

II Educational Resources

Websites

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<http://www.asianclubguide.com/home/>

<http://www.asiandubfoundation.com>

<http://www.asianmassive.com/about.php>

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<http://www.asiansounds.com>

<http://www.barficulture.com>

<http://www.bazna.com>

<http://www.bbc.co.uk/asianlife/>

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Instruments

Algozey:

This instrument belongs to Punjab's woodwind family, frequently accompanying the dhol in bhangra tunes.

Dhol:

The dhol is central to bhangra music. It's a large instrument in the shape of a barrel, tapered at both ends and approximately 25" high, with skins on both ends. The width of a dhol skin is generally about fifteen inches, the larger end produces a bass sound and the smaller a treble sound. Years ago, these skins were made of goat hide, the bass skin is still made of goat hide, whilst the treble consists of drummers skin from plastic. The use of the plastic drum skin came about due to the high cost and difficulties in obtaining genuine goat hide, a material generally more readily available in the Punjab than in the UK! The two skins are held together with rope, adjusting the tension of the rope varies the depth and tightness of the sound.

The dhol is carried by the dholi. It's held by a strap to either side of the dhol and carried on the shoulders, so that it hangs horizontally. The sound is produced by the use of a large stick, called the 'Dagga' for the heavy bass sound. For the lighter, treble, side a bamboo stick or 'Thilli' is used.

The fast hand rhythm, as shown by an experienced dhol player, takes many hours of practice to perfect, with the majority of Bhangra beats normally a 4/4 time signature. A strong hand and eye is required to achieve the maximum required beats as well as the rhythm required to keep dancers in time with each other. As the dhol is a fairly heavy instrument, carried on average for approximately 20-30 minutes it also requires considerable strength.

The dhol is rapidly becoming a symbol of musical fashion, taking over other forms of musical attachment - these days even competing with the attraction held by young people regarding DJing. DJing may require considerable money, but to train to be a competent dhol player requires considerable time - and devotion. The fact is that simply picking up a dhol does not make you part of the 'in crowd'. Simply possessing a dhol won't mean anything, it's how you play and respect the dhol as well as how professional you are, that makes you stand out.

Many young people, all over the UK, have been given a dhol or dholki, by relatives after returning from India. Sadly the fact is that most of them will never really use their free time to understand the dhol and what it can achieve in a musical frame of mind, it will just be something that they can show off to their friends.

The dhol is a very powerful instrument and it is said to have been used to call the villagers around for large meetings when elections were announced or when special announcements had to be made. In the times of the Guru's there were no microphones, telephones or radios to call the people of the village. Once they heard the sound of the dhol, all in the village would come to see what was the new rule or hear the news.

The past five years have seen a marked rise in the formation of groups playing the dhol at festivals and functions, including private parties for Punjabi people. Gurcharan Mall is one of the finest exponents of the dhol. His rise came after playing with the group Apna Sangeet who were and still are, regarded as one of the biggest groups in the U.K to sing at weddings and private parties for the Asian community. The band's rise reached heady heights in the late eighties when they gained many platinum discs for their albums and won awards all over the world, even Best

Personality for Gurcharan Mall, an award he still proudly displays in his home.

His fascination with the dhol started when he was young, as many do, but he devoted considerable time to just playing until he found that he could play a beat, or two. However, just to hold a beat was not enough, the dhol takes dedication and above all the right kind of nurturing. For this Gurcharan turned to two teachers at various stages of his career and with them he captured the dhol like a fish takes to water. The dhol along with the dholak have become synonymous as his instruments, as he has become appreciated for his energetic nature of play.

In establishing a channel for young people to turn their active energy into a fulfilling hobby and maybe a career, Gurcharan is one of the most qualified people to be teaching the dhol as well as Giddha and Bhangra dance. In the early eighties he set up three Bhangra dance groups after teaching at schools. Gurcharan was also my first point of contact when I was involved with the Birmingham Royal Ballet School in cross cultural dance programming. He has since taken part in numerous events, in particular charity events in the U.K as well as abroad, to further the understanding of music from the Punjab.

Ends

Thumbi:

A high tone, one stringed instrument mastered by artists such as Amar Singh Chamkilla, a famous Punjabi singer, and Manak. One of the fundamental instruments considered vital to identifying bhangra.

