

**Culture of Music in University Settings**  
**(A Case study of Quaidian Music Society)**

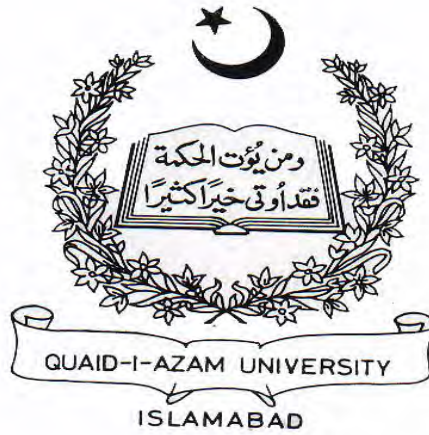


**Ubaid Ullah**

**Quaid-I-Azam University**  
**Department of Anthropology**  
**Islamabad - Pakistan**  
**2023**

# **Culture of music in university settings.**

A case study of Quaidian Music Society



**Ubaid Ullah**

Thesis submitted to the Department of Anthropology, Quaid-i-Azam University Islamabad, in partial fulfillment of the degree of Master of Science in Anthropology.

Quaid-i-Azam University  
Department of Anthropology  
Islamabad - Pakistan  
2023

## **Formal declaration**

I hereby, declare that I have produced the present work by myself and without any aid other than those mentioned herein. Any ideas taken directly or indirectly from third party sources are indicated as such.

This work has not been published or submitted to any other examination board in the same or a similar form.

I am solely responsible for the content of this thesis, and I own the sole copyrights of it.

Islamabad, 26 January 2023

---

Mr. Ubaid Ullah

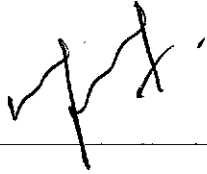
Quaid-i-Azam University, Islamabad  
Department of Anthropology

Final Approval of Thesis

This is to certify that we have read the thesis submitted by Mr. Ubaid Ullah It is our judgment that this thesis is of sufficient standard to warrant its acceptance by the Quaid-i-Azam University, Islamabad for the award of the Degree of M.Sc in Anthropology.

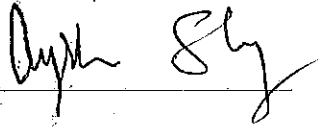
Committee:

1. Dr. Muhammad Waqas Saleem  
Supervisor



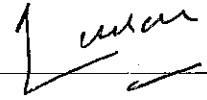
---

2. Dr. Aysha Sheraz  
External Examiner



---

3. Dr. Inam Ullah Leghari  
Chairperson  
Department of Anthropology



---

## **ACKNOWLEDGEMENT**

First and foremost, I am very thankful to Allah Almighty who gave me strength and patience to get done this study.

I would like to shower my parents with gratitude for being with me in every walk of life. Their moral and economic support enabled me to pursue my career in Anthropology.

Research is never a difficult task when you have good teachers. I am truly grateful my dear supervisor Dr Waqas Saleem. He remained very kind and cooperative during the whole the process of research and write up. He through his guidance showed me the righteous way to complete my field work and dissertation within due time.

Bob Proctor once said, “mentor is someone who sees more talent and ability within you, than you see in yourself, and helps bring it out of you”. These words assert reality in my case and my mentor Salman Ali (Salman Bettani) helped me in pursuing my career in music as well as his mentorship turned very helpful during this study. I owe a debt of gratitude to him for his generous assistance.

Last but not the least I would like to thank to all members of Quaidian Music Society, my friends and all of the respondents. They were all very cooperative and their valuable help provided a deep insight into the study. They shared relevant data with me which was necessary for this research.

# **DEDICATIONS**

**This thesis is dedicated**

**to my dear Father**

**and a good friend**

**Bazir Khan.**

## ABSTRACT

In this study entitled “Culture of music across university settings (a Case Study of Quaidian Music society)” a pursuit has been carried out to find the dynamics of music in Quaid-i-Azam university. This Anthropological study was conducted while using qualitative paradigm of social research. Data was acquired through participant observation, in-depth interviews technique, and focus group discussion. Sampling method was based on convenient, purposive and snowball sampling techniques. Sample size of study was 22. Locale of this study was Quaid-i-Azam university, Islamabad. Time duration of this study was four months but since I was a member (also president for one year) of Quaidian music society I spent few years performing music and vocals, so I was equipped with an insider’s view.

