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“DALAWWA” AND “DEWLUDAYA” AMONG SRI LANKAN MEMBRANOPHONES

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ABSTRACT

It is evident in many rock letters, copper papers, pile papers, legendary tales, cave arts and sculptures, carvings, epistolary poems and other proofs that varied drums are used in Sri Lanka from the pre historic ages. Many facts related with Sri Lankan membranophones are inculcated in great Buddhist books such as “Mahavamsa” and other Sinhala literary books. With the birth of the drum, it has used as a ceremonial object in pageant, shaanthikarma (pacifying deeds) and other distinguished functions such as weddings. Later many rhythmical creations opened up to the world by blending the sounds of drums placed in sweet melodious ranges. Gawula which is invented by Kalaashuri Piyasara Shilpadhipathi in the year 2000 and E.D Wimalasena’s pokuru beraya of 1994, Vihara beraya of 1998, Thith Beraya of 2006 are also significant. This research introduces Dalawwa and Dewludaya from which Dalawwa is made by Duf beraya and Dawla while Dewludaya is made from Duf beraya and Pahatharata beraya. In addition to that, 12 drills are introduced with each of these newly invented two drums. Dalawwa and Dewludaya could be utilized in distinguished affairs such as shaanthikarma, stage dances, creative

dancing events and musical creations. The predominant intention of the two inventions is to add value and new interpretations to the local dancing and music fields as well as foreign dancing and music performing arts.

Keywords: Dalawwa, Dewludaya, Shanthikarma, Drills, Duff

INTRODUCTION

Music is a universal language¹ and its origin dates back to prehistoric era. Man who hunted for their living, first invented drum as a creation made out of animal hide. This can be considered as the origin of musical instruments. Based on the sound, incumbent musical instruments are classified into five categories.² Drum which is a percussion instrument comes under membranophones.³ Musical instruments with cavities, enclosed spaces that are bondable are known as percussion instruments. However, drum is considered as a primitive instrument of many countries.

These percussion instruments are known by different names in various language. In Sanskrit these are named as

¹In 2018, a research team of anthropologist, psychologist, biologist, musicians and linguist from top universities around the globe confirmed through computational data that “music is the universal language of mankind

² ‘Panchangika thuurya sankalpaya’ Sanka (July-December) Sri Lanka Cultural Department, Government Press Department, pages 15,16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31

³ <http://www.britannica.com/art/me...>

“pushkara”⁴ while in Hindi people call them as percussion.

The roots of the Sri Lankan concept of playing drums are elaborated in the great books of historic and literal value such as Mahavamsa, Deepavamsa, Choolavamsa, Vansaththakasithiya, Daladha Siritha, Dambadeni Asna, Poojawaliya and other ancient writings. One best proof is the word “thoorya”⁵ which means music, mentioned in the 25th stanza of 29th chapter in Mahavamsa as follows.

Chatthaliya Sasasesahi- Narehi
Pariwaritho

Na na thooriya sansutto- Dewaraaja
Wilaasawaa⁶

As for Mahavamsa, a musical performance is heard at the wedding ceremony of princess Shelamiththa (daughter of Mahakaalasena, mayor of Sirasawasthupura) during the reign of King Vijaya.⁷ Many membranophonic instruments such as ‘gatabera’, ‘panaabera’ in hundreds and thousands, are introduced in the great book of Saddharmalankaaraya.

Furthermore, as mentioned in the Mahavamsa, to honour the King Dutugamunu, who won the battle of Vijithapura, it is said that drums are played in celebrating the victory.

When considering the above proofs, it is attested that the usage of percussion instruments dates back to the Prehistoric Buddhist ages.

Mahavamsa, Thoopavamsa, Daladha Siritha, Dambadeni Asna, Poojawaliya attest the prevalence of varied musical instruments in the ancient Sri Lanka; Dalada Siritha evidences for 36 musical

instruments while Dambadeni Asna attests 24 musical instruments,⁸ out of which 33 are proved as percussion instruments which are mentioned below.

