Bhangra = Northern India

1980’s = Moved to UK

Produced in Birmingham!

Beware of the Boys
(Mundian To Bach Ke)
Learning Purpose

We are Learning To.

Understand:

- The origins of Bhangra
- The instrumentation and fusion of styles in modern Bhangra
- About the Chaal Rhythm
- Sequence the chaal and characteristic riffs with authentic instrumentation/timbres

Prior Learning:
- Instruments of the Orchestra
- Descriptive Music composition
- Sequencing using Cubase
- Composing using melodies and chords

Future Learning:

You will:

Learn how musical sounds and resources can be created, developed and extended by selecting and combining resources within a musical structure, styles, and tradition.

Fusion styles

You will gain an understanding and appreciation of Bhangra Music by identifying, exploring, performing, and creating music with typical conventions and features of this fusion style.

BHANGRA

Texture: layers, loops  Structure: Strophic Form, verse, chorus  Pitch/Tonality: range, Rag, major, minor, microtonality  Melody: Rag, hook  Rhythm: cyclic rhythmic patterns, Tal, chaal rhythm  Instrumentation: Dhol, Sitar, Tumbi, Tambura, Tabla, Guitar, Drum-Kit, Sequencer, Music Technology
Bhangra Research Project

Last week you were asked to research and design an information leaflet about Bhangra Music for homework that includes the following information:

- information about the roots and context of Bhangra Music
- instruments used
- rhythmic patterns
- musical fusion
- key Bhangra artists

This week I would like you to spend some time completing this, but also developing the level of detail so that your information leaflet becomes an information booklet. There are some sources of information on the following slides to help you to complete this. **Make sure that you save your work electronically. You will be set some listening exercises to add to the booklet in next weeks’ lesson, and then you will e-mail your finished project to me on Monday 30th March.**
You have worked through a number of listening and practical tasks to develop your knowledge of Bhangra Music, in your ‘Bhangra Music Booklet.’ You will find an electronic copy of this on the online curriculum.

- Music
- Year 8
- Bhangra
Task One: Watch this Video to revise your knowledge of Bhangra
https://www.youtube.com/watch?v=KEwS8R5Nka4

Task Two: Watch this video to enhance your knowledge of Bhangra Music
https://www.youtube.com/watch?v=KgjtXi7J0w&t=375s
Bhangra originates from the folk music in Punjab, in North India. It is one of the oldest types of folk dance, sung and played by farmers at the end of harvest time to give thanks for the harvest. The rhythms of traditional Punjabi folk music are played on the dhol - a double barrelled drum played with two sticks.

The dhol is heard together with the ektara, (a single string is stretched between a split bamboo cane neck, which is attached to a ‘head’ made of dried pumpkin, wood or coconut). Pressing the two halves of the neck together loosens the string, which lowers its pitch. The changing tones and pitches with each slight flexing of the neck gives the ektara its distinctive sound. There are no markings or measurements to indicate what pressure will produce what note, so the pressure is adjusted by ear.
The tumbi is a high pitched single string plucked instrument made of a wooden stick attached to a wooden resonator covered with skin, and the chimta consists of a long, flat folded piece of metal steel strip, often with 7 pairs of small metal jingles. The rings are plucked in a downward motion to produce tinkling sounds.

= tumbi

= chimta
The modern Bhangra style developed in the U.K in the 1980s. Indian musicians fused the rhythms of traditional Bhangra with Western styles such as hip-hop, disco, drum and bass, rap and reggae, and used electric and bass guitars, which made Bhangra a very popular style of music.
Bhangra is a Fusion style

BHANGRA is a FUSION of Punjabi folk music and western pop and dance music:

- **Melody**: Quite simple and repetitive, played out usually on a synthesizer/harmonium/accordion or a guitar.

- **Bhangra lyrics**: Always sung in the Punjabi language, generally cover social issues such as love, relationships, money, dancing, getting drunk and marriage. Additionally, there are countless Bhangra songs devoted to Punjabi pride themes and Punjabi heroes. The lyrics are tributes to the rich cultural traditions of the Punjabis. The vocalists employ a high, energetic tone of voice. Singing fiercely, and with great pride, they typically add nonsensical, random noises to their singing. Likewise, often people dancing to Bhangra will yell phrases such as *hoi, hoi, hoi; balle balle*.

- **Rhythms**: In modern Bhangra, drum machines replaced the traditional dhol.

- **Tempo**: Moderate to fast, energetic and upbeat.

