

An Investigation into the Characteristics of North Indian Music in W.D. Amaradeva's Songs



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Abstract

Indian music is entirely based on the concept of raga. A raga is decorated with *swara varnas*. Observing the characteristics of North Indian ragadhari music, each raga has a specific set of structural principles, which are prakriti, vikriti swara, and purvanga uttaranga swara. Raga anga, swara sangati, raga formative features, raga rasa, etc., are based on theoretical facts. In the process that takes place in the expression of music, it is grasped by fans as a physical, mental, and spiritual process, and its impact on the quality of entertainment is strong. Music, as subjective music and objective music, is analyzed through two aspects. These characteristics of North Indian ragadhari music are described by W.D. Amaradeva. The question of this research was whether Amaradeva has included these aspects in his Sinhala songs. This research aims to investigate this issue by analyzing the data and information related to the great master's songs. Qualitative research was used as the research method, and the findings were revealed through the use of observational techniques. Recorded songs, written texts, and other relevant documents were used as primary and secondary data. According to this research, when observing the quality of a musical composition, it was noted that the musical qualities of different musical traditions have a direct effect on Amaradeva's songs. Also, in analyzing the music contained in these selected Sinhala songs, it was observed that Sri Lanka's geographical proximity to India, together with the long-standing cultural relationship between the two countries, has significantly influenced Sinhala musical traditions and audience preferences. Furthermore, the revival created by various Indian music groups in Sri Lanka has directly affected the musical fandom of the Sinhala people. Moreover, Amaradeva, having completed his formal studies in music in India, returned to Sri Lanka and pioneered the creation of a song art unique to Sri Lanka. Many of his songs, which have been broadcast on the Sri Lankan radio channels, can be identified as a blend of traditional Sri Lankan folk music and Indian ragadhari music. This study concludes that certain features of North Indian ragadhari music can be identified in Amaradeva's songs, as he possessed a strong knowledge of Indian ragadhari music and incorporated its elements into his compositions.

Keywords

Amaradeva's Songs, Purvanga Uttaranga, Prakriti Vikriti Swara, Raga Anga, Raga Forms

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Introduction

Since the beginning of human civilization, human beings have engaged in various activities to transmit their feelings to others. In particular, communication was maintained as an audible process using various sounds produced by them. In the early period, this strategy was used to distribute public information. Later, the subject of communication was formed as a result of concern to maintain the process in a more organized way to express humans' sensitive feelings. Gradually, written and printed methods were developed as a means of communicating this to people at a greater distance. With the advancement of the subject of communication, electronic communication came into use, and these methods became more helpful to address the audience in a more organized manner. Human beings got the ability to fulfil more social needs, and communication started to develop as a strong need.

Radio became the exclusive medium used in the broadcasting stream. When Sri Lanka was under British colonial rule, special engineers from Britain were brought in for their political needs, and powerful equipment was installed, resulting in a radio campaign that opened to the public on June 27, 1924. (Samarasinghe, 2016) The official introduction of radio in Sri Lanka began on December 16, 1925. (Karunanayake, 1990). The unique point here is that within three years of the introduction of electronic communication in Europe, a radio service was started and popularized in Sri Lanka. It is also important to note that Sri Lanka was the first country in the East to start radio broadcasting. As such, radio became a powerful tool for addressing not only musical knowledge and understanding but also listeners' enjoyment.

In the early days, radio did not have musical programs for entertainment, so gramophone records, which were in vogue at that time, were obtained, and the songs therein were broadcast on the radio. On July 3, 1924, radio broadcast music with the help of gramophone records (Karunanayake, 1989). These discs were obtained from various private companies that manufactured them. However, by the beginning of the 1930s, the broadcasting of oriental music programs was becoming a more popular feature of radio. It seems that the radio was able to provide entertainment for the Sri Lankan people and thereby transform the public's musical orientation in this country. It seems that the communicative power of radio broadcasting and the decisive influence of music had a direct impact on the Sinhalese people, thereby making it a broad field of study. Nonetheless, formal research on it is minimal. It is acknowledged by many that the direct intervention of the communicators, administrative officers, and artisans who joined the radio and engaged in various activities at different times since its beginning was

a great help in bringing its quality to a higher level. Amaradeva was among the Sri Lankan artists who made a significant contribution to the popularization of radio music in Sri Lanka. The main purpose of this research is to investigate the distinctive musical characteristics associated with W. D. Amaradeva and his contributions to Sri Lankan music. This study aims to present and reveal findings through an analysis of the songs he performed for radio broadcast, with particular attention to the characteristics of North Indian Ragadhari music contained within them.

