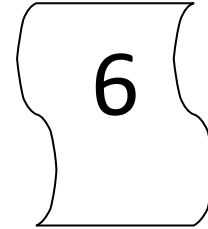


Historical background of instruments used in classical dance and folk dance of Sri Lanka.

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Abstract

Dance styles can be clearly identified as classical dance and folk dance in Sri Lankan folk society. The dance styles vary according to the regions where the dances take place. In the Udarata province, classical dance called Udarata, and in the lower country province, the low country dance, and Sabaragamuwa province or Sabaragamu dance styles can be seen in the middle of Sri Lanka. In addition to this, it is clear that the folk dance was scattered in all these provinces. Each dance tradition has unique instruments. While there are instruments, there are no instruments specific to the provinces for folk dances, and it can be seen that the instrument is used for folk dances according to one's choice.

The concept of the drum dates back to the earliest civilizations in human history. It is one of the oldest musical instruments created by humans. Although they differ from each other in terms of different shapes and sizes and the types of leather and wood used, their purpose is the same. These instruments are made to produce sound to a particular rhythmic figure. The sources of these are different and it is found in the investigation that these musical instruments have been sourced according to different provinces and needs.

Drums classified according to each tradition are placed appropriately to play the verse parts of those traditions. Here, the drums peculiar to the classical dances have been produced and it seems that different types of drums are used for playing the folk dances. There, the types of drums used for folk dances specific to different provinces are individual. He uses musical instruments for folk dance according to his choice. There are no rules for that, and folk dances have different instruments depending on their nature. For example, in the cutting of stubble and kulu dance, the upland province uses the knot drum, tammattama, udakkia stick drum, and daula, but in the tradition below, the lowland drum tammattamais used for that dance. , the emphasis is used. In this way, it is clear that the use of musical instruments varies according to different provinces. In this paper, the intention is to investigate the musical instruments used for classical dances and folk dances in Sri Lanka.

Key Words

- Gataberaya



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- Pahatharataberaya
- Daula
- Kandiyana Dance
- Lowcountry Dance
- Sabaragamuwa Dance

Introduction

Musical instruments date back to the earliest civilizations in human history. Musical instruments can be considered as one of the oldest instruments created by mankind. Man has known about these musical instruments thousands of years ago. Early man assumed and discovered that hitting another log with a wooden stick could produce a sound. The source of the drum is the discovery of the ability to strike the animal's ribs or a stick on the skin tied as a curtain over the opening of a hollow log. It is a clear fact that the drum was gradually created and evolved into its modern state.

It is the acceptance of the researchers that its origin must have happened somewhere in the world around 600 years ago. Cylindrical drums found during archaeological excavations in the remains of the Mesopotamian civilization dating back to 6000-3000 BC take us back to the advanced age of the past. The drum is designed with a circle made of clay.

Three classical dance traditions in Sri Lanka can be clearly seen and in addition to the main instruments of the three traditions, there are many instruments used for playing. These three traditions have their own unique folk dances and the instruments used for those dances can be seen in modern times. In addition to academic dance, music is also used in religious activities. Bands are the general name used to describe instruments that produce melodious sounds by playing them. Thus, historical books testify that many band instruments have been used in Sri Lanka for academic as well as social and religious activities.

The instruments can also be termed as musical instruments including wooden percussion instruments such as wooden sticks, wooden sticks and thali.

The dance dictionary indicates that these are band instruments, which can produce melodious sounds, instruments such as drums, drums, tammattams, veelas, stringed instruments, flutes, solid instruments such as drums, etc. The dance dictionary indicates that these are band instruments. From the book titled SangeetSambhavaya.

Historical sources show how many musical instruments that existed in Lakdi during the Anuradhapura period were played at the DhatuNidhanotsavam of Mahasai.

"Parivaretwananaturyasamsuttetadevarajavilasava in the narehisahassa of the present time."

In this text, the term "nana" is given as "kathoria" in some works. This term mentioned in the Mahavamsa gives a long commentary on the VansattappakasiniyaPanchangikaTurya.



