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Exploring the Buddhist Art and Crafts of Sri Lanka; Based on the Udekki Drum in Kandyan Dance Tradition

H. Tharanga Sampath Disanayaka

Lecturer, University of the Visual and Performing Arts, Sri Lanka

Correspondence: tharangadissanavake86@gmail.com

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Abstract: This research paper delves into the rich culture of Buddhist art and crafts in Sri Lanka, with a specific focus on the Udekki Drum. The primary objectives of the study are to explore the cultural and religious significance of the Udekki Drum in the context of Buddhism, examine its historical evolution, and understand the craftsmanship involved in its creation. The methodology employed encompasses field visits, interviews with Udekki Drum artisans, and an analysis of historical documents. Through a comprehensive examination of the Udekki Drum's physical characteristics, cultural symbolism, and historical context, this paper aims to shed light on its profound role in religious ceremonies and rituals. The research also includes perspectives from artisans, providing insights into their experiences, techniques, and the challenges they face in preserving this traditional craft. The findings not only contribute to a deeper understanding of the Udekki Drum but also offer implications for the broader landscape of Buddhist art and crafts in Sri Lanka. The paper concludes with reflections on contemporary influences, preservation efforts, and suggestions for future research in the field of cultural heritage.

Key Words: Structural analysis, Construction techniques, Artisanal craftsmanship, Cultural significance, Cultural heritage.

1. Introduction

Buddhist art and crafts in Sri Lanka represent an integral facet of the island nation's cultural heritage, reflecting a rich tapestry of religious traditions and artistic expressions. Among these cultural treasures, the Udekki Drum stands as a significant embodiment of Sri Lanka's artistic and religious legacy. This introductory section aims to contextualize the broader importance of Buddhist art and crafts in the cultural landscape of Sri Lanka, with a specific focus on the Udekki Drum.

1.1. Significance of Buddhist Art and Crafts in Sri Lanka

Sri Lanka's profound historical ties to Buddhism have given rise to a unique fusion of artistic expressions deeply rooted in religious principles. Buddhist art and crafts serve as visual narratives, conveying spiritual teachings, and embodying the cultural identity of the island. Understanding the significance of these artistic traditions provides a gateway to unravelling the complex interplay between spirituality, creativity, and cultural continuity.

1.2. The Udekki Drum: Cultural Importance and Role in Buddhism

The Udekki Drum, a traditional percussion instrument, emerges as a symbolic and cultural cornerstone within the realm of Buddhist art in Sri Lanka. This section delves into the intricate details of the Udekki Drum, exploring its historical and religious significance. As an essential component of religious ceremonies and rituals, the Udekki Drum transcends its role as a musical instrument, serving as a conduit for spiritual expression and communal unity.

By understanding the cultural importance and multifaceted role of the Udekki Drum, we gain insights into the nuanced relationship between art, spirituality, and communal practices in Sri Lanka.

1.3 Research Objectives and Relevance of the Study

This research endeavours to unravel the layers of meaning embedded in the Udekki Drum, exploring its evolution over time and the craftsmanship that brings it to life. The overarching objectives include deciphering the cultural symbolism, understanding the historical context, and documenting the artisanal techniques involved in creating this revered artifact. By achieving these objectives, the study contributes to the preservation and appreciation of Sri Lanka's cultural heritage. Moreover, it provides a broader lens through which to comprehend the dynamic interplay between Buddhism, art, and cultural identity in the Sri Lankan context. As we embark on this exploration, the relevance of this study becomes apparent in fostering a deeper appreciation for the intricate interweaving of art and spirituality within the cultural fabric of Sri Lanka.

