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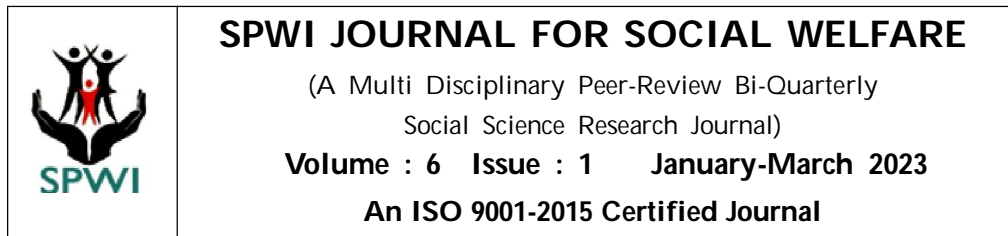
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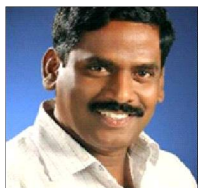
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MUSICAL INSTRUMENTS OF ANDH TRIBES IN TELANGANA STATE -A STUDY



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Introduction

Andh tribes are recognized as Scheduled Tribes in Madhya Pradesh, Telangana (erstwhile Andhra Pradesh) and Maharashtra as per provisions of the Scheduled Castes and Scheduled Tribes (Amendment) Act 1976. Andhs appear to be a very remarkable person, with a dark complexion, thick lips, and prominent cheekbones. They show, overall, a marked aboriginal type of features resembling that of the Gonds, while the fact of their entire occupation of many villages indicates traces of savage independence. Beyond a faint recollection that their forefathers came from Mahur and the adjoining districts, the Andhs have no tradition which will throw light upon their origin. It seems highly possible that the word Andh is only a corruption of the Sanskrit word 'Andhra', a designation given by the ancient Aryans to an aboriginal tribe dwelling in the Andhra Desh (present Telangana). Andh is a cultivating and hunting tribe confined to the western part of the Adilabad district apart from the hilly tracks which include the northern parts of Parbhani and Nander in Maharashtra. Andhs sparsely settled in tribal areas of the Adilabad district. They are found in Dasnapur, Harkapur, Mamidiguda, Arjuni, Ratnapur, Lokari, Adhme, Kamguda, Karanzewada villages of Utnoor area and Gudabag village of Boath Taluk. Their population according to the 2011 Census is 13,197. Their mother tongue is Marathi. But they can speak fluent Telugu also.

They celebrate most Hindu festivals like Dasara, Deepavali, Sankranthi etc. and employ Brahmans for religious and ceremonial purposes. Their household gods are

Khandoba of Jejuri and *Bhavani of Mahur*. Ancestors embossed on metal plates are also honoured. In addition, they celebrate the *Rela* festival in which they worship only bulls. Hanuman is a chief deity of Andhs. The majority of the Andhs are good industrious cultivators. Many of them are landless, daily wage labourers. They are considered born hunters and as such are employed by sportsmen in the hunting of large and small game. They eat pork, fowl, mutton, fish of all kinds, deer flesh/anything killed during hunting, lizards, hare, peafowl and crabs and drink spirituous and fermented liquors

Musical Instruments of Andh Tribes

The Andh tribe exhibits two types of art possessing the truth rather than consisting real state of things. These artists found habituating in *Dasnapur, Patnapur, Andh Guda, Shouti, Lokari, and Pawarguda* villages.

Dandar

Their mother tongue is Marathi and converses with Marathi. They exhibit two varieties of arts viz., '*Dandar*' and '*Vaaghe*' which have been transiting through hereditary, during *Deepavali, Dassera, and Ugadi* festivals and on the occasion of marriages, birthdays and death rituals. As part of *Dandar*, they play different characters portrayed from *Sathya Hari Chandra, Padmasen, Vikramarka Vijayam, Ramayana* and *Mahabharat*. *Dandar* is also recognized as part of '*Artabortrys Oboratissima*' rather pleasant mind soothing (*Manoranjan*). *Dandar* has also been popular for heart-rendering songs making the audience latterly shed tears. The main musical instruments employed during the performance of *Dandar, Dolak, Dulki, Dolu, Janjar, Chodka Talalau, Manjeera, and Gajjelu* (a bunch of small bells adorn on an ankle).

