

BLUEPRINT OF ICH PROJECT

SAFEGUIDDING THE INTENGABLE CULTURE OF “RESEARCH AND TRAINING OF TRADITIONAL FOLK DANCE SINGBAJA”

a) BRIEF DETAILS OF THE PROJECT

Singh Baja is the most ancient form of musical dance found in the remotest corner of Kalahandi district, got largely popularised in due course to time. As per the association of the natives to work the socio – religious activities and rituals, ceremonies an celebration, this musical dance singh baja is found associated to the life of the people of Kalahandi.

The Singh Baaja is Kalahandi has its extra charm, speciality, vitality as the tone and tune, lyres and lyres, Music and Dance, gestures and postures, costumes and instruments are special. The use of the musical instruments singh baaja (a combination of horn with musical pot) alms with songs, dance is used in the performance. Still the Singh Baaja in Kalahandi is original and conservative. The dance Patten, the customs the other supporting musical instruments live – Tasa, Nissan, Mahuri, Jhanj, Dhol etc has a greater association to this musical dance for effective communication and joy.

It is fund that musical dance form needs deeper and quadrate study for preservation and restoration. I hope, the support may be extended for is development.

b) Objectives of the research, data creation or documentation of the project:

The objectives of this paper are

1. To Safely guide the Intangible Culture of SING BAJA in the district Kalahandi.
2. To identify the normal practices, and practical problems of the Damba community
3. To identify the Changes at their Culture & Tradition (Dance, Song, Language, Literature & Folklore etc.) in modern days.
4. To identify the Local and their own resources, and plan for the livelihood Sustainability at their own place.
5. To identify the effect of modernization in the Culture of Damba Community and their dance form Singbaja in the district Kalahandi
6. To outline conclusions based on the findings of the study and to put forward some suggestions in the context of quality assessment.

c) Implementation of the project:

- 1- Data Collection, through Interview method, PRA Method, Observation etc.
- 2- Data Analysis
- 3- Documentation
- 4- Report Writing.

d) Time frame of the project: 12 Month

e) Specific areas of the respective state in which the art form (s) is practiced-

Geographical, typographical and other related aspects that the project may cover:

Project Area: M.Rampur, Narla, Nabarangpur, & Bhawanipatna Block of Kalahandi District from the State Odisha.

f) Photos (preliminary level) related to the project/art form (for the intended website):





Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”

Form for National Inventory Register of Intangible Cultural Heritage of India

A. Name of the State: **Odisha**

B. Name of the Element/Cultural Tradition (in English)

B.1. Name of the element in the language and script of the community Concerned, if applicable : **Tribe language is Kosli. (In English)**

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition): **Damba Cmmunity (S C)**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present: **Odisha,**

E. Identification and definition of the element/cultural tradition of the India

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. (**Yes**) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. (**Yes**) performing arts
- iii. (**Yes**) social practices, rituals and festive events
- iv. (**Yes**) knowledge and practices concerning nature and the universe
- v. (**Yes**) traditional craftsmanship
- vi. other(s) ()

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it:

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postures, costumes and instruments are special. The use of the musical instruments singh baaja (a combination of horn with musical pot) alms with songs, dance is used in the performance. Still the Singh Baaja in Kalahandi is original and conservative. The dance Patten, the customs the other supporting musical instruments live – Tasa, Nissan, Mahuri, Jhanj, Dhol etc has a greater association to this musical dance for effective communication and joy.

It is fund that musical dance form needs deeper and quadrate study for preservation and restoration. I hope, the support may be extended for is development.

- G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

The Damba Cmmunity (S C) people are generally follows this art form from ancient time, they use this as per their occupation and livelihood

- H. How are the knowledge and skills related to the element transmitted today?

Through formal and non-formal education, identification, documentation, research, preservation, protection and promotion etc, we could relate to the element.

- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

Festivals and Marriage, etc. are the few elements.

- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

Yes! There is little tradition which is not compatible with existing international human right instruments such as: The sing made by iron rod and the player (Sing baja Artist)was often un skilled therefore there is a chance of accident which is very risky and there is a chance of death.

- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition:

Yes!

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

i. (**Yes**) transmission, particularly through formal and non-formal education

ii. (**Yes**) identification, documentation, research

iii. (**Yes**) preservation, protection

iv. (**Yes**) promotion, enhancement

v. (**Yes**) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

Panchayat , Block and District level Lok Mohatsav are the few Socio-cultural events which is organized by the Govt. Authorities every year, which is not sufficient to safeguard the Cultural tradition.

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

There are No. Of threats like Lack of Awareness, Lack of proper Guidance, Lack of Education, Lack of proper Platform to promote the Culture and Traditions, peoples financial condition, the market facilities etc.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

For the safeguarding the Culture and Tradition we must short out the above said problems which are the main threats or obstacles, we can take help of the local Non-government organization, those are working on it with the targeted people.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

With The community participation we must need the help of those group and individual who are working on it, because they know the field level practical problems and local recourses which will help us. The Targeted Community is very much cooperative, they need awareness about their element and the future on it.

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. Name of the entity: **“ Mahabir Sanskrutika Anusthan ”,**
- ii. Name and title of the contact person: **Sri.Jayanta Kumar Behera**
- iii. Address: **At-Mahavirpada,Po-Bhawanipatna,
Dist-Kalahandi, Odisha, Pin-766001**
- iv. Telephone number: **09861521613**
- v. *E-mail* :-
- vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.-NA

R. Principal published references or documentation available on the element/cultural tradition-NA
(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

Signature:

Name :-**Pradeep Kumar Singh**

Address At- Mahabir Pada,,MSA

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**AS THE BLUE PRINT SUBMIT ED AS THE FIRST ACTIVITIES
REPORT ON
TRIBAL FOLK DANCE “MADLI NACH” TRAINING PROGRAMME
UNDER THE SCHEME FOR
“SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE AND
DIVERSE CULTURAL TRADITIONS OF INDIA”**

Research Work:-

As per the blue print I am submitting my report on my recent research work on tribal folk dance MADLI under the scheme for safeguarding the intangible cultural heritage and cultural tradition of India.



The Madli maker at work

To collect the information about the MADLI Nach, I went to interior tribal village named “Tuasmal” of Dharmagarh Block border line of Chhatisgarh for three days. In that village met a Madli maker Shri Durjan Jagat who is around 56 years old, he explained up how to make Madli.

He said that he used proper Madli from last 40 years. He also said that after long time a person who enquires about the Madli and I am very much happy to meet him. Than went to another village of Junagarh Block namely



***Inter action with the Madli Guru
Sri Sadhuram Bandichhod***

Sanyasi Kundamal and I met a veteran Madli guru Mr Sadhuram Bandichhor who is around 70 year old. He explained me that the Madli Nach is a popular traditional folk dance of tribal community namely Ganda, this dance is a associated with the daily

perform the Madli for engagement and

He also described about the occasion on which they perform their dance. Being excited he say different tribal songs like chirechbhanian, Adgur Liasio, Sarudhana etc that revealed a great knowledge on Madli nach.

Then I met to another Madli guru Mr Khusi Majhi he is the veteran Madli artist aged about 60 year explained me about to playing Madli and different notes of Madli instrument Madli is related to mythological period of India, this dance is the for most important folk dance for ganda community.



Madli Guru Shri Khusi Majhi exhibiting the rhythm

Then met to another Madli Artist Mr. Bharuba Majhi aged about 57 year, he explained me different stages Madli act that time I felt really, the Madli dance is related to mythological period of India. Different dance postures are in Madli dance related to mythological story of Indian culture.



Madli artist Shri Bharuba Majhi explain for dance music technique

“Inaugural Ceremony”

After research I organized the Inaugural Ceremony of Madli nach training programme was held in 2/08/15 at MSA Trainer Hall, Bh.patna, Kalahandi.