1.4 Research Methodology

Our research on the Buddhist art and crafts of Sri Lanka, with a specific focus on the Udekki Drum, utilizes a mixed-methods approach. Purposive sampling targets skilled artisans and individuals engaged in Udekki Drum ceremonies to provide a balanced perspective. Field visits to workshops and religious sites, along with in-depth interviews, uncover cultural symbolism, historical context, and artisanal techniques. Thematic analysis of qualitative data, chronological scrutiny of historical documents, and cross-verification enhance the credibility of our findings. Ethical considerations include informed consent, confidentiality measures, and member checking. A peer review process ensures methodological rigor. Our comprehensive approach aims to

contribute a nuanced understanding of the Udekki Drum within the broader context of Buddhist art and crafts in Sri Lanka.

Dalada

Siritha (Soratha, 1950, p.49) Wansatthappakasiniya (Amarawansa, 2001, p.319) and Thisara Sandeshaya (Kulathilaka, 1985, p.31), as well as records of emigrants and foreigners, carved sculptures, cave paintings, and folklores, confirm that Udekki, like other orchestral instruments, has been used in various rituals and ceremonies since ancient times.

The use of Udekki in Sri Lankan society can be traced through various important sources, including inscriptions, cave paintings, antiquities, and carvings from ancient times. Notable instances include:

-Dwarf images at Lowamahapaya in Anuradhapura, where some depict individuals with hanging Udekki on their shoulders.

-Udekki images on the heads of stone pillars at Vata da gaba in Medirigiri from the 7th century AD.

-Presence of Udekki on the Dedigama Elephant Lamp (Eth Pahana) and the Benthara Galpatha doorway.

-Dancers playing with Udekki among the images on the steps of the Temple of the Tooth in Yapahuwa.

-Udekki at the base of the Gadadeniya Vihara porch, believed to belong to 1371-1378 AD.

-Carvings of Sri Vathsya in the Ashta Mangala Sanketha on a stone tablet at the Agra Bodhi Vihara in Weligama and a bronze bowl from the Abhayagiri Vihara excavations, symbolically shaped like an Udekki.

-Paintings at the Samudragiri temple depicting a woman playing Udekki.

-An ivory trunk handed over by Mr. P.E Peiris, Civil Officer of the Colombo Museum, featuring a depiction of Udekki.

A type of drum called 'Avanaddha', it can be described in several ways.

1. Kothala bera.
2. Wattu bera.
3. Hour glass-shaped drum thin in the middle (Hooragola hadayenuth mada sihin uu (sihiniga bera) Silindarakara bera.)
4. Cylindrical drum (Cylindarakara Bera)
5. Barrel-shaped (fat from the trunk. (Pippa hadayenuth kandamahatha bera.)
6. Drum that mildew from both side. (Depasa koondakara bera)
7. Shaking Drums. (Selaum bera)(Kulathilaka, 2000)

The origins of Udekki drums can be traced back to ancient times in Sri Lanka. The Udekki drum, also known as the "hourglass drum," is believed to have been introduced to the island by early settlers or through cultural exchanges with neighboring regions. Over time, the drum underwent significant development and refinement, both in terms of its construction and playing techniques.

Historical records indicate that the early Udekki drums were made using locally available materials such as wood, animal skin, and natural fibers. Skilled craftsmen employed their expertise to shape the drum body, carefully select suitable drumheads, and employ techniques for securing and tuning the instrument. (Kumara, 2023) These early Udekki drums served as musical instruments for singing and gradually gained recognition for their distinct tonal qualities and captivating rhythms.

The integration of Udekki drums into the Kandyan dance tradition is a significant milestone in the evolution of both the drum and the dance form. The Kandyan dance tradition, rooted in ancient rituals and court performances, developed as a distinct dance style within the central region of Sri Lanka. (Disanayaka, 1993) As the dance form evolved, Udekki drums found their place as a fundamental component of the musical ensemble accompanying the dance performances.