Andh Tribes perform the art of *Dandar* for entertaining their status of mind (*Manoranjan*) in their mother tongue i.e., Marathi only during celebrations of *Deepavali, Holi, and Ganapathi Navaratrulu* festivals to their heart's content. A group (20 members) participate in this *Dandar Art* and Portray the different characters from the stories and epics of *Hari Chandra, Ramayan, and Mahabharata* and present in the form of songs and plays while using their traditional musical instruments viz., *Dolak, Chodka Talalau, Manjeera* etc., to the utmost enjoyment of the audience with their colourful dress and ornaments. Mainly in these playlets, there will be roles of a King, Queen, Prince, *Vishwamitra, and Dassulu* art farmers. The female character roles are generally performed by male members to the attraction and as the stomach of the audience. In this drama play, the role of the Joker is made compulsory for entertainment and joy. The Joker is called '*Sogade*' in their language. He will make his role recognized and appreciated by performing jovially, at times humorous and enhancing rightful spirit among co-artists and making the memory of the audience present.

Usually, these programs will be initiated during the right times till daybreak. These *Dandar* artists not only perform programs in their village but also play in the

neighbouring villages where their community members reside, only to share and spread the seeds of joy/happiness and honour, without expecting any remuneration from them.

Vaaghe

Andh *Vaaghe* of the two varieties of Arts *Vaaghe* is the second version of their troupe that performs the stories of the *Kondoba* deity. Every year from December to May month. The Playlet of the *Kondoba* deity is being performed at the villages where the residents appease this *Kondoba* deity after their wish is fulfilled. This troupe consists of 5 members, of these 5 the main storyteller will adorn the dress gear and a turban over his head and would continuously play the music instrument viz., *Chodka* right from the beginning till the end, the remaining 4 artists support the main storyteller while assisting on other musical instruments viz., *Dolak*, *Dappu*, *Thalalu*, *Manjeera* till the end of the play. Another important feature of this play is, the artists playing the female role will dance in support of the situation of the play while singing and performing jovially to the enjoyment of the audience present.

One of the Artists of the troupe will carry a bag made of turmeric (*Bandaru*) and *Kumkum* considered holy. Before the start of the play, the first keep erects a replica of the *Kandoba* deity and then arrange Wheat and Jowar Grains, a Coconut and *Pour Sambrani Powder* on the red fire cubes of charcoal. It is a routine practice that the person whose wish is fulfilled by their deity (*Kandoba*) will arrange a community lunch. The performance begins at night and till daybreak. The artists while playing their play then continuously sing, dance, and use comedy and enthuse the spirit among the audience and wake their inherence to the audience throughout the play. At the end of the play, the artists break the Coconut at the *Kandoba* deity idol and give *Aarathi* and then they take Jowar and Wheat grains near the running canals/rivers and throw them into the water and complete the oath of the *Kandoba* deity. The important feature of this entire program is that the artist will never aspire to anything either in cash or kind.

Chondka

Andh is one of the 35 Scheduled Tribes, who plays the *Chodka* instrument. The *Chodka* appears like *Jamidika*. The length of this musical instrument is 3 feet fixed, at the backside of this bamboo stick, with a solo-shaped object made of *Kumre wood*, called 'Sheru' a round shape, at the end of this instrument *Jamidika* made of Goat's skin while folding, at the middle point of this Goatskin and a steel hook is fixed at the end of this instrument. The artist will play this instrument with the support of a small and lengthy Bamboo *Kaadi* (stick) in a standing posture and beat it to the tune, which will produce a soothing sound and be played in supporting by the other musical instruments viz., *Dappu*, *Dolak*, *Manjeera* which is popularized and the artists play on this instrument as *Vaaghe* are knows performs who narrates the story of *Kandoba*, through a song in Marathi, the same is recognised as *Mallanna* story in Telugu.

