Rāgadhāri Musical Influence of Radio Operas in Sri Lanka; With Special Reference to 'Ulpata Gīta Nātakaya'

G. K. Subhash

Department of Music and Creative Technology
subashkavidhu1@gmail.com

Abstract

Ulpata Gīta Nātakaya is a Radio opera in Sri Lanka. It was broadcast in 1958. Radio Opera is an independent musical genre in Sri Lanka. Sri Chandrarathna Manawasinghe is the playwright of this Opera. The music composers of this opera are W.D. Amaradeva and P. Dunston de Silva. The objectives of this study are to identify how the Rāga concept has been used in composing songs; to investigate the contemporary situations, which affected to create the musical content of the Ulpatha Radio opera on the Indian music tradition. Accordingly, the research problem of this study was how to identify the utilization of Indian Rāgadhāri music of the Ulpatha Gīta Nātakaya. This study was done under the qualitative approach. Listening to the original audio recordings and semi- structured interviews were used under primary data sources. Journals, scholarly articles and secondary books were used under the secondary sources. Data analysis was done using qualitative methods. This study revealed that melodies associated with North Indian Rāgadhāri music were used for the content of the Ulpatha Radio Opera. Some melodies are inspired by one raga and others have a mix of several ragas. These melodies can be identified as creative independent melodies, which are associated with ragas. There are several reasons for the use of Rāgadhāri melodies in the background of the play 'Ulpatha' as a creation, which has a local identity. It seems that the socio-cultural factors such as the background of the Indian music education of the composers and the consideration of Indian music as a great tradition have influenced it. Accordingly, the Ulpatha Radio Opera can be identified as a creation with a unique musical usage.

Key Words: Sri Lankan Radio opera, Ulpatha Gīta Nātakaya, Rāgadhāri Music, North Indian Rāgas, Radio Music

1. Introduction

Ulpata Gīta Nātakaya is a Sri Lankan Radio Opera, which is written by Sri Chandrarathna Manawasinghe. The music of this opera was composed by W.D. Amaradeva and P. Dunston de Silva and broadcasted in 1958. It was produced and broadcasted to celebrate the Vesak ceremony. Manavasinghe had written a number of radio operas for Sri Lanka Broadcasting Corporation and Ulpata is one of the earliest creations of them. Abhayasundara (1959) states that Gīta Nātakaya or Radio Opera is an independent musical genre in Sri Lanka, which inspired by Eastern and Western Opera. Thus, it can be identified as a significant milestone in the Sri Lankan music history. According to Abhayasundara, (1959) many radio operas are based on Indian Rāgadhāri music. However, there has not been an adequate study of the musical use of the Ulpata gīta nātakaya and its Rāgadhāri musical content, which contains popular songs.

The plot of Ulpata Gīta Nātakaya is based on a historical story about the reign of King Vijayabāhu III in Dambadeniya. He defeated the Kālinga Māgha who invaded Polonnaruwa and made the Māyā country prosperous. Malayawīra, a brave man who built a tank in the middle of the forest from a miraculously born water fountain. He and his men helped the king to defeat Māgha. In the opera W.D.Amaradeva acts (sings) as Malayawīra. Dayarathna Ranathunga acts (sings) as the King Vijayabāhu III and Vajira Balasuriya acts (sings) as the Champā, the fiancée of Malayawīra.

Garret field (2017) in his book 'Modernizing compositions - Sinhala Song, Poetry, and Politics in Twentieth Century Sri Lanka' describes about the very first Radio Opera 'Manōhāri' in a neo- classical perspective. There he focuses on the linguistic aesthetics of radio drama, the imaginary proficiency of Manawasingha, and the linguistic features of Indian culture depicted from radio opera. His 'The Sinhala Radio Opera and the Indian Cultural Imagination' seminar paper reveals Thevis Guruge's (who was the producer-program of the SLBC in that time) role in creating a new musical program for radio (Field, 2012). It shows that the influence of Indian music and Sanskrit drama is a prominent feature of the radio opera. Although these documents do not record any information about the musical content of the Ulpata gīta nātakaya. Sunil Ariyarathne's (1991) Manawasinghe Gīta Nibandha is a collection of Manawasinghe's creations along with his 13 Radio Opera scripts. Though it is important to identify the lyrical content of Ulpatha, it does not provide any detail about the musical content of the Ulpata gīta nātakaya. Ariyarathne's (2013) Gāndharva Apadāna 4 book reveals the short biography of Dunston de silva who was the co-music director of Ulpata and his musical contribution to the Radio Music. As well as in Ariyarathne's (2011) Ananda Samarakoon Adhyanaya- a study of Ananda Samarakoon, Radio Opera has been called a new production of songs. Thus, although the above work provides some information about the Radio Operas, it appears that they do not directly contribute to the identification of the Rāgadāri musical influence in the Ulpata radio opera. Abhyasundara (1959: 1963) in his books Nishādi and Sangīta Sanhitā explores the context of Eastern and Western Operas and Radio Opera. There he states that the North Indian Rāgadhari musical form of Sthāi-Anthara (Hindi: Chorus-Verse Divisions) structure, is used to Radio Opera Songs, and that the plays are based on Hindustāni classical musical theories. Further, he asserts

that they are presented with a local identity. Thus, it is clear that there has not been an adequate study of the use of Rāgadārī music in the Ulpata Radio opera.

