म्हणून दिल्लीच्या माणिकशा सेंट्रल सभागृहात हिंदुस्थानी सैन्य दलाने आयोजित एका कार्यक्रमात वाजवली गेली आणि त्यानंतर लष्करप्रमुख बिपिन रावत यांच्या हस्ते तिचे देशासाठी लोकार्पण ७ ऑक्टोबर रोजी करण्यात आले. या वेळी डॉ. तनुजा नाफडे यांचा लष्करप्रमुखांच्या हस्ते ताम्रपत्र देऊन गौरवही करण्यात आला. आज नागपुरात पोहोचल्यावर प्रेस क्लबमध्ये त्यांनी पत्रकारांशी संवाद साधला. यावेळी डॉ. नाफडे म्हणाल्या की, लष्करासाठी अशा प्रकारे संगीत तयार करण्याची जबाबदारी आजवर लष्करातील तज्ज्ञांनाच दिली जात होती. हिंदुस्थानच्या नव्हे तर जगाच्या इतिहासात प्रथमच गैर लष्करी व्यक्तीकडून अशा प्रकारे मार्शल ट्यून बनवली गेली आहे.

Headline

## Republic Day 2019: 'Shanknaad' to be heard on Rajpath for the first time

5 days ago • 0 Comments • by shubham Bahukhandi • 20 Views

**Republic Day 2019: 'Shanknaad' to be heard on Rajpath for the first time:** You all should know that the Republic day 2019 is here and we all should be ready for this amazing day. People are starting to gather at the Rajpath Delhi to see the parade. You all should understand that the various events are changed for this day at Rajpath this year. We all should be ready for the new action and the introduction of a desi tune too. Yes! Reports are coming that instead of the martial tune which has been played since British time we'll have something desi.

Now, the sources are saying that the 'Shanknaad' will be heard on the Rajpath on January 26, 2019, for the first time in history. If you want to know about the Sankhnaad then you all should know that it is a martial tune created for the Indian Armed forces and it will be played for the first time. Also, the sources are suggesting that this is the first original martial tune of independent India based on Indian classical music and the composition.

Even, some reports are saying that the tune itself is the combination of three classical ragas- Raag Bilaskhani Todi, Raag Bhairavi and Raag Kirvani. We think that the tune is really going to make you all amazed when you are going to hear it. The tune has been composed by Dr. Tanuja Nafade, a professor from Nagpur, and is based on a poem written by Brig. Vivek Sohal.

Reports are coming that the Mahar Regiment took the decision to remove British tune and bring Indian classical music. You all should know that the tune was accepted as official martial tune in December 2017. You all should also know that it was played by 14 military bands together for the first time during the Army day parade held on January 15, 2019.

The tune was accepted as official martial tune in December 2017. It was played by 14 military bands together for the first time during the Army day parade held on January 15, 2019.

While the martial tune is composed by the army, it is for the first time a person from outside the armed forces has been roped in to help compose the tune.

Talking to Zee Media, Dr Nafde said she was very happy with the composition and could not wait to hear the music composed by her to be played at the Rajpath on Republic Day.

The 90-minute parade that will start at 10 am on January 26 will have South African President Cyril Ramaphosa as the chief guest.

22 Tableaux of various states and departments with the theme --150 years of Mahatma Gandhi will add colour to the parade and be the main attraction for many.

The Indian army will be represented by mounted columns of 61 cavalry, 8 mechanised columns, 6 marching contingents and a flypast by Rudra and Dhruv Advanced Light Helicopters of army aviation.

## All you need to know about Republic day 2019: An occasion of many firsts

South African President Cyril Ramaphosa will be the Chief Guest at the event. He will be accompanied by First Lady Dr. Tshepo Motsepe, and a high-level delegation including nine ministers, senior officials, and a 50-member business contingent.



The 26th of January, 2019, will mark India's 70th Republic Day celebrations. The momentous occasion will be one of many firsts as well.

One of the most prominent ones would be the fact that for the first time in history, the 'Shankhnaad' will be played instead of the British martial tune that has been the traditions until now. The first original tune of Independent India is based on Indian Classical music and is a combination of three Ragas- Raag Bilaskhani Todi, Raag Bhairavi and Raag Kirvani.

The tune is the composition of Dr Tanuja Nafade and is based on a poem by Brig. Vivek Sohal. Apart from the Shankhnaad, four veterans from the Indian National Army, aged over 90, will participate in the Parade for the first time.

The Parade will also witness the capabilities of our country's 'Nari Shakti'. "This Republic Day parade will also be an amazing display of 'Nari Shakti' (women power), as many contingents will be led by women, besides an all-women contingent of the Assam Rifles," Maj Gen Rajpal Punia, Chief of Staff, HQ Delhi Area stated. He added that the parade will witness the largest participation by women thus far.



Felicitation by Hon'ble Nandatai Jichkar, Mayor of Nagpur Municipal Corporation.



Felicitation by Ex Chief Minister Hon'ble Manoharrao Joshi.

### Army contingents to march on Dr Nafde's 'Shankh Naad' at Rajpath today

Source: The Hitavada Date: 26 Jan 2019 10:40:58 [f](#) [t](#) [in](#) [+](#)



Staff Reporter,

City-based Hindusthani Classical Vocalist and Head of Music Department Dharampeth College of Arts and Commerce Nagpur Dr Tanuja Nafde will be one of the invited guests to witness Indian Army Contingents marching on the Rajpath to the patriotic composition 'Shankh Naad' Martial Tune, in January 26 Republic Day Parade on Saturday.

This is the first ever Martial tune composed by Indian musician for the Indian Army's Mahar Regiment columns, by City-based Dr Tanuja Nafde. The Lyrics have been written by Brig Vivek Sohail, while it has been put to tune by Dr Nafde. She worked on the project for over a year and a half, training each and every musician of the Mahar Regimental Band at their Centre at Sagar, teaching them to read Indian music notations, and making proper use of their vocal chords, pronunciation.

The Martial tune was first unveiled at the Diamond Jubilee Celebrations of the Mahar Regiment at the hands of Maj Gen Oak. and it was well received by the Army Top Brass. It was decided to get the song professionally recorded in Mumbai, in the natural voices of the Band members and add in two professional voices to provide the effect. The CD was released at the hands of Chief of Army Staff Gen Bipin Rawat. A memento of appreciation was presented to Dr Nafde by the COAS.

In Army Day celebrations held a few days back, CD was officially presented to the President of India Ramnath Kovind by Dr Nafde, who was specially invited to grace the occasion. Martial tune was then played by 252 Band members of 14 Military Bands on the occasion. Dr Nafde has brought laurels to the city and its Music fraternity with her achievement.

### Republic Day 2019: Goodbye to British tune, 'Shankhnaad' to be heard on Rajpath for the first time



New Delhi: Lieutenant Bhavana Kasturi leads all-male Army Service Corps (ASC) contingent during the full dress rehearsal for the Republic Day Parade at Rajpath in New Delhi, Jan 23, 2019. (PTI Photo)

WRITTEN BY DNA Web Team Updated: Jan 25, 2019, 09:22 AM IST

There will be many firsts for the Republic Day parade at Rajpath this year. Among the changes made for the event is the introduction of a desi tune instead of the martial tune which has been played since British time.

