



A study on Bali Śāntikarma in Sri Lanka with special reference to musical communication of up-country tradition

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ABSTRACT

Bali Śāntikarma is a major cultural aspect of Sri Lanka. Common meaning of the word Bali is humble offerings people do for gods. Udarata Bali, Pahatarata Bali, Sabaragamu Bali, Nuvara Kalāviya Bali and Ūva Bali are the main traditional Bali streams in Sri Lanka. Up-country Bali Śāntikarma has diffused in Kandy, Matale, Kurunegala (Sath Koralaya) and Kegalle (Sathara Koralaya) areas. This research is based on up-country Bali Śāntikarma. Research has been done with four main generations of up-country tradition. They were Amunugama generation, Matale Kotambe generation, Kandy Thiththapajjala generation and Kurunegala Wandurassegama generation. As qualitative research, the sampling method of non-probability technique and purposive sampling method were used by selecting a group of people who have knowledge about particular research area. In-depth Interviews were conducted using inductive probing to get a deep knowledge about the research area. Oral history interviews were also used to collect information on historical events to focus on a wide scope. The other data collection method was observation. Basically, unstructured observation method and non-participant observation method were used in overt observation type. Mainly Grounded Theory method was conducted as major analytical method. It is also designed to use analytical methods of Interpretive Phenomenological analysis, Discourse analysis, Analytic Induction. The Narrative analysis was also conducted in the context of interviews and informal conversations. The research proves that most of the stanzas are written according to a specific “Vruta”. Therefore, performers sing them in different tunes and different rhythmic cycles. Melodies of stanzas and rhythmic system are uncommon and hard to analyze. Melodies have been composed using only three or four consecutive musical notes. They have been created basically using 2/4, 3/4, 4/4, 6/8 and 7/8 rhythmic cycles.

KEYWORDS: bali, oblation, śāntikarma, udarata, vruta

1 INTRODUCTION

The common meaning of the word “*Bali*” is humble donations that people do for the gods. The word “*Bali*” has been used in Pali and Sanskrit languages from pre historical Buddhist era through Vedic culture. *Bali Śāntikarma* is an ensemble of music, dancing, art of drawing and carving (Vitharana 1992). The objective of this research is to find out how *Bali* performers communicate through music in *Bali Śāntikarma* (Sedaraman 1967). There are stanzas which praise the Lord Buddha. *Sloka*, *Sanna*, *Stotra*, *Aṣṭaka*, *Sāhāli*, *Katapādi* are sung while performing *Bali Śāntikarma* (Kariyawasam 1986). Each stanza is written according to a specific “Meter”. Therefore, performers can sing them in different tunes and different rhythmic cycles. (Kariyawasam 1986). *Mahapiyum* meter, *Dolosmat*, *Dasaatamat*, *Visimat* (*Samudraghōṣa*) and the *Sūvisimat* are used to create these stanzas and the performers are skilled in singing them in perfection in different ways (Kulathilaka 1993). The same stanzas used in *Udarata*, *Pahatarata* and *Sabaragamu* are sung in different ways to protect their own identity.

1.1 Problem statement

Most of the communicational aspects of up-country *Bali Śāntikarma* remain academically undocumented and blurred due to lack of research.

Therefore, it is crucial to look into the way the exorcists communicate through music in up-country *Bali Śāntikarma* in Sri Lanka.

1.2 Objectives of the Study

The main objectives of this study are derived from the research questions. The major objective of this research is to find out how the exorcists communicate in up-country *Bali Śāntikarma* through music. The second objective aims at analyzing how musical elements are used in up-country *Bali Śāntikarma*. Both main objectives have to entail a broader view on the cultural context in up-country *Bali Śāntikarma* of Sri Lanka. This study will include a wider domain analysis and methods of analytic induction in order to focus on the given conditions for the two main objectives. Some of the extracted suggestions draw on viewpoints of up-country *Bali Śāntikarma* performers and other informants as well as the author’s own observations during his direct interaction with them. In this context discourse analysis will be conducted to support the framework of the main objectives.