Literature Review

Several scholarly works have examined the theoretical foundations of Sri Lankan music, North Indian classical music, and radio music, providing a substantial knowledge base for the present study.

Among the important works on Sri Lankan music is *Nada Sittam* by Amaradeva (1989), which discusses music appreciation and the structural and grammatical principles of music. Consisting of eighteen sections and ninety pages, the book presents definitions of music and its forms, the relationship between music and language, musical taste, and the essence of songs. It also discusses distinctions between songs and poetry, rhythmic structures, and emotional expression in music. These discussions provide valuable theoretical guidance for evaluating the quality of music and songs.

Similarly, *Amaradev Abhinandana* (Yati Dolawatte Ariyawansa Thero, 1993), a commemorative volume honouring W. D. Amaradeva, contains contributions from several scholars on Amaradeva's musical career and artistic practice. The collection provides valuable insights into his musical philosophy and contributions, making it an important source for understanding his creative practices.

Abeyasinghe (2008) edited *Gee Sara Muvarada*, which presents detailed discussions of thirty-two selected songs sung by W. D. Amaradeva. The analysis of the lyrics and musical structures provides substantial evidence regarding the influence of North Indian music on these compositions. The study demonstrates that songs composed based on Indian ragas achieved remarkable success, thereby supporting the discussion of North Indian musical influences in Sri Lankan radio music.

Several studies have also documented the development of radio broadcasting in Sri Lanka. Karunanayake (1990) provides a comprehensive historical account of Sri Lankan radio from

1921 to 1990, discussing the establishment of broadcasting, programme planning, broadcasting policies, domestic and commercial services, and the role of radio in national development. The work contains extensive discussions on radio music, classical music programmes, performers, administrative policies, and quality control mechanisms, including conferences and commissions established to improve broadcasting standards. These discussions provide valuable contextual information for understanding the institutional development of radio music.

Complementing this historical account, Karunanayake (1989) documents significant events in Sri Lankan radio broadcasting between 1921 and 1989, including major administrative developments. The work serves as an important historical source by summarizing developments in radio music and providing valuable data for understanding the evolution of broadcasting practices. Kumar (2015) presents a comprehensive study of W. D. Amaradeva's musical career, particularly his use of North Indian musical traditions. The work discusses the manner in which Amaradeva adapted North Indian musical principles into his own compositions. Particularly valuable is the catalogue of Amaradeva's songs, including their disc numbers, which provides an important source for identifying the radio songs examined in the present study.

Nandasiri (1997) compiled a collection of essays discussing music, philosophy, and radio compositions. As both a distinguished musician and composer, Nandasiri provides first-hand insights into the use of North Indian musical traditions in Sri Lankan radio songs. His discussions on radio music and ragadhari music contribute significantly to understanding the practical application of North Indian musical concepts within Sri Lankan musical traditions.

The philosophical dimensions of music have also received scholarly attention. Rithwik Sanyal (1987) examines the philosophy of music by discussing concepts such as subjective and objective music, musical tones, ragas, rasa, aesthetic experience (ananda), and broader philosophical principles underlying North Indian classical music. These concepts provide an important theoretical framework for the present analysis.

The theoretical and practical foundations of North Indian classical music are comprehensively presented in Abhinava Gitanjali (Jha, 2015). The work discusses both theoretical and practical aspects of numerous ragas, including aalapa, taan alankara, vilambit, madhyalaya, and tarana compositions. The detailed explanations of ragas provide valuable reference material for analysing the ragas employed in Sri Lankan radio songs.

Similarly, the six-volume *Kramik Pustak Malika* by Bhatkhande (1995, 2001, 2008) remains one of the most authoritative reference works on Hindustani classical music. Across its volumes, the series provides extensive discussions of both popular and rare ragas, thaats, sargam, swara vistara, characteristic compositions, vilambit and madhyalaya songs, taranas, dhrupads, dhamars, and other theoretical and practical aspects of North Indian music. The series continues to serve as a standard textbook for North Indian classical music studies in India and provides comprehensive descriptions of many ragas that form the analytical basis of the present study.

Although these studies collectively provide extensive discussions on Sri Lankan radio music, Amaradeva's musical contributions, and the theoretical foundations of North Indian classical music, they primarily examine these areas independently. Existing scholarship has not systematically investigated the extent to which North Indian classical music influenced Amaradeva's radio songs through a detailed musical and raga-based analysis. Consequently, there remains a significant research gap concerning the integration of North Indian musical principles into Amaradeva's radio compositions. The present study seeks to address this gap by providing a systematic analysis of the influence of North Indian classical music on selected radio songs composed and performed by Amaradeva.

