

The Ethno-Musicological Aspects of Sri Lankan Music during the period of King Dutugemunu (161-137 BCE)

J. Chandana Ruwan Kumara¹

This research examines the historical background and the significance of Sri Lankan music during the period of King Dutugemunu (161-137 BCE). The literary evidence and the data analysed in the present study is significant because they reveal some important facts with regard to the origin and evolution of Sri Lankan music from the period of Anuradhapura. The evidence found from the particular period is diminished for a period, perhaps a century or more, and the causes of its disappearance can be evolved at various dimensions one of which is the diverse indological perspective of analysing and arguing the data, attempting to assume the Indian inspiration. 20th century Sri Lankan studies attempt to pursue the studies on Sri Lankan origin in which the present study scets the authentic characteristics of Sri Lankan music during the relevent period. The Impact of Buddhism on Sri Lankan Music during several phases of the selected period was necessarily discussed in this research to identify its foreign elements. It can be concluded that the evidence found from the particular period have provided some independent and indogenous characterestics of Sri Lankan music is resembles the ideological underlining of foreign inspiration with the passage of time and the need of the society. The present study involved both literature survey and the evidence and elements of the Sri Lankan music that were obtained from the primary source i.e. Mahavamsa, Chulavamsa and other texts, scholarly studies, and an examination of archeological information.

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¹ Visual Arts and Design and Performing Arts Unit, Department of Fine Arts, University of Kelaniya, Sri Lanka; ruwankumarac@gmail.com