This year, 'Shankhanad' will be heard on the Rajpath on January 26. Sankhnaad, a martial tune created for the Indian Armed forces will be played for the first time. This is the first original martial tune of independent India based on Indian classical music and the composition of the tune is the combination of three classical ragas--Raag Bilaskhani Todi, Raag Bhairavi and Raag Kirvani.

The tune has been composed by Dr Tanuja Nafde, a professor from Nagpur, and is based on a poem written by Brig. Vivek Sohail. The Mahar Regiment took the decision to remove British tune and bring Indian classical music.



Felicitations at Mayor's Innovation Awards, Nagpur



Felicitations by Veterans of Vanita Vishwa



Practice session for AWWA [Army Women Welfare Association] Song



Felicitation by Hon'ble Nitinji Gadkari at News 18 Awards

### \*शंखनाद\*

देशको आँच ना आनेदी, रौंदा अरि को बारबार  
आज हिंद भी जान उठा है, उठ खड़ा जब जब महार,  
उठ खड़ा सैनिक महार ।

महार जनमा सादगी में, देशके हितका प्राणधार  
पूर्णरूपेण है समर्पित, राष्ट्रके प्रहरी की पुकार  
कर्म में भी, धर्म में भी, प्रबलता है बेशुमार प्रबलता है  
बेशुमार ।

लहराया परचम तिरंगा, जहाँ महार के कदम पड़े  
बढ़ा चला अविचल, अविरल, अटल हैं उसके वचन बड़े,  
जयकारा वीर अनुसूया का, देशों के सरताज भारत  
का अमर करे नाम भारत का ।

परमेश्वर को खस चुना है, सुरेश यदु का नाम अज्ला है ।  
रगों, रगों में यश सिद्धि और, कुर्बानी का भाव भरा है  
इकतालिस में शुरू हुआ था, सफ़र चलेगा अपरम्पार  
सफ़र चलेगा अपरम्पार ॥

Felicitation by Government of Maharashtra

### Composing and Mentoring AWWA [ Army Women Welfare Association ] Song



Felicitation by  
Mrs. Madhulika Rawat, Presedent AWWA

Practice session for AWWA Song

## City-based Hindusthani Classical vocalist Dr Tanuja Nafde dazzles at Moscow fest



Pt Anil Dixit, P S Raghavan and his wife, Dr Tanuja Nafde and Pt Subrata De after the concert.



Tanuja singinh in company of a group of musicians playing fusion music.

By Nandu Andhare

CITY-BASED Hindusthani Classical vocalist and Guru, Dr Tanuja Nafde, Head of Department, Music, Mundle Dharampath College brought laurels to the city by taking music lovers in Russia by storm, with a dazzling two-day concert in Hindusthani classical music, Ghazals and Fusion music.

The music festival was organised by the Ministry of Human Resource, New Delhi as part of the effort to further cement relations between Russia and India, by organising a festival in Moscow to showcase Indian music. The concert had European Jazz Music and besides fusion of European Jazz band with Indian music, numerous other facets of India's rich and diverse culture were on display. The festival was held at the Indian

Embassy at Moscow in July 2014.

Titled 'World Peace Music Concert 2014', two Indian artists namely Sitar player Subrata De and Dr Tanuja Nafde were invited to participate. Dr Nafde rendered Hindusthani classical ragas, ghazals and then participated in an extempore fusion concert with the European Jazz band. Dr P S Raghavan, Indian Ambassador to Russia inaugurated the World Peace Concert at D P Dhar hall, embassy of India. Friends of the embassy, invitees were able to enjoy a concert by Subrata De (Sitar), Anil Dixit on tabla and Dr Tanuja Nafde's vocal music.

Dr Nafde's presentation was first and she rendered an elaborate 'Raga Bageshree'. This was followed by 'Dadra', 'Thumri', 'Tarana', 'Ghazal' on request of the ambassador P S Raghavan. Subrata De took over and had the

audience in a trance with his singing sitar playing an elaborate 'Alap Jod Jhala'. The mesmerising demonstration of *layakari* impressed the Russian invitees no end and got a thunderous applause.

The second presentation of World Peace Concert was for the personnel of Ministry and comprised of fusion in which Sitar, flute played by Russian disciple of Pt Hariprasad Chourasis, joined the group of musicians comprising four grand Piano, Guitar, Violin, with Indian musical instrument players like Tabla, sitar, Flute and vocal support of Dr Tanuja Nafde, in an open air theatre in Moscow.

The fusion with all verities of Western and Indian music was presented for cultural relationship of the two countries. Diplomats from other European Embassies, officials from Diplomatic circles,

Ministers and officials from the ministry and Russian Government were present during the concert.

Dr Tanuja Nafde rendered 'Raga Hansdhvani, Shyam Kalyan Yaman', which were matched in chords by Western musicians. What turned out to be a unique soul stirring combination was the matching of chords to Dr Nafde's *thumri*. The diplomatic entourage were dressed in Sherwani as part of Indian dress code for the music fest and gave a standing ovation to Dr Nafde and the other participants.

The programme is going to be repeated in other parts of the world with 60 musicians performing.

For Dr Tanuja Nafde, it was a dream that came true and she now looks forward to the ensemble performing in other parts of the World. It is a great achievement for a Nagpurian and worth emulating.

### Newspaper report of Moscow visit

### Indian Classical Vocal Programme at Indian Consulate, Moscow, Russia.



Hon'ble Ambassador, Indian Embassy, Moscow

## India's own Martial Tune is composition of city's Dr Nafade

■ Staff Reporter

THE extraordinary work of Dr Tanuja Nafade, HoD of Music at the Dharampeth College of Art and Commerce for Indian Army, gave goosebumps to the audience of Nagpur Literary Festival on Saturday evening.

Dr Nafade shared her remarkable work for the Nation with the audience and received tremendous appreciation from them. She registered her name in the history of Indian Military by composing 'Shankhnaad' the Martial Tune for the Indian Army.

'Shankhnaad' is the first original martial tune of independent India based on Indian classical music. The tune replaced the British time tune during the 70th



Composer of 'Shankhnaad' the Martial Tune for the Indian Army Dr Tanuja Nafade describing the story of the tune's making during the Nagpur Literary Festival at Hansa Hall, Soham. Renowned anchor Prabha Deoskar also look on. (Pic By Anil Futane)

Republic Day Parade. The composition was to merge an Indian classical song with

western instruments," said Dr Nafade during the event. Renowned city anchor Prabha Deoskar was the moderator of the session.

In the beginning, Deoskar read the citation that was given by the then Chief of Army Staff and the 1st Chief of Defence Staff General Bipin Rawat, PVSM, UYSM, AVSM, YSM, SM, VSM, ADC to Dr Nafade for her commendable work. The composition of the tune is the combination of three classical ragas -- Raag Bilaskhani Todi, Raag Bhairavi and Raag Kirvani. The tune is based on a poem written by Brig. Vivek Sohal.

