

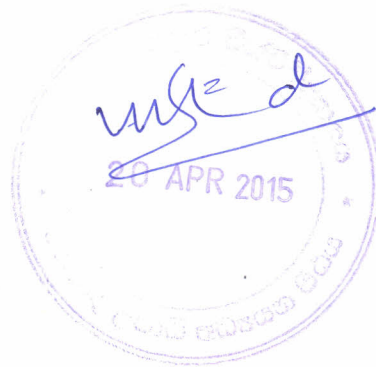
212639  
2016/02/24  
✱



**A COMPARATIVE STUDY OF GREGORIAN CHANT AND  
SRI LANKAN BUDDHIST RELIGIOUS CHANTS**

**BY**

**REV. FR. P.A. CECIL JOY EVANGELIST PERERA**



**Thesis submitted to the University of Sri Jayewardenepura for the  
award of Doctor of Philosophy in Ethnomusicology on Gregorian  
Chant and Sri Lankan Buddhist religious Chants**

Library - USJP



212639

212639

# **A COMPARATIVE STUDY OF GREGORIAN CHANT AND SRI LANKAN BUDDHIST CHANTS**

**Rev Fr. P.A. Cecil Joy Evangelist Perera**

## **ABSTRACT**

The genesis of this study is the consequence of a synopsis of two fields of study which has urged analyses. The first is the precious treasure of the Catholic tradition known as Gregorian Chant which actually mothers most of the music categorized as Western music in addition to being the principal style of liturgical chant in Catholic worship; and the other is Sinhala folk poetry. For well over two decades a hypothesis intrigued the mind of the present writer, first at an embryonic stage of vagueness and later displaying feasibility of being probed into.

Religious chants, be they Catholic, Buddhist or otherwise, for the present writer, always looked to surface traits which show more affiliations than disparity. They seem to possess many features in common within them like their simplicity of composition and presentation, their objectives and their closeness to folk chants. The objective of this exercise therefore is to investigate with more certitude, using academic methods of research supported by field study, traits that are common to Gregorian Chant and Buddhist chants of Sri Lanka. The point of convergence in this comparative study is neither Gregorian Chant nor Buddhist chants, but folk poetry, which the present writer holds as the basis of many religious chants if not of all. At the outset it must be stated with emphasis that there is no intention whatsoever to prove that one form of religious chant was the source for the other. One is not warranted to postulate such a far-fetched

thesis. However, it is possible to see a common birth place of these in folk poetry as they blossom and permeate the cultures which they shape and nourish.

The first chapter of this study concentrates only on Gregorian Chant; its birth, development through the centuries, the language of the Neumes and the Modal system. In Sri Lanka hardly any research has been carried out on this important source of religious music. In fact, even erudite scholars have referred to Gregorian Chant in some academic investigations without actually examining what it really is. It is noted with some regret that a majority of church musicians themselves in the local church hardly have any understanding about the system of Neums and the Modes of the Gregorian repertory. This is followed by a compilation and analyses of Buddhist religious chants and other Sinhala occupational folk chants with a religious tinge. Much field research has gone into the collection of religious chants related to five very popular gods worshipped by the Buddhists in Sri Lanka; Sumana Saman, Sūniyam, Pattini, Devol and Dāḍimuṇḍa.

In the final segment three areas are targeted for comparative analyses; historical context, like-mindedness in the usage of lyrics in chants and possible areas of comparison of music in religious chants. Surely, one does not expect a carbon copy of Gregorian Chant in Buddhist religious chants. Effort is also made to demonstrate how these chants find a common base among folk poetry. In brief, what is aimed at is a hermeneutic of affiliation between them. Rivers begin often at the same spring; as they flow through hills and plains their shape begins to differ. One needs to walk upstream in order to get to the spring of common origin. It is sincerely hoped that this will begin a long journey of scientific investigation into this field of comparative study in order to make a positive contribution to comparative religious studies in Sri Lanka. When dissension and tension polarize people of different religions, like-mindedness of religious chants could indeed pave the way for convergence and mutual appreciation.