Chimta:

The chimta is a percussion instrument that consists of a long folded steel strip, most often found with seven pairs of small metal jingles. Chimta's with large

discs are often used at rural festivals, whilst those with smaller discs are most frequently used within bhangra.

Sarangi:

The sarangi is a multi-stringed instrument, somewhat similar to the violin. Of all instruments it is considered to be closest to the human voice. Carved from a single piece of wood, the sarangi has a box like shape, 2 feet long and half a foot wide, it has a broad fretless fingerboard and usually 3 or 4 gut strings, it's played with a horsehair bow and is considered an extremely difficult instrument to play.

Less known instruments used within bhangra music include the ***Damru, Dafli*** and ***Dhad***, these all produce drum beats but with much less bass than the dhol drum, in addition there is also the ***sapera*** which produces a high-pitched beat.

Dholak:

The dhol also has a sister instrument, called the 'dholak' which is a smaller version of the dhol and can be held by hand, or played whilst sitting down. Today, a dholi may play both dhol and dholak whilst standing up. The dholak is played by hand – producing the bass sound - but can also be played using the 'Thilli' or stick – providing the treble sound.

Dance

Inevitably, dance is an important element of bhangra. When played live both the dhol and dholak are frequently accompanied by dance.

There are a number of dance styles stemming from different parts of the Punjab region. The notion of “bhangra” now refers to a number of forms including Jhumar, Luddi, Giddha, Julli, Daankara, Dhamal, Saami, Kikli, and Gatka.

Jhumar, originally from Sandalbar, Punjab, is an important part of Punjabi folk heritage. It’s a graceful dance, based on a specific Jhumar rhythm. Dancers circle around a drum player while singing a soft chorus.

A person performing the Luddi dance places one hand behind their head and the other in front of their face, while swaying their head and arms. They typically wear a plain loose shirt and move in a snake-like manner. Like a Jhumar dancer, the Luddi dancer moves around a dhol player.

Giddha follows a simple beat and rhythm. The dancers enact verses called ‘Bolis’. These represent a wide variety of subjects – from family arguments to political affairs. The rhythm of the dance depends not only on the drums, but also on the rhythm and claps of the dancers.

Julli is a dance associated with Muslim holy men called Pirs and is generally performed in hermitages. Typically, the dancers are dressed all in black, and perform Julli in a sitting posture. Julli is unique in that one person on their own, can perform the dance.

Daankara is a celebratory dance, typically performed at weddings. Two men, each holding colorful staves, dance around each other in a circle whilst tapping their sticks together in rhythm with the drums.

Dancers also form a circle while performing Dhamal. Holding their arms high, dancers shake their shoulders and heads, whilst shouting.

Women of the Sandalbar region are also traditionally known for the Saami. The dancers dress in brightly colored kurtas and full flowing skirts called lehngas.

Like Daankara, Kikli features pairs of dancers, this time women. The dancers cross their arms, hold each others hands, and whirl around singing folk songs. Occasionally four girls join hands to perform this dance.

Gatka is a Sikh martial art in which people use swords, sticks, or daggers. Historians believe that the sixth Sikh guru started the art of gatka after the martyrdom of the fifth guru, Guru Arjan Dev.

In addition to these dances, a Bhangra performance may also include a range of energetic stunts. The most popular is called the moor, or peacock, where a dancer sits on someone's shoulders, whilst another person hangs, from his torso, by his legs. Two-person towers, pyramids, and various spinning stunts are also performed.

The dancers also use hooked sticks, known as 'Khunde' that they hold aloft, along with swords. One of the dancers might perform tricks using the sword as a mark of machismo. The sword twirling is an extremely intricate and skilful art since it takes both concentration and courage to twirl sharp swords around one's body in front of an audience.

Costume

When bhangra/ giddha dancers perform they often wear colourful costumes that are said to depict the clothes worn by farmers and the colours associated with festival and celebratory events. Most costumes are intricately embroidered with beads and layered with colourful material. Traditionally, wives made the clothes for their husbands – specifically when they went out to harvest the crops, they would return to wear freshly made clothes. The strong use of colour was thought to be key to producing a festival atmosphere.

Traditionally, men wear a lungi whilst dancing, a lungi is a colorful piece of cloth wrapped around the waist. They may also wear a kurta, which is a long Punjabi-style shirt as well as a Bhugaris - also known as a turban - to cover their heads. Women wear the traditional Punjabi dress, salvar kameez. The salvar kameez is composed of a long shirt and baggy pants. Women also wear duppattas, colourful pieces of cloth wrapped around the neck. Many Bhangra songs make reference to the duppatta.

