Sri Lankan music – Answers

Geta Beraya

1267. (2) Geta Beraya

1268. (3) Magul Beraya

1269. (2) Buddhist ceremonies

1270. (3) Perahera

1271. (2) Kandyan

1272. (2) To provide rhythmic accompaniment

1273. (1) Cylindrical

1274. (1) TWO hands

1275. (3) Indian Raga

1276. (2) Kandyan dancers

Yak Beraya

1277. (2) Yak Beraya

1278. (3) Pokuru Beraya

1279. (2) Rituals such as Thovil and Bali

1280. (3) Low-country

1281. (1) Two hands

1282. (2) Bali and Thovil

1283. (4) Rabana

1284. (2) Call upon deities

1285. (3) Wood and animal skin

Daula

1286. (3) Daula

1287. (2) Ada Beraya

1288. (3) With a hand and a stick

1289. (1) Kadippuwa

Thammettama

1290. (2) Pokuru beraya

1291. (3) With two sticks

Uddakkiya

1292. (1) Uddakkiya

1293. (3) With one hand

Bummediya

1294. (2) Bummediya

1295. (2) A pot

1296. (2) Folk music

Raban

1297. (2) Hand Raban

1298. (1) Banku Raban

1299. (2) Sinhala Aluth Aurudu

Common questions about drus of sri lanka

1300. (4) Rabanna

1301. (2) Geta Beraya

1302. Davula (Daula)

1303. Mala Beraya

1304. With one hand and one stick

1305. Kadippuwa

1306. Tammattama

1307. Played with two sticks

1308. Hourglass shape

1309. Played by tightening and loosening the string with one hand while striking with the fingers of the other hand

1310. Bummediya

1311. Folk or traditional Sinhala folk music

1312. Banku Rabanna and Hand Rabanna

1313. Hand Rabanna

1314. Banku Rabanna

1315. Sinhala Aluth Aurudu

1316. Sabaragamuwa dance tradition

1317. Hevisi ensemble

1318. Mala Beraya

1319. It is used in funeral ceremonies ("Mala" means death)

1320. One hand and one stick

1321. Twin drum

1322. Two sticks

1323. Two drums

1324. Bummediya

1325. Hourglass shape

1326. Folk and traditional festivals

1327. It is larger and usually played in a group setting

1328. Hands (palms and fingers)

1329. Virindu singing

1330. Two sticks

1331. Folk music and rituals

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1332. Buddhist ceremonies and Kandyan dance

1333. Yak Beraya

1334. Yak Bera, Ruhunu Beraya, Ritual Drum

1335. Pahatharata Dancing

1336. Both Hands

1337. Its unique tuning system, mechanism

1338. Hevisi

1339. Rituals and traditional ceremonies

1340. Cowhide or goat skin

1341. Sabaragamuwa dance tradition

1342. Hevisi ensemble

1343. Kadippuwa

1344. Pokuru beraya

1345. Two sticks

1346. Temple ceremonies and peraheras

1347. Two drums

1348. Fingers and palm, using tension adjustments

1349. Buddhist rituals and temple offerings

1350. Uddakkiya

1351. High-pitched, sharp tone

1352. Folk dances, folk songs

Wannam

1353. (2) Rhythmic and descriptive dance forms

1354. (1) 18

1355. (3) Gajaga Wannama

1356. (2) 24

1357. (2) Mayura Wannama

1358. (2) Bera

1359. (2) The movement of a snake

1360. (2) Hanuma Wannama

1361. (4) All of the above

1362. (3) Savula Wannama

1363. (3) 32

1364. (1) Tala

1365. (3) Kandyan Wannama

1366. (2) Their movements and behaviors

1367. (2) Up-country, Sabaragamuwa, and Low-country

1368. (2) Classical Sri Lankan dance

1369. (3) Ukussa Wannama

1370. (3) Gajaga Wannama

1371. (2) Low-country

1372. (2) It conveys emotions and enhances storytelling

1373. Wannams are rhythmic and descriptive traditional dance compositions in Sri Lankan classical dance that depict the behaviors and characteristics of animals, nature, or heroic figures.

1374. Up-country, Sabaragamuwa, and Low-country Wannams.

1375. There are 18 Wannams in the Up-country tradition.

1376. There are 24 Wannams in the Sabaragamuwa tradition.

1377. There are 32 Wannams in the Low-country tradition.

1378. The purpose of Wannam in traditional Sri Lankan dance is to train dancers in rhythm, expression, and technique while portraying animals, natural elements, and legendary stories through movement and music.