2 RESEARCH METHODOLOGY

The major data collection method of this research was observation and personal interviews with people who possessed adequate knowledge about the research area. Four major *Bali* traditions; *Matale Kotambe* tradition, *Amunugama* tradition, *Tittapajjala* tradition and *Wandurassegama* tradition were well observed.

2.1 Theoretical Framework and Research Design

Both objectives depend on participant observation and direct interaction with up-

country *Bali Śāntikarma* performers. Furthermore, a great part of entire process is micro analytical work through detailed musical transcriptions and their interpretations are conducted in order to clarify statement. This research is an ethnographic research and continuously uses qualitative research methods that would be more appropriate to determine answers for the proposed research questions. Quantitative research methods would not be effective for the great diversity of perceptive conditions; thus, it would not be possible to locate enough respondents that have to be placed into a relatively similar context. Hence this research is designed to follow qualitative research principles by using the methods of domain analysis, micro analysis, discourse analysis, analytic induction and mainly grounded theory that are combined according to the detail investigated. Another applied method is narrative analysis that is conducted in the context of interviews and informal conversations.

2.2 Hypothesis

One hypothesis was developed through inductive approach to test correlation music and communication in up-country Bali Śāntikarma. According to literature regarding to subject area, exorcists use music as major communicational media in up-country Bali Śāntikarma. Tunes and drum renderings are mainly used in Bali Yāga to communicate with valetudinarian and his/her relatives. Using musical aspects could contribute to relieving of stress in patient's mind and it is obvious that,

exorcists use one or more major communicational types in Up-country Bali Śāntikarma. Accordingly, it is hypothesized that: Exorcists use linear communication while performing up-country Bali Śāntikarma with music.

3 RESULTS AND DISCUSSIONS

When *Bali Śāntikarma* is performed, the exorcist summons planetary deities to the world. These communications are done in two ways.

Communication of sounds

1. Aesthetic communication (Hastings 1920)

The communication of sounds is divided into two categories.

1. Verbal communication
2. Nonverbal communication (R1 2018, pers.comm., 8 May).

The overall structure of up-country *Bali Śāntikarma* is based on communicational strategies. In *Bali Śāntikarma*, exorcist invites nine planets, deities and demons to attend Śāntikarma (Sedaraman 1964). But manner of invitation is differed from each one. As an example, when calling for the demons *Him Hatara*, stanzas are sung in a different manner than other recitals (R1 2019, pers.comm., 21 December). Exorcist tries to relax and alter the status of the patient's mind through singing, dancing and drum renderings (Jinadasa 2010).

3.1 Signs and symbols in *Bali Śāntikarma*

Sign systems believe that the semiology has no fixed meanings. The perception of the sign system rest upon the social context of the

participants and the interaction between them (Watson and Hill 1984). The proportion of the values of the signs and symbols depend on how valetudinarian understands them.

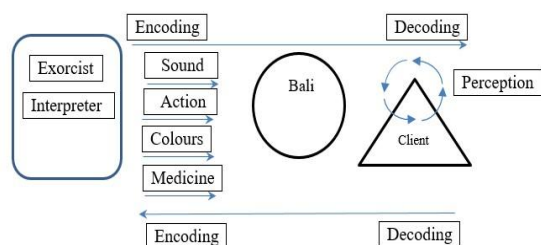


Figure 1. Communicational module of Bali Śāntikarma (Jinadasa 2010)

First of all, the sculptures of evil spirits like *navagraha*, *yakṣa* and *rākṣa* are coloured in an Arcadias way. But later, exorcist shows the valetudinarian how these evil spirits are defeated by the auspice of the triple gem *Buddha*, *Dhamma* and *Sangha*.

3.2 Scientific basis of up-country Bali Śāntikarma communication

When doing a deep cogitation about up-country *Bali Śāntikarma*, the scientific basis of it can be identified. Exorcists did get amazing results by doing *Bali Śāntikarma* in a proper way. Every human being of this world is exposed to the waves and rays which come from the cosmos. These waves and rays are the cause of happening good things or bad things to human beings. Only a few of these waves and rays have been identified by the present day scientists. According to the thoughts of human beings, the aura and the electro dynamic are changed. According to these changes of human thoughts, the bioplasmic rays around his body are also changed. Not only that but also it causes the

variations of the direction of cells inside human body. Atoran Grad reveals that blood, cells and neurons emit waves from them. Nature of these waves depends on the nature of the thoughts. (Bopegedara 1996). The process of the enzymes of the human body is varied due to the nature of thoughts. If someone practices loving-kindness, compassion and such kind of thoughts, then he/she will have a good health and good waves are radiated from his body. In a *Bali Śāntikarma*, the exorcist also does the same thing. He radiates good waves from his body and valetudinarian is healed by it.