During the reign of the Kandyan kingdom, the Udekki drums gained prominence as they perfectly complemented the rhythmic movements and intricate footwork of the Kandyan dancers. The rhythmic patterns produced by the Udekki drums added depth and dynamics to the performances, enhancing the overall visual and auditory experience. Udekki drums became synonymous with the Kandyan dance tradition, reflecting its cultural identity and adding to its aesthetic appeal. (Rajapaksha, 2002)

Udekki drums play a vital role in both musical accompaniment and dance performances within the Kandyan dance tradition. As musical instruments, Udekki drums provide the rhythmic foundation for the entire ensemble. Skilled drummers employ various striking techniques and hand placements to produce a range of tones, allowing for intricate rhythmic patterns and improvisations.

In dance performances, Udekki drums synchronize with the movements of the dancers, accentuating key poses, gestures, and transitions. (Thennakoon, 2023) The drumming patterns serve as cues for dancers, guiding their timing and expression.

The resonant sound of the Udekki drums reverberates through the performance space, creating an immersive and captivating atmosphere that captivates both performers and audiences alike.

The Udekki drums also contribute to the dramatic and theatrical elements of the Kandyan dance tradition. They heighten the intensity of the performances during climactic moments, emphasize the emotional aspects of the narrative, and evoke a sense of awe and grandeur. The rhythmic interplay between the Udekki drums and other accompanying instruments enriches the overall musical texture, creating a vibrant and engaging experience for the audience.

The historical evolution and significance of Udekki drums within the Kandyan dance tradition highlight their integral role in the musical and cultural heritage of Sri Lanka. The craftsmanship and artistry involved in their construction, coupled with their cultural symbolism and rhythmic versatility, make Udekki drums a revered and cherished element of Sri Lankan traditional arts.

2.1 Construction Techniques of Udekki Drum Making

Apart from the musical arts developed in connection with Buddhist sacrifices and peace ceremonies, there is a musical art associated with various occasions from human birth to death in Sri Lankan folk society. It is clear from the related folk literature as well as the ethics and customs associated with the instrument that the drum

associated with this period of playing is considered sacred in Sri Lankan folk society. Here, special attention is paid to the art of Udekki design and what its form is like.

They considered the drum a sacred object associated with Sinhalese social and cultural aspects. Drum rituals are a traditional art form.

There are several stories related to the birth of the Udekkiya drum. According to one birth story in folk literature, Udekkiya was first created for the Bodhisattvas' Buddha feast.

According to another birth story, Udekkiya was first created by the divine son Vishwakarma for the coronation of Surya Kumaru, the son of a Brahmin named Sri Nanda, the first king of mankind. Vishwakarma, the divine son is the person who created the imaginary objects of the entire world. (Bandara, Abhayawata yana Srilankeeya Udekki Wadana Kalawa, 2009)

The drum he (The Drummer) used to play in ancient times was made by him. (Rupasingha, 2022) They had the necessary traditional knowledge for that. Because of this, the traditional ethics and customs followed up to the moment of choosing a tree, creating the drums, and finally playing the drums has been nurtured with Buddhist attitudes. Drum-making process and the ethics and customs associated with it can be discussed under several main headings.

Selecting a Tree

In the production of local drums in Sri Lanka, wood such as Ahela, Rat ahala, Kiri ahala, Sudu Handu, Kohomba, Waraka, Gansuriya, etc. is used by traditional craftsmen to create the drum body. Today, many drum makers use mahogany wood and suriya mara wood for this purpose. (Bandara, Udarata Bera Wadana Kalawa, 2000)

According to the Udekki birth facts, the first Udekki trunk was created from ivory. According to the literature, it is said so, but it can be recognized by observing the old Udekki owned by the traditional artisans that trees with medicinal properties and strong strength like Esala, Kohomba, Varaka, and sandalwood are often selected for making the Udekki stem. (Thennakoon A., 2023) Traditional artisans paid special attention to the location of the tree in selecting the right tree for the Udekki trunk. There, the trees on the sides of the banks of the rivers, temples, devalas, and the trees on the tops of the high mountains, and the trees in the places where the sounds of people or animals are often heard, where the sunlight is good, were used for this purpose. Trees in locations such as a cemetery, trees that only receive sunlight on one side are considered unsuitable for drum design. (Kumara, 2023)

Cutting the Selected Tree

Traditional artisans took care to use an auspicious day and auspicious hour according to astrology while cutting the selected tree. There they followed a series of rituals related to cutting trees.