1379. Elephant, Peacock, Monkey.

1380. Gajaga Wannama represents the strength and majestic movements of the elephant.

1381. Mayura Wannama represents the graceful movements of the peacock.

1382. Bera (drum), Thalampota.

Prashasthi

1383. (2) Praise songs dedicated to kings

1384. (3) King Vijayabahu I

1385. (3) Kotte Period

1386. (3) King Sri Wickrama Rajasinghe

1387. (1) To glorify the king's reign and achievements

1388. (1) King's palace

1389. (3) A music director (Kapellmeister) responsible for royal performances

1390. (3) Sinhala

1391. (2) A special place (stage) in the palace for cultural and musical events

1392. (2) Perakumba Siritha

1393. (1) Kolam dance

1394. (3) Royal family and courtiers

1395. (1) Waramathi Subha Charithe

1396. Prashasthi songs are praise songs dedicated to kings, composed to honor their achievements and reign.

1397. King Vijayabahu I.

1398. The purpose of Prashasthi songs was to glorify the king's reign, achievements, and heroic deeds.

1399. Ilangamrala was a music director (Kapellmeister) responsible for organizing and leading royal musical performances.

1400. Ilangammaduwa was a special stage in the royal palace used for cultural and musical events.

1401. Thedini viraja and Waramathi Subha Charithe.

1402. Prashasthi songs were performed in the king's palace during ceremonial or cultural occasions.

Nadagan

1403. (4) C. Don Bastian

1404. (2) Tamil Therukkuththu drama

1405. (2) Ehelepola

1406. (2) Seven days

1407. (1) In open-air theatres after the harvest

1408. (2) To narrate and introduce characters

1409. (2) Innisaya

1410. (1) Bahubuthaya (Kolama)

1411. (3) 50–60

1412. (2) Uruttuwa

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1413. (1) Violin

1414. (3) Peduru Silva

1415. (1) Gambira thedethi

1416. (2) To entertain and narrate historical or religious stories

1417. (3) Biblical stories

1418. (2) Sellapillai

1419. (2) Because people had leisure time

1420. (1) Nadagam is performed outdoors, while Nurthi is performed on a proscenium stage

1421. (1) Maddala

1422. (1) Mechanically controlled props

1423. Philip Singho

1424. Two Nadagam plays translated from Tamil drama are *Mathalan* and *Singhawalli*.

1425. Seven days.

1426. *Innisaya* is the speech-like singing style used in Nadagam plays.

1427. Maddala, Horanewa, and Thalampota.

1428. The main purpose of Nadagam drama is to entertain and narrate historical or religious stories.

1429. *Uruttuwa* is a fast-tempo musical section in Nadagam, similar to the style used in Nurthi.

1430. Nadagam performances were held in open-air theatres after the harvest of paddy.

1431. Any answer. - Peduru Silva, Philip Singho

1432. any Nadagam song ex - **Gambira thedethi**.

Nurthi

1433. (3) C. Don Bastian

1434. (2) 1877

1435. (3) Indian Parsi Theatre

1436. (1) Proscenium stage

1437. (3) Hindustani classical music

1438. (4) all of these

1439. (2) Uruttuwa

1440. (1) John de Silva

1441. (3) Sirisangabo

1442. (2) Ramayanaya

1443. (2) Sri Wickrama

1444. (1) Nurthi was performed indoors with props

1445. (2) C. Don Bastian

1446. (3) Gajaga Wannama

1447. (1) It was influenced by Hindustani music

1448. (1) John de Silva and Charles Dias

Short Answer Questions

1449. C. Don Bastian introduced Nurthi drama to Sri Lanka.

1450. Nurthi was introduced in the year 1877.

1451. Indian Parsi Theatre influenced Nurthi.

1452. Harmonium and Tabla are two instruments used in Nurthi performances.

1453. "Dohora" in Nurthi drama is a type of song form where two characters sing in question and answer style.

1454. "Uruttuwa" is the fast-tempo concluding section of a Nurthi performance.

1455. Two Nurthi dramas written by C. Don Bastian are *Rolina* and *Remio and Juliet*.

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1456. A famous Nurthi drama written by John de Silva is *Seethabharana*. (or other his song)

1457. *Sri Wickrama* is a historical Nurthi drama based on a Sri Lankan king.