"Providing melody and rhythm to the well written poem was also a tough job. Breg Vivek Sohal helped me to get the meanings

of the poems many times," said Dr Nafade.

Dr Nafade also trained musicians of Indian Army for the composition who first revealed the tune during the Army Day programme in 2017.

"It was a proud moment for me when the tune was first played during the Army Day event and again during Republic Day Parade," said Dr Nafade. After this achievement, Dr Nafade also composed Territorial Army tune which is going to be released soon.

"There is no need to be a soldier to serve your country. Everyone can do something at their capacity for the nation. I am proud and satisfied that I created this tune for my Army men," explained Dr Nafade.

### A live interview at Nagpur Literary festival

### Padma Shree Babasaheb Purandare at Rajratna Awards ceremony



### Receiving Rajratna Award from Governor of Chhatisgarh Hon'ble Smt. Anusuya Uike



## नागपूरकर भोसले घराण्याच्या पराक्रमाकडे राजकारण्यांचे दुर्लक्ष शिवशाहीर बाबासाहेब पुरंदरे यांची खंत

लोकसत्ता प्रतिनिधी

नागपूर : महाराष्ट्रातील भोसले घराण्याला पराक्रमाचा मोठा इतिहास आहे. मात्र नागपूरकर भोसल्यांच्या पराक्रमाकडे तत्कालीन राजकारण्यांनी दुर्लक्ष केले, अशी खंत शिवशाहीर बाबासाहेब पुरंदरे यांनी व्यक्त केली.

श्रीमंत राजे रघुजीराव महाराज भोसले (प्रथम) बहुउद्देशीय स्मृती प्रतिष्ठान व महाराजा ऑफ नागपूर ट्रस्टच्या वतीने महालातील सिनीयर भोसले पॅलेसमध्ये शुक्रवारी 'राजरत्न पुरस्कार' प्रदान करण्यात आले. यावेळी साहित्य व इतिहास क्षेत्रातील योगदानासाठी शिवशाहीर बाबासाहेब पुरंदरे यांना श्रीमंत राजे मुधोजी महाराज ऊर्फ आप्पासाहेब भोसले (द्वितीय) स्मृती पुरस्कार प्रदान करण्यात आला. त्यावेळी ते बोलत होते.

कार्यक्रमाला छत्तीसगडच्या

राज्यपाल अनसूया उईके, आमदार गिरीश व्यास, राजे मुधोजी भोसले, श्रीमंत राजे रघुजी भोसले (पंचम) एम.ए. कादर उपस्थित होते. छत्रपती शिवाजी महाराज, छत्रपती संभाजी महाराजांनी स्वराज्यासाठी झेंडा मिरवला. यावेळी पत्रकारितेत उत्कृष्ट कार्य करणारे संतोष देशमुख, क्रीडा गटात कृष्णा प्रकाश (आय.पी.एस. अधिकारी), सांस्कृतिक क्षेत्रात डॉ. तनुजा नाफडे, वृत्तवाहिनी व दूरचित्रवाहिनी छायाचित्रकार गटात विलास आगलावे यांना विशेष कार्यासाठी प्रा. डॉ. संगीता टेकाडे तर १८ वर्षांपेक्षा कमी मुलांमध्ये क्रीडा क्षेत्रात सर्वेश पेशकर व विशेष कार्यासाठी आर्या कळमकरला मान्यवरांच्या हस्ते पुरस्कार प्रदान करण्यात आले.

छत्रपती शाहू महाराजांनंतरच्या काळात राजे रघुजी भोसल्यांची तलवार तळपत होती. दत्तक ऐवजी



पुरस्कारप्राप्त मान्यवरांसोबत शिवशाहीर बाबासाहेब पुरंदरे व सोबत छत्तीसगडच्या राज्यपाल अनसूया उईके

रघुजींनाच छत्रपती केले असते तर इतिहास वेगळा दिसला असता. मात्र नागपूरचा इतिहास लिहिताना त्यांची दखल घेतली नाही. नागपूरकर भोसले राजघराण्याचा पराक्रम आजही अबाधित आहे. या घराण्याच्या पराक्रमावर लिहिण्याची माझी मनस्वी इच्छा आहे. मात्र, माझ्या आयुष्याचा हिशेब संपला. तेलही संपले आणि

केवळ वात जळत आहे. त्यामुळे, नव्या पिढीतील इतिहासकारांनी पुढे येऊन भोसले घराण्याचा इतिहास नव्या पिढीपुढे मांडण्याचे आवाहन बाबासाहेब पुरंदरे यांनी यावेळी केले. यावेळी आ. मोहन मते व माजी आमदार दीनानाथ पळेळे उपस्थित होते. संचालन सारांग ढोक यांनी केले तर आभार एम.ए. कादर यांनी मानले.

Full Name **Dr.Mrs. TANUJA NAFDE.**  
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Devi Ahilya University, Indore.  
**Master of Arts,**  
Devi Ahilya University, Indore.  
**Master of Philosophy,**  
S.N.D.T.,Mumbai.  
**Doctor of Philosophy,** Nagpur University,  
NagpurForresearch on 'Musical View  
of Raagmala Painting'.



Music [Education]

**Dr. Prabha Atre**, of **Kirana Gharana** Mumbai - Initial lessons in Music.

**Su. Shri Shobha Gurtu**famous Thumri& Dadra Singer - Lessons in Dadra &Thumri.

**Pt. Sangmeshwar Gurav**, of **Kirana Gharana** Dharwad - professional skills of the age old style of **Kirana Gharana** from senior most vocalist.

**Pt. Kavalyakumar Gurav**, of **Kirana Gharana** Dharwad - skills of the versatility in music.

**Pt. MadhusudanTamhankar** & **Late Pt. Ramesh Rajhans**, Nagpur.

**Ustad Mashkoo Ali Khan [Kirana Gharana]** - Currently undertaking fine lesson.

**Publications,  
Seminars, Citations &  
Awards**

'**The Musical View of Raagmala Paintings**' book published based on research findings of Doctoral work on Raagmala paintings with financial assistance from **University Grant Commission**, New Delhi.

Light Classical music programmes on Mumbai & Nagpur Doordarshan.  
Major music programmes –

- **Rang Do** a fusion with Pt Hariharan, Nagpur.
- **World Wide Records** released CD '**Rang Do**' with Pt. Hariharan.
- Selected to represent **INDIA** at Indo Russia Cultural Festival, Moscow, Russia 2014.
- Composed, Arranged & Mentored **MARSHAL TUNE & SONG** for '**MAHAR Regiment of INDIAN ARMY**', Ministri of Defence, Government of India, 2016.
- Organised an International conference of music at Nagpur.
- **Heritage of India**” series, featuring the musicians from Maharashtra in Delhi NCR.
- Live intervies on '**Shankhanaad**' The Indian Marshal Tune





# पं. जितेंद्र अभिषेकी संगीत महोत्सव आजपासून

## कला अकादमीत रंगणार दोन दिवसात १६ मैफली

पणजी, ता. १२ (संस्कृतिक विविठिनी) : सशिमि प्रसिद्धा लोचि कला अकादमी आयोजित विठि शिबिर अभिषेकी इमूली संगीत महोत्सवाचे उद्घाटन उघट १२ एदेकर होळी सकाळी ९ वाजता अकादमीचे अध्यक्ष प्रसमिण लोचि पंचपा हाते होणार आहे. या वेळारच शिबिराक कला विठिशात आयोजित या महोत्सवात १२ व १३ उणे दोन दिवसा सकाळी ९ ते राती ९ पर्यंत माध्यम कलाकारांकोवयार विठिशात कलाकारांचेच मिळतू वेळात मैफली होणार आसात.