3.3 Musical communication in up-country Bali Śāntikarma

The structure of up-country *Bali Śāntikarma* has been built up based on the principles of linguistics. Sound energy which is chinked by striking drums could affect valetudinarian. By rendering drums in different methods, some changes of aerospace turn out. Melodies of *Bali Śāntikarma* pressurize the cells of human brain and change the direction of the nucleus of the cell (R2 2017, pers.comm., 18 March).

Music and dance elements are well used in up-country *Bali Śāntikarma*. As an example, in up-country *Bali Śāntikarma*, *Kandyan* dancing (up-country traditional dancing) is used. In Sri Lanka, recitals of *Bali Śāntikarma* were written according to *Virita*. Thousands of recitals were written in Sinhala language for each *Bali Stotra*. Each recital was written to a specific *Virita* in a stunning way.

Though most of the scholars believe that music was not used in Indian Bali, it can be seen that

music has been used insignificantly in Indian *Bali Śāntikarmas*. There are melodies of low range musical notes and there is a rhythm in Hindu *Bali Śāntikarma*. In Indian *Bali Śāntikarma*, Brahmins used herbs while reciting the stanzas about nine planets. They also use the fragrance of herbs to communicate in Hindu Bali *yāga*. Sanskrit language which has been used to write *stotras* and melodies is the reason to create a great impact in human mind. In up-country *Bali Śāntikarma*, the singings were created according to the rhythmic cycles of “*Gāta beraya*”. The sound of *Gāta beraya* is sharp. Therefore, stanzas are sung a little bit louder than the sound of *Gāta beraya*. The exorcists dance dramatically without fermenting dust (Dissanayaka 1996).

The exorcist gives a mental therapy to the valetudinarian by reciting *Jayamangala Śāntiyya* (R3 2017, pers.comm., 24 October). Valetudinarian should listen to these stanzas when exorcist sings them. The exorcist recites these stanzas and *slokas* to communicate with Lord Buddha. The communication is also done with the birth place of Lord Buddha. Here “*Pirit huya kavi*” is recited and a thread is kept in the hands of the exorcist which is called “*Tapetuya*”. Bali prey is not shown to the patient in the beginning of *Bali Śāntikarma* because piety of Lord Buddha should be imprinted in patient’s mind. This is done with the aesthetic communication. The first communication of Bali *yāga* is done with Lord Buddha and with gods in six heavens by blowing conch (*hakgediya*) three times and

rendering “*magul bera*”. The communication is commenced by drummers. Conch is blown three times to signify triple gem; *Buddha*, *Dhamma* and *Sangha*. According to folklore, there is a notion that the sound of the conch is congenial for human mind. No remedy is given to the valetudinarian during the time period of *Bali Śāntikarma*. Physical objects are reconstituted by the recitals. Then divinity is imposed to those objects (R4 2018, pers.comm., 26 November).

In up-country *Bali Śāntikarma* “Dom” syllable of *Gāta beraya* is used and “Jing” syllable is used exiguously.

Eg: *Dom jim ga ta*

Dom do jim ga ta

Dom dom dom jim jim gata

Dom ta ku jim gajim ga ta

3.4 Rhythmic aspects of up-country Bali Śāntikarma

The drum ensembles which are used in up-country *Bali Śāntikarma* are called “*Bali bera*” (Ariyapala 1962). In up-country *Bali Śāntikarma*, most of the recitals are recited like in the rhythmic cycles like *mādum tani tita*, *sulu tani tita*, *sulu mādum detita*, *sulu maha detita* and *mādum maha detita*. The special characteristic feature of *Bali Bera* is that drummer is used to play ornamental syllables while rendering *Bali bera*. This is also called “*Dambi Dombiya*”. Not everyone can play *Bali bera* even if they are so fluent in rendering up-country traditional drums (R5 2019, pers.comm., 21 December).