Methodology

The research was conducted through an observational study using the qualitative case study design. The study utilized both primary and secondary sources of data. Literary sources, including published books, journal articles, and other relevant documents, served as both primary and secondary data depending on their nature and relevance to the study. In addition, observations made through listening to radio discs and recordings constituted the primary data. Materials were selected using the purposive sampling technique to ensure their relevance to the objectives of the study. The collected data were analyzed using content analysis and thematic analysis to identify, interpret, and present the key patterns and themes emerging from the data.

The following is the primary research question of the study:

- To what extent do the songs of Amaradeva exhibit characteristics of North Indian Ragadhari music?

Results and Discussions

The 1950s were a unique period for Sri Lankan music and radio. The new musical revival led to enhancing the musical taste of raising the taste of the people in this country, and it seems that this period created a unique foundation for developing music appreciation. For that, it can be recognized that radio played a great role in social transformation and communication. With this awakening that started at the beginning of the 1950s, a unique figure named Albert Perera became noted by society. Subsequently, many commentators have argued that his musical practice and philosophy, as embodied in the work of Amaradeva, functioned as a major driving force behind this new turning point in the country's musical tradition.

At the end of October 1953, Amaradeva joined the Bhatkhande Faculty of Music, Lucknow, India, for further studies. The Lucknow Bhatkhande College of Music was one of India's leading academic institutes for the study of music at that time. Amaradeva studied music under Prof. Sri Krishna Narayana Ratan Junkar; in addition to that, he also learned from a well-known and unique violinist in India at that time, V. G. Jog. In the 1950s, Lionel Edirisinghe and Amaradeva, who were both admitted to the Faculty of Musicology in Bhatkhande, received the Bachelor of Music degree (Sangeeth Visharada) for the first time. Edirisinghe held the belief that music should be studied academically and formally. As such, he established the Sri Lankan Government Arts Institute in 1952 and was instrumental in instigating a music revival through the establishment of a formal academic institution for the study of music. This study institute was a great support for strengthening Amaradeva's motivation towards the upliftment of Sri Lankan music.

Following this educational awakening, by the mid-1950s, radio had also reached a point of growth in the broadcasting of music. For example, there was a new program called "Geetha Nataka" produced by the radio during this period. It was during this period that Amaradeva finished his education and came to Sri Lanka to sing on the radio.

With the introduction of this musical program called "Geetha Nataka", an environment was created for many new songs to emerge. Sri Chandraratne Manawasinghe wrote the geetha nataka "*Manohari*" at the request of Tevis Guruge, a famous administrative officer at Radio, with the great efforts of the veteran musician P. Dunstan de Silva. The *Geetha Nataka* Manohari, with music composed by Dunstan de Silva, was broadcast on the radio for an hour on 8 December 1955. (Karunanayake, 1990). Subsequently, Manawasinghe wrote many song dramas and '*Sel Pilimaya*', '*Ganthera*', '*Sri Valli*', '*Ulpatha*', '*Salila*', '*Vidura*', '*Visakha*',

'*Seethavaka*', '*Ranagaru*', '*Varsha Purana*'. '*Edirille Rala*' and '*Mahabhinishkrama*' were the most prominent among them. They were composed by artists like P. Dunstan de Silva, Edwin Samaradiwakara, and W. D. Amaradeva.

These musicians were masters of Northern Indian music, so it was natural for the characteristics and influences of that musical tradition to be reflected in their musical creations. The songs propagated by these musical programs, which were nourished by North Indian music, became popular among the people of this country. Especially, the new entry initiated by this generation of artists who came to Sri Lanka after studying Northern Indian music became a great inspiration for Amaradeva's musical practice. Amaradeva's melodious vocal abilities and creative talent made him stand out among the artists of his generation. Moreover, with this new awakening, he was able to become a celebrity on the radio, and in fact, he soon became the leading and most popular singer on the radio. However, Professor Tissa Kariyawasam says that during this period, three main trends began to operate in the Sri Lankan music industry (Kariyawasam, 1997).

