

THE USE OF SRI LANKAN FOLK MUSIC FOR THE ADVANCEMENT OF PUPPETRY

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Puppetry is a form of art that can be found in various kinds such as *Nool rookada* (Thread Puppetry), *Riti Rookada* (Pole Puppetry), *Ath Rookada* (Hand Puppetry), and *Sewanali Rookada* (Shadow Puppetry), around the world. While being unique to their location, they naturally adopt different types of music equally unique to the local cultures wherein puppetry has originated. Among them, local folk music, Karnataka music which is connected with *Nadagam* music culture and also North Indian Raghadari music culture which is connected with *Noorthi* play a major role. But puppetry artists have faced many practical problems when studying the above mentioned music cultures. Also, stage drama and music have outmaneuvered puppetry. The reason is that melody and composition of drama and music have been conducted by professional artists with wider knowledge, and as a result, they have been able to adopt most appropriate techniques. Hence, when we compare puppetry with stage drama and music we can see that local puppetry lacks its own music culture. This has resulted in the lack of interest among the members of the audience. As a solution to this matter, there is a need to develop a suitable form of local traditional music that would cater to the unique needs, themes etc., of puppetry as a form of art. Through this, not only are we able to give a new perspective to puppetry and gain more social attraction, but we can also take local puppetry to the international level, and compete with international artists. The purpose of this research is to study how to use local traditional music for the development of Sri Lankan Puppetry.

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