When the “*Gätābera*” player renders it, the exorcist should sing according to the rhythmic pattern. Sometimes, the drummer plays the same beat in different rhythmic cycles. There must be a well-organized communication system between the drummer and the exorcist (R6 2019, pers.comm., 08 August).

According to “*Ambum kavi*”, ancient people have used “*Pancaturya nāda*” for up-country Bali Śāntikarma. But we cannot see “*Pancaturya nāda*” in present day up-country Bali Śāntikarmas.

Some of ancient stanzas show that ancient people had used flute and “*Thanthri Veena*” for up-country Bali Śāntikarmas.

Eg:

1. *Dakki bera patā pancaya* *tālamine*
Ek vissak virindu kudaya kola *handine*
– Stanza no. 15
2. *Panca Nādayen uturata* *salasva*
Menirindu hata setha deyi dahasak *pasva*
– Stanza no. 1215
3. *Vas dakshu hee thanthiri* *nādayen*
Pas atha thuru gos veena *nādayen*
– Stanza no. 1235
4. *Pathuruwāna bera gosa thuru nada* *lesata*
– Stanza no. 1250
5. *Idda rōdu thanthirida veena siv padath dena*
kiyamine
Sudda thālam udekki da thanthiri rāgena
āwadamine – Stanza no. 1334

In music we can clearly identify the rhythm and tempo. But in *Bali Śāntikarma*, we can’t clearly identify them. Bali stanzas are also sung to

Adav and *kastiram*. These aspects are sung to “*Tani tita*” and the next line is sung to a different *Tita*. These rhythmic embellishments come from father to son (Amarasinghe 2007)

1. *Deva pada – rujing thath, jing thath, jing*
thaka jing gatha, kunda gajjing,
tharikita, kunda gajing gajing, kukunda
kundagajing, thaka jing gatha, kung jing
gatha, kuntha, kunthath jing, thakung
thakung jing jing gajjing (Symbolises
worshipping gods)
2. *Āshirvāda pada – tharikita, kun dang kun*
dang, jing jing, gajjing, kungdang
kungdang gajjing///
Tharikita kung dang kungdang gajjing///
Tharikita, kunda kundagajji gatha
kuntha kunthath jing,
Thakung thakung jing jing gajing
3. *Guru padaya – thakuthath jing jing*
thakuthaka jing jing ..///
Thaku thaka jing jing///
Thakunda gajing, runda gajing...///
Gajing gajing dod dong thā
4. *Wattam pireema – thata thakata kundata*
....///dong...////
Rung...////
Kukuthaku thaka jing gatha kunda
gatha rundaga jing jing thath
Rung thaka jing kungthaka jing
kundagaththath jing jing
Kungjing, kukuthakuthaka jinggatha
kundagatha, rundagajing,
Jing thath, rung thaka jikuthaka jing

Sri lankan rhythmic system is known as “Tita”.

There are three main categories of Tita.

1. Tani tita
2. Detita
3. Tuntita

Tanitita

Musical notes are divided equally each division in Tanitita.

12/12/12/12 – Sulu tani tita

123/123/123/123 –Mādum tani tita

1234/1234/1234/1234 – Maha tani tita

Detita

Two types of divisions are called Dethitha. Two divisions contain different number of notes.

12/123/12/123 – Sulu mādum detita

123/1234/123/1234 – Mādum maha detita

Tuntita

Three divisions contain different number of notes.

12/123/1234/12/123/1234 – Sulu mādum maha tuntita

Sri Lankan rhythmic system is similar to Hindustani and Carnatic rhythmic system in some aspects.