**कलाकारांचा परिचय असा :**

**पं. रावत व पं. सावन विशा** - पणपुरा, संगीत हाताक अकाराती, सवने लोचि उगा पुरकाराती विठिशात असलेल्या विशा वसावेंतू वसावेंतू पणपुराच्या गाववेतू शिबिरांत पोवेती घालाती आहे. आरवेक घडे रावतसावी विशा, रावतीत इत्यानजसाव विशा व कला विठिशातार विशा (संगीतकार) पणपुराकडून कलात रावतवेती लागी लयवाती आहे.

पं. अजयच पोरनकर - किराण

**निवडक पुस्तकांचे प्रदर्शन**

वाणेची शारावी विठिशातये संगीत विठिशातयेत निवडक पुस्तकांचे प्रदर्शन घडिवाक वेळात आहे. त्यात डॉ. प्रभा आहे, पं. धीवयेव जोशी, पं. पारसल देव, डॉ. अशोक रावडे, गावसावती विठिशात आयोजकाक वांवी पुस्तके असलीत.

12<sup>th</sup> September 2009. Kala Academe, Panaji, Goa

**कलाकारां का परिचय**

● **सोपेशा देवळे (गायन) :** उजवेक के संगीत प्रेमी परिवार में जन्मे तथा गायन की शिक्षा ककर पं. सुराकर व पं. प्रभाकर से ली। विक्रम विवि से गणित में स्नातक व संगीत में स्नातकोत्तर प्राप्त कर प्रथम संगीत समिति हलाहाबाद से तबला विषय में बी. एच. डिग्री।

● **टी. रंगारै (वायलिन) :** प्रारंभिक शिक्षा विठिन माधव भट्ट (उडुपी) के मार्गदर्शन में प्राप्त की। वायलिन की प्रारंभिक शिक्षा कर्नाटक संगीत के अंतर्गत तुलसी स्व. मंजुनन्दा से प्राप्त की। मैट्रु विवि से मैकेनिकल इंजी. (जीई) तथा गंधर्व महाविद्यालय से तबले में संगीत अलंकार की उपाधि ग्रहण की। बल्लार में पं. बापू पटवर्धन से मुंबई में शिक्षा प्राप्त कर रहे हैं।

● **तनुजा नाकडे (गायन) :** 21 फरवरी 1964 में जन्मी तनुजा ने देवी अहिस्था विवि हैदर से कला में स्नातक, एयरफोर्टी महिला विवि मुंबई से एमफिल व नगपुरा विवि से पीएचडी की उपाधि प्राप्त की। संगीत की शिक्षा किराना घरने की विख्यात गायिका पद्मभूषण प्रभा अडे एवं पं. संगमेश्वर गुरुव (धारवाड़) से प्राप्त की। प्रख्यात दुमरी वादक शैली की गायिका शोभा गुरू से उपमास्वीय संगीत सीखा। आकराबाणी के साथ देश-विदेश में प्रस्तुति दी।

● **पं. सुहास व्यास (गायन) :** प्रख्यात गायक पद्मभूषण पं. सीआर व्यास के घर 26 अक्टूबर 1949 को उमानाबाद में जन्मे व पिता को गुरु बनाया। साथ ही पं. कै.जी शिंदे, पं. एस.सी.आर. भट्ट, निरमोी दुवा, जगन्नाथ दुवा पुरहित तथा राजाराम पराहकर का सान्निध्य प्राप्त किया। पं. कुमार गंधर्व तथा पं. जितेंद्र अभिषेकी को संगीत कर अनसल भी मिली। आकराबाणी के माध्यम प्राप्त कलाकार हैं। देश-विदेश में कई शिष्य हैं।

● **डॉ. मोहन होकर (गायन) :** यदात्री पं. जितेंद्र अभिषेकी से करीब 15 वर्षों तक शास्त्रीय संगीत का विधिवत प्रशिक्षण लिया। धर्यात

पं. सुहास व्यास

पं. कुमार लाल मिश्रा

पं. एलके पंडित

तनुजा नाकडे

डॉ. मोहन देवकर

मिखिंद मुळागकर

सोपेशा देवळे

● **मंजरी आलगांविकर (गायन) :** संगीतत परिवार में जन्मी तथा शास्त्रीय गायक मोहनराव कर्जे वया पिता से संगीत की प्रारंभिक शिक्षा ली। स्व. जामनराव देसायडे से जयपुर-अतरीली शैली, आगरा घरने के पं. वनराज हळवनकर, जयपुर घरने के पं. पद्मराव कानेटकर से भी गायन की शिक्षा ली। आकराबाणी की 'ए' ग्रेड कलाकार हैं।

● **पं. कुमार लाल मिश्रा (तबला) :** तबला खूबत नदमभूषण स्व. पं. श्यामलप्रसाद (गुडई महाराज) के ज्येष्ठ पुत्र के रूप में बनारस में 1945

में जन्मे तथा पिता को ही गुरु बनाया। पिता के गुरु पं. बीकू महाराव, अपने चाचा पं. तुषार महाराव एवं पं. महादेवप्रसाद मिश्र से भी तबलाबादन के गुरु सीखे। पं. विनयाकराव पटवर्धन, पं. नारयणराव व्यास, पं. श्रीमसेन जोशी, वेणुम असाद, पं. रवि शंकर, उस्ताद विलायत खां, उस्ताद अमजद अली खां, पं. हरिप्रसाद चौरासदा, पं. निरवू घाटगर, मिश्रादेवी आदि को संगत दी। प्रमुख रूप से शिरांगमि, संगीतत्री, तारुण्यि व पुरखोलम विधियों सम्मान प्राप्त हुए।

● **पं. शौनिक अभिषेकी (गायन) :** विक्रम शास्त्रीय गायक व संगीतकार पं. जितेंद्र अभिषेकी के पुत्र व सुयोग्य मित्र हैं। गायकी में जयपुर व आगरा घरने का सम्मिश्रण मैट्रु। प्रारंभिक शिक्षा जयपुर घरने की कलात लोसे से प्राप्त। देश के अनेक स्थानी सहित संयुक्त राज्य अमेरिका, रूस, थाईलैंड, सिंगापो आर अर्यात आदि देशों में सफल प्रस्तुति दी।