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As the strongest part of the culture of Sri Lanka, the origin of musical instruments is linked to the people's life and history. In addition to the factors such as chronicles, literary sources and archeologically important images, which can be seen from the distant past, there are many evidences that Sri Lanka has inherited a very advanced culture. Folklore and folklore are among those factors. Communicating one's ideas to others not only in terms of religious beliefs and manners, but also for other social needs and as a means of entertainment, which are closely intertwined with the common people's life and their thoughts and wishes, which have a long history. As a communication strategy, Sri Lankans also use a variety of musical instruments.

According to the ancient literary sources of Sri Lanka, it is revealed that a large number of musical instruments were in use in this country. The form of musical instruments can be identified in the carvings of buildings, plinths, stone pillar doors, pekada etc. and in temples and other household carvings and paintings. The earliest written record of musical instruments in Sri Lanka is found in the Mahavamsa.

Prince Vijaya came out of Lata country with five hundred people and landed at Lakdiwa. After landing in Lakdiwa, he took Kuveni as his wife. She says that it is also the festival of taking refuge of a princess. According to this, it is clear that since the past people played music for festivals and enjoyed. Information about many types of musical instruments and drums that are said to have been in use locally has been mentioned in chronicles and literature such as Mahavamsa, Thupavamsa, DambadeniAsna, Saddharmalankara, UmmangaJataka. Although there are mentions of drums used in processions, religious festivals, royal festivals, garden fairs, auspicious fairs, etc. Of those many drums, only the drums typical of the main dance traditions and the drums used for folk dances can be seen today. However, according to the observations made on the carvings and figures belonging to the contemporary archaeological factors, it appears that in the past, many different types of drums and other musical instruments were played in Sri Lanka and there was also a strong social acceptance with those instruments to use the carvings and other works of art as themes. That has been bound. Those images were created according to the taste of the king in the past. The carving postures depicting the way of playing in the old engravings show that the jar was used not only in the village society but also in the royal assemblies.

Historical books such as ThupaVamsaya, MahaVamsaya, RediViharaVamsaya, Saddharmalankaraya, DaladaSirit, UmmangaJatakayaButsarana, etc. also give details about musical instruments in the poems of SalalihiniThisaraSamandesha. In addition, various researches have presented band catalogs. Dr.VaidyavathyRajapaksa and Mr. C. S. Kulathilaka have given information about this in his book Music Origin. Historically, there are evidences that there were many musical instruments in Sri Lanka, and in modern times, there are three instruments related to the three main dance traditions, and in addition, there are many instruments used for folk dances. The drum can be called the main instrument that represents the local culture. It can be called as an instrument related to religious sacrifices, faiths and beliefs. It is characteristic of the East that there is a lot of emphasis on rhythm in dances, singing and



playing which are done in the sense of worship or for fun. This inherent quality of emphasizing the beat was due to the use of drums.

This inherent quality was due to the use of the drum. The Surya ToryyaKhardo, with the drum being prominent, was born in the Prakriti society, taking social expectations as the central factor. Band playing, which was an integral part of Shantikarmaabhicharavidhi or other sacrificial rituals, gradually became a way of entertainment based on social needs. Accordingly, there was a need to use bands for village dances, village dramas and various social events. The use of drums was adapted to each region's characteristics. It was unique to each tradition. Drums that were commonly used for a long time became the specific rights belonging to the regional spoken traditions of Upland, Pahatara, and Sabaragamu. , down country drum, Daula, ThammattamaUdakkaya, Rabana, Bummadiya, Dadu drum etc. drums can be named.

Gataberaya

The main musical instrument used in the upland dance tradition is the gatabera. As it is used in wedding occasions, some people call this as the wedding drum or the wedding drum, and because the wedding drum is a part of the verse where the drum is played, and other drums such as the low country drum and daula are also used to play the wedding drum, that introduction seems to be incorrect. It seems that these instruments are sometimes referred to as mihingu drums. The use of Udarata drum is a meaningful use as it is used in upland area or with upland dance, and the shape of this drum is seen in the form of a high knot in the middle, so this is more popularly used as Gataberaya.

A skilled musician combines the sounds produced by the knot drum in an extremely sweet way. Also, in cases where they display their skills based on various rhythms, the handling of character generation and handling becomes extremely complex. These technical skills are evident in special occasions such as the atya drumming performed after the wedding drumming of the Kankari Shanti Karma.