1. Sulu Tani tita is similar to Hindustani “Lavani” Taal

X	2	O	3
1 2	3 4	5 6	7 8
Dha Ge	Na Ti	Na Ka	Dhi Na

2. Mādum Tani Tita is similar to “Dadra” tāl in Hindustani music.

X	O
1 2 3	4 5 6
Dha Dhi Na	Dha Thu Na

3. Maha Tani Tita is similar to “Tīntāl” in Hindustani music.

X	2	O	3
1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
Dha Dhīn Dhīn Dha	Dha Dhīn Dhīn Dha	Dha Thin Thin Tha	Tha Dhīn Dhīn Dha

4. Sulu Mādum Detita is somewhat similar to “Jhap Tāl” of Hindustani Music.

X	2	O	3
1 2	3 4 5	6 7	8 9 10
Dhi Na	Dhi Dhi Na	Thi Na	Dhi Dhi Na

- 5 Mādum Maha Detita is similar to “Dīpāndī” Tāl of Hindustani music.

X	2	O	3
1 2 3	4 5 6 7	8 9 10	11 12 13 14
Dha Dhīn -	Dha Dha Dhīn -	Tha Thin -	Dha Dha Dhīn -

In *Bali Śāntikarma*, stanzas are sung in different tempos. In music there are three types of “laya”.

1. Vilambit laya – sung or played in slow tempo
2. Madhya laya – sung or played in medium tempo
3. Drut laya – sung or played in faster tempo

Bali exorcists sing stanzas in these three major kinds of tempos (Diwakara 2022). Usually,

they commence singing in slow tempo (vilambit laya). Speed of dancing changes according to the tempo of singing and drum renderings.

Most of the “*Pirit Huya*” stanzas are sung in *Sulu Tani Tita*.

Muni kusinārā purata wadinnē

Siyalu deviyo setha methanata dennē

Ape munindun hata salakara innē

Me nara ruwata oba thunū ru wannē

Matra	1	2	3	4	5	6	7	8
D.S.	Kun	Kunda	Kun	Jing	Jing	Gath	Jing	-
S.W.	+	Muni	Ku	Si	Na	-	Ra	-
M.N.	+	PD	Ni	Ni	Ni	D	D	P
S.W.	+	Pura	Ta	Va	Di	-	N	Ne
M.N.	+	PD	Ni	D	D	P	P	-

Stanza composed in *Mādum Tani tita* – This stanza is sung in medium tempo (Madhya laya). First line of this stanza begins with the first note of the rhythmic cycle.

But rest of the lines begins with the second note of the rhythmic cycle. This is a melodic embellishment in *Bali Śāntikarma*. This stanza is included in the “*Bali Madu Puraye Kavi*”.

Matra	1	2	3	4	5	6	7	8	9	10	11	12
S.W.	U	Sa	-	Ve	Mi	N	Ma	Du	-	-	-	-
M.N.	R	G	-	M	P	-	M	-	-	G	-	-
S.W.	+	Wak	Ka	Ra	Sa	Tho	Se	-	-	-	-	-
M.N.	+	R	G	M	P	-	M	-	-	-	-	-
S.W.	+	Nasa	-	Sa	Ndu	N	Ki	Ri	-	Ra	-	-
M.N.	+	R	G	M	P	-	M	-	-	G	-	-
S.W.	+	Pan	I	Sa	Sa	Ka	Se	-	-	Ra	-	-
M.N.	+	R	G	M	P	-	M	-	-	G	-	-

Stanza composed in “*Maha Tani Tita*” – This stanza is also sung in medium tempo.

Aeta budu wunu mātā

Niti satara nitin sadā

Nitiya den balanekā

Nāta deviyō kalen setā

This stanza is from “*Sirasa Pāda Kavi*”

Matra	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
D.S.	Don	Jim	Gat	Tat	Jim	-	Don	Taku	Don	Jim	Gat	Tat	Jim	-	Don	Taku
S.W.	+	Ae	Tha	Bu	Du	-	-	-	-	Wu	Ma	-	Ta	-	-	-
M.N.	+	<u>N</u>	<u>N</u>	<u>N</u>	<u>N</u>	-	-	<u>DP</u>	-	P	D	P	M	P	M	G
S.W.	+	Ni	Thi	Sa	Tha	Ra	-	-	-	Ni	Thi	N	Sa	Da	-	-
M.N.	+	M	P	P	P	-	<u>D</u>	N	-	<u>D</u>	N	<u>D</u>	P	-	-	-

Many stanzas of *Atamagala* are recited in certain rhythmic cycles.