● **मिखिंद मुळागकर (जलतरंग) :** सुशोभित जलतरंग वादक पं. अरण कान्होरे के घर नाच के रूप में जन्मे तथा अर्यायु से ही संगीत सीखने शुरू किया। संसू, तबला एवं संकाविनी वादन में दश होने के साथ आठे गायक। अंतरराष्ट्रीय संगीतज्ञों के साथ जुलामेठी। वोलेशिया, श्रीलंका, जर्मनी, ऑस्ट्रिया, दुबई, सिड्नी, वलैट आदि जगह सफल प्रस्तुति। अनेक प्रतिष्ठित सम्मान आगके नाम हैं।

● **पं. एलके पंडित (गायन) :** 5 मार्च 1934 को ब्यालिवर घरने के महान संगीतज्ञों के परिवार की उणी पीढ़ी के प्रतिनिधि के रूप में जन्मे। बाल्यकाल में ही पिता पद्मभूषण पं. कुमाराव रंकर पंडित से खयाल, टया, तरान, अरुणदी व दुमरी की परंपरागत व अनुशासनानुक्त शिक्षा प्राप्त की। प्राप्त सम्मानों में जीवाजी विवि से डॉक्ट्री, उस्ताद हाफिज अली सम्मान, फोटीवानी गवई गुरकार, टया सम्राट, गायक शिरांगमि आदि शामिल हैं।

6<sup>th</sup> March 2010 Kalidas Academi, Ujjain, Madhya Pradesh





Gazal, Thumri & Light music programme with Pt Hariharan, at Indore, by Sanand [2<sup>nd</sup> February 2014]

**Rang Do**  
Singer: Tanuja Nafde & Hariharan

This album is a fusion that combines two styles the harmony of Western Music and Melody of Indian Music. The main characteristics of this fusion genre are variations in tempo, rhythm, unfolding different colours and mood making a beautiful experience for the listeners.

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5. Ayeso Lage
6. Mohe Piki Batiya
7. Rang Do Remix

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Lyrics: Dr. Devendra Kafir\*, Panchhi Jaloni\*\*, Shellee\*\*\*

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## क्लासिकल से रचा फ्यूजन

**शक्तिविकास शिवाजी**

मैंने कुछ इतक पढ़ा है कि मैंने... (The text continues with a detailed review of the album 'Rang Do', discussing the fusion of Western and Indian music styles, the quality of the recordings, and the performance of the artists. It mentions the album's availability on various mobile platforms and its exclusive distribution by Worldwide Records.)



'RANG DO' [live] with PtHariharan at Nagpur [8<sup>th</sup>August 2012]

# Tanuja cuts album with Hariharan

• Barkha Mathur | TNN

**Nagpur:** It could be termed as a complete makeover when the disciple of Dr Prabhha Atre, tutored in the Kirana Gharana style of music and a HoD of Music at the Dharampeth College of Art and Commerce cuts an album in the popular genre with Hariharan. But Dr Tanuja Nafde is so sure of her classical base that she doesn't mind dabbling in a little bit of light music.

Specialising in khayal, dadra and thumri, Tanuja has recently released a music album Rang Do, with seven songs that she describes as "a fusion of western harmony with Indian melody." She says that switching from classical to popular is easy for her as "being trained in classical music, these songs were easy to render and I could complete the



Many music directors said my voice was very suitable for playback singing. Then I was told that Hariharanji was willing to sing for an album with me and that's how Rang Do happened

**Tanuja Nafde**  
| SINGER

recording in a single take."

Elaborating on how the album came to be made, Nafde says, "In many of the songs composed by me, I have used classical ragas and sargams in popular songs. Thus I was very sure that I could render these numbers with aplomb."

About making of Rang

Do, she says, "I have been giving performances in Mumbai and there were many music directors there who said my voice was very suitable for playback singing. Then I was told that Hariharanji was willing to sing for an album with me and that's how Rang Do happened."

She stresses that all the songs in the album are of her choice. "Being a classical singer, I am able to give a depth and certain harkat to a song which is difficult for a non-classical singer," she adds.

## TALENTED VOICES

The rich texture of her voice along with variations in tempo and rhythm lend a variety to the numbers and the well groomed persona of the singer makes the video of the song Rang do apne rang piya ji a visual treat too.

"I am a professor and when I take a class there are so many eyes on me. So I take care to present myself in a manner that my students find appealing. I would not mind admitting that I have a stylish persona which lends itself to my music too," she says.

spek@outnagpur@timesgroup.com

## शास्त्रीय संगीत से सजी शाम

इलाहाबाद। प्रयाग संगीत समिति और भारतीय सांस्कृतिक संबंध परिषद अखनऊ के संयुक्त तत्वावधान में नुपुरा को क्षितिज शृंखला के अंतर्गत शास्त्रीय संगीत एवं उप शास्त्रीय संगीत कार्यक्रम प्रस्तुत किया गया। कार्यक्रम में महाराष्ट्र से पधारी डा. तनुजा नाफड़े ने अपना कार्यक्रम प्रस्तुत किया।

कार्यक्रम की शुरुआत सचिव अरुण कुमार व कोषाध्यक्ष आदित्य नारायण ने दीप प्रज्ज्वलित करके किया। कार्यक्रम में प्रथम प्रस्तुति राग चम्पाकली में बलम्बित ख्याल 'मन नहीं चैन साजन नहीं आये' प्रस्तुत किया। इसके बाद राग मिश्र पहाड़ी में निबद्ध भजन 'जमुना कनारे मोरा गांव, सावरे आ जाना' प्रथम प्रस्तुति दादरा (गारा और पीलू राग में आधारित) 'जिया मोरा ना लागे बैरी बलम'। चौथी प्रस्तुति दादरा धरसन लागी सावन बुंदिया राजा तोरे मन लागे न मोरा जिया' व पंचम अंतिम प्रस्तुति पंजाबी तुमरी (सूफी गीत) बहुत दिन बीत पिया नहीं आये' प्रस्तुत किया गया। तानपुरा पर लीपिका एवं शशि, हारमोनियम पर पं. पंकज मिश्र, तबला पर पं. नंद किशोर मिश्र ने संगत में साथ दिया। स्वागत व धन्यवाद समिति के कोषाध्यक्ष आदित्य नारायण, स्वागत भाषण सचिव अरुण कुमार ने प्रस्तुत किया। इस मौके पर समिति के

सहायक निदेशक देवेन्द्र सिंह, नवीन चंद्र, अरुण कुमार, डा. सिम्मी वर्मा, श्रवण कुमार भट्ट, महेश्वर दयाल, बनवारी लाल शर्मा, विनय कुमार, सुनील मिश्र, विजय कुमार, पूरन मिश्र,

छगन लाल, अजय श्रीवास्तव, राधेश्याम वर्मा, चैताली घोष, हर्षिका श्रीवास्तव, मुक्ति शर्मा, रागिनी श्रीवास्तव, पूजा अग्रवाल, नुपूर घोष आदि लोग मौजूद थे।



प्रयाग संगीत समिति में शास्त्रीय गायिका तनुजा नाफड़े के गायन ने सबको मोह लिया



अदिति ने केसरिण सुरासीयां ब्रह्मरं अर विरा सन्, इयं कोमलं चरं चरं अदिति

### जिया मोरा ना लागे बैरी बलम...

प्रयाग संगीत समिति में organise हुई cultural evening

बहुत दिन बीते पिया न आए...