Ekthara

This is a musical instrument, employed during rendering the song in Marathi known as *Vaaghe* which is also known as *Thaamboora*. The raw material used in making this musical instrument is 2½ feet from female bamboo wood and fixed a sore and dried Bottle Guard, after deseeding the seeds of the Bottle Guard and making two holes were inserted the bamboo wood through these holes at one end at the other end of the stick an intellectual stick is fixed, and connect a steel wire around the instrument through a step without touching the bottle guard and then tied to the other end. Then the finished *Ekthara* product is hung through the shoulder and beat the steel wire string either with a small stick or fingers to produce varieties of musical notes fixed to the bottle guard which sound rather produces a melodious tune.

The main artist of the troop renders the story while playing on *Ekthara* instrument, besides taking the support of other instruments viz., *Dappu*, *Dolak*, *Taalalu* and *Manjeeras*. The leader of the troop while rendering the music through the *Ekthara*, in the early days these artists used to perform on different occasions while narrating the story, the leader renders Bhajans (devotional) songs. But due to the non-availability of raw material namely a dried Bottle Guard, the demand for *Ekthara* instruments is slowly withering and compel the *Vaaghe* artists to use the *Chondka* instrument in its place.

Dolak

The *Dhandaar* and *Vaaghe* Andh artists also use *Dolak* in all their performances. This instrument is made from *Kumre wood*. This wood is especially obtained on *Amavasya* (New moon) day from among *Kumre* trees on which honey bee is found, with a firm belief that if a *Dolak* is made with this quality of wood, the *Dolak* produces a very good sound. The artists take the wood to an expert who cut the wood into 2 ½ feet in length and ¾ feet in width then use the goat's skin and folds it into a circular shape at the two ends and tie crisscross at both ends with eight strings tightly and put three inches of wooden pieces and between the strings to always hold tight to get nice sound when beaten. These wooden pieces will be adjusted according to the need of the artists. When *Dolak* is beaten it gives sound, to get different varieties of sound from both ends of the *Dolak*. Then apply ash made of burnt cloth and mix it with castor oil and apply on the central part of the right-side *Dolak* then they make a hole exactly at the midpoint, called *Jeevara* to produce a nice soothing sound while allowing the air to pass through the hole on the beat. It is usual practice that the artist before using the *Dolak*, performs Pooja, during this Pooja a Kumkum tikka is applied on the hole believing that there is life in this print. The *Dolak* is performed either by tying the strong rope across the shoulder up to the waist or by sitting on the floor, holding under the knee of the leg, while employing the *Dolak* and then using both hands-on two sides of the *Dolak* along with other artists using *Chodka*, *Taalalu*, *Majeera* and *Dappu*.

Dappudi/Dappu

This is also musical instrument is also used during the performance of the *Kandoba* story. The Andh tribe call it *Dappudi*. This is made from *Kukkete*, *Are* and *Teak* wood.

They first prepare a round Patti (a role of betel) with one and half-inch in width. Take Goatskin and wash it and dry and fold the skin and apply the sticky type gel prepared with the Daaruu wood and glue, put it in water and boil the water till got the sticky stuff and then apply to the round Patti and stick it to the goatskin during the earlier period, now they process with fevostick and fix it. The artist starts beating the *Dappu* with his hands on the instrument allowing it to hang from his shoulder. The main intention of using these musical instruments viz., *Ekthara*, *Chodka*, *Taalalu*, *Dolk* and *Manjeera* create interest among the artists. These days due to engaging times the artists are employing plastic *Dappus* instead of leather *Dappu*, the artists believe that the leather *Dappu* only is good as they produce a nice sound. Perform pooja to their instruments on shiva Rathri day as per their traditional practices. All these instruments are treated as sacred and protect their sanctity by hanging the *Dappu* on the wall with the support of a nail fixed on it.

Thar/Thalalu

The Andh artists while performing *Vaaghe* art on the stage to recite the story of the Kandoba deity they use different varieties of musical instruments viz., *Chodka*, *Ekthara*, *Dolki*, *Dappudi*, and *Manjeera*. They also use invariably the instrument called Thar or *Thaalalu*. They are of different sizes and are made of total Brass metal in a circular shape having a broad hole in the middle to enable them to tie a strong rope to hold it firmly while employing them. The huge sound produced by this instrument makes the audience alert and, in a few moments, the audience who are in a sleepy mood suddenly wakes up and again to participate in the event. This instrument also helps in mesmerizing the audience. Such is the power of this instrument. These instruments in a bigger size than normal *Taalalu* are called *Jaanjar*.