Namely:

- Sinhala Folk Music stream
- European music stream
- North Indian and South Indian music stream

According to this analysis, it can be argued that the radio song developed as a distinct musical trend within this broader context. Among the various musical streams that contributed to its evolution, the influence of North Indian music emerged as a particularly significant and distinctive element. The findings of the study confirm that this influence was more prominent than many of the other musical streams examined. There are two main reasons for this. Firstly, North Indian music and gramophone music, which were the basis of Sri Lanka's musical practice until then, became associated with Indian music. Secondly, the artists who contributed to these musical creations belonged to a group of people who studied Indian music and came to Sri Lanka.

North Indian music is a tradition based entirely on Ragadhari music. Ragadhari music is a musical tradition founded on the concept of Indian raga. A raga is a classically based musical concept that conveys a specific taste. A music system that is universally recognized as a great musical tradition that exhibits advanced musical characteristics. It is a musical tradition that

has been stable in Indian society, based on Hindu philosophy, which has existed since the Vedic period. It is also a rich musical tradition that encompasses complex theoretical and structural principles studied in musicology. It is a music tradition that contains balanced practical features that are strongly dichotomous, subjective, and objective in music. (Sanyal,1987).

Amaradeva is a musician who has mastered these subjects well with technical skills and academic knowledge. Therefore, it is accepted by many that his use of music was of better quality. Amaradeva's use of music was analyzed by Professor Ediriweera Sarathchandra as follows:

“Amaradeva was interested in taking the ragadhari music of India as a great tradition and the village folk music as a little tradition and making efforts to preserve the little tradition.” (As cited in Nayanajith, 2015, p.300)

An examination of his works reveals that this characteristic is evident throughout the body of songs composed and performed by Amaradeva. It seems that the great musician regarded the radio as a haven to create this type of music. In other words, his musical career was significantly supported by radio broadcasting, as audiences in the country primarily came to recognize him through radio exposure. When analyzing the collection of radio songs according to specific criteria, it is appropriate to classify them under four main categories:

- (1) Songs composed directly in association with a raga;
- (2) Songs created through the use of raga elements, *swara sangati*, raga characteristics, and related techniques without direct association with a specific raga;
- (3) Songs created with influences from Sinhala folk music; and
- (4) Songs composed with characteristics derived from the Western musical tradition.

Sunil Ariyaratne notes the following about the use of music by Amaradeva.

“Melodies of North India, South India, Europe, and Vanni Hatpattu have taken refuge in his creations, creating a wonderful joy and inspiration” (As cited in Ariyawansa Thero,1993, p.26).

It is also observed that even if these songs are created based on certain musical sources, they are more accessible because of the optimal combination of spiritual and technical knowledge. Amaradeva, in his book "Nada Sittam" (1989), presents his musical philosophy as follows:

“To understand how musical appreciation happens, we must first study the matter of music and taste. Music is the soul of melody. Just as the moon and light are connected, so music and melody are also perfectly connected. Just as a blind person cannot see the moon. The tunes are contained in the music of the fans who

have lost their sensibility and aesthetic vision. The sweetness does not grasp fully"
(Amaradeva, 1989, p. 120).

This suggests that musical appreciation is closely linked to aesthetic sensibility and that the listener must possess a refined sense of melody to experience music meaningfully. Hewa Madduma (1993) analyzed the basic features of Amaradeva's musical compositions, his savvy, brilliant compositional skills, and the melodiousness of his singing. Shows excellent playing skills and language sensibility, leading to singing. Amaradeva's songs on the radio seem to reflect these characteristics. Hence, the audience was encouraged to enjoy them.

Amaradeva produced a large number of songs, including "*Prema Thataka*," "*Welithala Athare*," "*Sandakada Pahane*," "*Obe Namin Seya Bandimi*," "*Niwahal Sithuvili Sithana*," "*Karadara Podibenda*," "*Adawan Vu Denathin Galana*," "*Oba Ma Samaga Athinatha Ganna*," "*Kanden Landen*," "*Kale Gahaka Mal Pipila*," "*Kumariyaka Pa Salamba Seluna*," "*Gilemi Obe Guna Mude*," "*Jagadanadanadana*," "*Nilmanel Mal Pipuna*," "*Neela Kobai*," "*Neela Varala Nil Chamara*," "*Palu Anduru Nil Ahasa Mamai*," "*Puthu Ipadunu Me Polowai*," "*Peradinayaka Ma*," "*Bambareku Awai*," "*Bambara Patikki*," "*Manakath Hada Vil Thalaye*," "*Bindu Bindu Ran*," "*Malgomu Gumu Gumu*," "*Malahiru Basina*," "*Ma Wavulan*," "*Mindadada Hee Sara*," "*Rathnadeepa Janma Bhoomi*," "*Re Dururata Me*," "*Vandimu Sugatha*," "*Wasanthaye Mal*," and "*Wasi Wasina Ahasa Api*," among others, which were widely broadcast on radio.