23-11-2012

### प्रयाग संगीत समिति में शाम हुई सुरीली

इलाहाबाद। रागमालाओं की लड़ियों की प्रस्तुति से शाम सुरीली होती रही। द्रुतताल, मध्यम ताल की एक के बाद एक बानगी से प्रयाग संगीत समिति में सुरों की मिठास घुलती रही। मौका था 'क्षितिज' शृंखला का। संगीत समिति एवं भारतीय सांस्कृतिक सम्बन्ध परिषद की ओर से मासिक आयोजन हुआ। नागपुर से आई शास्त्रीय गायिका तनुजा नाफड़े ने शास्त्रीय एवं उपशास्त्रीय गायन से मंत्रमुग्ध किया। इस मौके पर उमा दीक्षित के साथ समिति के अन्य सदस्य भी मौजूद रहे।

ICCR Programme at Allahabad



# इतना तो करना स्वामी...

आजिबगार। तीन दिन तक गायन-वादन के सुरों से काल बजार को तराव करने के बाद पीथी और अंतिम स्था के बाद स्व. पुष्पोत्तम राव तलेगांवकर स्मृति संगीत समारोह का समापन हो गया। रात्र और अगलाक की सा महानिद का अगाव जितन खूबसूरत था। अंतिम 'दुमरी' भी उतनी ही बेमिसाल।

नाट्य मंदिर के सभागार में रविवार की सुबह सुनारी धूप में गायन के सुर गूँजे, तो तबले की धाप गायन को टिट्टरुनी फिटा को मिलाव की ठसक ने चमकावट दी। कार्यक्रम की शुरूआत अर्थात् निराव चिटित के गायन से हुई। अर्थात् पहले भी अपने गायन से 'रविकार पर राव' कर चुकी है। उन्होंने शुरूआत सांस्कृतिक परिचयन राव करन से की।

चित्रित रचना एक ताल में थी। बरिस के बोल में 'दो दान मोह'। इसके बाद दूत एक ताल में चिट्टी माल पिया मीठ' प्रस्तुत की। राव धूप में एक ताल के बाद उन्होंने नाट्य और थकी संगीत की बात किये। उन्होंने चित्रित रचनाओं के संगीतबद्ध प्रस्तुत के अर्थात् चित्रित, चित्रित, चित्रित

तबले पर श्री प्रसाद जोशी तथा हारमोनियम पर रवींद्र तलेगांवकर ने संगत की। इसके बाद मंत्र संभाल करेवा के इमदाद खानी चारने के सितार वादक अरवि चौधरी ने।

उन्होंने राव अरवि के बरिसाव से शुरूआत की और इसमें अलाव, जोड़ इत्यादि प्रस्तुत किया। अंतिम में जब सितार के तार खड़े तो जैसे संगीत की सुर सितार बहने लगी। इसके बाद उन्होंने छोधी में मधुवन तीन ताल में प्रस्तुत की। उनके साथ तबले पर साथ दिया चिटित मोरघाव कैलाव ने। कार्यक्रम का समापन चित्रित चारने की गायिका और संगीत चिट्टी डॉ. प्रथा अरे की शिवा तनुजा नाफडे के गायन से हुआ। तनुजा का हाल में पं. हरिहरन के साथ एकलव्य 'राव' मिलीव हुआ है, जो इन दिनों खास चर्चाओं में है। उन्होंने अपने गायन की शुरूआत राव जोश चिटित से की। चित्रित रचना एक ताल में निबद्ध की।

■ सुरों से तर कर गू सुर साधक

■ पं. तलेगांवकर स्मृति संगीत समारोह संपन्न

उन्होंने दूत तीन ताल में बरिसा पीर चर्चा की प्रस्तुत की। उन्होंने अपने गायन में मिश्र पहाड़ी में दुमरी की प्रस्तुत की। उन्होंने कार्यक्रम और समा का समापन 'भजन इत्या

तो करना स्वामी, जब प्राण तन से निकले' से की। तनुजा के गायन में चित्रित की चिटित, डॉ. प्रथा अरे की गायकी की इलाक के साथ जो मधुवं चर्चा, यह अद्भुत था। चित्रित की शायद ही कोई खसियत बची हो, जो उनके बंड से न झरी हो। उनके साथ तबले पर चित्रित चर्चा तथा हारमोनियम पर रवींद्र तलेगांवकर ने संगत दी।

इससे पहले तीसरी सभा का अगाव चित्रित चारने की डॉ. रंजन टोल्के के गायन से हुआ। उन्होंने राव गुर्बी लोही से अपने गायन की शुरूआत की। चित्रित रचना एक ताल में प्रस्तुत की। चिटित के बोल में - 'हरि जो नाम' और दूत एक ताल में 'श्रीव

अपने पूरे राव और निहार में का और उसे भरपूर पार मिला। ऐसे मौके पर वह अपने गुरु पं. कालव सावने चित्रित को कैसे चुनतीं। उन्हें वाद करते हुए उन्होंने अपनी बरिसा चर्चा-चर्चा की शानदार प्रस्तुत की। उन्होंने समापन गीत के भजन से किया। उन्होंने अपने गायन में चित्रित चारने की शुरुआत और खूबसूरत चर्चा से शोताओं को मुग्ध कर दिया। उनके साथ तबले पर चित्रित भट्टाचर्य, हारमोनियम पर रवींद्र तलेगांवकर तथा तबले पर पूर्वी टोल्के ने संगत की। पूरा की चित्रित चरित्र के अलावक न अपने उनके स्थान पर मुंबई के चित्रित चर्चा ने एकलव्य तबले प्रस्तुत किया। उन्होंने अपने वादन में तीन ताल में गायन में प्रस्तुत किया। साथ ही पेशावर, कलाव रेल, परन की प्रस्तुत की।

तीसरी सभा का समापन जक्कर चारने की गायिका और अंतिम चिठे देवाचर्चा की चित्रित चरित्र चरित्र के गायन से हुआ। उनके साथ तबले पर सुरेश हरिहरन तथा हारमोनियम पर रवींद्र तलेगांवकर ने संगत की। संभालन तीन ताल में चित्रित

ICCR Program at Allahabad

## Kalidas Festival to begin from today



**Staff Reporter**

THE prestigious Kalidas Festival, being held at Ramtek and Nagpur, is all set to begin from today. The maestros including Padmashri Geetha Chandran, Arti Ankalikar Tikekar, Pt Upendra Bhat, Sharvari Jamenis, Rahul Sharma and Mukundraj Dev, Pt Uday Kumar Mallick, and Tanuja Nafde would perform during the festival being held between February 21 and 26.

The festival would commence at Nehru Maidan, Ramtek, from Saturday with power para-gleing, followed by musical programme Mulukh Marathi. On February 22, folk dance will be presented, followed by lavani programme to be presented by Parbanikar Group. The programmes will begin at 6.30 pm at Nehru Maidan.