Accordingly, the research problem of this study was how to identify the use of Indian Rāgadhāri music for the Ulpata Gīta Nātakaya. The objectives of this study are; to identify how the North Indian Rāga concept has been used in composing songs; to investigate the contemporary situations, which affected to create the musical content of the Ulpata Radio opera on the Indian music tradition.

Music, a universal language, stands as a potent and enduring medium for preserving and expressing cultural identity. It functions as a vibrant repository of history, values, and the collective memory of diverse societies (Liu et al., 2023: Hormigos, 2010). Ethnomusicology is a combination of Music and Anthropology. Hence, it is known as Anthropology of Music (Rice, 2007). Along with cultural anthropology, the study of music from its related cultural context has been defined as Ethnomusicology (Merriam, 1964: Ethnomusicology, 1992). Therefore, an Ethnomusicological Approach was used to analyze the socio-cultural context that influenced the use of Rāgadhāri Music to create the musical content of Ulpata Gīta Nātakaya.

2. Materials and Methods

This study was carried out under the qualitative approach. Data collection and analysis were carried out under the qualitative methodology. Listening to the original audio recordings and semi- structured interviews were used under primary data sources. Journals, scholarly articles, Radio Program Recordings and secondary books were used under the secondary sources. Along with the introductory part, Six Songs of the ulpata radio opera were used as the main sample of the study.

Table 1. Sample of the study

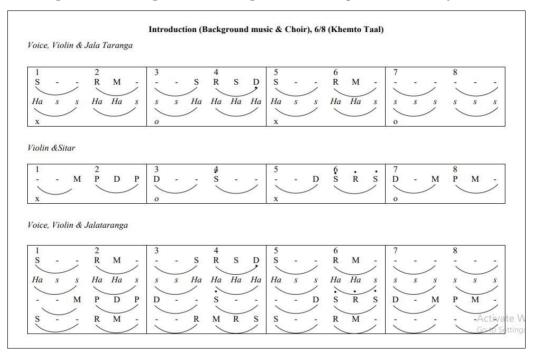| Song	Singer/Singers
Introduction	Choir
Himiyani Mata Vehesai	Vajira Balasuriya and W. D. Amaradeva
Thilō Talē	W. D. Amaradeva
Sasara Sạri Sarā	Choir
Māghayage Senaga Giya Tạna	Dayaratne Ranatunga
Yaw Peratama yaw	Choir
Prēma Tatākē Mēkay Manikē	W. D. Amaradeva and Vajira Balasuriya

Source: compiled by author

Qualitative Content Analysis was the data analyzing method. In the data analysis, the melodies in the Opera were interpreted from an Ethnomusicological point of view. The Rāgadhāri background of each song were identified by analyzing its basic melody, focusing on the specific ragas used. The Bhātkhande Music System was used to identify the Rāgadhāri background of each song, based on the Daśa - Thāta (Hindi/Sanskrit:Ten Major Scales), Rāga classification. Accordingly, in the analysis of Rāgas, Bhāthkhande's Kramik Pustak Mālika book series and related secondary work were used. Ethnomusicology, which studies the interplay between music and contemporary socio-cultural contexts, guided our approach. In the Ulpata opera, we not only examined the musical elements but also considered the socio-cultural

conditions influencing the musicians. This dual focus allowed us to understand how the opera reflects and interacts with the cultural environment of its time.

3. Results and Discussion

3.1 Using Hindustāni Rāgas to make song melodies of Ulpata Gīta Nātakaya

Figure 1. Introductory Music of Ulpata Radio Opera (Source: Compiled by the Author)

The opening phrase consists of orchestral music with choir. The same phrase has been utilized at the end of the Opera. It can be seen that, a famous Hindustāni mode, Rāga Durgā is used to make the basic melody of opening introduction of the opera (Notation 1). Durgā is a pentatonic mode, which has two Prakāras (Hindi/Sanskrit: Shapes). According to Bhāthkhande system, one belongs to Thāt Bilaval (Hindi: a parent mode that similar to Major Scale of Western Classical Music) and second one belongs to Thāt Khamāj (Hindi: another North Indian Musical Scale). The first one, Bilāval Prakāra was used to make this introductory phrase.