## TABLE OF CONTENTS

TABLE OF CONTENTS .....	i
ACKNOWLEDGEMENT .....	vii
ABSTRACT .....	x
<b>1.0 CHAPTER ONE – PRELIMINARIES AND INTRODUCTORY</b>	
<b>NOTES ON GREGORIAN CHANT.....</b>	<b>1</b>
<b>1.1 INTRODUCTION .....</b>	<b>1</b>
<b>1.2 LITERATURE REVIEW .....</b>	<b>8</b>
<b>1.3 METHODOLOGY .....</b>	<b>18</b>
<b>1.4 GREGORIAN CHANT .....</b>	<b>20</b>
1.4.1 Introductory Notes on Gregorian Chant.....	20
1.4.2 What is <i>Chant</i> ?.....	23
1.4.3 What is implied by <i>Gregorian</i> ? .....	26
1.4.3.1 Jewish roots.....	26
1.4.3.2 Early centuries in the East.....	32
1.4.3.3 Early centuries in the West .....	34
1.4.3.4 Pope Gregory I .....	35
1.4.3.5 'Gregorian' enigma decoded.....	38
1.4.4 Sources of Gregorian Chant.....	43
1.4.5 The Importance of Text in Gregorian Chant.....	44
<b>2.0 CHAPTER TWO – GREGORIAN NEUMES.....</b>	<b>50</b>
2.0 Gregorian Neumes .....	50
2.1 A brief historical survey of Neumes .....	50
2.2 Identifying the Neumes.....	60

2.3 Isolated Neumes.....	65
2.3.1 Virga and Tractulus.....	65
2.3.2 Clivis(Flexa) .....	67
2.3.3 Pes(Podatus).....	69
2.4 Composite Neumes .....	73
2.4.1 Porrectus .....	73
2.4.2 Torculus .....	75
2.4.3 Torculus of intonation.....	80
2.4.4 Climacus .....	81
2.4.5 Scandicus .....	85
<b>3.0 CHAPTER THREE - GREGORIAN MODES .....</b>	<b>88</b>
3.1 Origin of the Modal system .....	89
3.2 Modal notes.....	91
3.3 Nomenclature.....	93
3.4 Archaic Modes of chant and the Pentatonic scale .....	96
3.4.1 Archaic C Mode.....	98
3.4.2 Archaic D Mode.....	99
3.4.3 Archaic E Mode .....	100
3.5 The Pentatonic Scale.....	101
3.5.1 Major Pentatonic Scales.....	102
3.5.2 Minor Pentatonic Scales .....	103
3.6 Psalm Tones.....	104
3.6.1 Psalm Tone 1.....	105
3.6.2 Psalm Tone 2.....	106
3.6.3 Psalm Tone 3.....	107

3.6.4 Psalm Tone 4.....	108
3.6.5 Psalm Tone 5.....	109
3.6.6 Psalm Tone 6.....	110
3.6.7 Psalm Tone 7.....	111
3.6.8 Psalm Tone 8.....	112
3.7 Criteria for Gregorian Modes.....	113
3.7.1 A defined scale with its structure.....	113
3.7.2 A hierarchy among the degrees of the scale .....	114
3.7.3 Characteristic melodic formulae .....	115
3.7.4 Modal sentiment: Ethos .....	116
3.8 The eight Gregorian Modes .....	118
3.8.1 The First Mode.....	119
3.8.2 The Second Mode .....	122
3.8.3 The Third Mode .....	124
3.8.4 The Fourth Mode .....	127
3.8.5 The Fifth Mode .....	130
3.8.6 The Sixth Mode.....	132
3.8.7 The Seventh Mode .....	134
3.8.8 The Eighth Mode .....	136
3.9 Some concluding remarks.....	138

#### **4.0 CHAPTER FOUR - RELIGIOUS CHANTS AMONG SINHALA**

##### **BUDDHISTS IN SRI LANKA .....**

4.1 Introductory remarks.....	140
4.2 Worship of the Lord Buddha .....	141
4.2.1 Chants for personal worship of the Buddha.....	142