Ex-

1. Don Jing Gatha | Thath Jin Gatha |
2. Do N Ji | Ji Ga Tha |

There is an aspect called “*Tat tata tālama*” in drum renderings of Up-country *Bali Śāntikarma*. Ancient exorcists have created stanzas to this rhythmic cycle.

Tat tata tat tā	tā ham kit tam	ruta kita kim taki	taki tom tom jit
Tam kuku tam kuku	tam kuku jin nā	ruta kita kim taki	taki tom tom jit
Tā ham jit ton	jit tarikita jit kit	tā - - -	- - - -

Bali exorcist does three things at the same time. He plays “*Atminiya*” by hand, does his foot work according to the sound of *Atminiya* and sings stanzas (Kumarathunga 2006). Left side of the *Gāta bera* is played more than right side of it. Major place goes to singing more than drum rendering in Bali *yāga*. It is said that Bali exorcist move his legs according to “*Brahma Tāla*”. *Gātaberaya* is always rendered according to the singing and the foot work of the exorcist. Rhythmic cycles and rhythmic system of *Bali Śāntikarma* is so deep. Sometimes Bali bera is played according to “*Ava tita*”. Commencing stanzas bypassing the

first *mātra* is called *Ava tita*. It is also called *Avagraha*. These were created by very talented *Bali Śāntikarma* performers who lived early. *Bali bera* is played with controlled hands. The special name of the rhythmic system is called “*Tita*”. Some skillful *Gāta bera* players improvise while playing it. It is very important to pay attention to the “*Āghāta*” in *Bali bera*. Sometimes they create *Bera pada* to create a sensation in *Bali Śāntikarma* (R6 2018, pers.comm., 8 May).

Kun daku ndata gat / tari kita kun taka / ji m ga t / jim jim ga ta

Drum renderer sometimes changes the rhythmic variations of the same rhythmic cycle.

Tehim tehim ji m / tehim tehim ji m / ji m ta ka / ta ri ki ta /

Rhythmic cycles of some stanzas are very hard to understand.

Tit tāla Gāta bera syllables
 12/12/123 dom taka/dom taka /dom jim - /
 12/123 dom taka/dom jim- /
 (12/12/123)..// (dom taka/dom taka/dom jim-)...//
 12/123 dom taka /dom jim-/
 12/123 dom taka/ dom jim-/
 12/12/123 dom taka/dom taka/ dom jim-/

In “*Jayamangala śāntiya*”, each line of most of the stanzas are sung in different rhythmic cycles.

1st line - / su - vi s / sa k bu du / wa ra yi n / a thi
 n na / - - du n / vi - va - / ra - na - /
 pe - la - / (This line is composed in Maha thani thitha)

2nd line - / ka l pe / ta pa wa / thi n na / ta mu ni
 / de pa - / tha bu we / e - sa / ma na la /
 (This line is composed in *Mādum tani tita*)

As another example, in *Graha Pankti* there are some stanzas which have been composed along same line in two rhythmic cycles (R7 2019, pers.comm., 2 May).

Asupita ganimin wāhana nenga
Hiru wihidena lesa rathnaya meyo
Rath ran ruwa gena ramba diya mena
Rakeewā nithiyen me wasthuwa

Matra	1	2	1	2	1	2	3	1	2	1	2	3
D.S.	Don	Thaka	Don	Thaka	Don	Jing	-	Don	Thaka	Don	Jing	-
S.W.	A	su	Pi	ta	Ga	ni	-	Mi	n	-	-	-
M.N.	M	M	M	M	M	M	-	M	-	-	-	-
D.S.	Va	-	Ha	Na	Ne	Ga	-	-	-	-	-	-
M.N.	M	-	M	-	M	-	-	P	M	G	-	-
S.W.	A	-	-	-	-	-	-	-	-	-	-	-
M.N.	P	<u>D</u>	P	<u>D</u>	P	<u>N</u>	-	<u>D</u>	P	M	-	-

Stanzas of *Bali Śāntikarma* have been created according to the dancing aspects like *tālam*, *adav*, *kastiram*, *wandamānam* and *savdam*. There are dancing aspects in up-country *Bali*

Śāntikarma even for the “*Asne mātra*” of “*Kohombā kankāriya*”.
 First *Asne mātra* of *kohombā kankāriya*.