According to Bhāthkhande system, Rāga Durgā consists of five notes. Gandhāra (Note Ga) and Nishādha (Note Ni) are omitted here. Therefore, this raga belongs to the category of Oudava Jāti. Here the Vādi (Hindi: main note) is the Madhyama (note Ma) and the Samvādi (Hindi: the second main note) note is the Sadjaya. Staying on the Madhyama leads to the sweetness of this raga. DM, RP, RD are the main combinations of this rāga (It is called as Rāga Vācak Sangati in hindi). Application of the descending note is used as crooked (Vakra) shape (Bhathkhande, 2010).

3.1.1 Raga Durgā

Ascent: S R M P D S

Decent: S D P D M R S (S, DP, MPD, MR, DS)

Pakad (Hindi: Key Combination of an Rāga): P, MP, DMR, P, SD, SR, PD, MR, DS, (P, MPD, MRS, DMRP) (Solangarachchi, 2015, p.80)

According to the chart above, the features of Durgā Rāga stands out in this introductory section. Each part ends with Madhyama (Ma) note. In addition, Sadja (Sa) and Madhyama (Ma) are used more often. The shape of the entire phrase is very similar to Durgā Rāga.

The first song of the play is sung by the casts consists of Malayawīra and Champā. According to the plot, after the Māgha invasion, they go into the forest and rest near a ruined Buddha statue. The dialogue is a duet based on the North Indian Abhōgi Kānada Rāga (Figure 2).

Abhōgi or Abhōgi kānada is a pentatonic scale, which belongs to Kāfi Thāta. Although Abhōgi is a famous raga in Carnatic music system, it is used in Hindustāni music system too. Panchama (Pa) and Nishada (Ni) are omitted in this rāga. Sadja is the vādi note and Madhyama is the Samvādi note.

3.1.2 Raga Abhōgi

Ascent: S R G̲ M D S

Descent: S D M G̲ M R S (Solangarachchi, 2015, p.94)

Solangarachchi (2015) states that, Abhōgi and Abhōgi Kānada are different from each other. While Abhōgi's Vādi and Samvādis are Sadja and Madhyama, yet Vādi and Samvādi of Abhōgi are Madhyama and Sadja. According to him, Abōgi and Abōgi Kānada differ from each other. In Rāga Abhōgi, G̲MRS is not used and in Abhōgi Kānada Rāga, G̲MRS is used. According to the notation chart above, Madhyama and Sadja stop at the end of the lines, the G̲MRS Sangati (Hindi: a Special Musical Combination) is used extensively, and notes Panchama and Nishāda are omitted. According those features it is clear that this song is composed in association with the Abhōgi Kānada Rāga.

Malayavīra sings a mourning song while Champā is suffering from thirst at the foot of the Buddha's statue. It has a sad melody and it can be seen that it has been created using North Indian Rāgadhāri Music (Figure 3). It can be identified that this song is composed by using Raga Sindh Bhairavī, a variety of Bhairavī Rāga. Sindh Bhairavī is not mentioned specifically in the book Kramik Pustak Mālika series, which is considered a main reference book of the Bhātkhandē music system. However, it seems that the Sindh Bhairavi Raga exists in practice as a form of Bhairavī Rāga. The following statement confirms that W.D. Amaradeva, the music composer of the play Ulpatha, also knew about the Sindh Bhairavī Raga: (Translated into English)

Song 1: *Himiyani Mata Vehesay*, 4/4, Keherva Taal

Introduction (Sitar and Jala Taranga)

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
S	S	R	R	G	GM	R^G	R^G	S	-	-	-	R	Ḍ	S	-
x				0				x				0			

Song

1	2	3	4	5	6	7	8	1	2	3	4	5	6	7	8
Ḍ	Ḍ	R	R	G	GM	R	R	S	-	-	-	R	Ḍ	S	-
Hi	mi	ya	ni	ma	ta	ve	he	sayi	s	s	s	s	s	s	s
Ḍ	Ḍ	S	S	S	S	RG	SR	M	-	-	-	Ḍ	S	RG	M⌋
Di	ya	pa	va	sa	da	na	ga	eyi	s	s	s	*Bit*			
M	D	M	D	S	D	S	R	S	DS	S	M	G^m	G^m	R	R
A	pe	s	ga	ma	na	ko	yi	athe	s	s	ye	ve	na	va	da
S	R	-	R	G	GM	R	S	R	-	-	-	Ḍ	S	RG	M⌋
Ki	ya	s	si	tha	nu	no	ha	kiy	s	s	s	*Bit*			
M	MD	M	D	S	D	S	R	S	DS	D	M	G	G	R	R
A	ne-	-	me	ve	ni	ka	-	la	ya	sk	a	pa	ta	ey	s
+	S-	R	R	G	GM	R	R	S	-	-	-	GM	RG	S-	-
+	mes	du	ka	na	m	d	ru	nuyi	s	s	s	*Bit*			

Figure 2. The Musical Notation of 'Himiyani Mata Wehesay' Song (Source: Compiled by author)

"The Lucknow Music Festival was held in February and March of that year. After my teacher's performance at the music conference, Ali Akbar Khan performed his performance on Sindh Bhairavi Rāga…That was the day I realized the taste of Sindh Bhairavī Rāga very well…. The twelve tones of that rāga are added to a certain rule…(Patmakumara, 2015, p.72)''. According to Perera, (1999) the Shuddha Rishabha (R) is used in the ascent of this rāga and the both Rishabhas (R & R̲) are used in descents. He further states that Kōmala Rishabha (R̲) should be used more to get closer to Bhairavī Raga.