1. lohobera
18. damaru
2. rodha bera
19. maddala
3. burulu bera
20. maha bera
4. pirudum
21. karadi bera
5. thibiliw
22. thalappara
6. ranaraga ghosha
23. thathsara daththi
7. gata pahatu
24. yuwala bera
8. kumbha bera
25. sorasu
9. udakki
26. kundi bera
10. ekas bera
27. aadatheyi
11. ghosha bera
28. rana bera
12. daduru bera
29. panaa bera
13. nighatha
30. pataha bera
14. dawul
31. gata bera
15. samuraghosha
32. mihigu bera
16. loha dawul.
33. dawra bera
17. dunduhee

⁴ Durga, S. A. K. *Ethnomusicology: A Study of Intercultural Musicology. Monograph Series. Madras: Centre for Ethnomusicology, 1996.*

⁵ Sedaraman, J. R. *Udarata natum Kalawa. 2nd Edition, M.D. Gunasena. 1968.*

⁶ Mahawamsaya, chapter 29, 25 Song

⁷ Raththing thuuriya saddhancha -suthwa Geetha rawancha so

Apprachaji saha semanana – kisan dheeh dha ithi yakkinan

Vamsattappakasini, vol;1, by Malalasekara, Pali Text society, London, 1935, Pages 259, 260

⁸ Dambadeni Asna, Kiri Alle Ghanawimala, (Translate) M.D Gunasena & Company, Page 34

Prominent membraphones which are significant in incumbent days could be identified as follows.

beraya,gata
beraya,dawla,thammattama,udakkiya,rab
aana(tambourine)

Background of the study

As identified, utilizing the percussion instruments that enrich the Sri Lankan arts, varied drums nourished dancing and other performing arts and among them the latest innovations of drums such as Gawula,Thunpata beraya, Thith beraya and Vihara beraya are significant. In the year 2000, Kalaashuree Piyaasara Shilpaadipathi⁹ invented 'gawula',¹⁰ one of the latest creative inventions, by using the left eye of 'udarata beraya' and one of the eyes of 'dawla'.

Moreover Mr. E.D Wimalasena invented 'athu beraya' in 1994, 'tharanga pokuru beraya' in 1996, 'vihara beraya' in 1998 and 'thith beraya' in 2006. Thunpata beraya was created using bummadiya, solkiya and thavil beraya.

Athu beraya was created with tambourine, pahatharata beraya, patahaa beraya while vihara beraya was based on dawla and gata beraya and thaalampata was utilized in making thith beraya.

As proved by the above mentioned attestations, the manifested nomenclature of the drums which are lately innovated are indicated as the greatest creations of their kind.

Problem of the research and purposes

Some new instruments which were made using local instruments are highlighted in the previous sections and it is also significant that an innovated instrument was introduced in 2006 at last. It is known that the last invented

instrument is 'thith beraya' which was invented by E.D Wimalasena.¹¹ After 2006 there is no evidence of an innovated percussion instrument hence there's a great necessity for a novel creation of a drum which could be made using populated elementary drums. Yet as the study has identified there are only ten types of drums. It is much accepted that by imagining and making use of the sound of much out dated instruments like metal dawul and jina dawul, a great and a mandatory requisite of a heavy tone (duff toth) for Sri Lankan drum rendering could be realized. Therefore the main objective of this study is to stage two value added inventions of drums by blending the above tones, utilizing dawla, pahatharata beraya and duff beraya. In addition to that, the elaborative descriptions of the instruments that are taken into form these two main creations are mentioned as follows.