4.2.2 Chants in Buddhist temples .....	145
4.2.2.1 Worship of the Buddha .....	145
4.2.2.2 Worship of the Sacred Bō Tree.....	151
4.2.2.3 Worship of the Cētiya .....	153
4.3 Pilgrim Chants .....	153
4.3.1 Chants used in Anurādhapura .....	154
4.3.1.1 Srī Maha Bōdhiya .....	155
4.3.1.2 Mirisawāṭiya .....	155
4.3.1.3 Ruwanwālisāya .....	156
4.3.1.4 Thūpārāmaya.....	156
4.3.1.5 Abhayagiriya.....	157
4.3.1.6 Jētavana Cētiya .....	158
4.3.1.7 Sēla Cētiya .....	158
4.3.2 Chants used at Srī Pādaya.....	161
4.3.3 Chants used at Kāḷaṇiya.....	168
4.3.4 Chants used for the Sacred Tooth Relic in Kāṇḍy ...	170
<b>5.0 CHAPTER FIVE – CHANTS USED IN DEITY WORSHIP.....</b>	<b>178</b>
5.0 Worship of the deities .....	178
5.1 Sumana Saman deity.....	179
5.2 Goddess Pattini .....	186
5.3 Sūniyam deity .....	199
5.4 Devol deity.....	208
5.5 Dāḍimuṇḍa deity .....	214
<b>6.0 CHAPTER SIX - OCCUPATIONAL CHANTS WITH A</b>	
<b>RELIGIOUS TINGE.....</b>	<b>221</b>

6.1	Introductory notes .....	221
6.2	Chants related to paddy cultivation.....	224
6.3	Chants related to the fishing industry .....	239
6.4	Chants related to mining industry .....	241
6.5	Chants related to snake-charming.....	242
6.6	Chants related to keeping vigil in chenas .....	243
6.7	Chants related to transporting goods by bullock carts.....	244
6.8	Chants related to transporting goods by rafters .....	244
6.9	Chants related to honey-comb removal .....	244
<b>7.0</b>	<b>CHAPTER SEVEN - COMPARATIVE ANALYSIS .....</b>	<b>249</b>
7.1	Comparison of the contexts of origin.....	249
7.1.1	Old Testament context .....	249
7.1.2	The Hellenistic influence .....	258
7.1.3	Influence of folk music on Gregorian Chant .....	262
7.1.3.1	Influence of Jewish folk music.....	263
7.1.3.2	Influence of Italian folk music .....	266
7.1.3.3	Influence of Swiss folk music .....	265
7.1.3.4	Influence of Austrian folk music.....	269
7.1.3.5	Influence of Portuguese folk music.....	271
7.1.3.6	Influence of Polish folk music.....	274
<b>8.0</b>	<b>CHAPTER EIGHT - COMPARISON OF CONTEXTS.....</b>	<b>279</b>
	Context of origin of Sri Lankan Buddhist chants .....	279
8.1	The Vedic influence .....	280
8.2	Towards a more sober style of chant .....	284
8.3	Comparison with the early Christian attitude .....	286



8.4 Other influences .....	289
<b>9.0 CHAPTER NINE – FEATURES ASSOCIATED WITH LYRICS...290</b>	
9.1 Introductory notes .....	290
9.2 <i>Kurrentes</i> and <i>nicht kurrentes</i> with <i>Chandas</i> system .....	295
9.2.1. Ad te levavi .....	296
9.2.2 Populus Sion .....	297
9.2.3 Gaudete in Domino .....	298
9.2.4 Hodie scietis.....	300
9.2.5 Puer natus est .....	300
9.2.6 Comparison with <i>Laghu-Guru Vurta</i> system.....	301
<b>10.0 CHAPTER TEN – MUSICAL COMPOSTION ASPECTS.....318</b>	
10.1 First Mode compared .....	321
10.2 Second Mode compared.....	327
10.3 Third Mode compared.....	329
10.4 Fourth Mode compared.....	332
10.5 Fifth Mode compared.....	333
10.6 Sixth Mode compared .....	335
10.7 Seventh Mode compared.....	336
10.8 Eighth Mode compared.....	338
10.9 Analyses of <i>Pirit</i> chants .....	340
10.10 Analyses of chants to gods.....	354
<b>CONCLUSIONS .....</b>	<b>370</b>
<b>BIBLIOGRAPHY AND RELATED REFERENCES .....</b>	<b>380</b>
<b>APPENDIX (additional music scores to deities) .....</b>	<b>395</b>