3.1.3 Rāga Sindh Bhairavī

Acsent: S R G̲ M D̲ N̲ S
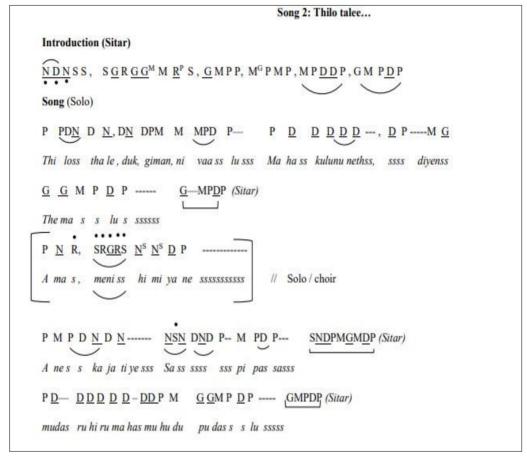
Desecent: S N̲ D̲ P M G̲ R S

Pakad: S, R̲G̲M, R̲G̲, R̲N̲S, D̲P, G̲MP, G̲RG̲, R̲G̲, R̲N̲S (Solangarachchi, 2015, P.199), (Patmakumara, 2015, P.73)

From the above notation, it seems that the effect of the Śuddha Rishabha (R) on this song is overused. Dhaivata (Dha) and the Rishabha are also used in both Śuddha and Kōmala. It is clear from the basic melody that the song was composed by Sindh Bhairavī Rāga.

In this play, 'Sasara Sạri Sarā'song is a devotional song. In the North Indian tradition, Bhairavī rāga is often associated with devotional songs. The melody of this song is also composed of Bhairavī Rāga(Figure 4).

Figure 3. Melody based Musical Notation of Song, Tilō Talē...(Source: Compiled by the author)

Bhairavī Rāga is a mixed shape rāga, which uses the four-kōmala (flat) notes and the other twelve notes in various ways. There is also a tendency for the R note to drop during ascent. The same feature is seen in the opening part of the song. In addition, in the Antarā (Verse Part) part of the song, the characteristics of Bhairavī Rāga are well highlighted. Combinations like the 'S S / N D N/ S G/ R G - /' are examples of this. The note combinations such as '/ R R / S N D/', 'D M R S' are most closely related to the Bilāskhāni Tōdi Rāga, which also originates from the Bhairavī Thāta. Accordingly, it is fair to say that this song has an influence of Rāga Bhairavī.

According to one scene in the play, Vijayabā, who is hiding in the jungle due to Māgha's invasion, sadly recalls the fate of his kingdom. The song that was sung at that time had a mood of fright as well as sadness (Notation 6). We can identify that Sōhinī Rāga, a popular rāga derived from the Marva Thāta, is the basis for this melody.

Song 3: *Sasara Sari sara*, Jhap Taal (5/8 rythem)

Song (Choir)

S	G	P	D	S	(N)	-	D	P	-
Sa	*sa*	*ra*	*se*	*ri*	*sa*	*ra*	*ss*	*da*	*sa*
P	-	D	M	M	M	G	P	M	-
pa	*s*	*ra*	*mi*	*s*	*da*	*m*	*pu*	*ra*	*ss*
S	G	P	D	N	D	-	M	G	-
Aa	*pa*	*ri*	*mi*	*tha*	*pi*	*n*	*ba*	*le*	*n*
G	S	R	M	M	G	S	R	S	-
ha	*la*	*ma*	*ru*	*n*	*pa*	*ra*	*da*	*va*	*ss*
R	R	S	N	D	D	N	R	R	-
Bu	*du*	*sa*	*ra*	*ne*	*le*	*bei*	*va*	*ss*	*ss*
S	N	S	D	D	D	N	R	S	-
si	*ya*	*lu*	*du*	*k*	*ni*	*ve*	*ss*	*va*	*ss*
S	-	-	-	-	D	M	R	S	-
Ha	*ss*	*ss*	*ss*	*ss*	*ss*	*ss*	*ss*	*ss*	*ss*

Verse (Choir)

S	R	N	D	N	SR	G	R	G	-
Ma	*ti*	*pi*	*nde*	*n*	*ka*	*lu*	*ga*	*le*	*n*
P	D	S	D	D	M	G	R	S	-
lo	*ho*	*ya*	*ki*	*n*	*vu*	*va*	*lo*	*ve*	*ss*
S	G	P	D	N	D	-	M	G	-
Sa	*m*	*bu*	*du*	*n*	*ge*	*ss*	*gu*	*ne*	*ss*
G	S	R	M	M	G	S	R	S	-
de	*ki*	*ya*	*he*	*ka*	*e*	*ka*	*va*	*ge*	*-*