Dawula

When observing the structure of the instruments this can be identified as one of the primitive instruments among others of its kind. It is attested by the fact that the veddas who belong to Sabaragamuwa vedi generations have used dawla as their musical instrument. Dawula could be named as one of the mandatory instruments used in the Sri Lankan traditional performing art of 'hewisi waadanaya'. Playing of the 'Udarata dawul' reserves a predominant place in 'hewisi waadanaya'. Moreover, Sabaragamuwa dancing tradition has elevated 'dawula' as their major instrument. Its playing mode which is known as 'withathaathatha' is in a very advanced level as it has evolved throughout more than ten thousand years back as a drumming mode of 'conga'

⁹ Figure 05

¹⁰ Desheeya Narthanaya ha Wadana Kshesthraye Piyasara Shilpadhipathi Lakuna, Karunarathna

Bandara, Narthana Gaweshi, Sri Lanka Cultural Department, Fast Printing Pvt Ltd, 2011, Page 19

¹¹ Figure 06

making the traditional drummer much proficient in the drumming styles.

Duff

One of the drums populated in Asia, Africa, Persia, Arabia, Afganistan, Middle East, India and Pakistan. As it's a twofold tuned drum it might be a creation of the man of prototypic liquidity sound age. This drum which is based on a simple technique and was made with the use of prototypic materials, binding to an animal hide has used to unleash loud sounds. One of the drums belong to this type is known as slit drums. It is also believed that the early settlers of South Asia, South Africa, South America, Osinia, Hybride had made big cavities from the natural stem of a tree while the tree was rooted on the earth, to produce different sounds. Indisputably it is accepted that this is the first form of the origin of the hide attached drums. With the human evolution, the evolution of drums progressed the above mentioned first form of drum might be the foundation of the incumbent range of much advanced graceful drums with a high finishing, made of varied hides and tree trunks.

Pahatharata beraya

When considering this drum of cylinder shape, it is worthy to consider the similar type of external drums. The innovation of these types of drums could be brought up as the inaugural step of worldwide drum population. There are some drums of identical forms such as Panamenian drum of America, Chirigu Aano drum of India, Isi Gubu drum of South Africa, Shisha drum of Japan, Odeko, Deybiyoshi. As the eyes of the drum are made with animal intestines, the dulcetness of the sound is very high. Also in the countries of Jaali

and Jaava, Chirabone drum made with animal intestines is high in vibrancy. Pahatharata beraya has had its advancements due to many reasons like cultural affiliations with Malaysia and Indonesia as well as invasions and mutual attachments.¹²

Having a Sri Lankan origin thammatama is categorized under Vessel drums. Drums that are identical to the shape of thammatama are thakkarawa people of kokka nationality like naagura, dhaagar, sambol drum which is used in association with South Africa gondaali drums which are populated in India etc.

Drums like this which are played with the help of a drumstick has a high-toned side known as "hightone —wvnh". Using a sharp toned drum eye/ face like Chendaawa, panjaab dholaya, thalambaas of yugodilaasiyaa is the main objective of this. Mekar that is used in Arabia, 'masupaan' that is used in Europe and South Asia led the way to this¹³

Creation.

The two drums that are created; Dalawwa and Dewludaya

Dalawwa¹⁴

The above diagram introduces dalawwa which has formed using cattle hide to its left eye and goat hide to its right eye. Stem of the drum could be made using the timbers from jack, ahala and kohomba trees. To handle the thong separately the drum is made like two drum parts. Thongs should be arranged closely in the right side of the drum while they should be distanced in the left side. Those thongs are held on to the drum with the use of bangles.

Dewludaya

Right eye of the drum Dewludaya has made using the cattle hide while the right

¹² Kariyawasam, T. Shantikarma Saha *Sinhala Samajaya*. Chathura Publishers. 1998

¹³ Sundaram, V.P.K. *The Art of Drumming*. Trans. V. Murugan. 1st ed. Madras: Institute of Asian Studies, 1988.

¹⁴ Figure 01,03

eye is made of cattle intestines. Upper eye of the drum could be arranged with the use of cattle hide or goat hide.

The drums Dalawwa and Dewludaya are interpreted with 12 drills for each as follows.