This collection includes *geetha nataka* works such as "*Madhuvanti*," "*Vijaya Geetha*," "*Madhura Madhu*," "*Geetha Tharangani*," "*Edithara Lanka*," "*Gee Miyuru*," "*Rasa Miyuru*," and "*Miyuru Sara*," among others, which were produced and broadcast on the radio at various times since the late 1950s. These can be recognized as the most popular radio songs among the listeners in this country.

It is observed that the music used in these songs directly or indirectly incorporates features of North Indian ragadhari music. *Prema Thatakaya*, "*Rathnadeepa Janma Bhoomi*," "*Sannaliyane*," "*Erata Muwaven*," "*Obe Namin Seya Bandimi*," "*Palu Andura Nil Ahasa Mamai*," and "*Patu Adahas Nam*" are songs composed in direct association with specific ragas. It is more important to do this analysis by observing their:

1. Use of '*Pakurthi*' and '*Vikurthi*' swara related to raga.
2. Use of '*raga anga*' and '*swara sangati*' related to raga.
3. The main notes related to the raga and the nature of their '*nyasa*' or '*vishranti*'

application.

4. Use of 'Uttaranga' and 'Purvanga' manipulation related to Raga.

These features are thematically associated with a few selected songs from the aforementioned songs.

01.	Name of the song	- Prema Thatake
	Music & Singing	- W. D. Amaradeva
	Lyrics	- Mahagama Sekara
	Disk Number	- LS 11374

Prema Thatake - Notation

Chorus (Sthay)

+	<u>S</u>	<u>-D</u>	<u>N</u>		P	-	M	-		+	P	<u>-M</u>	P		<u>G</u>	M	R	S	
+	SR	<u>-M</u>	M		P	-	P	-		+	MP	-	<u>S</u> N		<u>S</u>	-	<u>DN</u>	P	

Verse (Anthara)

+	M	<u>-M</u>	M		P	<u>G</u>	M	P		+	<u>G</u>	<u>-G</u>	M		R	-	S	-	
+	SR	<u>-M</u>	M		P	-	P	-		+	MP	<u>-S</u>	N		<u>S</u>	-	<u>DN</u>	P	

It was mentioned earlier that the program called 'Geetha Nataka', which was produced by the radio, laid a unique foundation for radio music and song. The song "Prema Thatakaya" sung by Amaradeva in the Geetha Nataka "Ulpatha" in the late 1950s is based on Adana raga. Throughout this song, we find notes of Adana in the range of ragas. The Adana raga is a principal raga within the Uttaranga system. The melodic structure of this song is predominantly based on Uttaranga melodic features. At the beginning of the composition, it is associated with the *uchcha shadja* (S). Furthermore, distinct *swara sangati* such as G-M-R-S and S-D-N-P, which are recognized as characteristic elements of the Adana raga, are used independently within the composition. Also, Adana raga is a raga that uses a short combination of notes and is sung in the middle tempo. This song also has a short melody. It is observed that it is not a long composition like in other songs. Therefore, it is confirmed that the song named 'Prema Thatake' is a song creatively presented according to the nature of Adana Raga.

Adana reveals the tonal range of the raga throughout the melody. The combination of notes such as G M R S, S D N P are two dimensions of A dana raga, and these raga elements are used prominently. Notes like G M R S, M P S are used.

Notes combinations of the Adana raga

S RMP ... P₂S ... D₂S ... S₂DNP ... MP₂ ...
 NP ... PMPGRS ... RMPD₂S ... N₂DNP ...
 MPD₂S ... G₂M₂S ... N₂S₂DNP ... G₂M₂S

(Bhakhande, 1995:698,837)

02. Name of the song - **Ratna Deepa Janmabhumi**
 Music & Singing - W. D. Amaradeva
 Lyrics - Mahagama Sekara
 Disk number - LS 6500

Ratnadeepa janmabhumi - Notation

Chorus (Sthay)

S-S	P-P	R-R	S-S	G-G	G-G	GRM	G--	
G-R	M-G	N-D	P--	G-R	MGR	S-N	R--	
P-P	SNR	S--	--	M-M	M-G	P--	--	
S-N	P-M	GRM	G--	G-R	M-G	N-D	P--	
G-R	MGR	S-N	R--	P-P	SNR	S--	--	

Verse (Anthara)

P--	MGR	S-S	S-R	N-S	GRM	G--	--	
P-M	P-M	D-M	P-M	G-R	M-G	P--	--	
G-M	P--	SNR	S--	G-R	MGR	SNR	S--	
S ₂ S ₂	S ₂ N ₂	PMP	MGM	R-M	G--	--	--	

This 'Deshabhimani' patriotic song sung by Amaradeva on the radio program "Madhuwanti" deserves to be named as the most popular song among the people of Sri Lanka. He has meticulously sourced the tune from Gauda Saranga Raga, a famous Indian raga. Gauda Saranga raga is a more suitable raga for a song like this. It seems that this song has become more successful because of its usage.