A combination of words formed by the characteristic forms of Kathak according to the images of the Avananda language as well as the combination of words formed on the basis of playing skill can be seen at the time of playing.

Pahatharataberaya.

Pahathara Drum The low country drum, which maintains a connection with the low country dance system prevalent in the southern and south-western coastal areas of Sri Lanka, is the main



instrument played for Shanthikarma, village dramas, and village dances associated with that tradition. Based on the reasons, this drum is called by different names. According to the practice of the area, it is used as a low country drum and for yaktovil activities, because it is used as a yak drum in the devolmadu peace ceremony, and as a devol drum, according to the old division of government, Ruhunu and Maya were unique to the Ruhunu area of Sinhalese. The cylindrical shape makes it look more elongated than other types of drums. Therefore, this drum is called DikBereya and DetasariBereya because both sides of the drum look the same, and WellakaraBere because it is widespread in the sea belly areas. Since it is the low country drum that is played in the popular moon drum dance in Kegalle district, some people in those areas use this drum. Bere is also known as Kinduru drum. An attempt is made to confirm that the low country drum is known as pana drum in old literature. Even so, the comb drum is a synonym used for pride.

According to Mr.KarunaratneBandara, the most popular name for the only drum in Asia is the low country drum. The districts of Gampaha, Colombo, Kalutara, Galle, MataraHambantota belonging to the western and southern provinces can be called Pahatara drum popular areas. Kitul plant is widely used among the wood species used to prepare lowland drum. Besides other plants, coconut trunk is also used for lowland drum. The reason for the abundant use of sedum and coconut plants may be because it can be identified as a common plant species in the low country area. Being cylindrical in shape and strong due to the kiri characteristic of the drum trunk must be due to the ease with which the trunk can be dug and prepared. In addition to these plants, there is also a special type of strong aratu that is used, such as rat ahela, milla, kohombakos, etc. There is a specific length of knots in preparing the drum for Pahathara. It appears to be a common measure and the needs of the players are their height and became an organic factor in the measuring methods. Accordingly, the length of the low-country drum is three cubits and three cubits. The diameter of the drum eye is three inches. It is not seen that these standard measurements are taken seriously in modern times and due to the same reasons, it should be said that among the low country drums that are in education, drums that differ slightly from the previously mentioned measurements are in use.

Daula

A musician should have the ability to play drums based on those characteristics.Daula holds a special place among local musical instruments. Daulais mentioned even in the name recipes found in very old books and many different types of Daula are used in this country. The uniqueness of this instrument can be tested on several bases. Being the only locally available strain of stress bere. etc. Advantages Use among tribal populations. Performing a premier service in the communication function. Use for pacification. Used in all the three traditions of Udarata, pahatharata andSabaragamu. The Buddhist relationship is prominent among them.

Compared to the knot drum and low country drum, Daula is smaller in length but the size is larger. The old book states that the length of a davula should be fifteen inches. (Between 18 and



20 inches) The conventional view is that the circumference of the face should be forty-five inches. In some places it is mentioned that God has a long sickle. (Twenty-two fathoms.) The width of the eye of the drum is a cubit. (AgalDasayai) Daulais used as a musical instrument in UdarataNiyareta and Sabaragamuwa traditions, so there may be differences in length and girth depending on the tradition. Therefore, variations on traditional length sizes are applied accordingly. The diameter of Daul is six years (23 inches) is one of the most controversial information given in UdarataToryavadanaPuratana by Mrs.VaidyavathiRajapaksa. Sometimes the base drum can have such a diameter. Since the information mentioned is about a normal sun, I think it should be correct as the circumference, not the diameter. There are cases where only the open hand is used in daula playing, but it is traditionally played by handling the kadippa with one hand and the drum pad with the other hand. Also, the Daulapanchathuryakaradam classification is included in the vitathaattata instrument and it is the only instrument that is included in the same playing modes found locally. In the catalog of local musical instruments mentioned in DambadeniAsne, there is information about many types of drums which can be accepted as being used in the country in the past, such as Lohadaul, Jinadaul, Mahadaul, etc. Such dauls are not used nowadays. The large drum in the shape of a bell called the bass drum (Bess drum), which is used in the western band and in the eastern band, is one that we got in the West. In the past, the bell which is popular among us is a solid cylindrical shape made of wood with a length of 18-22 inches and a diameter of about 18 inches. It seems to be true. K. who was an expert Sabaragamu dancer. As Mr. M. Saman Kumara points out, the standard length of a daula is about nineteen to fifteen inches and the circumference is 45 inches.