Figure 4. Melody based Musical Notation of Song, Sasara Sari Sarā (Source: Compiled by the author)

Song 5: *Maghayage senaga giya thena* , Rupak taal (7/8 tempo)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
R	S	R	N	S	N	D	N	D	N	M^{l}	M^{l}	G	G
Ma	*-*	*gha*	*ya*	*-*	*gei*	*-*	*se*	*na*	*ga*	*gi*	*ya*	*the*	*na*
G	-	M^{l}	D	-	M^{l}	D	N	S	N	R	-	S	-
ga	*m*	*ni*	*ya*	*m*	*ga*	*m*	*da*	*na*	*v*	*pa*	*s*	*lu*	*yi*
M^{l}	G	M^{l}	D	-	N	-	N	S	N	R	-	S	-
Si	*n*	*ha*	*lu*	*n*	*gei*	*s*	*a*	*ti*	*n*	*ni*	*me*	*vu*	*nu*
N	S	G	R	-	S	-	N	D	N	M^{l}	M^{l}	G	-
pi	*li*	*ma*	*da*	*-*	*ge*	*b*	*me*	*da*	*s*	*i*	*va*	*ra*	*yi*
0			2		3		0			2		3	

Figure 5. Melody based Musical Notation of Song, Māghayāgē Senaga Giya tạna (Source: Compiled by the author)

According to Nigam (1995), Sōhinī is a modern as well as popular rāga. This rāga uses middle (Madhya) and upper (Tāra) Sapthakas. Sōhinī does not go to the Mandra (low) saptaka because otherwise the shadow of the Puriya Rāga may arise.

3.1.4 Raga Sōhini

Ascent: S G, M/ D N S

Descent: S R S, N D, G M/ D, M G R S

Pakad: S, N D, N D G, M/ D, N S

The song begins with Tāra Kōmala Rishabha. (R) The entire melody of the song combines the Madhya and the Tāra Sapthak (Hindi: a higher octave of notes). Note combinations like M/ D N S, M/ D N S R S are specific to the Sōhinī Rāga itself and they are also used in the melody of the song. Thus, this song seems to have been composed in association with Sōhinī Rāga.

In another scene of the play, the Sinhalese people create a tank in the middle of the forest under the leadership of Malayawīra and sing a victory song (Figure 6).

Song 6: *Sinhala Jaya Geeya*, Keherva Taal (Lavani) (4/4 Rhythem)

Introduction (Sitar, Violin, Jala Taranga)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
S-	GG	MD	P-	G-	MM	RR	S-	NS	GS	G-	GM	DM	D-	DN	SR
S-	--	--	DP	M/P	DP	GM	RS								
x				0	Bit	(J.T.)		x				0			

Song (Choir)

								S-	GG	MD	P-	G-	MM	RR	S-
								Yaw	pera	tama	yaw	yaw	pera	tama	yaw
NS	GS	G-	GM	DM	D-	DN	SR	S-	--	--	DP	M/P	DP	GM	RS
pera	tama	yaw	pera	tama	yaw	pera	tama	yaw	ss	ss			Bit		
x				0				x				0			

Verse

S-	GM	DP	M/P	GM	DN	SR	SN	DN	S-	--	--	DN	SR	GM	RS
Sin	hala	yini	sin	hala	bala	oda	teda	dal	vaw	ss	ss	sin	hala	jaya	dada
DP	M/P	GG	MM	RR	S-	--	--								
benda	benda	sata	nata	ek	vaw	ss	ss	yaw	pera	(Cont.)					

Figure 6: Melody based Musical Notation of Song, Sinhala Jaya Gīya (Source: Compiled by the author)

Rāga Hamīr derived from Kalyān Thāt. It uses all seven Swars with both Madhyamas. This rāga has a crooked shape and the notes of Gandhar and Nishāda are used as crooked notes. Although this rāga uses both Madhyamas, Śuddha (Hindi: Natural)

Madhyama is more often used. In ascent, Nishāda is used as a crooked note and the descent, Gandhar is used as a crooked note. Kōmal (Hindi: Flat) Nishāda is used as a Vivādi notes like that DNP. Dhaivat (D) is the vādi note and Gandar (G) is the samvādi note (Bhatkhande, 2011).

3.1.5 Raga Hamīr

Ascent: S R S, G M D, N D S

Descent: S N D P, M/ P D P, G M R S

Pakad: S R S, G M D (Solangarachchi, 2015, p.156)

There are many features of Hamīr Rāga in this song. The basic melody of this song is also very much associated with the Madhya (middle) and the Tāra (high) Saptakas. In addition, the GMRS, a major chord of the Hamīr, is prevalent here. Like in Hamīr Raga, both the Madhyamas are used in this song. Although Hamīr is a crooked shape rāga, it has the ability to use Tānas (fast movements of notes) like GMDNS and NSGMDNS (Bhatkhande, 2011, p. 35). It seems that feature is also included in this melody.