Throughout this song, the note sequence G R M G M D P M P S N R S is employed, which is characteristic of Gauda Saranga raga.

Notes combinations of Gauda Saranga

S ... R S ... G R M G ... P MDP ... GRMG ... PR ... S

S ... GRMG ... PMDP ... MPŠNRŠ ... ŠDNP ... PŠ

GRMG ... ŠNRŠ ... ŠDNP ... GMRS ...

S-GR ... MG - PR ... S ...

(Bhakhande, 2001.140,795).

The experience behind the creation of this song was documented by Amaradeva himself and is recorded in Geesara Muvarada, edited by Abeysinghe (2008):

When I was the head of the music department of the government art school in the nineties and sixties, one day I was having a class under an outdoor tree. I was teaching the students the Gauda Saraga raga. In those days, Mahagama Sekara worked as the head of the art department of the art school. While I was teaching the children, when Sekara sent me the lyrics beginning with the words 'Ratnadeepa Janma Bhoomi', I was teaching the Gauda Sarang raga to some students. At that very moment, the melody for the song was born from that raga. (Abeysinghe, ed., 2008, pp. 62–63).

- 03.** Name of the song - **Sannaliyane**
 Music & Singing - W. D. Amaradeva
 Lyrics - Mahagama Sekara
 Disk number - LS 6112/LS 6220

The song "Sannaliyane" sung by Amaradeva for the radio contains Karuna Rasa. "Madhuvanti" has been accompanied by the popular Indian raga called Charukesi. This raga was born in the southern system and became popular in North India. The prelude of this raga contains Veera Rasa in Purwanga and Karuna Rasa in Uththaranga. This raga prelude evokes *Veera Rasa* (heroism) and *Karuna Rasa* (compassion), as its emotional effect arises from the sorrowful stability of the uttaranga, which in turn generates the aesthetic sentiment (*rasa*). The use of rhythm and meter in this song is also quite minimal. It is important to note that the rhythm and meter maintained also contribute directly to the *rasa* of a song. It is known that these musical characteristics of this song have influenced the genesis of *Rasa*. There are three methods of maintaining the tempo (*laya*), such as the slow tempo (*Vilambha laya*), the medium tempo (*Madhya laya*), and the fast tempo (*Druth laya*) in North Indian Music.

Sannaliyane - Notation

Chorus (Sthay)

+ P -P -	M M M -	+ G -R S	S R S N
+ S -S R	G RG R S	S - - -	- - - -
+ G -G M	P P PD N	D - P -	M - G -
+ P -M -	+ G -R S	S R N -	- - - -
+ S -S R	G RG R S	S - - -	- - - -

Verse (Anthara)

+ P -P D	M - P D	+ S S - S	D N D P
+ PD - M	G M R G	M P P -	- - - -
+ P -P -	M M M -	+ G - RS	S R S N
+ S -S R	G RG R S	S - - -	- - - -

Charukeshi reveals the full melodic range of the raga throughout Amaradeva's song "Sannalaiyane."

Notes combination of Charukeshi

SRS S₂N₂D₂P ... D₂P ... D₂N₂S ... RGMPDP ... D₂NDP ...
 MG ... RGMG ... RS ... NDNDP ... D₂NDP MG ...
 MG ... RGMG ... RS ... D₂ ... N₂ ... S ...

(Ramashya Ja, 2015, 249-250)

- 04.** Name of the song - **Irata Muwawen Indagena**
 Music & Singing - W. D. Amaradeva
 Lyrics - Mahagama Sekara
 Disk number - LS 14510

This song is also based on the Charukshi Raga sung for the program "Madhuvanti". The melody of the song conveys the tonal range of the Charukesi Raga. Charukshi means having soft hair.