Manjeera

The musical instrument *Manjeera* is very popular among *Vaaghe* artists. The size of the instrument will be approx, one inch in length and half of its size is covered with a round hallow shape metal-containing small round metal Balls in it to enable to produce varieties of sounds when swing by the artist's hands. Sometimes one or two artists are engaged with these instruments depending upon the stories narrated by the audience. The sounds produced by this instrument will be like a griddle (an anklet, *Gajjelu*) of small bells. Usually, they are bought from the musical stores for the use of *Vaaghe* art by Andh artists.

Dolki/Dolak/Dumki

Andh artists call this instrument *Dumki* which appears like *Dolak*. It is approx. 4½ feet in length and less than a foot in width on the right side, and ¾ of an inch in width on the left side of the *Dumki/Dolk*. It is made of Kumre or Sandrangi wood. The speciality of this instrument is that it is obtained while following traditional cultural practice during the month of *Pusshyami* (January) which is popularly known among the Andh

tribe as *DevullaMassam* (Gods Months). On *Pournami* day they all visit the Kumre tree in full of devotion and bring the wood and handover to Sri Arka Ramulu who is an expert in manufacturing these musical instruments and hails from Kamipet village, Indravelli Tehsil of Adilabad district. He will at first cut the wood to the required size, then in making he will use traditional tools viz., a small Chisel (Uli), an Axe tool, a Weighing Machine (*Kanta*), Arkoda and Hummer (*Suthi*) and make like a pipe, smooth it to hold the support and draw some lines to appear like a decoration and name it as *Dolki Kodu*. These lines are drawn on the *Dolki* instrument, in course with the artist's main culture. Suppose, the artists belong to four divine sagas (fourth saga) four lines are drawn around the central point of *Dolki*. This way one can find the artist's divine saga. The artist in return will pay cash to the manufacturer and in some cases, they present four-legged animals instead of cash. The skin of the Goat is used in making *Dolki*. The skin is dried in the day sun to avoid any kind of wrinkles by tying the skin on four corners of a flat surface of a wooden platform. On the day of moulding the skin onto the *Dolki*, it is smoothened with water, and according to the shape of the *Dolki*, the skin is cut and folded. Two rings are fixed to the *Dolki* with the help of two rings prepared by the Black Smith and stretched to the sides of the *Dolki*, then while joining the rings on two sides and a rope is passed through the rings while cutting. Whenever the skin seems to be soft four inches length of wooden pieces are fixed in between the role and tight on the skin to the requirement of the artist to enable them to adjust according to musical composition. The right side of the *Dolki* is called *Gaayee* and the left side is called *Chadanga* as in the case of *Dolu*. The sound produced by *Gaay* sounds like *Gum-Gum*. This instrument is also commonly used throughout the Gond-Kolam region i.e., Bhil, Gond, Kolam, Pardhan, Nayakpod and Thoti tribes.

This instrument is used mainly to appear their deities, dancing in a happy mood, in marriage while singing songs. *The dappudi* instrument is also played in support. These two instruments turned into twin instruments (*JoduVaadayalu*). One is employed with two hands while sitting, and the other one is employed in *Dandar* performance by Andh artists while tying the instrument with the support of a rope to his waist, and by keeping under his left leg supporting with the knee per the musical composition of a song or situation.

Janjar

Janjar is one of the musical instruments used by Andh tribal artists during the performance of the *Dandar* play. This instrument has got its speciality, appearing like *Thaar* (*Taalalu*). The artist uses this instrument per songs and dialogues in the *Dandar* play. This instrument is held by one of the troop members in two hands and beat in tune with songs and follow-up other musical instruments when *Janjar*, *Dolki*, and *Dolu* are employed in the playlet by the artist it enthralls excitement among the audience.

Conclusion

Tribal traditional music is an integral part of many cultures. They play a significant role in the history and traditions of these cultures and often hold great spiritual and social importance. There are many different tribal musical instruments, each with its unique *Laya* and occasions. Learning about Indian tribal music can better understand the cultures from which they originate and the people who perform them. The government should take steps to bring limelight through classes, and workshops.

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