

"Contribution of Pandit Bhagwat Sharan Sharma in the classical and literary field of music"

Researcher - Pranshu Sharma

Department of Performing Arts, Faculty of Fine Arts,
Nandalal Bose Subharti College of Fine Arts and Fashion Design, Swami Vivekananda Subharti
University, Meerut

Research Guide – Dr. Indresh Mishra

Assistant Professor, Department of Performing Arts, Faculty of Fine Arts, Nandalal Bose
Subharti College of Fine Arts and Fashion Design, Swami Vivekananda Subharti University, Meerut

Email:- pranshusharma248@gmail.com

Research Paper

A unique and sacred art like music is like a vast and deep ocean. This art did not disintegrate despite centuries of slavery due to its superiority, maturity, depth and dedication of devoted artists. Indian musical practice has broken the shackles of caste and religion. Therefore, music has been the best and highest strong link of cultural unity of our country. The everlasting joy that a human being gets from music cannot be obtained from any other art.¹

The tradition of music is very ancient in India. Early music, like language, was a means of everyday human expression, because in this way it made up for the lack of language. Gradually, artistry increased in it. Music is the best art among the fourteen sciences and sixty-four arts described in our scriptures.

For example: - 'ना विधी संगीत परा' means there is no genre like music.²

When it comes to classical music and culture, it has been illuminating the entire world environment with its excellence. Just as Tulsidas' 'Ramcharit Manas' spread the rays of faith among the Indian people, in the same way many cultural sages have given sublimity to classical music through their writings and intellect. A very big name among them is that of Pt. Bhagwat Sharan Sharma. Pt. Bhagwat Sharan Sharma ji gave a new direction to Indian life by expressing classical and literature, folk life, faith, dignity in music and also led the entire community on the path of progress. Pt. Bhagwat Sharan Sharma dedicated his entire life to classical and literary music.³

Key Words - music, literature, classical, Pt. Bhagwat Sharan Sharma, education

Musician Pandit Bhagwat Sharan Sharma was born on 16 January 1916 in a middle-class

¹ Pt. Bhagwat Sharan Sharma, Music in Indian History, Publisher Sangeet Mandir 101, Dukan Street, Khurja Uttar Pradesh, 203131, First Edition-1989

² Dr. Harikishan Goswami Tradition, Heredity and Environment of Indian Music Kanishka Publishers, New Delhi, First Edition 2004, Second Edition 2014

³ Ashok Kumar 'Yaman' Sangeet Ratnavali, Abhishek Publications Chandigarh, First Edition, 2008

Brahmin family in Khurja city of Bulandshahr district of Uttar Pradesh. He was a multi-talented person since childhood. It is said that the feet of a son are visible only in the cradle. The family members, who were attached to the rituals of the parents, described the hearing ability of Pandit Bhagwat Sharan Sharma as very rare. He knew how to memorize and recite small poems since childhood.

This was the reason that since childhood his voice was very sweet and clear and prayers and bhajans and aarti were performed in the house in the morning and evening. Pandit Bhagwat Sharan Sharma turned his life towards music through the tunes of aarti and devotional music. He received primary education at home and eventually higher education at the primary school in Khurja.

As Panditji grew older, his love for music deepened further. In 1933, he chose sitar and received formal sitar lessons from his father Pandit Shivanand Sharma and uncle Pandit Siyaram Sharan Sharma. In 1948 he passed the Sitar Alankar examination in the field of music, at that time, the musicians were not accepted in the society with the vision of respect. So, Pandit Bhagwat Sharan Sharma also decided to work in music and on 5 January 1959, Pandit ji was appointed as Sitar lecturer in Aligarh's Tikaram Kanya Mahavidyalaya. And later became the head of the department in music faculty.

In keeping with his name, Pandit Bhagwat Sharan Sharma was a very simple, easy-going and polite person. Pandit ji did not consider obscene music to be good music. He used to say that music is a path of knowledge and devotion. Where a good person can meet God through Sursagar. Pandit ji always greeted his guests warmly. And he himself cooked food and fed them. Pandit ji was a good cook and use to offer the food cooked by himself. He loved his simple local food, like rice, khichdi, porridge etc. Mostly he loved to eat sweets after meals. Pandit ji treated his students like his own children. He did not discriminate among students. Pandit ji also opposed casteism and untouchability. He often take tea made with Tulsi, Clove and ginger. He use to eat paan occasionally. Pandit ji use to wear simple cloths and he never forgot his morning walk. He loved having a cup of tea after morning walk in a fresh air. He never liked spicy food. Pandit ji was a very great full person. He never forgot the person whom he met once. He sometimes wore a pant-shirt along with a coat-pant. Pandit ji wore a sacred thread. He had no deep attachment to gold, silver and other metals. He used to wear only a small gold ring on his little finger. His body was round and average. His complexion was dark wheatish. He often wore light black glasses while giving speeches on radio. Pandit ji always kept Bhagavad Gita, Mahabharata and Ramayana with him. He also had deep faith in Bhagavad Purana. He often used to sing the tune of Ram Naam and