The song 'Prēma Tatakē' from the Ulpata opera has become a popular song later. Ariyaratne (2015), Wijesekera (2013) and Kumara (2015) cite this as a special and excellent creation of Sri Chandarratne manavasinghe. This is presented as a dialog between Malayawīra and Champā, the Rāgadhāri musical influence can also be seen in Figure 7.

This song is also associated with both Madhya and Tāra Sapthakas. The introduction and the chorus (sung by malayawīra) mostly based on Raga Adāna, which is derived from Āsāwari Thāta. Adāna is an Uttarānga vadi raga. That means this rāga uses middle and high Sapthakas. It is another Prakāra (Hindi: form) of RKānada. The note combinations, which include in the melody of this song such as RMP S, SDNP, and MP GMRS, can be considered as the Sangatīs (major combinations of ragas) of Raga Adāna. Therefore, it is true that introduction and chorus are most associated on Raga Adāna.

The second part or Verse is associated with Raga Miyān ki Mallār. According to Bhātkhandē system Miyān ki Mallār belongs to Kafi Thāta, which contains Kōmal (flat) Gandar, Nishada and other Shuddha notes. DNP, MP GMRS is a major combination of both Bahār and Miyānki Mallār Ragas, which are considered as Samaprakriti Rāgas in Bhātkhandē system. According to kumara (2015), the verse of the song is composed by using Raga Miyānki Mallār. However, we cannot exactly say that this part is composed on Raga Miyānki Mallār or Bahār because there is no adequate evidence to prove this opinion. Even though, there are such arguments it is clear that this part associates a melody, which is close to raga bahār and miyānki mallār.

Song: 7, Prema Thatake, Keherva Taal (4/4 rythem)

Introduction (Sitar, Violin)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
S+	DN	PD	MP	G-	GM	R	S	+	R	M	P	S	-	-	-
S+	DN	PD	MP	G	M	R	S	+	R	M	P	S	-	MP	S+
x				0				x				0			

Song (male-solo)

+	S-	D	N	P	-	M	-	+	PN	M	P	G	GM	R	S
+	Pres	ma	tha	ta	s	ke	s	+	mes	ka	yi	me	ni s	ke	s
+	SR	M	M	P	-	P	P	+	MP	S	N	S	-	DN	PD
+	aas	dha	ra	re	l	la	yi	+	ara	di	va	yan	nes	ss	ss
+	SM	M	M	MP	G	M	P	+	MP	G	M	R	R	S	-
+	Abhi	ma	n	a	bhi	ma	n	+	kiya	la	yi	me	ni	ke	ss
+	SR	M	M	P	P	P	P	+	MP	S	N	S	-	(S)	-
+	Ei	re	li	me	ss	ve	w	+	iwu	re	va	dhi	n	ne	ss
+	S-	D	N	P	-	M	-	S	-	G	-	MP	GM	P	-
+	Pres	ma	tha	ta	s	ke	s					Bit			

Verse (Female- solo)

+	SM	M	-	MP	G	M	P	M	P	G	M	R	R	S	-
+	mage	pe	m	ko	ss	ki	la	yo	ss	o	be	gi	ss	thei	ss
+	D-	D	D	D	N	P	P	+	MP	G	G	M	GM	P	-
+	thas	le	ta	no	ve	di	ya	+	suli	ke	ra	ke	n	nei	ss
+	MP	N	N	N	S	S	S	+	SR	S	R	ND	ND	D	P
+	piyu	ma	ta	pi	yu	ma	k	+	hepe	na	va	de	ka	la	yi
+	SR	M	M	P	P	P	-	+	MP	S	N	S	-	(N)	-
+	han	sa	pe	ta	w	mei	ss	+	heti	dan	ga	la	n	nei	ss
												cont.			

Figure 7. Melody based Musical Notation of Prēma Thatākē Song (Source: Compiled by the author)

According to the above analysis, the North Indian rāgas used for the melody of the songs contained in Ulpata Gīta Nātakaya can be tabulated (Table 2).

Table 2. Summary: Usage of Hindustāni Rāgas to make song melodies of Ulpatha Gīta Nātakaya

Song	Associated North Indian Rāga or Rāgas
Introduction	Raga Durgā
Himiyani Mata Vehesai	Raga Abhōgi/ Abhōgi Kānada
Thilō Talē	Sindh Bhairavi/ Mishra Bhairavi
Sasara Sặri Sarā	Mishra Bhairavi/ Bilāskhani Tōdi
Māghayage Senaga Giya Tặna	Sōhini
Yaw Peratama yaw	Hameer/ Nanda
Prēma Tatākē Mēkay Manikē	Adāna/ a Combination of Miyānki Mallār and Bahār

Source: Compiled by the author

From all the above details, it is explicit that these songs were influenced by north Indian rāgadhāri music. Only the basic melody content of each tune was considered here. In addition, the concept of rāga is not limited to mere singing or playing notes but pays more attention to its purity and emotional nature. The purpose of providing these songs was not simply to preserve the purity or emotional quality of the rāga, but to convey the paradigmatic meaning of the lyrics through the melody. Thus, it is clear that these are not pure rāga tunes, but creative melodies based on north Indian rāgas.