Bhangra Lyrics:

Traditional bhangra lyrics, sung in Punjabi, cover everything from love, relationships, community, alcohol, dancing, marriage, Punjabi themes pride and heroes. Many Bhangra tracks have been written about Udham Singh and Bhagat Singh (See also Chronological section).

Traditional Bhangra singers did not sing in the same tone of voice as their South-East Asian counterparts, rather they used a high pitched, quite energetic tone of voice. Singing fiercely, and with considerable conviction, they might add non-sensical, random noises to their singing. Likewise, people dancing to Bhangra might yell phrases such as “hey hey hey”, “balle balle”, or “hey aripa” to the music.

Today however, contemporary bhangra may also draw upon more conscious lyrics (see also Themes Section).

Vaisakhi (or Baisakhi)

Harvest time is an important period in the history of Bhangra, primarily because it was a time of festival and celebration that opened up a space for music and dance. Today Vaisakhi is celebrated around the world on April 13th. The date is seen as the start of the Punjabi New Year and has an additional special significance for Sikhs because the Khalsa was created on Vaisakhi in 1699 as well as being considered the birth of the Khalsa Nation, as initiated by Dashmesh Pita Shri Guru Gobind Singh ji.

Artists, Promoters, Musicians, Bands

Achanak

Achanak were one of many bands to originate in Birmingham in the 80's, forming in 1989. They were widely recognised as key exponents of 'New Wave Bhangra'. Their first hit 'Lakh noo Halaa de' from their debut album was a big success and they followed this up with an album each year for 7 consecutive years – one of very few groups whose albums have all won platinum awards. Branding themselves 'NACHural,' they have produced a number of successful albums on this theme, including 'PaNACH', 'sigNACHure' and 'NACHurally' – 'nach' meaning dance. They are also well known for including social, economic and political themes in their music.

Ams & Khiza

Ams & Khiza met during events in the mid 90s and joined forces to become a dynamic duo. They became associated with the new bhangra movement - although Khiza had already been instrumental in the dance movement scene in the early 90's with the Roshni Dancers. With Ams clever Dj/ production features & Khiza's smart production skills they took the bhangra movement through numerous networks of events, record releases, tours & productions towards the mainstream as well as becoming the Midlands most respected promotions team.

Anari Sangeet Party

Ram Lubhiya Badnam and R L Mehta co-founded the Anari Sangeet Party. The group met in a pub in Aston, Birmingham and as with many groups, began playing at weddings. They are perhaps most famous for the song 'Mere Lus Lus Karde Ang' – which translates to 'My Growing Pains' and refers to problems with a woman. The group tended to use traditional instruments.

Asa Singh Mastana

Considered producers of traditional bhangra, with heavy folk origins, Mastana was responsible for the production of classic golden oldies such as "bale ni Punjab diye sher bachiye" and "Koh Koh lamme waal" back in the 70's at a time when ABBA was big.

Apna Group/ Apna Sangeet

Coming out of Birmingham in the 70's Apna Sangeet's frontmen are K S Bhamrah and Sardara Gill. The band emerged from the well known Bhujungy Group alongside Tarlochan Singh Bilga. They had numerous hit albums and top bhangra tracks including 'Mera Yaar Vajavey Dhol'. Still considered by many to be one of the best live acts around.

Alaap

Alaap were fronted by 'Channi,' perhaps best known for his trademark white scarf. The band was considered to steer towards the more sophisticated side of the bhangra scene with high production values, music layering, lyrics and singing all playing a key role. His album, 'Teri Chunni De Sitaray' was released in 1982 on the Multitone label, making him a pioneer of the British bhangra scene.

Bhinda Jatt

Bhinda Jatt's career blossomed when he started singing alongside his brother Khesar (KC), who plays the dhol. Originally born in Punjab, he spent most of his adolescence in California before turning to the UK bhangra scene.

B21

B21 named themselves after the postcode of their Handsworth home. They comprise of Bhatta Jagpal, Bally Jagpal and Jassi Sidhu. They developed a strong Bhangra reputation since forming in the 90's and comment that their sound has been inspired by the legendary and controversial bhangra singer Chamkilla. Still producing, they have a number of extremely successful albums under their belt including their debut album, 'The Sounds Of B21' released in

1996 as well as 'Made in England' that were both well received. They have received numerous awards, including Media Awards and Asian Pop charts awards.