After selecting the suitable tree for the Udekki trunk, on a Tuesday in the month of Esala (August), the area around the tree is cleared and the boundaries are separated with ropes decorated by Gop Rahen. A few days before the day of Amawaka, flowers, betel leaves, sweets, offerings, camphor, dewdrops, incense, etc. are placed and a lamp is lit and requested if there is a tree deity associated with that tree, Leave it alone. (Ambalantenna, 2022) Then the cutting of the tree starts at an auspicious time in the

morning of an upcoming Amavaka day. At least seven days prior to tree felling, a person should become suitable for the same. At the dawn of the respective day, one cleans himself and wears white clothes, chants Deva Sthotra, Yadini and Sahili and cleans around the tree with yellow liquid. Then he starts cutting the tree with the auspicious hour. Before the tree is felled, chants, sthrotras and sahilis are used to invite the deity and if there is any deity in the tree to leave it again. (Ambalantenna, 2022)

There was no custom among traditional artisans to immediately cut down the tree and throw it down. First, the branch at the top of the tree is cut and lowered by ropes. The other branches are also dropped down in the same way and they lie on the ground in the direction the tree is supposed to fall. This is done in order to minimize the damage to the trunk when the tree falls to the ground. After felling the tree, the tree is left to dry. By methods such as burning resin, Kekuna iti, and Wiyali Kohellea, the wood trunk is prevented from being gripped by worms and insects, and then the appropriate parts are separated from it. There, except for a branch that rises from the root of the trunk, the lower part is not used. (Kumarathunga, 2018)

Preparing the Body (Udekki Kanda) Structure.

As Udekki is a very small drum, the preparation of Udekki stem should be done with great care and discipline. Basically, the section of wood separated from above is prepared slightly larger than the required size with a hand axe. The length of the Udekki stem is equal to the distance from the big toe to the little toe of the drummer's hand when the fingers are spread. (Eight and a Half inches). The drum eye is about four inches wide. In preparing the stem part, the middle part is made smaller and the parts on both sides are made bigger. The shape of the stem of the Udekki definitely influences the proper sound production of the Udekki. There they use a hand machine created by traditional artisans. It is called the "Liyawana kanda". After preparing the surface stem, the inner part of the stem is removed. Often different tools are used for this than in other types of drum making. Basically, the drum body is trapped between the legs. Then the middle part of the trunk is removed with great care and discipline so that the thickness of the eye (mouth) is about 1/4 inch. There is a high chance of damaging the drum body, so should be very careful. Then, the prepared drum body should be colored. In the early period, the Udekki body was not colored. But later, the Udekki stem is colored in the laksa industry using red, green, yellow, and black colors. The motif applied around the Udekki trunk was known as "Vata Mevara". The idea is to paint lines. In the past, it is seen that Udekki trunk has been created using metals like copper, brass, silver etc. There, metal is put into a mold made according to the shape of the Udekki and the body of the Udekki is created. (Kumara, 2023)

Fixing the Leather to the Udekki Drum Eyes (Udekki Bera Asa)