On February 23, there will be no events. From the next day onwards, till February 26, all programmes will be held at Vasantao Deshpande Hall, Nagpur.

Padmashri Geetha Chandran and Arti Ankalikar Tikekar will deliver Bharatnatyam and vocal performance on February 24. On February 25, Pt Upendra Bhat and Sharvari Jamenis will present vocal and Kathak performance.

On February 26, the last day, Rahul Sharma and Mukundraj Dev will deliver performance on Santoor and Tabla respectively. It will be followed by vocal performances by Pt Uday Kumar Mallick and Tanuja Nafde.

KALIDAS Festival, Solo Performance [Indian Classical Vocal] at National Music Concerts.

आकार, रंग, स्वर, शब्द व गती यांच्या द्वारे सौंदर्य व आनंदाच्या प्रकाशाने जीवन भरून व भारून जाते. आकार, रंग ह्यातून प्रगट होणारी ती चित्र व शिल्प कला, स्वरांद्वारे प्रगट होते ती गायन कला, शब्द माध्यमातून व्यक्त होते, ती साहित्य कला व सुडोल लयपूर्ण हालचालीतून विलसते, ती नृत्यकला! मात्र, अशा या ललितकलांचा अनोन्य संबंध उलगडून दाखवणारी चतुर कलावंती म्हणजे तनुजा!

मूळ इंदोरवासी, पेशवेवंशीची ही तनुजा कापडनवीस. श्री. प्रभाकरराव व सौ. विमलाताईची ही सुकन्या तर, विलास, अरुण व विनय या भावांची ही एकुलती एक बहीण. गोड गळा हे परमेश्वरी वरदान तर, त्यावरील सुसंस्कार हे माता-पित्याचे व गुरुजांचे श्रेय! तनुजाचे वडील स्वतः उत्तम संगीतज्ञ व संगीतप्रेमी असल्याने अगदी बालपणीच ही कळी हळुवारपणे उमलू लागली. इंदोरच्या श्रीमती उध्वरीचे या तिच्या पहिल्या संगीत गुरू तर, ग्वाल्हेर वसुधादेव संगीतपंडित वसंतराव राजूकरांचे चित्रजीव अशोक व सौ. वेणूकर हे तिचे पानंतरचे गुरू. अगदी लहान वयातच संगीताच्या परीक्षामध्ये यश मिळविणाऱ्या या मुलीचे अनिवार्य प्रेम संगीताइतकेच तिच्या

रंग-कुंचल्यावरील! अगदी सहजच रंगविलेल्या या चित्रकृती व त्याला मिळालेली सुस्वरांची जोड ह्यातून तनुजाचे व्यक्तिमत्त्व स्पष्ट बनते. स्वरांची सदाबहार हिरवळ मनात कायम दाटलेली तर, चेहऱ्यावर अभंग उत्साहाचा मोहोर सदैव फुललेला. जाण्यातली प्रसन्नता तीच तशीच, कायमची!

भारतीय शास्त्रीय संगीताचे स्थान अजोड व अत्युच्च दर्जाचे आहे हे त्याही वयात या मुलीला पूर्णतः उमलले होते. त्यामुळेच संगीताला जीवननिधान मानताना, विशुद्ध काव्याला विशुद्ध स्वरांची जोड व पोषक रगांना भावानुकूल रसक्तेने बुलवताना तनुजा ने कधीही साधेपणा पाटपुरवा सोडला नाही. संगीताच्या रगांचा अभ्यास व वृत्तीचा अविभाज्य भाग अनुराग असला तरच आनंदातून श्रवणीय संगीत वरसते. हे सार उमजूनच तनुजाचे संगीत सर्वांगाने बहरत गेले.

मुळातच तल्लख बुद्धीमत्ता असलेल्या तनुजाने शालेय व महाविद्यालयीन अभ्यासातही कायम अखंड श्रेणी राखली. विविध स्पर्धा व संगीत समारोहातील तिच्या शास्त्रीय गायनाने ती बहुश्रुत बनली तर इंदोर आकाशवाणी केंद्राची मान्यता

रोजाच अभ्यास, चित्रकला व स्वतःच्या गाण्याची नेमाने तालीम हे तिचे आयुष्य होतं तर, पं. भीमसेन जोशी, पं. जसराज, डॉ. प्रभाताई अत्रे अशा दिग्गजांचे संगीत श्रवण हा तिच्या आनंदाचा ठेवा होता. ह्याच काळात शशीकांत तांबे ह्यांच्या मार्गदर्शनाचाही लाभ तनुजाला मिळाला. ह्या काळातली एक रम्य आठवण म्हणजे, रविंद्र नाट्य मंदिरात पं. जितेंद्र अभिषेकी यांच्या हस्ते तिच्या नाट्यगीताला लाभलेले प्रथम पारितोषिक व उत्तम यशाचे आशीर्वाद!

एम.ए. संगीत (इंदोर) व एम.ए. तत्त्वज्ञान (मुंबई)

प्रगल्भ करून गेले आणि ह्याचवेळी तनुजाने संगीतात पीएच.डी. करण्याचा निर्णय घेतला आणि यासाठी ति निवडलेला आगळावेगळा, प्रगल्भ विषय होता, 'म्युझिकल व्ह्यू ऑफ रागामाला पेंटिंज' मार्गदर्शक- डॉ. नारायणराव मयूळकर आणि ही कल्पना सुचली ती तनुजा राजा केळकर संग्रहालयाला भेट दिली असताना बघितलेल्या रागामाला पेंटिंजवरून! मात्र, ह्यातले अपुरेपणही तनुजाले तेवढेच अस्वस्थ करून गेले व बाराव्या शतकापासून प्रचलित असणारी रागामाला पेंटिंज व भारतीय प्राचीन शास्त्रीय संगीताचा परस्परसंबंध सिद्ध करतानाच डॉ. इब्लिंग या पाश्चिमात्य अभ्यासकाचा विरोधी निष्कर्षही फोल ठरविण्याचा एकमेवाद्वितीय

## इंद्रधनु स्वरपरी

डॉ. तनुजा नाफडे



कलेच्या दालनात



विद्यापीठातून उच्च श्रेणीत हासिल करणाऱ्या तनुजाने खास डॉ. प्रभाताई अत्रे या कीर्तिमान गायिकेचे शिष्यत्व कसोशीने प्राप्त केले. एवढेच नव्हे तर, गुफशिश्य परंपरेनुसार काही वर्षे गुरुगृही राहून तिने आपल्या गायनाला बहुआयामी, प्रगल्भता बहाल केली. ज्या ज्या ठिकाणी प्रभाताईंच्या शास्त्रीय गायनाची भूमिका त्या त्या गावनाला तनुजाची कंडसहसंगतही टाटलेलीच असायची! अशा या संगीतानुनयातच तनुजाची लग्नागट पडली रवीसाहेब्या सुविद्य, रसिक व कर्तृत्ववान तरुणाशी! आय.आय.टी. पवई येथून इंडियनरिंग पोस्ट ग्रॅज्युएट पदवी प्राप्त करणाऱ्या या तरुणाशी जुळलेले या संगीताचे अनुबंध म्हणजे एका सुखपूर्वाचा 'आरंभ'! नागपूर हे कार्यक्षेत्र निवडल्यानंतर रवीसह तनुजा नागपूरवासी बनली. संयुक्त कुटुंबाची जबाबदारी, निष्ठाल व सारां या गुणी बाळांचे संगीण, स्वतःचे संगीत व आर.एस. मुंडले धरमपेट महाविद्यालयात संगीत विभाग प्रमुख प्राध्यापिका म्हणून कुशलतेने कार्यरत असताना संगीतज्ञ श्री. वसंतराव अंधारे, डॉ. बाळासाहेब पुरोहित, मधुसूदन ताम्हणकर व