Bally Sagoo

Considered by many to be the remix maestro he dominated the Birmingham bhangra scene with classic remixes such as 'RaggaMuffin Mix', 'Star Crazy' amongst many others, as well as producing the hit album 'Bollywood Flashback'. This was followed up with top 40 chart hits such as 'Tum Bin Jiya' and 'Dil Cheez' (although not strictly Bhangra). Sagoo was one of the few bhangra artists to make it into the mainstream charts in the 90's. He also backed Michael Jackson on the Indian leg of the History tour.

Bhujangy Group

The Bhujangy's first major hit was 'Bhabiye Akh Larr Gayee' released in the early 70s, one of the great achievements for this track was gaining airplay on the Apache Indian Show on BBC Radio 1. Bhujangy were the first group to fuse modern western musical instruments and traditional Punjabi instruments. The band was at the forefront of punjabi music and inspired – and continue to inspire - artists throughout the UK and beyond.

Chamkilla

Chamkilla was born in 1961, Punjab, from a poor family. Unable to afford his electrician training he turned to music, learning the dholki at 7 and writing his own songs at 10. Many Punjabi singers used his songs, and in the late 70s Chamkilla began performing himself. Chamkilla was extremely popular, but also very controversial, due to his often vulgar and offensive lyrics. Despite countless death-threats, the artist refused to alter his style. He has inspired a number of bhangra artists, such as B21 and his tracks have been huge hits worldwide, yet he failed to break into big sales or mainstream play. In 1988 Chamkilla and Amarjyot (an accompanying female singer who frequently dueted with him) were

killed at a show in Mesumpur as they stepped out of their car. The official blame was put on terrorists, but many believe that rival singers, envious of the couple's success, arranged the killing. He had over 200 unreleased songs finished at the time of his death, many of which have been recorded and released by modern artists.

DCS

DCS are best known for 'Punjabi Dance Nation', released in 1998 with Kamlee and specifically produce work for the dance floor market. They have a number of extremely successful albums behind them and continue to be extremely popular at dance/ club style events. Considerably influenced by the late Mohd. Rafi's songs, DCS was formed by Surinder Singh Parwana. Receiving four pop and movie awards in 1998, they went on to tour with Bally Sagoo.

Gurdass Mann

Gurdass Mann is a Bhangra legend, beginning his career in 1982 with his first album 'Dil Da Mamla,' in addition to music he has a considerable acting career which began with his role in the punjabi film 'Long Da Lishkara,' the film included the hit song 'Challa' which was also remixed by Punjabi MC on his album 'Legalised'. Mann has released a number of hit albums as well as performing at sell out concerts around the world.

Hard Kaur

Birmingham bred, Hard Kaur is one of very few female Asian DJ's and MC's, she has developed a reputation for outspoken MCing, whilst also raising awareness of the issues facing Asian women.

Harjinder Boparai:

Boparai began his career at the age of 11, learning to play the harmonium and Dholak at his local Gurudwara. He composed classical masterpieces with hits such as 'Chan Meray Makhna' (Get Real, Safri Boys) and 'Independent Girl'

(Apache Indian & Malkit Singh). Harjinder Boparai has become a well known name as a music composer, director, arranger, mixer and producer.

Heera

Heera, fronted by Kumar and Dhimi, were popular in the 80's with their album 'Diamonds'. An album produced by Deepak Khazanchi. This was one of the first bhangra albums that managed to successfully combine Western drums and synthesisers with traditional punjabi instruments.

Harbhajan Mann

Mann is considered a traditional bhangra artist, extremely popular with hits such as 'Chitiye ni Chitiye.'

Jazzy B

Jazzy B – real name Jaswinder Singh Bains - launched his career in 1992 and came to prominence with his groundbreaking debut album 'Ghughian Da Jhora' in 1994. He has gone on to sell thousands of copies of albums such as 'Folk and Funky.' He is Supertone's leading artist, and his style has been likened to Manak.

KKKings

Formed in the early 90's and consisting of six young Sikhs, the KKKings drew their name from the KLF and the five K's of the Khalsa, as a comment on their background. The name immediately drew criticism from the BNP since the KKK was more frequently associated with the Ku Klux Klan.