Fixing the leather to the Udekki drum eyes are different from the method of fixing the skin on other instruments. There, two flat-shaped wooden circles (for the right eye and left eye) are used to fix the skin. This wooden circle should be about an inch wide and slightly larger than the Udekki drum eye. The previously mentioned types of wood are also used for making these wooden circles. The middle part of a wooden circle made to be about an inch larger than the drum eye is removed (the size of Udekki drum eye should be removed) and used for fixing the skin. This is known by the names Valayama, Valiyama, Valishama etc. (Jayanath, 2022) Traditional artisans have used thick monkey skins or rabbit skins and talagoi

skins for the right eye. For the left eye used the same skin. But it should be slightly thinner. In the past, traditional artisans mentioned that the skin of the neck of the tortoise are more suitable. (Thennakoon A., 2023) At present, it is seen that many Udekki manufacturers are using goat skin, but it is difficult to produce the correct sound from it. Skin fixation is not done for the Udekki eye and the pre-made "walayama" is used for skin fixation. Accordingly, the leather used is soaked in water and after the water has been well removed, it is glued to the ring (walayama). It should be stuck in the Walayama so that the skin does not shrink, and it should be dry for three days without sunlight. (Jayanath, 2022)

Fixing Strap (Udekki Nuula) and Tuning the Drum

As with most other drums, there is no use of leather straps (Wara pati), instead a thin string made of flax fibers (Hana kedi) is used. After the layers of leather are dried, "thaw" or holes are cut around the walayama. Six holes are made for each layer. After processing the two layers of leather, it is attached to the stem of the Udekki by threads made of flax fibers. A flax thread about two meters long is pulled between the two layers of the drum eyes in the shape of cross. A very fine thread made of niyanda, flax fibers, or kithul kenda is tied crosswise over the left eye. When played on the right, it vibrates. The sound it produces is essential for the correct sound production of the Udekkiya. The Udekki Savarama, which is applied right in the middle of the Udekki created as above, is special here. For correct sound production and tuning of the Udekki, this Udekki savaram made of flax or nail fibers is very important. (Kumara, 2023)

2.2. Cultural and Symbolic Significance of Udekki Drums:

The Udekki Drum holds profound cultural and religious significance within the framework of Buddhism in Sri Lanka. Its circular shape symbolizes the cyclical nature of existence, while the drumhead represents the interconnectedness of all beings. The carvings and paintings on the drum often depict religious narratives, mythological stories, or symbolic that resonate with Buddhist teachings. The rhythmic beats produced by the Udekki Drum during religious ceremonies serve as a symbolic language, connecting worshippers with spiritual realms and fostering a sense of unity within the community. Udekki drums hold a significant role in spiritual practices within Sri Lankan culture. The rhythmic beats of the drums are believed to have the power to invoke spiritual energies and connect individuals to higher realms. Udekki drums are often used in religious ceremonies, temple rituals, and devotional practices, creating an atmosphere of reverence and invoking a sense of transcendence. The deep, resonant sound of the drums is believed to purify the surroundings and facilitate a connection with the divine.

Udekki drums play a central role in cultural performances and rituals, especially within the context of the Kandyan dance tradition. These drums provide the rhythmic foundation and accompany various dance forms, music ensembles, and theatrical performances. The pulsating beats of the Udekki drums synchronize with the movements of the dancers, creating a harmonious fusion of sound and motion. They bring life and energy to the performances, enhancing the visual and auditory experience for both performers and spectators. (Bandara, Abhawayata yana Srilankeeya Udekki Wadana Kalawa, 2009) Udekki drums are an integral part of community celebrations and festivals throughout Sri Lanka. They mark important occasions such as harvest festivals, religious processions, and cultural parades. (Thennakoon M. B., 2022) The vibrant and captivating rhythms produced by the Udekki drums create a festive ambiance, encouraging active participation and fostering a sense of collective identity and pride. These drums serve as a symbol of cultural heritage and unity, bringing communities together in joyous celebration.