मुणातिनी बारलिंगे व अन्य सहकाऱ्यांचे कायम सहकार्य, प्रोत्साहन लाभले आहे. मुंबई जे.जे. आर्ट स्कूलचे डीन व डॉ. बाबुराव सडवेलकर यांचे अमूल्य मार्गदर्शनीही तिचे बहुश्रुत करून गेले. शास्त्रीय संगीताचे एक सुरेल ऋतुकळ-कालचक्र आहे. प्रभातकालीन रागांइतकेच सायरागही श्रवणीय आहेत. आठवणीचे निहून दीप मनःपटल्यावर चेतयिले जातात तो ग पटदीप, मनाची आर्तता वाढविणाऱ्या कातर भावांचा राग मारवा, मनाची शरणांगत अवस्था व्यक्त करणारा राग श्री, तनमानाला रोमांचित करणारा राग मेघ मल्हार, विलावल अशा अनेक रागस्वरांच्या अनुनयातून तनुजाने हे अनेकडे विश्व सजवलेय!

अशी रसिकता ओततात असणाऱ्या या सखीला शुभेच्छा देताना मी मनापासून म्हटले...

'सात सूरों का बहना दरवा तेरे नाम  
हर सूरपे हे रंग दमकला तेरे नाम'

- मधुरिका गडकरी

### Outstanding contribution to research in ARTS [Painting & Music].

#### 'Today's music has lost its melody'

Dr Tanuja Nafde has 22 years of teaching experience and she is currently the HoD, Music at RSM Dharwadpath Arts and Commerce College. She is a disciple of Dr Prabha Ahe and Shobha Gurta.

By Manika Rathore

"The music scene being projected in our country today is depressing. The songs have meaningless lyrics, no the music nothing is the ear. Orchestral jungle has suffocated the very flesh and life of good melodious music, that 'sugarcane juice', 'santalwood' will know Ganga, one of the leading Hindustani Classical Vocalist who is in great demand. Dr Tanuja Nafde, while interacting with

not little do they realize that the little ones will find the climb difficult and monotone it, bringing a kind of depression. From now look at the big picture, I feel society has lost address this issue as there is element of spiritualty, good thought and personality development. Since performing artists must also give a few minutes of their time to address the gathering on the richness and importance of our music.

When asked about her work with the composing of the



Tanuja Nafde

#### 'The Hindustani'

Dr Tanuja, who is very busy preparing for her Classical Music courses, taking place all over India, took out time to address certain issues of the music world that have been nagging her, more as a Guru and teacher of music and she felt like 'downloading the baggage' by sharing it with the readers of the Hindustani.

"Rajaram, Dil Ki Chudhane Wali Baat" is moving in our music these days. The "fear and greed" that pulled a chord within the latter is missing," commented Dr Tanuja. "Really good music is good for one who is interested totally in music and wants to learn, but he must be properly guided to make his or her realisation that ultimately it is the roots embedded in our very rich Hindustani Classical Music that must be reached at, to make his learning process meaningful and more relevant. I keep wondering when will the next generation realise this and make effort to learn, especially when it comes to spirituality part? The Parity of "Dance" in our classical music has the power to calm down beyond music, make one more stable and deeply thinking. It is part of Sanskrit that helps a person to attain and develop a personality that has its own appeal," she explained.

Regimental song of Mahar Regiment, Dr Tanuja heard a sigh and said, "I have no words to express the joy and pleasure I derived in providing music and flow (sung) the Regimental song of Mahar Regiment "Dekh Ka Bach Ka Janta De". The regiment colonized the Platinum Jubilee last year in November, when the song was first released at Regatta. They were bunch of dedicated musicians, playing and performing to the best of their ability, within the limited scope of facility available and under the expertised Band Masters. But what they needed was polishing and fine tuning. This was my effort. Every instrument, which are mostly Western, were heard by me from the performer, his mistakes and lackings were noted and he was made to practice and get the notes perfectly, which must not be loud or harsh, but it must blend with the same flow of other musicians. The Army officers and leaders were amazed at the intricacies that were highlighted and initially almost gave up, not confident of achieving that level of perfection. But when I rendered the song to the accompaniment of their own music and told them where they were lacking, they got it right,

person to mistake and develop a personality that has its own appeal," she explained. Coming back to Bollywood music, Dr Tanuja felt that Hollywood music is good for beginners, who have the urge to get on the stage and perform. They must also develop capacity and confidence and get accustomed to singing straight music. This, she felt, is not to a certain extent, but if the person is deeply interested, he or she should change course and direct the mind towards finding a good Guru and then learn the basics in the - Guru-Shishya paradigm."

Talking about the many reality shows, Dr Tanuja expressed concern as the small children who are performing impressively. Their tender mind is like a blank slate that absorbs every minutest of creativity. It is a stage phenomenon, singing style, voice modulation, but what is the reality? How many of such talented child singers have made a name. Our classical music needs long term "Sadhana", which the children fail to get. Here I blame the parents, who do get carried away from the glamour and gift of stage shows and want to look in to glory

parentage of their own music and told them where they were lacking, they got it right. We searched the music of Vedant Sudio Mumbai, after getting its approval from various circles of authority and the final recording was done at Indian Studies, mastered in the US. Now the song is available in its instrumental format for searching and for the regiment want to sing in chorus. It is a very different world of discipline, dedication, devotion, Courage and guts. You should see the faces of the Army (singers) in uniform when they sing the song. Performers simply wear out of uniform. It has been a life time achievement for me to work with the Military and contribute something towards patriotism. This will always remain dear to me, all my life. I must thank the Almighty for having given me this opportunity or else I would have missed knowing about the wonderful courageous world of the men in Uniform, not knowing the side of our forces, that they have a Regimental song, composed and sung by the men and they carry it with them with pride to the goose", Dr Tanuja reiterated.

Articles published in Maharashtra Times.



Felicitation by Hon'ble Shri Vinod Tawade, Minister of Education, Govt. of Maharashtra.

Released Book based on the Doctoral Research with financial assistance from U G C titled

**MUSICAL VIEW OF RAAGMALA PAINTINGS**

Book Titled – Musical View of Ragamala Paintings.





Performing at Mascow – Global Peace Concert.



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