Guest amused playing Madli

The ceremony was inaugurated by Capt. Dibyasanakar Mishra, MLA, Junagarh constituency of Kalahandi. The district culture officer also attended as honorable guest, in Sri Bhabendra Panda senior theatre Artist of Odisha, together guru Suru Barik principal Maharaja Pratap Kishori and Deo Ghumura Akademy.

On this occasion, Chief Guest Capt. Mishra congratulated Mr Dhyananand Panda for getting the opportunity to arrange it in active support of Sangeet Natak Akademi Delhi to organize training programme in Kalahandi. Other guests also presented their views about this dance and the most fulfilling part of the event was that all the guests met the and rhythmic Inauguration by Madli. About 150 nos of artists participated in the Inauguration ceremony, was a great success.

DETAILS OF THEORY TRAINING PROGRAMME

As per the submitted blue print the theory classes taken by **Guru Pabitra Gahir**. He gave the introduction of the Madli & taught about the different techniques for the performance of the dance. The technique how to play the instrument Madli was very interesting.



*Guru Pabitra Gahir,
Taken Theory Classes*



**Guru Pradeep Kumar Singh
Jr. Fellow Taken Theory Classes**

clear information about the present condition of Madli.

The theory classes was taken by **Guru Pradeep Kumar Singh**, Junior fellow on folk literature. He give the information about the history & origin of the Madli and explained about the present value and condition of Madli. The pre and present condition of this art is quite surprising. To give the students a

Practical Class:-

After the completion of all research work and Inauguration Practical classes started through **Guru Pabitra Gahir**, he trained to the young artist they who joined this training programme of rhythm and choreography.



***Training by Guru Pabitra Gahir for
Practical class of Madli Nach***

**ACTIVITIES REPORT ON TRIBAL FOLK DANCE “MADLI”
TRAINING PROGRAMME UNDER THE SCHEME FOR
“SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE AND
DIVERSE CULTURE TRADITIONS OF INDIA”**

I have research under the scheme of **“SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE AND DIVERSE CULTURE TRADITIONS OF INDIA”** on **TRIBAL FOLK DANCE OF KALAHANDI MADLI**. The Kalahandi being well surrounded & packed with small and big mountains, streams & rivers, dense forest. This part of eastern ghat range of mountains look like a pleasure ground of nature. And from it nature there are number of villages are created by the people of Kalahandi. And in Kalahandi there are different tribes, castes & sub-castes like Ganda, Gond, Bhatra, Sabar, Goud, Keut, Mali, Lohara, Teli, Sundhi, Bhulia, Bairagi, Baipari, Paik, Karan, Brahmin, Harijan etc. live in this area.s

Most of these people speak the language of their own region, that differs from place to place as well as caste to caste, but it is seen that a standard common language are in the entire area known as the Kalahandia language.

About 50 festivals are celebrated in the Kalahandi by the people according to their caste, their traditions and regions. Alongwith these festivals, people of these area use to dance and sing for their entertainment and merry making.

Ghumura, Dhap, Dandari, Banabadi, Singhbaja, Bajasalia, Sua, Pai, Dhundra, Khotla, Madli etc. are some of the important folk dance forms of Kalahandi. And out of the above folk dance forms Madli dance or Madli nritya is another most important traditional folk dance or folk nritya of Kalahandi.

Madli is most important traditional dance & music of the Ganda's caste people of Kalahandi & very famous among them.

Origin of Madli Nritya or Madli dance

Madli nritya is originated from time of immemorial. Its origin is closely related with mythology. It is believe or said that while God change to Baraha Rup & killed Madhudaitya Rakshya to survive the Prithivi. At that time the folk instrument madli is making with the leather of that Rakshyas. And they start to worship to Baraha as their supreme God. From that time they use to play the folk instrument Madli & they use to play Madli instrument & use to dance with Madli songs. The above mythology things may be clear from the following songs like-

“A Jete pruthi Jalamaya hela
Kehi na thile se Kale,
Adi Anadi Je manare Bichari
Nirtana Pruthi Ranchile
Madhudaitya mari Madali Chhaenle” (3 times)

This madli dance is mainly played by the Ganda people of Kalahandi. They named this dance as “Madli Nritya” because they play the instrument Madli in their dance forms. So this dance is so called as “Madli dance”.