Irata Muwawen Indagena - Notation**Chorus (Sthay)**

+ PP P	M G -	R S S	R G -	+ GM P	- D N	DN D P	- - -
+ SP P	M G -	R S S	R G -	+ PP G	G R S	S - -	- - -
+ P -P	S - S	S R G R S	R S -	S S S	N S D	NP - -	- - -
+ PM M	P G -	S S S	R G -	+ PP G	G R S	S - -	- - -

Verse (Anthara)

P - P	D D D	S - S	S S -	S R -	S R G	G R S	- - -
N - N	S R S	S R G S	R S -	N N N	S R S	ND ND	P - -
+ P -P	S - S	S R G R S	R S -	S S -	N S D	NP -	- - -
+ PM M	P G -	S S S	R G -	+ PP G	G R S	S - -	- - -

The song 'Sannaliyane' mentioned earlier and the song 'Irata Muwaveen Indagena' are also composed based on the Charukesi Raga. At times, in this song, the Kanada Raga element called S D N P is used for embellishment. Applying variation and differentiation in design contributes to the emergence (*genesis*) of *rasa*. It can be observed that Amaradeva has prominently employed the Charukeshi raga in this context.

The Note Combination of Charukeshi

SRS SNDP ... DP ... DNS ... RGMPDP ... DNDP ...
 MG ... RGMG ... RS ... NDNDP ... DNDP MG ...
 MG ... RGMG ... RS ... D ... N ... S ...

(Ramashraya Ja, 2015,249-250)

05. Name of the song - **Obe Namin Seya Bandimi**
- Music & Singing - W. D. Amaradeva
- Lyrics - Mahagama Sekara
- Disk number - LS 6068

The song called *Obe Namin Seya Bandimi* was sung for the popular radio program 'Maduvanti' in the sixties. It is composed of the Keervani Raga. This raga has a simple aesthetic character,

with *komala gandhara* in the purvanga and *komala dhaivata* in the uttaranga. Originating from North Indian music, this raga was popularized in the southern system by Pandit Ravi Shankar. It is comparable to the Harmonic Minor Scale of Western Music.

Obe Namin Seya Bandimi - Keearvani

Chorus (Sthay)

P S -	G R -	M - M	D P -	M MD PM	G R -	G P G	S S -
+ S N	D - P	M - R	G P D	+ G - R	S - D	S - N	D P MG
+ D P	G - R	S - -	- - -				

Verse (Anthara)

P P -	P D P	G G G	MP -	P N N	N N SR	S N P	G G -
R M R	M D M	D N D	N SR	S - N	D P -	G GP M	G S -
+ S N	D - P	M - R	G P D	+ G - R	S - D	S - N	D P MG
+ D P	G - R	S - -	- - -				

The Note Combination of the Kirwani

S ... RGMGRS ... NS DP PDNS ... RGR ...
 RGMPDP ... MPDNS ... NSNDP ... GR ... GDP ...
 GR ... P ... MPDNS ... RGRS ... NSNDP ...
 MDPGR ... GPGRS ...

(Ramashraya Ja, 2015, 279-280)

06. Name of the song - **Paalu Anduru Nil Ahasa Mamai**
 Music & Singing - W. D. Amaradeva
 Lyrics - Mahagama Sekara
 Disk no - LS 11374/LS 6341

Paalu Anduru Nil Ahasa Mamai - Notation

Chorus (Sthay)

+ + +	G - R G	R S -	S - - -	S R -	S - $\underline{N}$ -	R - -	- - - -
+ + +	P - P P	$\underline{N}$ - -	G - R G	R S -	S - S -	S - -	- - - -
+ + +	P P P -	M M -	M - M -	- - -	G - R S	S S -	S - S -
+ + +	$\underline{N}$ - $\underline{N}$ $\underline{N}$	S - -	G - R G	R S -	S - S -	S - -	- - - -

Verse (Anthara)

+ + +	S M - M	P - -	D - D -	D $\underline{N}$ -	$\dot{S}$ - N -	$\dot{S}$ - -	- - - -
+ + +	$\dot{S}$ $\dot{S}$ - $\underline{N}$	$\dot{S}$ $\dot{M}$ $\underline{\dot{G}}$	$\dot{R}$ $\dot{S}$ - -	$\underline{N}$ D $\underline{N}$	D - P -	P - -	- - - -
+ + +	D D D -	P D -	M - M -	- - -	G - R S	S - -	- - - -
+ + +	$\underline{N}$ - $\underline{N}$ $\underline{N}$	S - S	G - R G	R S -	S - S -	S - -	- - - -

Subbarao mentions in his 'Raga Nidhi' that this raga is also called *Gavathi Raga*. The *Bheem Raga* prelude is similar to the note combination of the *Kambaavati Raga*. The *uttaranga* reveals the note progression of the *Bhimpalasi* raga. The *uttaranga* phrase N S G R S is used as a metaphor.