Different species of wood are used to create dust bowls. It is accepted by the traditional artisans that RatahelaKohomba, Gansuriya, KaluAhala, KaluKitul and Vaya are the most appropriate woods for that. In preparing the stem, the outer bark is "squeezed" and the immature parts or the fruit are removed and the stem is removed. The advantage of the turning lathe is that the log is made a few inches thicker than the actual size of the tree. The wood block that has been removed is set vertically and the wood parts inside are dug out using tools such as yavakara, bokuniyan and hand crowbar. Here, the internal parts of the log are completely removed. Not found and only the remaining parts are dug leaving about three inches round. After that, the engraving lathe is put and the circle is engraved in such a way that the circumference of the circle is left to the required size of inches.

A rope is used to hold the daula at the waist. Because the Daul drum does not have a hook like the Udalanda knot drum and the lowland drum, two brass rings are applied on both sides near the knot for the bell rope. The drum used to play Daula should be strong. It is customary to make kadippus from strong woods such as ratambala, atteria and madya. The middle part is slightly thin and the end part is designed in such a way that it spreads and is wrapped with cloth bands in such a way that it can be held firmly without slipping in the hand holding part. The length of the kadippuwa is two wiggussen. It is customary to place the kadippu, which plays Daula, between the strings.



Daulaiis used as the main instrument in Shanthikarmans belonging to the Sabaragamuwa dance tradition. The SabaragamuDaula is bigger than Daula which is popular in Upland and Lowland areas. Daulahas been used for communication work and religious purposes since ancient times, which was one of the reasons why the instrument spread across the country without any regional variety.

Daula was used for religious needs and in communication work, sometimes singly and sometimes in pairs combining with tammattama. In the communication work as Adabara

The above types of drums are used for classical dances and are also used for folk dances. Generally, in addition to the above types of drums, there are several other musical instruments used for folk dances. We can see the Sinhala culture from them. Types of drums used for the three.

Tammattama

Tammattama is a very unique instrument among the local musical instruments. The distinctive features of this instrument are that it has two single faces and the two faces are joined together in an upright position and played with the help of a pair of drumsticks. Since the two parts of the instrument are kept together, the ancient genealogists have introduced this instrument as cluster drum.

One of these two parts is larger than the other. The lower part of the voice is termed as "maandama". The smaller part sounds more treble. Due to the intense tones, that part is called "Gabaya". Strong wood is used to create the drum body or the two drumsticks required for the creation of tammattam. Especially for this, wood such as Ehala, Kohomba, VarakaGansuriya is used. There are times when well-ripened coconut wood is used to make this musical instrument. Based on the discussion with SeneviMeegaswewa, an expert Daul player.

The other peculiarity here is that it is used in the same way in all the three traditions. A unique feature that can be seen in their playing is that the hands have the same function. Also, Mr.PiyasaraShilpadipathi points out that a different form is reflected in the playing of tammattam than the techniques of playing other instrumental instruments and that playing the instrument in balance without left-right distinction from the basic drills is an inherent special feature of this instrument.

Udakkiya

There are many types of local drums, Udakki, but it is played with both hands, but it is played with only one hand, but it is different in shape from all other local drums that are played with only one hand. The source goes back a long way. Local chronicles and literary works are based on the shape of pride that is read with the names of the goods, and poets and writers use it as a simile in various praises. Udakki has different varieties. The instruments are known by the



names of Dakki According to Indian teachings, all the objects belonging to this caste are said to have been born from the shaking drum of Lord Shiva called Damaru. Shiva's (Ishvara) Nataraja dance scene is shown holding the Damaru in one hand. Although it is a Vedic recognition, the Udakki is an instrument that is highly prized compared to other musical instruments. It is said that the gods came down to this world and danced the Udakki for the consecration festival of the king called the Great Standard. The Udakki dance is a popular dance performed by Udakki. Udakki dance can be called a royal dance due to the presence of Udakki songs and Udakki dances in Kandy poet's shed. There is a generation of gurus who are famous for Udakki dance. Shanthikarma is also performed using Udakki as an instrument. Nuvara Kalavia Bali Shanthikarma is an example of that. Aadgaki instruments are also used for folk dramas like "Sokari". Udakkican be called as a suitable instrument for singing due to the beauty of the rising tone and the desired manner and the ability to play with control of the voice.