Kuldip Manak

Manak was raised in a musical family, his father was Hazuri Ragi, and considered a Punjabi folk icon. His first release was in 1968, at just 14, called 'Jija akhian mapio ma kal di kuri' – original copies of the release are highly sought after.

AS Kang

Also known as the 'big daddy', Kang's career has spanned over 20 years in the music industry. During this time he has worked with artists such as Bally Sagoo and Charnjit Ahuja, writing most of the 'Boliyan' albums himself. More recently he has been combining traditional bhangra vocals with techno, dance and swing.

Manmohan Waris

Waris has remained a traditional bhangra musician and his albums capture a large audience because of this. A number of his songs have become widely known due to the remix treatment that they've received from contemporary artists.

Malkit Singh & Golden Star

Singh is known as the 'golden voice of the Punjab' and has influenced many rising acts as well as being a renown figure on the Bhangra scene, Singh has been producing work for over a decade, with a number of classic hits such as Gurh Naloo Ishq Mitha released on his first album, Nach Gidhe Wich, in 1984. The success of the album prompted Singh to move to the UK. He has now produced 16 albums and toured 27 countries in his Bhangra career, and unsurprisingly developed a strong stage reputation for classic bhangra.

Nachda Sansaar:

Nachda Sansaar is a group of Punjabi Folk Dancers based in Birmingham, who formed in the mid 80's, led by Gurcharan Mall. Over the past 15 years they have developed a strong reputation for performing classical bhangra dance as well as spearheading an on going campaign to keep the art of traditional Bhangra dancing alive.

Nachural Records

Nachural Records is owned and run by Ninder Johal, the company is based in Birmingham and primarily specialises in UK-based Asian dance music. They recently enjoyed a top hit with Panjabi MC's Top 3 track "Mundian To Bach Ke". Artists have included Achanak, Amar and DV8.

Oriental Star Agency

Oriental Star Agencies (OSA) was established in 1966 in Birmingham, England, initially as a small shop selling transistor radios. The shop was frequently asked whether they sold Indian or Pakistani film songs, prompting them to approach EMI to become a retail outlet and finally a wholesale outlet. At the outset there were few Asian groups producing music, OSA were a key factor in shifting this, signing up Anari Sangeet Party and Bhujangy Party both from Birmingham. Their success instigated the set up of the STAR label, which went on to produce world-known names such as Bally Sagoo and Ustad Nusrat Fateh Ali Khan.

Outcaste Records

Founded in 1995 by Shabs, Paul Franklyn and DJ Ritu, the aim of the company was to promote underground British Asian music that wasn't being represented by mainstream promoters. The label has artists such as Nitin Sawhney, Badmarsh & Shri and the Outcaste DJ's on their books.

Pardesi Music Machine

Whilst together, the Pardesi group produced classics such as 'Pump up the Bhangra', however they struggled to remain together with two strong leaders, Silinder Pardesi and Bhota. Silinder has been producing new work in the form of 'Exposure' his latest project (featuring an interactive CD) whilst little has been heard from Bhota.

Panjabi MC

Punjabi MC hails from Coventry in the West Midlands. His third album '100% Proof' broke into the mainstream including regular plays on Radio 1. He continues to use classic bhangra from artists such as Kuldip Manak and Surinder Shinda with hip hop beats and bass.

Radical Sista

Radical Sista (Ranjit Kaur) is one of the vocalists with the group KKKings as well as being one of very few successful female bhangra DJs in her own right. With a history of attending and playing out at Day-timers Radical Sista vocalised many of the concerns and issues facing young Asian women, becoming a considerable role model.

Ranjit Mani

On the Kismet record label, Mani has developed a reputation for emotional songs, producing the hit album 'Tere Viah da Card' in Punjab, featuring tracks such as 'Sooniya si too passport banwaliah' and 'Kitta si Gareeba naal piar'. In the UK he is better known for tracks such as 'ajj kall de kidz' and work with Bally Jagpal on his album 'Live and Direct' with Putt Sardara De.

Ravi Singh

Ravi Singh has lived in Birmingham all his life, stemming from a musically influential family. As a dancer and promoter he was a key advocate for bhangra music during the late 80's and the leading partner in the Birmingham promotions organisation B.P. During the late 80s B.P. were the region's most prolific event organisers, helping to take bhangra out of purely community settings and into mainstream clubs, particularly during the heyday of daytimers (See also Section on Daytimers). Singh frequently represented the Midlands during the infamous bhangra dance competitions in the 80's.