- **Form**: Bhangra has changed its musical form from Punjabi folk music—which are usually songs—to that of a dance form. Bhangra uses the traditional verse and chorus structure that is common to British pop songs.
Texture = Music technology plays a big part in Bhangra. You will often hear:

- **Remixes** - tracks with lots of different layers mixed together in new ways. A remix normally sounds very different from a live performance because so much has been changed in the studio.
- **Samples** - from other music, e.g. bass line, drum parts, lyrics.
- **Drum machines** - instead of the dhol or drum-kit.
- **DJ techniques** like scratching.
<table>
<thead>
<tr>
<th>Questions</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Which area of India does Bhangra originate from?</td>
<td></td>
</tr>
<tr>
<td>2. True or false- Bhangra music is much simpler than traditional Punjabi folk music</td>
<td></td>
</tr>
<tr>
<td>3. True or false- The use of technology has been very important in the development of Bhangra</td>
<td></td>
</tr>
<tr>
<td>4. Fill in the missing words: Bhangra lyrics, always sung in the _____ language, generally cover ______ issues such as __________, ________, ________, ______, ___________ and __________.</td>
<td></td>
</tr>
<tr>
<td>5. Write a question for each of these three answers: Drum machines, 1980s, dhol</td>
<td></td>
</tr>
<tr>
<td>6. When playing the ektara- what does pressing the two halves of the neck together do?</td>
<td></td>
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<tr>
<td>7. Define the word ‘remix’.</td>
<td></td>
</tr>
<tr>
<td>8. In no more than three sentences, describe how Bhangra music was developed from Punjabi folk music.</td>
<td></td>
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</tbody>
</table>
1. Join up the first and second part of each of these sentences.

<table>
<thead>
<tr>
<th>Bhangra uses the traditional verse and chorus structure…</th>
<th>…such as hip-hop, disco, drum and bass, rap and reggae, and used electric and bass guitars.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indian musicians fused the rhythms of traditional Bhangra with Western styles…</td>
<td>…Punjabi styled riffs and solos are usually played with keyboards or guitars.</td>
</tr>
<tr>
<td>Bhangra music is more complex than traditional folk music and…</td>
<td>…that is common to British pop</td>
</tr>
</tbody>
</table>

Questions: use the answers that you give for these as a starting point for your research project
Questions: use the answers that you give for these as a starting point for your research project

1. Match the answer with the question.

<table>
<thead>
<tr>
<th>What are four examples of music technology which have played an important part in the development of Bhangra?</th>
<th>Which instrument has one string, plays high pitched notes and is made of a wooden stick attached to a wooden resonator covered with skin?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The tumbi</td>
<td>Because the sound of the instruments in Bhangra music are very important, even though there are singers the music is not vocal based like other types - e.g. Bollywood.</td>
</tr>
</tbody>
</table>

Why does Bhangra stand out from other types of Asian origin music?

Samples, DJ techniques such as scratching, remixing, samples and drum machines.
Complete some research on Bhangra artists to include in your project.

- Artists include:
  - Alaap took Bhangra to audiences outside the Asian community with hit song “Bhabiye Ni Bhabiye” in the 1980s
  - Safri boyz, Malkit Singh, Sahotas and Panjabi MC are other Bhangra Artists

Read the article about a Bhangra artist presented over the next few slides. Try to include some of this information in your research project.
Hello Harjit – you were a gold disc winning pop star?

I’m going to be very modest. I’ve never ever thought of myself as a pop star! But we were there. Ask anybody about Azaad, they were in the top five Asian bands in the UK, at the time. The band was based in Wolverhampton. I live in Wolverhampton, which I’m proud of, and I work with Birmingham, which I’m also proud of.

The name Azaad means freedom. We must have performed two - three gigs a week. We played as a band... an eight piece band. We were top in the 80's. All the records happened between 1979 and 1994, when we split up.

We had fans and groupies following us! We used to play all the unis, all the polys. What we did was live. Nothing sampled. Not like now, you get a keyboard player, who may not play a piece, he just holds one key down and it plays all of the notes.

I wasn’t a groupie person, myself, but the band had plenty of groupies following them. Mainly after the singers, not so much the musicians!

'Azaad means freedom'
Harjit Singh, from Wolverhampton, was a drummer with Azaad, one of the top British Asian pop groups in the 1980’s. When the group split up, Harjit began teaching his dhol drumming skills to the young people of Wolverhampton and Birmingham.

Harjit is now the Director of The Birmingham Schools Azaad Dhol Group and head of world music for Birmingham City Council’s Music Service. He continues to teach the dhol drum, in Wolverhampton, with his Azaad Dhol Group and Azaad Bhangra Group.

We asked him for a quick word after a Azaad Dhol Group performance at the Light House in Wolverhampton.
Why is it popular?

Because it is exposed a lot, you see and hear it on music and TV. Secondly, it’s not too complicated, depending how far you want to take it.

I’ve been playing for a good 24 years now. Most of the youngsters will learn the very basic level, then in their own time take it to the intermediate level. Because you’re playing with sticks it’s easy to make a sound straight away.

For example, if you were to play the tabla, to learn just a technique and to make a sound is much more complex. But for the dhol it’s got the beaters – you can, straight away, make a sound. Which encourages the student, thinking ‘y’know I’ve got a sound, now I’ve just got to put in a bit of effort’.

How can young people get involved with Azaad?

We’re a professional outfit, and in Wolverhampton we work from Graiseley music school, run by the Local Education Authority. It is over-subscribed, though. We can be contacted through our website (http://www.azaaddholgroup.com).

In Birmingham, children come through schools. The schools specifically order different instruments. String, wind, brass, or it could be world music.

A memorable Azaad Dhol Group performance?

Last year we went to the Royal Albert Hall. We took part in the Schools Proms. Our group was chosen out of the 50,000 children who auditioned. So that’s an achievement in itself.