3.2 Reasons for Applying Indian melodies to a Sinhala Radio Opera, which had a Local Identity

Data analysis has shown that North Indian music is associated with all the melodies in the opera. The subject of Indian music to the Ulpatha Radio opera can be considered because of a number of complex factors. This can be discussed under a few key points.

1. Historical relationship between Sri Lankan and Indian cultures
2. Music educational background of musicians who have contributed to radio music compositions.
3. The need to create music with a local identity and the prevailing view that Indian music should be taken as the great tradition of the music to be constructed.

3.2.1 The plot, melodies of the songs and historical relationship between Sri Lankan and Indian cultures

Music plays a very important role in our society in terms of cultural declaration; it is communication among individuals, reflecting the culture of which it forms a part (Liu et al, 2023). Located close to the Indian subcontinent, Sri Lanka has maintained economic, social and cultural connections since early history. They are friendly as well as confrontational. The theme that precedes the Ulpata play is also reminiscent

of that connection. The theme of the play is based on a true story from the eras of late Polonnaruwa and early Dambadeniya kingdoms.

According to this theme, after the destruction of the kingdom of Polonnaruwa by Kalinga Māgha, an invader from south India, Vijayabā, a local king hiding in the jungle, organizes an army and defeats Māgha. He then became the king of Dambadeniya (History of Sri Lanka, 2016). A fictional character named Malayawīra along with the others built a tank in the middle of the forest and supported the king. Thus, the king Vijayabā, Malayawīra and his fiancée Champā are the main characters. The songs depicting the events and activities of these characters (Sinhala) were found be based on melodies related to North Indian Rāgadhāri music. It can also be seen that the South Indian rāga Hamsadhvani and Shankarābharana raga were the backdrop for the victory song sung by Māgha's troops who are the invaders came from South India.

According to chronicle sources, there is a strong belief that the Sinhalese are descended from a North Indian tribe (Geiger, 1912: Hettiarachchi, 2016). Accordingly, the fact that the songs related to Vijayabā, Malayawīra, Champā and the Sinhala tribe, who are introduced as Sinhalese in the play, have been adapted from North Indian music, confirms that Sinhala's music should have been associated with North Indian music at the time the Opera was being composed. In addition, the anthem sung by Magha's troupe, who are identified as enemies of Sinhala's in the play, symbolizes their homeland, South India.

3.2.2 Musical Literacy of the Composers

Manawasinghe is an expert in ancient languages such as Sanskrit. Although he was not a musician, it is possible to recognize that he had a knowledge of reading many books on music. His extensive analysis of North Indian Rāga in book 'Sāhitya Rasa' reveals his knowledge of North Indian Rāga (Ariyaratne, 2008). Amaradeva and Dunston de Silva, who composed the music at Ulpata, studied Indian music formally in India, where they both studied North Indian Rāgadhārī singing and instrumental music. Players and singers are some of those who have studied North Indian Rāgadhāri music to some extent. Thus, it is clear that the musical educational background of the composers and artists who contributed had a direct impact on the Rāgadhāri musical foundation of the Ulpatha drama.

3.3.3 Producing Radio Programs with a Local Identity and the Ideology of Treating Indian Music as the Great tradition

Abhayasundara (1959) shows some of the highlights of the radio opera.

1. Monthly broadcasting of Radio Operas as a new art form.
2. The songs that come in Radio operas are broadcasted separately as independent songs.
3. Fulfilling the need to create an art form with a local identity.

Accordingly, there seems to have been a need among the creators to use catchy melodies, quantitatively contained songs, and make it a pre-eminent production. The duality of the need to create an art form with a local identity and the fact that Indian

music is the subject of the Ulpata drama, are contradictory. The next focus is on the creation of radio musicals as an art form with a local identity and the filing of some ideas based on building the ideology of treating Indian music as a great tradition in its composition.

According to Ariyaratne (2017), this song on a gramophone disc released in 1939 expresses the contemporary idea of what Sri Lankan music should be.