Don -tha do do Gi ji kun da	Runda gath kuku danga Gaji nga thata kunda	Ji n tha ka	Ji ji ga tha
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Some *Bali Śāntikarmas* have a mixture of rhythmic variations.

This stanza has been composed according to this rhythmic cycle.

Teyi / tit teyi / tit tit teyi / tit tit tit teyi / tit tit tit teyi/

1. | peti | Bo- sat | upa din nata | deka sud dho dhana | ra- ja- pe- -- la-|
2. | niti | gana nin| piri sinda la- | ma- ya- bisa wage | ku- sa- tu- -- la-|
3. | eti | maha bambu| dina yaba la- | ge- na- wi- t- | ka- n- de- -- la- |
4. | niti | bi- so- | yana anu hasa | den dosa du- ru- | kara jaya man ga- la-|

This is also sung in reverse type.

Tit tit tit tit teyi / tit tit tit teyi / tit tit teyi / tit teyi / teyi /

Some aspects of Carnatic Tāl system can be seen in this rhythmic cycle.

Teyi / tit teyi / tit tit teyi / tit tit tit teyi / tit tit tit tit teyi/

Tiśra Jāti
Catuśra Jāti
Ṭānda Jāti

In up-country *Bali Śāntikarma*, the traditional up-country drum which is known as “*Gāta beraya*” is played. The syllables of *Gāta beraya* are always rendered in a fascinating manner, highlighting the mellifluous singing of up-country *Bali Śāntikarma* recitals. These syllables are played for very simple formations of dancing aspects. These smooth drum renderings emphasize the mellifluousness of the recitals and help to keep the flexibility of dancing aspects. In singing aspects like “*Aništippu*”, only the right side of the *Gāta beraya* is rendered. (R3 2018, pers.comm., 2 February). There is a characteristic feature of

up-country *Bali Śāntikarma*, which is known as “*Tit mātra*”. These rhythmic cycles are antiquated and used as mixed rhythmic cycles. In *Tit mātra*, 3/4 rhythmic cycle is played within 2/4 rhythmic cycle.

Some features of Hindustani music and Carnatic music theories of rhythm can be seen in up-country “*Tit mātra*”. Indigenous rhythmic cycles like “*Mādam tani titha*” (3/4), “*Mādam maha detita*” (7/8), “*Sulu tani tita*” (2/4) and “*Maha tani tita*” (4/4) are commonly used in up-country *Bali Śāntikarma*.

4 CONCLUSION &

RECOMMENDATIONS

This research deals with several aspects before focusing on the main topic. Before further studies about musical values of up-country *Bali Śāntikarma*, it discusses how the ritualistic performances were created. The major intention of these ritualistic performances was to obstruct the squalls which are done by gods, demons, spirits and planetary deities. Up-country *Bali Śāntikarma* is not harsh like *Yak* dancing. Exorcist dresses well and comes to the *yāga* ground sounding *atminiya*. Singing of *Bali Śāntikarma* has a major role in the *yāga*. The research revealed that most of the stanzas have been composed according to the *Vrttas* like *Vurtha gandha* and *Matsama Sivpada Virita*. It is very important to sing and dance according to the beats and the rhythmic cycles of the *Bali yāga*. The exorcist uses *atminiya* for this and drum players also give him the support he needs. A very simple and very clear singing style is always used in up-country *Bali Śāntikarma*.

Up-country *Bali Śāntikarma* is the only Bali ritual among all other *Bali Śāntikarmas* that protects the purity of the melodies of its stanzas and recitals. It shows that music is thoroughly used in *Bali Śāntikarma* for communicational purposes. The melodies and rhythmic system is so scientific and some rhythms are so hard to understand and need long term practice. Up-country *Bali Śāntikarma* has also a therapeutic value in it. The communication in *Bali Śāntikarma* through music is in a unique way.

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