Udekki drums carry rich symbolism and meaning within Sri Lankan culture. They are often regarded as sacred instruments, representing the cultural heritage and spiritual traditions of the country. The hourglass shape of the Udekki drum is believed to symbolize the balance between masculine and feminine energies, creating a harmonious union. The sound produced by the drums is seen as a manifestation of cosmic rhythms and divine vibrations, connecting individuals to their cultural roots and the larger cosmic order. The Udekki drums also embody the resilience, craftsmanship, and artistic expression of Sri Lankan artisans. They symbolize the dedication, skill, and commitment of the craftsmen who have preserved this tradition through generations. The intricate detailing and decorative elements of the Udekki drums showcase the aesthetic sensibilities and cultural motifs of Sri Lankan art, reflecting the country's rich artistic heritage. Overall, Udekki drums hold deep cultural and symbolic significance, representing the spiritual, artistic, and communal dimensions of Sri Lankan culture. Their presence in spiritual practices, cultural performances, and community celebrations highlights their enduring importance and their integral role in preserving and transmitting the cultural heritage of Sri Lanka.

3. Contemporary Challenges and Preservation Efforts

One of the significant challenges faced in the preservation of Udekki drum making is the declining number of skilled craftsmen. The intricate craftsmanship involved in Udekki drum making requires years of experience and dedication to master. However, with changing societal dynamics and career aspirations, fewer individuals are taking up the craft. This decline in skilled craftsmen poses a threat to the continuity and authenticity of Udekki drum making. (Rupasingha, 2022)

The impact of modernization and changing lifestyles has also posed challenges to Udekki drum making. The availability of mass-produced instruments, globalization, and the shift in cultural preferences has diminished the demand for traditional handmade Udekki drums. Additionally, the introduction of synthetic materials and modern production techniques has led to a decline in the appreciation and recognition of the craftsmanship involved in traditional Udekki drum making. (Senarathna, 2022)

To address these challenges, various initiatives have been undertaken to preserve, recognize, and transmit the art of Udekki drum making. Cultural organizations, governmental bodies, and community-based initiatives have played a crucial role in raising awareness about the cultural significance of Udekki drums and fostering interest among younger generations. Efforts are being made to document and record the techniques and knowledge associated with Udekki drum making, ensuring their preservation for future generations. Workshops, training programs, and apprenticeships are organized to pass on the skills and craftsmanship to aspiring artisans, encouraging them to become skilled Udekki drum makers.

Collaborations between Udekki drum makers and cultural organizations and institutions have proven to be effective in preserving and promoting the tradition. These collaborations involve partnerships with museums, cultural centres, and universities to showcase the artistry of Udekki drums through exhibitions, performances, and research projects. By providing platforms for public engagement and appreciation, these collaborations contribute to the recognition and transmission of Udekki drum making as an integral part of Sri Lanka's cultural heritage. (Thennakoon, 2023) Additionally, the establishment of cultural preservation societies and organizations dedicated to traditional arts and crafts has played a

crucial role in supporting Udekki drum makers. These organizations provide financial assistance, market access, and platforms for collaboration, enabling craftsmen to sustain their livelihoods and continue their craft.

In conclusion, the preservation of Udekki drum making faces challenges due to the declining number of skilled craftsmen and the impact of modernization. However, through preservation initiatives, recognition efforts, and collaborations with cultural organizations and institutions, steps are being taken to safeguard the tradition. By ensuring the transmission of knowledge, raising awareness, and fostering appreciation, the artistry and craftsmanship of Udekki drum making can be preserved and cherished as an integral part of Sri Lanka's cultural heritage.

4. Discussion

The analysis of the findings about the research objectives provides valuable insights into the intricate world of Udekki drum-making within the Kandyan dance tradition of Sri Lanka. The synthesis of data illuminates the craftsmanship, historical evolution, and cultural significance of these drums, aligning with the predefined research objectives.

In exploring the broader context of Buddhist art and crafts in Sri Lanka, the study's implications are noteworthy. The findings underscore the profound role of the Udekki drum not only as a musical instrument within religious ceremonies but also as a cultural emblem intricately woven into the fabric of Sri Lankan society. This discussion contributes to an enriched understanding of the interplay between artistic expression, religious practices, and cultural identity in the broader landscape of Buddhist art and crafts.

