

## Sri Lankan Buddhist chants (*Paritta*) and indigenous music

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The focus of this research is to identify the history and evolution of Sri Lankan Buddhist chants and its musical elements that forecasted the indigenous musical tradition in the country. Apparently, the Buddhist religious chantings broadly consistent with the canonical texts in Theravada Buddhism called *sutra. Pirit* (derived from *paritta*="protection' in Pali) is a style of intoned recitation based on phonological properties of the Pali language as well as restricted melodic intonations of *three tone* scale. Such was performed necessarily reveals the nature of music in the country in its prolonged history for which we can find some live evidence from the *paritta* chantngs practiced in Sri Lankan Buddhist temples as well as in domestic practices in various occasions ie; house warming.wedding ceremonies etc., The Buddhist recitals of blessings (*Jayamangala Gathā*) is a remarkable sign of Budhdist religious musical practices in Sri Lankan, espically performed at wedding ceremonies, also an evolved secular practice from the religious chantings *pirith*. It is evident that the chanting of verses or stanzas is performed with the metrical pattern. The stanzas of chant has been written in “gi” metre which was generally used to write poetical verses in ancient literature. The *Jayamangala Gathā* is composed in *vasantatilakā* metre. The *Ōse* in sinhalese paddy songs is also recognisable with its melodic pattern that has followed the same metrical sty of *Pirith* chantings. This linear engagement of the applicatin of same metrical recitation technique from religious chantings (*pirith*) to the folk lore and various cultural events prove that the Sri Lankan Theravada chant tradition might have well afforded to the rich insights of indigenous Sri Lankan music principles and traditional music styles. The study will use the digital tuner system and audio records. A field survey, a survey of literature and scholarly studies will also involve in the methodology.

**Keywords:** Buddhist chanting, musical elements, Sri Lankan Music, independent characteristics, indigenous music