Krishna Naam in his free time. During holidays, he loved to sit with his friends at his home in Khurja and chat, gossip and sometimes play cards. When he came to Khurja, there was a constant stream of visitors at his home. People from literature, music and art would often come to meet him. He used to visit such people also. He could never forget the morning journey. Breathing fresh air and drinking tea after the journey was his best experience. He had no interest in fried spicy food and delicious food. He was a pure vegetarian since birth. And he followed the Ayurvedic rules completely. Being soft spoken was his nature. Pandit ji was very grateful. And we never forgot a person we met once. Mobile phones and telephones were not very convenient at that time. He loved correspondence, writing to fans and editors of music institutions. He also used to correspond regularly. Due to correspondence he remained connected with the field of music.⁴

(Sa) Pandit Bhagwat Sharan Sharma Personality and Works

Pandit Bhagwat Sharan Sharma's personal life was full of struggle after the sudden demise of his elder brother the entire burden had the responsibilities of his house came on his shoulders. He decided to remain unmarried and will take complete care and responsibilities of his brother's family. He use to consider his sister-in-law (Bhabhi) as his mother. He new that he could not manage to families and their expenses, so he decided not to marry. He served his sister-in-law (Bhabhi Maa) till her last breath with complete respect and care. This was at the time his musical journey was having the declined phase, but to take the responsibilities of the family was his priority. Now he will not marry. Rather, he will take care of his sister-in-law and children. They felt that if they got married they would have to manage two families and my brother's children would have to face conflicts between families, Therefore, he made his mother his sister-in-law and raised the children. Till the last days of her Bhabhi Maa, she served like her mother and took the family forward, although during this time her musical art declined a bit, but it was also very important to fulfill the responsibility of the family.

After retiring from Tikaram Kanya Mahavidyalaya in 1976, he stayed in Aligarh for some time. There he promoted other musical activities and trained many people in the field of music. But after serving music for almost two decades, his health gradually began to deteriorate, after Knowing this his family asked him to come back to khurja. He initially refused, saying he was willing to devote himself to the service of music, but as his health gradually began to fail the family took back, Pandit ji to khurja from Aligarh on april 6, 1998. Pandit ji took his last breath in khurja.

⁴ Pandit Ravishankar Sharma, Dr. Manju Sharma, (family descendant), Dr. Kusum (retired professor of music, Khurja, main disciple), Dr. Deepak Verma, PU Chandigarh, Dr. Amit Sharma, former senior researcher, Department of Music and Dance, KU.V.Ku., based on the information received, compiled and printed by the researcher himself.

(Re) Pandit Bhagwat Sharan Sharma as Vaggyekar

Pandit Bhagwat Sharan Sharma ji was a good musician, Shastra writer and orator. His Shastra faces make this clear. Many books were also written on the experimental aspect of music in his subject area. This is evident from Panditji's experimental books. Because he had created most of the sitar's gats, tihaayis, todes, jhala, jod - jhala, alaap, jod - alaap etc, were made by Bhagwat Saran Sharma himself. His disciples and other musicians still play his songs today. It is also noteworthy that Pandit Ravi Shankar himself was so impressed with the gatas written by him that he used to play the gatas written by him on many platforms. Pandit Bhagwat Sharan Sharma knew a lot about verse, rhythm, grammar literature etc. Apart from sitar, he had good knowledge of guitar, violin, sarangi, dilruba, sarod, surbahar, tabla and many other instruments. He also had good knowledge about the Paran, weight, quantity, Jigar and calculation of the thirds of the Tabla.