> "........ Sītalēma Gąhena unta priya vū dē eiropayē
> Sūrya rashmiyehi pelenā kāta nisi dō lakdivē
> ingrisingē sangītē bohō bahula vū muth lakdivē
> pera dēsehi yogya vannē hindu dēsē sangītē '' (Ariyaratne, 2017, P. 96)

The meaning of the third and fourth stanzas are that 'the music of the East should be Hindu or Indian music'. North Indian Rāgadhāri music was spread in Sri Lanka with the arrival of the Nūrti tradition. People like John de Silva put Sinhala lyrics in to the melodies composed by Indian artists. They were created on a North Indian Rāgadāri basis. According to Ariyaratne (2017), 90% of the songs in the Gramophone Era are based on North Indian music (Ariyaratne, 2017, P. 96)

Although the Radio opera was not produced for commercial purposes (Field, 2017), it seems that it was intended to reach the masses through radio. The first radio opera was produced by Thevis Guruge because an article in 'Dinamina' newspaper by J. D. A. Perera, N. E. Weerasuriya, and Martin Wickramasinghe who was introduced by the Radio Commission in 1955. It said that it was time to end the era of Tamil and Hindi imitation songs with Sinhala lyrics and to compose melodies with a local style.

> *We know Guruge was under pressure to introduce a new form of high-quality Sinhala music because in January of 1955, a group of influential intellectuals like author Martin Wikremasinghe, Kandyan lawyer N. E. Weerasuriya, and artist J. D.A Perera, under the name of the "Guwanviduli Komisama" (or Radio Commission) collectively authored an article to the Dinamina newspaper demanding Radio Ceylon to improve the quality of Sinhala songs and bring an end to broadcasting songs with Sinhala lyrics set to already-composed Hindi and Tamil tunes* (Ariyaratne 2008: 98-99: Field, 2017, P. 6).

According to Seneviratne et al. (2017), Ediriweera Sarachchandra, who was considered the head of the Pēradeniya Gurukula (Scholarly School) in creating music with a local identity, had a vision to use the Indian tradition as the great tradition for such music. Accordingly, Amaradeva pioneered the creation of expert music for Sarachchandra. However, there are oppositions to this view regarding Amaradeva's contributions to Sri Lankan Music. This is because his musical tradition includes both classical music as well as common folk music (Kumara, 2015).

Dunston de Silva, who co-authored the musical composition of the play, was of the view that Sri Lankan music should inevitably be composed of North Indian music. Ariyaratne (2013) states: 'Dunston de Silva's music is essentially based on North Indian Rāgadhāri music. It is not difficult to come to that conclusion, even with a few

songs' (P. 106). According to an article published in the Sarasaviya Newspaper (07.11.1980) Silva's Rāgadāri music as well as his compositions are based on local folk songs, but they are also a mixture of Rāgadāri music. "Mixing with our folk music, Indian Rāgadāri music is the only way to create a Sinhala musical system" (Ariyaratne, 2013, 107). Ariyaratne (2013) also said that his contemporaries had criticized his idea that western music should not be used to create local music.

Dayaratne Ranatunga, who played the role of Vijayabā in the Ulpata Opera, also was a practitioner of the Indian musical tradition. His idea is similar to that of Dunston de Silva.

> *It is clear from the facts that Indian classical music is the classical background to the musical traditions of India and Sri Lanka. Considering the cultural ties between the neighboring continent, India and Sri Lanka, it must be acknowledged that it is not wrong for the Sinhala nation of Sri Lanka to embrace Indian classical music as their classical music* (Ranatunga, 1998, p. 88).

Thus, the general vision of the special characters associated with the Ulpatha Radio opera, Amaradeva (music director and voice actor), Dayaratne Ranatunga (voice actor), Manawasinghe (lyricist), etc., is that local music should be produced in conjunction with Indian music. Accordingly, North Indian Rāgadhāri music was used in the overall musical composition of the Ulpatha drama.

4. Conclusion and Recommendations

This study discussed how Indian Rāgadhāri music influenced the Ulpatha Radio Opera. Accordingly, the songs in the Ulpatha are based on the popular melodies used in North Indian Rāgadhāri music. Some songs use a melody based on one particular Rāga for the entire set, while another song consists of melody composed by mixing several Rāgas. A distinctive feature of the use of Rāga melodies for this opera is that the melodies are adapted to the willing of the composers without protecting the naturalism and purity of each rāgas. Although many songs consists only the basic form of rāgas, melodies do not contain the advanced Rāgadhāri features that contribute to the expression (bhāva) of each rāgas. However, it seems that the Rāga concept has been used to make melodies that fits the lyrics of the song.

The utilization of Indian Rāgadāri music in the Ulpatha drama, which was created with the aim of creating a production form with a local identity, can be identified here as having originated on a special cultural level. Accordingly, the play was created from the support of several composers, singers, playwrights and players who were of the opinion that the local music should be nurtured in the great tradition of India, and it seems that the influence of Indian Rāgadhāri music on that opera which had a local theme. It is also clear that the Ulpatha Gīta Nātakaya has been presented as a creative radio opera with a Rāgadhāri background due to the musical educational background of the composers, musical inclinations and ideas drawn from the ideal characters. Therefore, this composition can be identified as a unique musical creation of Sri Lankan music tradition.

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