In “Madli Nritya” about six madli are use to play this nritya. Because the main instruments of this nritya is Madli. So it is co called Madli nritya.

INSTRUMENTS & AIDS FOR MADLI NRITYA

There are about six number of Madli use as the main instrument & aids of the Madli dance or Madli nritya.



ADDITIONAL INSTRUMENTS

There are different types of additional instruments use in Madli nritya. They are such as Bansi (Flute), Tamki, Thudkel, Thopa, Koda, Dhuti, Wood Ghoda, Kotua, Axe (wood), Jhanj etc. These instruments are made with different kinds of goods & aids. They are such as :-

Bansi (Flute)

It is most important additional instrument for the folk music of Madli. This instrument is made with Bamboo. It may be decorated with different types & different colours on the Bamboo.



Tamki

Tamki is another most important instrument for the Madli dance. It is made with soil pot & leather of animal & it may be in half circle shape. This instrument is playing by two stick that is known as Tamki khadi. It is otherwise known as Tribidi. This instrument can bind in waist & play by the Tamki player.



Thudkel

It is another most important instrument of Madli nritya. It is made with wood piece.

Thopa

Thopa is another most important showing additional instrument of the Madli nritya. It is use to show their culture. It is made with Bamboo stick. It is in round mounted in shape.



[Koda \(Thopi\)](#)

Koda is another most important additional instrument in the Madli nriya. It is use in the Madli nriya to show their culture.



[Ghoda \(made with Bamboo stick & Colourful decorative items\)](#)

Ghoda is another most important showing additional instrument of Madli nriya. It is made with Bamboo stick & decorative colourful clothes.



[Kotua](#)

Kotua is another most important showing instrument of Madli nriya. It is made with log. It is like plank in shape.



[Axe \(Made with wood\)](#)

Axe is another most important showing instrument of Madli nriya which is made with wood.



[Jhanj](#)

It is the another most important additional instrument to play in the madli nriya as the additional instrument. It is made with Kansa. It control & it make balance in the music. So it is otherwise known as "Tala"

[Nangal](#)

In the Mdli dance the Ganda people show Nangal instrument which is use to cultivate in the firm. It is made of wood.



Dhuti

Dhuti is another most important aids for the madli dance. It is otherwise known as Khaloe in coastal belt.

Girna (Khaenji)

Girna is a thing which is use to catch fish. It is the aids of their madli dance to show their culture through their madli dance.

Dandar (Mugura)

It is most important aids to catching fish in the agriculture field which is known as doli. The Ganda adibasi people use this aid or showing instruments to show their culture.

Jal (Net)

It is the most important aid or thing to catch fish from the river & ponds. So they show this showing instrument to developed their culture among the people of the society.

Panka

The Ganda people use the panka which is made with model to show their symbol of peace among the poeople of the society.

Tenko (Chameleon)

They use the model of Tenko which is known as chameleons to show their symbol of courage & brave.

Bandhuk nali

The Ganda people show the Bandhuk nal in the Madli nritya. Except the above instrument they also show the Barchha, Tangi, Kati, Dhanu kand, Gulcha, etc. in their madli dance.

From the following song the knowledge about the weapens of madli nritya may be clear :-

They are such as :-

“Katua madli Bhaenta thodkel
Barchha shranga Bandhukanali
Tangi Khanda Kati thapa girna dhuti
Dhanukanda Gulcha guli dharikari
Khamana jause bulire madli
Taka tumu tumu bali.”

The additional instrument has the vital role in madli nritya. Without these the madli nritya cannot be formed. So, these are indispensable for madli nritya. For the use of these additional instrument the beauty of madli become increased. This music or dance indicate the group as they play this dance to getting together. It makes them unity.