Dalawwa

1. Din kada
2. Din kada – Jen Kada
3. Didikada Dedakada- Dhidikada Dhidikada
4. Didikada Didikada – Thathakata Thathakata
5. Dhirikada Jedingkada
6. Dhirikada Dhirikada- Jedingkada Jedingkada
7. Jedikada Jega Jegata
8. Dhiritha Deje- Dhiritha Dhiritha Deje
9. Jedikada Thatha Thakata - Thaka Thakata Thaka Thakata
10. Jeduda Gathata Gatha
Gathata Gathata Gatha Gathata
Gathata Jed
11. DhariDhar Dharikada Thaka
Diri Dirikada Thaka
Dhari kada Thaka Dhirikada Thatha
Dhiridiri Dharakida Thatha
12. Dak Kada Jik Kada
Dunkada Nunkada
Jedu Degata

Dewludaya¹⁵

1. Guditha gathita
2. Kata gudhata kata gathata
3. Ga ga pa
Kudhata Kudhata Gatha Kudhata
Gathata Gatha
(up and right)
4. Gudhita Gathata Gatha Gathata
Gudhata Gatha
5. Gudha Gudhata Gatha Gathata
6. Guri Thakata Thari Thakata

7. Guri Thakata Thari Thakata ///
8. Guri Thakata Thari Thakata ///
- Guri Thakata Thari Thakata ///
- Guri Thakata Thari Thakata
- Guri Thari Thakata
9. Guri Thakita Dhiri Thakita
DhiriThakata Thari Thakata
10. Gagu Dhada Thakkada Thathakada
Thakkada
Thathakada Thakkada Thathakada
Gun Dhada
11. Guri Guri Gurikita Gurikita
Tharikita
Thari Thari Tharikita Tharikita
Gurikita
12. Gathakada ////
Gudakada // Kuda Kata //
Gathakada Kudakata Kudakada
Gathakada

Conclusion

Until the establishment of the above mentioned Dallwwa, the Dadu beraya and Thammattama were only known drums which had to be operated by the sticks which invented according to our traditional uniqueness to perform in the relevant application and also to fill up the base sound gap which was a major identified gap among the current drums in Sri Lanka. Another main focused was given to change and avoid the uniqueness of the present available drums in all over the world. By establishing these two drums the gap was filled to open up new era to identify different ways to maintain the phase of each performance in traditional festivals. Dewludaya can be considered as a light drum which is mainly light up the requirement for soft but comprehensive output rage. And the Dewludaya can be played while it lays on the floor area which acts as another main equipment that can be used accordingly. These two drums can be comprehensively used with the existing drums in all over the

¹⁵ Figure 02,04

world to be performed with a great blend in vast area of traditional applications

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Interviews

Interview with Mr. E.D Wimalasena from his House

Interview with Mr. Ruwanpathi from his Work Shop

APPENDIX 01



Fig.01 (Dalawwa Drum)



Fig.02 Dewuludaya Drum)

Fig.03 (Diagram Plan of Dalawwa)

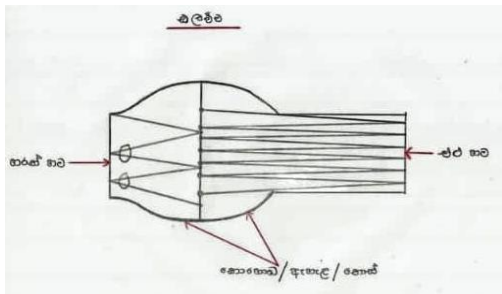


Fig.04 (Diagram Plan of Dewuludaya)

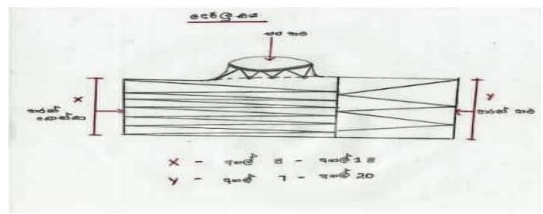


Fig.05 (Kalashuuri Piyasara Shilpachariya with Gaewula Drum)



Fig.06 (Creative Drum Producer Mr. E.D Wimalasena)

