

Improvisation of Sri Lankan temple music through digital media: (a study based on the evidence of musical elements of Kelaniya Raja Maha Vihara)

J. Chandana Ruwan Kumara

Visual Arts and Design and Performing Arts Unit

Department of Fine Arts, University of Kelaniya

ruwankumarac@gmail.com

The focus of this project is to identify the various aspects and factors of Sri Lankan music that can be found out in Kelaniya Raja Maha Vihara. Many researchers have generally examined the artistic elements of Buddhist temples mainly focusing on Paintings, Sculptures and Architectural elements other than many of other significant aspects of Sri Lankan culture that is evident in them. One such is the evidence of the use of musical instruments and their application on par with the contemporary Sri Lankan culture which have been portrayed through Painting and Sculpture and the daily customs bestowed on it. For example, Buddhist musical ensemble (hevisi), Processions (perahera), chanting (Pirith) have necessarily been accompanied by music. To date, these customs are performed at the temple and the Sculpture and Paintings of the temple provide ample evidence of its existence during the particular period. A detailed examination of the evidence of Kelaniya temple also provides some independent characteristics that resemble the ideological underlining to the indigenous music of Sri Lanka. The expected study will use the digital tuner system and audio records to identify the musical notes of the contemporary music styles. A field survey and a survey of literature will also involve in the methodology.

Keywords: Sri Lankan Music, Buddhist temple, Kelaniya royal temple, Musical elements, Digital tuner system, Independent characteristics