INSTRUMENTALISTS

The role of istrumetalists (madli bajanias) in the Madli dance are very indispensable. They become blessed men. They makes themselves happy & cheerful. They become restless. They may not then find peace any where, so, they are to play madli dance to become restless & to survive their own culture & tradition. The instruments of Madli nritya must be seen in Ganda caste people of Kalahandi.

Some of the men are born the madli instrumentalists. And some of the men learn this by their culture also.

The folk culture of Kalahandi is mainly the folk culture of the Adibasi's caste of the villages. And out of those Adibasi Ganda caste is another most famous adibasi people of Kalahandi.

The Ganda caste people use to play the Madli nritya. Madli nritya is most famous & most traditional folk music of them. There are a number of locality

and areas in the Kalahandi district. And in there locality or areas a number of Ganda adibasi people are living with their own culture & traditions.

Out of those culture & traditions Madli nritya is most important culture & tradition of them. These culture are become known as their folk culture. They use these folk culture regularly when they want to use.

This Madli nritya is only played by the Ganda castes people of Kalahandi. This Madli nritya cannot played by the other castes people. It is the music of Ganda people. So, this Madli nritya is known as the caste basis music.

PRESENTATION & STRUCTURE OF MADLI NRITYA

The presentation of Madli is very interesting and very popular among the people of Kalahandi which is performed by the Ganda caste people of Kalahandi. This madli dance has mainly been performing by them. This Madli is presented them in different styles & different ways.

In madli nritya the important role & out of those instrumentalists about the six Madli player play the central & vital role in that item. And the other instrumentalists like Tamki player, Jhanj, Thudkel, Thapa, Koda, dhuti, Bansi bala, Ghoda bala etc. are play act as the supporting player for the madli nritya.

However, the madli instrumentalists play the main & vital role in madli nritya & the other instrumentalists follow the sound of madli player, the flute & they play the music & after the playing of those music the supporting instrumentalists become play the entertainment dances. In this dance the flutist play the another most important vital role.

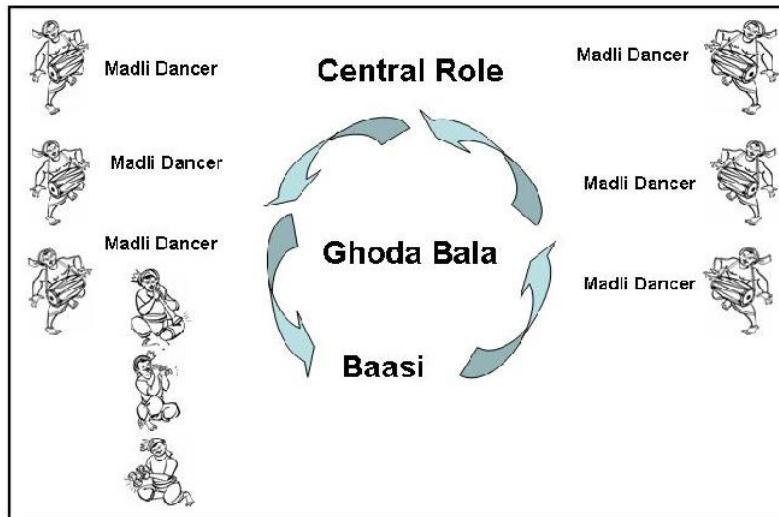
In the madli dance the madli dancer & madli player play the madli dance with following a number of rules & regulations presentation system & process.

The madli player or the instrumentalists who are belongs to the Ganda caste of Kalahandi play the Madli dance in the following different techeniques and in the following styles & process.

They are such as :-

- a) Devi par - Madli pratham par or Budharaja par
- b) Thadghurlia par
- c) Baari par
- d) Jhulen par

The above styles or process may be clear as the following ways. they are such as-



[Devi par, or Budharaja par or Pratham par](#)

Devi par or Budharaja par or Pratham par is the first par of madli dance. The madli dancer pray to god Budharaja before playing Madli dance. This par is meant to satisfy the deity & to be active by them. In this par the devis play with cheer & joy.