This research carried two objectives. I tried to explore the culture of music in Quaid-i-Azam university in pursuing first objective of this study while in second objective I tried to figure out how music is bridging gaps among various ethnic groups in QAU. Exploring the culture of music at Quaid-i-Azam university I came to know that there was very rich culture of music in university. Each perspective ethnic group have their own ethnic music and dance e.g., *Pashtun’s Attan*, *Baloch’s Chaap*, *Saraiki Jhumar* and the likes. These dances were frequently performed on specific folk music at QAU. Aside from culture music, there was also a rich variety of musical performances arranged by students. These include popular rock music, classical music, Qawwali and Sufi music. Exploring the second objective I came to know that music was centripetal force which connected students belonging to different ethnic groups in a network of harmony and cooperation. Students regardless of ethnic or lingual group, religion and gender were united by music at QAU. Thus, music was great binding force which kept students’ collaboration intact.

## Contents

<b>ABSTRACT .....</b>	<b>vii</b>
<b>List of figures.....</b>	<b>xi</b>
<b>CHAPTER. 01 .....</b>	<b>1</b>
<b>1. INTRODUCTION .....</b>	<b>1</b>
1.1. Statement of the Problem.....	2
1.2. Research Objectives.....	3
1.3. Significance of the study.....	3
<b>CHAPTER. 02 .....</b>	<b>5</b>
<b>2. RESEARCH METHODOLOGY.....</b>	<b>5</b>
2.1. Qualitative Methodology .....	6
2.2. Rapport Building .....	6
2.3. Participant Observation .....	7
2.4. Sampling Procedure.....	8
2.4.1 Multistage sampling.....	8
2.4.2 Convenience sampling .....	8
2.4.3 Purposive sampling.....	8
2.4.4 Snowball Sampling.....	9
2.4.5 Sample size.....	9
2.5 Key informants.....	9
2.6 In-depth Interviews.....	10
2.7 Photography .....	10
2.8 Informal discussions .....	11
2.9 Case Study Method .....	11
2.10 Focus Group Discussion .....	11
2.11 Audio Recording .....	12
2.12 Interview Guide.....	12
2.13 Data presentation .....	13
2.14 Research Ethics .....	13
2.15 Anonymity and Confidentiality .....	14
<b>Chapter. 03 .....</b>	<b>15</b>
<b>3 REVIEW OF RELEVANT LITERATURE .....</b>	<b>15</b>
3.12 Definition of music .....	23
3.13 Description and History of Music.....	23



3.14	<b>Characteristics of Music</b> .....	<b>26</b>
3.14.1	<b>Sound</b> .....	26
3.14.2	<b>Melody</b> .....	27
3.14.3	<b>Harmony</b> .....	27
3.14.4	<b>Rhythm</b> .....	27
3.14.5	<b>Structure or Form</b> .....	27
3.14.6	<b>Texture</b> .....	28
3.14.7	<b>Expression</b> .....	28
	<b>Chapter. 04</b> .....	<b>29</b>
4.1	<b>AREA PROFILE</b> .....	<b>29</b>
4.3	<b>University’s Overview</b> .....	<b>30</b>
4.4	<b>Academic Programs</b> .....	<b>32</b>
4.5	<b>Ranking</b> .....	<b>32</b>
4.6	<b>Life at QAU (Academic and Non-Academic)</b> .....	<b>33</b>
4.7	<b>Different Student Societies and organization</b> .....	<b>34</b>
	<b>Chapter. 05</b> .....	<b>36</b>
5.1	<b>HISTORY OF MUSIC CULTURE IN PAKISTAN</b> .....	<b>36</b>
5.2	<b>An overview of Pakistan's rich musical tradition</b> .....	<b>37</b>
5.3	<b>The different types of music that are considered to be Pakistani</b> .....	<b>38</b>
5.4	<b>Popular Pakistani Instruments</b> .....	<b>40</b>
5.4.1	<b>Bansuri</b> .....	40
5.4.2	<b>Chimta</b> .....	41
5.4.3	<b>Dhol</b> .....	41
5.4.4	<b>Harmonium</b> .....	42
5.4.5	<b>Rabab</b> .....	42
5.5	<b>Regional style</b> .....	<b>42</b>
5.6	<b>Pakistani Music in contemporary time</b> .....	<b>43</b>
	<b>CHAPTER. 06</b> .....	<b>46</b>
6	<b>HOW MUSIC AND CULTURE WORKS TOGETHER</b> .....	<b>46</b>
6.1	<b>Music and Human Culture</b> .....	<b>47</b>
6.2	<b>The Power of Music</b> .....	<b>47</b>
6.3	<b>The Relation of Music to Culture</b> .....	<b>48</b>
6.4	<b>How Music Brings us all Together</b> .....	<b>48</b>
6.4.1	<b>Case study</b> .....	<b>49</b>
6.4.1	<b>Sharing Emotions through Music</b> .....	50
6.4.2	<b>Music Is an Activity That Promotes Bonding over an Experience</b> .....	51
6.4.3	<b>Music Is a Highway of Shared Experiences</b> .....	51
6.5	<b>Influence of Music to Shape the Culture</b> .....	<b>52</b>
6.6	<b>Different Cultural Dances</b> .....	<b>52</b>
6.6.1	<b>Attan</b> .....	52