The note combination of the Bheempalasi Rasa

S ... $\underline{N}$ S ... GRS-S $\underline{N}$ S ... $\underline{N}$ D $\underline{P}$... $\underline{P}$ $\underline{N}$... S ... $\underline{N}$ S ... GMRS
 GRS ... R $\underline{N}$ S ... $\underline{P}$ $\underline{N}$ S ... MP ... P $\underline{N}$ $\underline{N}$ P ... $\underline{N}$ $\dot{S}$... $\underline{N}$ $\dot{S}$ $\dot{G}$ $\dot{R}$ $\dot{S}$
 $\underline{P}$ $\underline{N}$ $\dot{S}$ $\dot{G}$ $\dot{R}$ $\dot{S}$... $\dot{S}$... $\dot{G}$ $\dot{R}$ $\dot{S}$... $\underline{N}$ D $\underline{P}$... GMR $\underline{N}$ S
 $\underline{N}$... $\underline{N}$... GRS ... RS ...

(Ramashya Ja, 2015, 152-154).

A combination of notes in this raga is used in the *anthara* part of the song, like P D $\underline{N}$ S $\underline{N}$ S $\underline{N}$ D P, etc., making it an exceptionally beautiful musical piece.

07. Name of the song - Patu Adahas Nam Pavuren

Music & Singing - W. D. Amaradeva

Lyricsb - Mahagama Sekara

Disk number - LS 6493

This song is composed according to the note combination of the Kedar Raga. The theoretical rhythms prescribed for the Kedar Raga are similarly used in the melody of the song. This

Kalyana is a well-known raga. In addition to its notes, 'Komala Nishadaya' is used as an extra note, which is used in the song like M P D N D P D M, etc. Kedar Raga is a unique note composition with S M G P M D P D M, etc. The song has been created to soothe the listeners.

Patu Adahas Nam Pavuren - Notation

Chorus (Sthay)

S S S S	M - M G	P - P M	D - P -	+ P S D P	M P D P	M - - -	- - - -
P - M -	R - S N	R - - -	S - - -	S - S N	R - S -	P P - M	D - P -
+ P S D P	M P D P	M - - -	- - - -	P - P P	S S S -	S - S N	R - S -
M - N -	D - P -	P - P M	D M M -	S M - G	P - - -		

Verse (Anthara)

S - S S	R - S -	S P - M	D - P -	S S M G	P M D -	P - - -	- - - -
P S - N	S - N D	P - P M	D - M -	S - S S	M - M G	P - - -	- - - -
M P D N	D - P -	P - P M	D M M -	P - M -	R - S N	R - - -	S - - -
P - P P	S S S -	S - S N	R - S S	M - N -	D - P -	P - P M	D M M -

The Note Combination of the Kedar Raga

S ... MGM ... MRS ... RS ... PD ... P ... MG ... PMPDPM ... PMR ... S ...
 SMMP ... D ... M ... NDP ... DM ... SNDPMPD ... M ...
 PMR ... S ... PPS ... SRS ... SRS ... MRS ... SD ... S ...
 RSNDP ... MPDPM ... PMR ... S

(Bhakhande. 1995, 117-755).

Conclusion

As mentioned earlier, Amaradeva can be recognized as a musician who created a distinctive fusion of raga-based music, incorporating Sinhala identity into his songs. As a result, the songs he sang were highly emotional and had a Sinhala musical style embedded in them. Through this, he established a distinctive artistic identity closely linked to a broader sense of national identity. It seems that this musical revolution brought about by Amaradeva through radio broadcasting nurtured public appreciation of music and elevated it to a higher level. Based on the study findings, these songs sung by Amaradeva have made a great contribution to creating a unique song style for Sri Lanka, and for that, the musical practice of North Indian music has

played a crucial role. It is also evident that the refined musical expression, knowledge, philosophy, and aesthetic sensibilities he employed in Sinhala folk music have served as a significant guiding influence in this regard. It seems that the new musical generation that emerged in Sri Lanka after Amaradeva was inclined to follow this musical tradition, as it was well received by both the educated elite and the general public. It also gained widespread appreciation. In sum, the musical style developed by Amaradeva provided a unique foundation for enriching the aesthetic experience of the people of this country, as well as for elevating public consciousness to a higher level. It can be concluded that the aesthetic essence derived from North Indian music has made a distinctive contribution in this regard.

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