1458. Nurthi differed from Nadagam by being performed on a proscenium stage with scripts, props, and musical arrangements influenced by Hindustani classical music, unlike the more folk-based, open-air Nadagam.

1459. Nurthi performances used the proscenium stage.

1460. One reason for the decline of Nurthi theatre was the rise of modern cinema and new theatrical styles.

1461. A commonly used musical instrument in Nurthi is the Harmonium.

Light song

1462. (3) 1950

1463. (3) Gramophone records

1464. (1) Amaradeva

1465. (3) Mythology

1466. (1) Sunil Santha

1467. (4) Edward Jayakody

1468. (2) Simple and melodious

1469. (1) W.D. Amaradeva

1470. (3) Family gatherings

1471. (3) Ludwig van Beethoven

1472. (3) "Symphony No. 5"

1473. (3) Easy to sing

1474. (3) Radio and television programs

1475. (2) Light Songs are simpler and easy to understand

1476. (4) all of these

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1477. (1) Ananda Samarakoon

1478. (2) Love and happiness

1479. Sarala Gee

1480. Two main themes found in Light Songs are **love** and **nature**.

1481. Two famous pioneers of Sri Lankan Light Songs are W.D. Amaradeva and Sunil Santha.

1482. simple and melodious tunes, meaningful lyrics, easy to sing, and use of both traditional and modern instruments.

1483. Olu Pipila

1484. Basa seethala gagule pina pina namuko nago

1485. Light Songs are commonly performed at family gatherings, radio/TV programs, and cultural events.

1486. Nanda Malini , Ananda Samarakoon

1487. The main difference between Light Songs and Classical Music is that Light Songs are simpler, easy to understand, and more focused on emotion and melody.

1488. Akke Akke Ara Balannako and Olu pipila

1489. Instruments commonly used in Light Songs include the violin, guitar, tabla, flute, and harmonium.

Folk song

1490. (2) Jana Kavi

1491. (2) Orally from generation to generation

1492. (2) To express daily life, customs, and traditions

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1493. (4) Aria

1494. (2) Cart drivers

1495. (1) Songs sung while farming

1496. (1) Songs used in traditional games

1497. (2) Enhancing the fun of games

1498. (2) Farmers

1499. Jana Kavi

1500. They were preserved orally by passing from generation to generation.

1501. Karatta Kavi and Paaru Kavi

1502. Daily life and cultural traditions

1503. Paaru Kavi

1504. Pathal Kavi are sung during work at the harbor or on land, while Paaru Kavi are sung while rowing boats.

1505. Because they were part of an oral tradition and not formally notated.

1506. A rhythmic feature of Mehe Gee is a steady, repetitive beat matching farming actions.

1507. Mehe Gee helps farmers stay energized and uplifted while working in the paddy fields, making hard physical labor more enjoyable. And Singing together creates a sense of community and teamwork among farmers,

1508. Keli Gee are songs sung during traditional games to increase enjoyment and engagement.

1509. Onchili Waram and Olida keliya

1510. Folk songs are traditional songs that reflect the lives, beliefs, and customs of ordinary people.

1511. They are categorized by Mehe gee, keli gee, Daru nalavili gee and Se gee

1512. These are examples of folk songs for specific purposes:

- Mehe Gee – farming songs

- Keli Gee – game songs

- Daru Nalavili Gee – lullabies for children

1513. The purpose is to express culture, share knowledge, provide entertainment, and accompany daily tasks.

1514. They were initiated by the common people, especially farmers, laborers, and villagers. Today, they are used in cultural performances, education, and heritage preservation.

Baila and Virindu

1515. (2) Portugal

1516. (2) Kaffringna

1517. (3) Waly Bastian

1518. (1) 6/8

1519. (3) Horanewa

1520. (2) Viridu

1521. (2) Rabana

1522. (3) Both villages and towns

1523. (1) Rabana

1524. (2) Folk songs

1525. (2) Fast and rhythmic beats

1526. (2) Street singers and folk artists

1527. (2) As a solo performance with Rabana

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1528. Kaffringna

1529. Waly Bastian

1530. 6/8

1531. Banjo

1532. Mandolin/Guitar

1533. Folk song

1534. Both villages and towns

1535. Banjo, Bongo,

1536. Bongo

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