Rishi Rich

Born and brought up in London, Rich signed his first record deal at 14, under the production moniker '2 kool'. He continued to release tracks and produce a range of albums over the next few years. Working with both traditional Asian music and new sounds, he drew R&B, hip-hop, ragga and garage music into traditional bhangra. He has toured with artists such as Kumar Sanu, Udit Narayan and Kavita Krishnamurti and in the UK worked with artists such as Apache Indian, Taz (Stereo Nation), Bally Jagpal, B21 and Amar. He has produced for artists such as Mis Teeq, Britney Spears, Ricky Martin, Liberty X, Craig David, Mary J Blige and Westlife as well as singer and rapper Jay Sean.

DJ Ritu

DJ Ritu is a highly respected DJ on both radio and within the club scene, mixing everything from bhangra to house, garage to ragga and swing to hindi. She is one of few female DJ's playing Bhangra, Hindi, Quawali, Ghazal and new 'British Asian fusion' music. DJ Ritu produces and presents all of her radio programmes, her first Bhangra programme 'Bhangra in Beds' went out in 1993 and continues to this day. She was the first Asian DJ to be invited to play on London radio Kiss 100 FM. In 1994 she was part of a partnership that established the new Asian fusion label, Outcaste Records which continues today, Ritu heads its A&R department.

Sangeeta

Sangeeta is one of very few successful female singers within the Bhangra scene, with seven albums to date. Her biggest hit was 'piar ka hai vairi.' She was just 12 when she emerged onto the British Bhangra scene winning awards in Leicester and Birmingham. Her hit album "Flower In The Wind" broke all sales records in the UK, reaching the number one position in both the Bhangra Charts and Hindi Charts. She has received numerous awards including Best Newcomer; Most Recognised Female Vocalist; Movie Bhangra DJ and Best Female Singer.

Surinder Shinda

Known for a number of film tracks including 'Putt Jattan De' as well as tracks such as 'Pabban vich paon bhangray'.

Safri

Considered a strong bhangra vocalist Safri has worked internationally on both live and recorded performances. His latest album 'ECLIPSE 2' was released on the Kamlee Records label.

The Sahotas

Formed in the late 80's, from Wolverhampton in the West Midlands, The Sahotas originally started performing Asian classical music called Ghazals. They are considered by many to be at the forefront in blending Eastern and Western musical styles. The band, consisting of five members, has produced six albums in Punjabi and one in English.

Sukhshinder Shinda

Considered the musical genius behind some of the top albums including all of Jazzy B's albums and some of AS Kang's releases. However, he also has several albums of his own including Dhol Beat, The OG's and Men of Respect.

Sardool Sikander

Originally worked alongside Manak but has since gone solo with a number of albums, including the well known 'Hussna de Malko' as well as hits with tracks such as 'Tor Punjaban Di' and 'Mitra Noo Marr Gaya'. He has also become known for his ability to impersonate other top Punjabi vocalists such as on the tracks 'Road Vech Di Lorry' and 'Sardool on a Dance Tip'.

Tarli Digital:

Tarli Digital hails from Birmingham, his first album was 'The Dub Conspiracy.' His second album, 'TD2' features some of UK Bhangra's best known artists such as Sukhshinder Shinda, Meshi from XLNC and Sarbjeet Kaur. Of the album he comments, "this album is very different from the first; it has a heavy hip/hop feel with a fusion of Bhangra beats." Tarli has also been working on a devotional album titled 'Yaad Karo Qurbani'.

TJ Rehmi:

Rehmi was born and grew up in Birmingham, he completed a degree in music education in the early 1990's. He started his career jamming with local Rock, Reggae and Jazz musicians, doing guitar session work for local gigs and studios. Later, he worked with Jazz saxophonist Andy Hamilton, playing rhythm guitar in his band. In the 80's he went on to tour with bands such as Pardesi, Chirag Pechan, Azaad, Achanak and folk singer AS Kang. In the late 90's he started to write and produce his own music, with the album "The Fusionist EP" in 1996 that was subsequently followed up by the Skrutinizer EP, Mind Filter, Mera Therapy and Raag Digitaal album.

XLNC:

XLNC Hail from Birmingham and with just 2 albums, 'R U Ready' and 'Got 2 B Done' released to date, they've already made themselves a new force on the bhangra scene. Over recent years they've received a number of awards for best newcomers.