The song of this par is such as :-

“ A hela hela hela sarudhana hela (3times)

Ama mahanadi Bhasila Bhela

Karaja Budai dela sarudhana

Kalia pokur khaenra ganja

Godake jhuntae dela”.s

and
"A jaya budharaja madalira Baja
Baju bibidha prakar
Taba namadhari gayana karuchhe
Kanthe basi pada dhara Budharaja
Kanthe basi pada dhara
A dhala ghoda chadhi rana hunka mari
Hunkara re nada kara
Chaturbhuja Raja Astradhari saja
Rana bahuti sangara Budharaja
Rana bahuti sangara".

So, from the following above song the madli dancers play the madli dance with most cheerful & most happy. So, this par is very important par of this Madli dance.

Thadghunlia par

Thadghunlia par is another most important par of the Madli nritya. in this par they play the music with the following of the song like-

"Chachi chere ghurlia chere
dhuli lutpute
Chhata madli tamki gote
hanua kuta kute
Haato Haato malkure malkure
Mar bauke lat bida
Panjara salkure".

Baari Par

Baari par is another most important par which is play in the madli nritya. In this par the madli dance play their dance with catching the ramkathi with their hands. One male dancer act as female role & dance with more entertainmentaly.

Jhulen par

Jhulenpar is another most important par which is completely associated with the madli dance. In this par the madli dance player dance with the following song as the jhulen style-

Female- A Kaen beali gunega gurubhai
 Kaen beali gune
 Chut kari chubee delu (2times)
 Maul beta thanega (2times)

Male- A hele pasarli gurubhai ga
 hele pasarli
 dhire maduthili khani khasarli (2times)
 Mor ma ran salegram gijra khaela jam.

Dresses use in Madli

The dress which are use by the instrumentalists of madli has an important role. In madli the madli player wear the pagadi in their head. They also wear dhoti & which in lengati style. They decorate their body with the colour of the Jada dang. They decorate their dress as very beautiful & zix-zag. They bind ghunguru with their legs. They wear kaudi in their arm. They decorate their long hair with artificial hair. They attached the decorated items in their pagadi.

They decorate their madal or mrudunga with colourful clothes. They wear the decorative items in their ears which items is known as Jhalka.

The madli players play madal and those madals are attach with role & hang their neck & lay on their chest. The madli player play the attractive madli music with the following of the song of the git kudia or singer, who is decorated with beautiful dress in his body. At the same time A ghoda player also dance in very beautifully rounding all the side of the madli player.

A male dancer is the more entertainmental person who is known as Kapu. He is called Kapu because he dance & acts as a Kapu or foolish. The madli dancer decorate their pagadi with beautiful colour feather of the birds.

They wear the ornaments in their neck which is known as Khogala of silver. They also wear the mal of coin which is also known as Rupa baunta. They also wear the Kataria & bandaria.

The madli dancer play the beautiful dance with holding the agricultural aids or instruments like Langal, Kodal, Rafa, Katua (which is use to made with thin log to cut the soil) etc.

They also play this madli nritya with holding the fishing aids or fishing instruments like- dhuti, (Khaloe), Girna- (Khaanji), Jal (Net) Koda, Thapa, Khupi, dandar (Mugura).

They play madli with holding the model of Panka as the symbol of peace for them & hold the model of Tenko (Chameleon) on the symbol of courage & brave for them.

At the same time one of the male dancer decorate as the royal dress & act & dance like the Budharaja devata with riding on the horse which is made with Bamboo piece & he also dance as the hero holding tarwal in his hand.

At the time of playing the madli dance the singer sing the beautiful song & all the other madli player act as very lively. And at the mean time they act with holding Katua & act to bite on the waist & act as rat to destroy the corn from the field.