Rabana

There is hardly any musical instrument that is more integrated into the life of the local people than the rabana. The specialty of this is the ability of the musical instrument named Rabana to combine both the traditional characteristics and the rural characteristics as one. Rabana was able to entertain the king and at other times to entertain the common people in village theater and village society events. There is no musical instrument named Rabana in the musical literary works or genealogies that show the recipe of the old instrument names. It can be concluded without doubt that Rabana is referred to as Ekasbera in the ancient literary texts. Rabana is a musical instrument with only one face and the other face is open. The "frame drum" (frame drum) which is very popular in the West can also include local tambourines. They are almost identical in shape but vary in size. Large rabans from 6 inches in diameter to about 4 feet in diameter are in use in this country. As a whole, playing with the open hand appears to be the main feature of this drum, so this drum belongs to the musical instruments known as Atatha in the classification of panchathurya. Among the Yapahuwa carvings, paintings belonging to the Kandy period, and in the paintings of Mulkirigala, only tambourine playing is seen. Rather, it can be inferred that a dance system associated with it also existed from the past. There are various legends about Rabane's birth. One of them says that as the god Isuru said in a dream, he went to the forest and cut a sandalwood tree. From that tree, a carpenter made a wide measuring wheel.

Bummadiya

The tambourine, which is associated with the beliefs of the agricultural society, is used in education for village dances. Old villagers used to play this standing on the paddy fields. On the one hand, it is believed that by playing the tambourine, the goddess of the earth will wake up and fertilize the soil and increase the harvest. The special feature of this is that the kanda is made of clay. It is special because there is no other drum with a stem made of clay in the practice of local musical instruments. One is a drum in the shape of a hollowed fruit, but the bottom is not open



like the tambourine. It is a drum. The tambourine is played hanging from the shoulder. While playing, the hands are used for each task while holding the drum together.

Dandhuberaya

Historical records do not reveal any reference to the rod drum. Also, it is not seen that the instrument is connected with any Shanthikarma. A similar drum is the "Atuwana" among the Vedi people of Kishri Sri Lanka, which creates a sound by striking the sticks. It is not in shape or design. As a technique used to produce voice. We cannot talk about the syllables played on the stick drum or its left and right hands. However, that instrument is constantly used in rural dances to create an orchestra in modern times. A tradition of playing along has emerged in modern times. Although not found in traditions, it is used in theatrical presentations.

Pantheruwa

A special kind of bangle with a diameter of about 8 inches made of brass metal. The brass band on which the ring is made is about an inch and a half wide. At the hand grip of the ring, an oval shaped piece of brass is fixed in a slightly raised position so that the ring fits snugly in the hand. 5 squares of equal size have been cut out of this ring. In the middle of the square boxes that have been removed, two villu or brass circles are attached. When the pantheruis shaken, a sweet sound is generated by the "villu" hitting each other. This villa is also called "Theru" and since it has five Theru, it is known as "Pantheruva".

The dance performed by Pantheruvais called Pantheru dance and there are gurukula who are proficient in this. Pantheru dance has a special place in the MahanuwaradadaPerahera. Pantheruva Pattini goddess is also mentioned in the song literature as Sarambavaralla.

Conclusion

In this way, there have been many types of drums in Sri Lankan culture since time immemorial and only a few of them have survived in modern times. Among those factors, only a handful of drums have survived in modern times. Among the drums, it should be said that the musical instruments that are clearly used nowadays are limited. We have to protect them. Current instruments should be preserved for future use. Thus it appears that there are many musical instruments used in Sri Lankan Classical dance and folk dance in Sri Lanka and they are spread all over the country. There were many musical instruments in Sri Lanka from history to modern times, but in modern times, they were gradually destroyed in various ways, and it is clear that modern times are as shown.



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