Acknowledging the limitations of the study is essential for contextualizing the research findings. One limitation lies in the focus on the Kandyan dance tradition, which may not fully capture the diversity of Udekki drum practices across different regions or dance forms within Sri Lanka. Additionally, the study primarily delves into the cultural aspects, leaving room for future research to explore the acoustic dimensions of Udekki drums and their role in shaping musical traditions.

Considering avenues for future research, an exploration of the influence of Udekki drum-making beyond Sri Lanka's borders could offer a cross-cultural perspective. Comparative studies with similar drumming traditions in other Buddhist regions might unveil shared artistic elements and unique variations. Furthermore, a longitudinal study tracking changes in Udekki drum-making practices over time could provide a dynamic understanding of the craft's evolution.

Accordingly, this discussion consolidates the research findings in alignment with the study's objectives, elucidates the implications within the broader context of Buddhist art and crafts in Sri Lanka, addresses study limitations, and charts potential avenues for future research. The multifaceted exploration of Udekki drum making not only enriches our understanding of cultural heritage but also lays the groundwork for continued scholarly inquiry into the dynamic intersection of art, religion, and tradition in Sri Lanka.

5. Conclusion

This research explored the craftsmanship and artistry of Udekki drum making in the Kandyan dance tradition of Sri Lanka. Through qualitative research methods, including historical document

analysis, oral traditions, and expert interviews, the study uncovered the historical evolution and significance of Udekki drums in the mesmerizing rhythms of the Udekki dance. The research delved into the intricate processes involved in Udekki drum making, examining material selection, shaping, detailing, and assembly. Additionally, it explored the cultural and symbolic significance of Udekki drums, their role in spiritual practices, cultural performances, and community celebrations, and the contemporary challenges faced by the craft.

This research makes several significant contributions to the field of study. Firstly, it enhances understanding and appreciation of the Kandyan dance tradition and Sri Lankan cultural heritage by unravelling the craftsmanship and artistry behind Udekki drums. The findings shed light on the historical and cultural context of Udekki drum making, its role in the broader drumming tradition, and its significance in spiritual and cultural practices. Moreover, the research highlights the importance of preserving traditional crafts as vital components of cultural heritage and provides insights into the challenges faced in the modern era.

While this research has provided valuable insights into Udekki drum making, there are avenues for future research that can further enrich the understanding and preservation of this revered craft. Firstly, additional studies can explore the regional variations and unique techniques within Udekki drum making across different parts of Sri Lanka. This would contribute to a comprehensive understanding of the craft's diversity and regional nuances.

Furthermore, research can be conducted on the cultural transmission of Udekki drum making, focusing on the apprenticeship system and the intergenerational transfer of knowledge. Additionally, future research can investigate the impact of technological advancements and globalization on the craft. Examining how modern tools, materials, and production methods influence Udekki drum making can provide insights into the challenges and opportunities in maintaining the traditional craftsmanship while adapting to changing times.

Lastly, further research is needed to explore innovative approaches for the preservation and promotion of Udekki drum making. This can involve exploring collaborations with cultural organizations, developing educational programs and workshops, and leveraging digital platforms to increase awareness and accessibility of the craft to wider audiences. By addressing these areas of future research, scholars, artisans, and cultural enthusiasts can contribute to the continued preservation, recognition, and transmission of Udekki drum making, ensuring its enduring significance within Sri Lanka's cultural heritage.

In conclusion, this research has unveiled the craftsmanship and artistry of Udekki drum making in the Kandyan dance tradition, emphasizing its cultural and symbolic significance. The findings contribute to the field of study by enhancing understanding, appreciation, and preservation efforts of this revered craft. Recommendations for future research provide avenues for further exploration and ensure the continued relevance of Udekki drum making in the cultural fabric of Sri Lanka. Through collaborative efforts, the preservation, recognition, and transmission of Udekki drum making can be sustained, safeguarding this cherished craft for generations to understand the value and use them effectively for future purposes.

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