6.6.2	Case Study .....	53
6.6.3	Bhangrha .....	54
6.6.4	Balochi Chaap .....	55
6.6.5	Saraiki Jhoomar .....	56
6.6.6	Gilgiti/Humza Dance .....	57
6.6.7	Sindhi Jhamalo .....	58

**CHAPTER. 07 HOW MUSIC SOCIETIES PROMOTE MUSIC CULTURE ACROSS UNIVERSITIES?..... 59**

<b>7.1</b>	<b>Promotion of Music culture by Music Societies .....</b>	<b>59</b>
7.2	Appreciation of Music .....	59
7.2.1	Providing platform for music lovers .....	61
7.2.1.1	Case study .....	61
7.2.3	Reach Out to the Local Media .....	62
7.2.4	YouTube Channel.....	62
7.2.5	Case Study .....	63
7.2.6	Music Competition .....	63
7.2.7	Allow students to get help .....	64
7.2.8	Breaking Social Taboos.....	65
7.3	Knowledge regarding the sources of music .....	68
7.4	Music and family support .....	68
7.5	Benefits of Music Education for Students.....	69
7.5.1	Language skills.....	70
7.5.2	Improves test scores .....	70
7.5.3	Self-esteem.....	70
7.5.4	Listening skills .....	71
7.5.5	Math skills .....	71
7.5.6	Making the brain work harder.....	71
7.5.7	Relieving stress.....	71
7.5.8	Case Study 3 .....	72
7.5.9	Creativity.....	72
7.5.10	Helping children with special needs .....	73
7.5.11	Higher graduation rates.....	73
7.6	How music affects the brain .....	73
7.7	musicians have healthier brains .....	74
7.8	Music as meditation .....	74
7.9	Music Culture Across Universities in Pakistan.....	75
7.10	Universities in Pakistan promoting Music Culture.....	75
7.10.1	National College of Arts .....	75
7.10.2	Punjab University, Lahore.....	76
7.10.3	National Music Academy of Pakistan .....	76
7.10.4	Forman Christian College.....	77
7.10.5	National Academy of Performing Arts .....	77
7.10.6	Pakistan National Council of Arts.....	78
7.11	Music at Quaid-I-Azam University Islamabad .....	78

<b>8</b>	<b>CONCLUSIONS &amp; RECOMMENDATIONS.....</b>	<b>81</b>
<b>9</b>	<b>BIBLIOGRAPHY.....</b>	<b>82</b>

## **List of figures**

Figure 1: Quaid-I-Azam University.....	30
Figure 2: Pashtun Students performing Attan.....	53
Figure 3: Punjabi Students Performing Bhangra .....	54
Figure 4: Baluchi Chaap .....	55
Figure 5: Saraiki Students performing Bhangra .....	56
Figure 6: GilGiti Students Performing their cultural Dance at QAU.....	57
Figure 7: Sindhi Students performing dance on Ho Jamalo .....	58
Figure 8: Researcher performing in a Fun Fair at QAU .....	63



# CHAPTER. 01

## 1. INTRODUCTION

Music creates the ability to communicate and value people, in general. Music thus becomes an essential vehicle for peace and empathy. Music students learn to read music notation and play musical instruments or sing and are skilful in understanding and comprehending to play music with other musicians without language boundaries. Education in music brings opportunities to the students to work globally. This enhances the capability of our youth to listen to other communities and different cultures. Most importantly, music also becomes a way to learn and value their own culture. In universities music education enables students to groom more effectively and to understand the art of music. University music education should absorb the essence of music culture and contribute to the development of music culture across Pakistan.

The musical societies at universities are striving hard for promoting music culture. There are many social, religious and other barriers for promotion of music culture at universities in Pakistan. Despite all the barriers, music societies at universities have achieved tremendously by up bringing the new talent. They work hard by educating as well as preparing the students for the cultural barriers which they will face during their career of music.

The culture of music education not only belongs to the university quality education but also belongs to the traditional cultural inheritance, so the teachers of music in each college are playing important roles of letting the culture of music into the minds of students. Music teachers from colleges are entrusted with important tasks because music college students are the future of national music. Attaching importance to the inheritance of national music culture in the field of university education is a long-term basic project for the development of music.

The fact that music education should be compulsory for all students but there is a community for whom due to their cultural and religious reasons, do not feel comfortable participating in music classes. It is intended to help the state school-teachers understand the history and position of music in religion and help teachers in state and independent religious schools provide music classes that their students might find more acceptable.