Pandit Bhagwat Sharan Sharma ji had received many honors and titles as a music scholar. Wherever he went with his Kal Ki Anubhuti, people respected him a lot. Pandit Bhagwat Sharan Sharma received the first Kaka Hathrasi Award from Music Office Hathras and Kaka Hathrasi Forum Hathras and also the Sangeet Ratan Award at the same time. Apart from this, he was honored in many programs by India's famous sitar player Pandit Ravi Shankar ji, and he was also honoured by the MP and Mumbai MP as a music scholar and music teacher. Apart from this, he was honoured by many small and big level institutions at international level. He was also given the status of an excellent speaker by All India Radio and participated in many programmes. His college, principal and fellow teachers at Tikaram Girls PG College, Aligarh also honoured him. The Youth and Welfare Department of the college also honoured him several times in the Youth Festival. He was honoured in many mehfiles at his residence in Khurja. People praised him a lot. Various book publications also honoured him by publishing their books from time to time. The book written by him on music is liked and read by everyone in the world of music till date.⁵

(Ga) Pandit Bhagwat Sharan Sharma ji a Musician

Pandit Bhagwat Sharan Sharma ji was a versatile person having a talent of a writer and a musician both. He gave the performances of playing Sitar on all india radio to make people understood the uses of music. He collaborated on Sitar with Pandit Ravi Shankar on many prestigious platforms in India, He played Sitar and also performed Sitar in musical talks on All India Radio to understand the use of music. Apart from this, he also taught the practical aspect of music to many students.

⁵ Pandit Ravishankar Sharma, Dr. Manju Sharma, (family descendant), Dr. Kusum (retired professor of music, Khurja, main disciple), Dr. Deepak Verma, PU Chandigarh, Dr. Amit Sharma, former senior researcher, Department of Music and Dance, PU Chandigarh. Compiled and printed by the researcher himself on the basis of information received from them.

(Ma) Pandit Bhagwat Sharan Sharma is a good writer.

Pandit Bhagwat Sharan Sharma ji was a good writer and a profound musician. He had equal command over both classical and practical aspects of music. But he shows some deep interest in the musicological side. He wrote many important books on Indian Classical Music and its practical methods with a great ease. Like – **Bhartiya Sangeet ka Itihas, Bhartiya Itihas me Sangeet, Sangeet Chikitsa, My Sitar with some Melodies Pandit Ravi Shankar, High School Sangeet Shastra**, He has written 25 to 30 books including **Pashchatya Sangeet Shiksha, Swar Shastra, Kala Shastra, Taal Shastra, Taal Mimansa, Sangeet me Tihaiya aur Sangeet Granthasaar, Taal Prakash** Apart from this, more than a hundred of his articles were published in national music journals and newspapers and music seminars in India and abroad. he was presented in hundreds of music seminars in India and abroad. He read, reviewed his research papers, and his letters on the subject of music were also published and broadcast on All India Radio.

(Pa) Pandit Bhagwat Sharan Sharma ji's Life as a Businessman and an Ayurvedacharya

Pandit ji was a good businessman before becoming a musician. As his native place khurja, having a historical place in pottery. Khurja is well known for its earthen-clay pottery. Pandit ji was highly impressed by this traditional khurja pottery. He start producing his music as well as his pottery passion. He established a factory to manufacture for porcelain in khurja. The colorful ceramic utensils made here are famous all over the world. Pandit Bhagwat Sharan Sharma was also impressed by this traditional Khurja order. He also began playing music and producing ceramics. Pandit ji also built a factory for manufacturing porcelain in Khurja city. He himself knew a lot about colours and design. Also, he was very interested in painting and handicrafts. Pandit ji was a true devotee and servant of God. He also did the work of designing idols of God. He also used to make utensils and porcelain sculptures. He was a connoisseur of colours and was an expert in making water colours. He also had to do the work of making utensils and preparing chemicals for colours, but he did not like this work. Because he was a musician at heart. After some time he focused all his attention on music and achieved fame in this field.

Very few people know that Pandit Bhagwat Sharan Sharma ji was not only an artist, script writer but also had a great knowledge of Ayurveda and herbs. He also had articles on Ayurveda, which are still available today. But Pandit ji studied music along with Ayurveda. He used to give people Ayurvedic advice and some common medicines and used to give free suggestions. He had other Ayurvedic Churan oil pills, like painkiller oil. And he used to give medicines to the poor. Also, people kept coming to him for Ayurvedic consultation. Panditji himself used to go to Delhi,

Haridwar, Patna, Gaya and Kashmir to buy herbs. Then their medicinal preparations were done as per the rituals. Pandit ji said that after seeing the suffering of people, he became fond of Ayurveda. Pandit ji also showed interest in Sanskrit language and literature. Sanskrit is also the origin of our Indian Ayurveda. Therefore, there was another reason for Pandit ji's interest in Ayurveda. He would also readily provide Ayurvedic medicines to his fellow musicians and friends working in the college whenever they asked for it. Pandit ji was also very interested in religion, spirituality and Ayurveda art. He often used to visit Haridwar and Mathura on the banks of Maa Ganga and Yamuna. And there he used to meditate, think, contemplate and do yoga for hours. Every time Panditji went to Mathura from Aligarh, he would visit the Banke Bihari Temple and the Radha Ballabh Temple. Because Panditji himself was a great devotee of Radhavallabhji and Banke Bihari. Panditji also had great faith in devotional music and traditional Haveli music. The feeling of family unity and dignity was deeply embedded in the moral values and ideals of Indian civilization and culture. He often said that we should adopt the moral values of Indian culture in our lives. So that a person cannot be unethical. Pandit ji used to live in a rented house in Aligarh while working in his field. He always kept Gangajal near his bed. Pandit ji was very interested in both Ayurveda and astrology. He used to wear a Tulsi garland around his neck.⁶