When they play the madli dance at that time they show their culture & describe their food culture. This is clear from the following song like-

“Mandiara anda lage bada thanda
Mandara khirisa pura
Sapne hasa Khela hesi pila jhila
Asirbada hele tara- sarudhana
Thile lakshya jojanara.”

They also describe their way of life & life not their madli dance. This is clear from the following song like-

“Bana jantu bana pakshyi mari khaun
Dala phala Gandamula
Bhaji kanji khau runa badi nahin
piu jharanara jala- sarudhana”.

The Ganda adibasi people believe in simple & labour life. They believe with their two arm. So, they are called as most labourer caste. This is clear from the following song-

“Nize mati kholu dongaraku jaun
Khala dhip sama karu
mausaku mati rakataku pani
kari khati khaeparu - sarudhana.”

Nada or Sounds of Madli

In Madli dance the NADA or sound has the vital role. This nada encourage the Madli player to play the madli dance braviously & entertainmentally. This nada includes the different pars & tals & nadas. They are such as Budharaja par, Thadgherlen par, Jhulen par & Baari par etc. The nadas of this madli are such as-

Thadghurlia par :-

- 1) Dadi didang diding dang
Kidi dadi didang diding dang.
- 2) Dan dinidini nadindina
Tan tinitini tankitita
- 3) Dhinang Dhinang Dhinang tata
Dhinang Dhinang Dhinang.

The taal which use in the madli dance is known as Khemata taal like-

4 matra - Tak dhinadhin dhinki dhinda

4 matra - Dhak dhinadhin dhinki dhinda

At the time of madli dance the madli player play the madli dance & say the bol like-

Chup chap (2times)

Gaan Gaan us us (2times)

The sarudhana song also attach with the madli dance. The song like-

Dumera pachila soda sarudhana

Akhi mari dela sadaka tara

Sate patar tolila para sarudhana

patar tolila para.s

“Birarasa” in Madli Dance

The culture of Kalahandi is known as the culture of birarasa. The birarasa which use culture are known as the folk culture for them. So out of those folk culture the “MADLI” is another most important folk culture or folk music for the Ganda caste people of Kalahandi. In madli dance the Ghoda nachania create the bira rasa & increased the more & more encouragement to the other madli dance, singer, kapu etc. in their group.

IMPORTANCE OF MADLI DANCE

The madli dance has its own special importance. This dance is so named as “MADLI” because this dance only can possible with small madal or mrudunga which are decorated with different colour clothes. Small size of madal are use in this dance so, this dance is known as MADLI.

The other most vital importance of this madli dance is that there are about 10/15/20 members to make a madli team. And for this dance there are about 5/7 madlia players are attached. All the madlia player hold the madal in their arm & the hang them.

The madal are made with soil & leather cover. It is 1½ metres in length. All the madlia player hang their madal & stand in half circle way. The bravious & couragous sound arise from the madli. A low amount of money is needed for the making of madli.

The most vital importance of madli is that this madli is only play & use by the Ganda castes people of Kalahandi.

The another most vital importance of Madli is that the madli player play the madal & act us the major role & another supporting instrumentalists like Tiribidi, Flutist, Jhanj player etc. So, the madal is it self the importance of this madli dance.

Madli as their profession & as their entertainment -

Madli dance is meant as profession & entertainment for the madli player. They earn money with playing the madli dance during the different competitions. And they live happily.

When they want to take rest at that time they also play this dance for their entertainment among themselves & others. But only they actually play this madli dance for the survival of their own culture & traditions. Mainly they

play this dance during the marriage procession & the welcome ceremony programme of the Bride & Bride- groom in the marriage ceremony.

But Madli dance also play during other ceremony like- Lakshmi Pooja, Nabarnna, Pushpunei, Chaet parb & at the time of chauldhua bela.

Present situation of madli dance

Due to the spread of westernization of culture, the position of Madli is not so developed, it is in undeveloped position. It has its root only, but now it has not at the position of plant.