(Dha) Pandit Bhagwat Sharan Sharma's relation with famous scholars

Pandit Bhagwat Sharan Sharma ji was regularly in touch with Pandit Ravi Shankar Sharma. Apart from Pandit Bhagwat Sharan Sharma ji, the famous humorist poet Kaka Hathrasi, Pandit Lakshmi Narayan Garg, Pandit Harischandra Shri Vastav, Pandit Ramashray Jha, Pandit Shamta Prasad Mishra, Pandit Kishan Maharaj, Ustad Vilayat Hussain Khan, Ustad Mustaq Ali Khan, Ustad Yunus Hussain Khan, Vidushi Sumati Mutatkar and Pandit ji served the connoisseurs and virtuosos of the art very well. Also, Pandit ji was greatly respected by artists and music lovers. Pandit ji used to teach a lot to senior art practitioners as well as to new age people, writers and drug addicts. He used to visit Hathras Ancient Art Centre Chandigarh, Bhatkhande Music University Aligarh, Prayag Music Committee Allahabad, Gandhar Mahavidyalaya Mandal Mumbai and Delhi branch frequently. His family members say that he has also given his invaluable contribution in the creation of the syllabus of Prayag Sangeet Samiti Allahabad and the syllabus has also been updated occasionally.

(Ni) In favour of Affordable education of Music

⁶ Pandit Ravishankar Sharma, Dr. Manju Sharma, (family descendant), Dr. Kusum (retired professor of music, Kurja, main disciple), Dr. Deepak Verma, PU Chandigarh, Compiled and printed by the researcher himself on the basis of information received from Dr. Amit Sharma, former senior researcher, Department of Music and Dance, KU.V.Ku.

Pandit Bhagwat Sharan Sharma was in favour of low-cost music and art education. He believed that students coming from poor families should take up music as a subject. So, since a student only chooses music subject, has music in his background, has great interest in it and is from poor family background, education of this subject should be available or affordable. There are very few students from rich families who acquire musical knowledge. Nyatha says that only poor people study music. Also, his faith in his Guru is visible in his mind. This is the reason why he has made this request to music teachers, teachers and Gurus as well. That he should teach music to new students by charging very little fees. So that music can be promoted more and more and young people can get work. This was the reason why he fixed the price of his own books on the basis of name. He also felt that students were deprived of the basic syllabus and were not able to buy more expensive books. At that time Pandit ji had widely propagated the idea of giving free education to students. And many music teachers started not taking money from the students; they used to take money only in name. Pandit ji also used to organize programs in musical conferences, but used to spend only nominally. He had no desire for money. He used to worship music.

Pandit Bhagwat Sharan Sharma was a great supporter of teaching music at school level. He was of the view that music education should be provided in every school in the country, and every student should be taught music till secondary level. The Kendriya Vidyalaya Sangathan and Navodaya Vidyalaya Sangathan did so by making music and art compulsory up to the primary level in all schools across the country. Pandit ji believed that students get less mental stress through subjects like music, art etc. And Increases the level of regional intelligence and memories. Students can perform well only through music. He also believed that music is a great therapy. It has a deep impact on the mind. A person or student learning music never follows a certain path. The student gets the confidence to perform music. Pandit ji believes that music gives subjects to students and gives them new energy and culture. The daily routine and personality of the student is strengthened by the subject of music. And only true music can build a real nation. Panditji's idea is supported in the National Education Policy 2020, although very late. Where music is considered a compulsory subject and it is included in the main subjects.⁷

CONCLUSION

Pt. Bhagwat Sharan Sharma ji's deep devotion and dedication towards music, as well as his contribution towards classical music and its practical side, literary, administrative and experimental aspects in the field of music are immortal and will always be remembered.

⁷ Pandit Ravishankar Sharma, Dr. Manju Sharma, (family descendant), Dr. Kusum (retired professor of music, Khurja, main disciple), Dr. Deepak Verma, PU Chandigarh, Compiled and printed by the researcher himself on the basis of information received from Dr. Amit Sharma, former senior researcher, Department of Music and Dance, KU.V.Ku.

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