Those who have a strong interest in music have been able to benefit from the efforts of universities and the musical societies that exist inside them. Not only does it promote and assist musicians working within the institution, but it also provides a platform for up-and-coming artists in the Pakistani music industry. The organisation can blossom into a vibrant membership of hundreds of students from its humble beginnings as a small group of students practising their music in a confined space. We get the impression that the Pakistani entertainment industry is currently at a pivotal point in the resuscitation of its business, with a reservoir of talent and an audience that is rapidly growing. In these thrilling times, music cultures all over the Pakistan's universities are eager to contribute to the growth of the music culture.

### **1.1. Statement of the Problem**

Social scientist and musician are mostly engaged with types and genre of music but most of time they less concerned with effects of music in specific cultures. Some psychologist and psychiatrist hold a view that music can remedy mental agony and it can eliminate individual's discontent. It is a widely held belief that children who get musical training grow up to be more nurtured adults and that society reaps significant benefits from music education (Habibi, 2016). Given the excellent effects that music education has on academic performance and the development of the brain, it is imperative that our educational system incorporate music education into its curriculum.

The presence of music in a society or culture is very important. Music has the ability to make peace and understanding between individuals. The world is divided in every aspect if we see but it's all one and united when it comes to the theory of music. Musicians are

believed to be the most peaceful and non-violent individuals in a society. Music guarantees peaceful co-existence thus it becomes an important tool for building peace and harmony among different individuals. Many social actors disregards music as hedonistic activity which according to them, has nothing to do with social binding that's why there is serious lack of music societies in most of the universities of Pakistan. This study, therefore, intends to highlight the significance of music and its multiple effects in university settings.

Music brings sense of belonging and content to individual and society as a whole, but music faces some serious socio-religious obstacles in various regions of Pakistan. I tried to explore the cultural barriers which has bonded music in shackle. In this study, I have tried to analyze that how music societies at universities level are beneficial for students and how they operate in Pakistan's culture. Furthermore, that how music societies at universities have effects on the culture of music.

## **1.2. Research Objectives**

Following are the research objectives for current study.

1. To study the culture of music in University Settings.
2. To document the role of Quaidian Music Society.

## **1.3. Significance of the study**

In this study found the culture of music societies in university settings. For this, I visited different universities in Pakistan and interviewed different students and teachers to know their narratives about music education and what facilities they are given to promote music culture and what are the barriers for the music societies in universities.

As we all know that Pakistan is a developing country. In developing countries and specially Pakistan's culture which is governed by the religious sentiments of the people, it becomes very difficult to for the musical societies to perform and achieve their goals. However, I have found that instead of all the barriers against music education, Pakistan have somehow

managed to provide some very skillful artists to the music industry of the world. Many education institutes in Pakistan are working on music education where they operate by different methods to engage the students. There are different music societies and music departments at different universities which organize competitions, concerts, seminars on music education, talent hunting, helping the music society to grow by breaking the hurdles. The significance of the study is to find the culture of music societies at universities across Pakistan and how they are beneficial for the society and our culture and what hurdles are they facing against the typical society of Pakistan.



## CHAPTER. 02

### 2. RESEARCH METHODOLOGY

The present chapter facilitates comprehension of the entire research approach. There are several methodologies for conducting research. A variety of approaches are used to choose cases, measure and monitor social life, collect and refine data, analyze data, and publish results. Method and methodology are intrinsically linked and interdependent (Neuman, 2014).

There are three premises. Since reality exists outside of one's perception, one must initially utilize a certain lens to recognize it. Moreover, direct observation is the most accurate method for determining reality, and material explanations are sufficient for observable events. This chapter's objective is to provide a complete overview of the present topic. The nature of the research problem determines whether the study's methodology is deductive or inductive. To explore this question, the researcher utilized qualitative approaches. Therefore, in the discipline of anthropology, there are a variety of methods used to collect reliable data (Bernard, 2006).

Research methodology is the specific approach by which the researcher answers his or her problem comprehensively, whereas research methods are all the instruments and techniques needed to conduct the study. The ultimate objectives of research are to raise questions and discover their answers. Other goals pursued by researchers are contained within these objectives. Since no one can ask all the questions and no one can find answers to even a single question, we must devise means of limiting our objectives. The immediate objectives of research are discovery, description, explanation, and action. They give a structure for selecting what questions to ask and what answers to seek. Research methodology explains how processes, methods, and strategies are utilized to discover, collect, and explain data in order to comprehend the research challenges. It describes how research is done and contains the instruments and methods used to collect data. I will also use anthropological research tools to conduct my investigation.

## **2.1. Qualitative Methodology**

This method is applied to acquire a comprehensive understanding of the respondents' concealed viewpoints. The key rationale for using this qualitative method is the uniqueness of the research. It is preferable and most advantageous to have a comprehensive understanding of any event. This is helpful for getting an emic perspective and seeing the hidden truth behind human conduct. Because it is grounded in reality, it is known as unstructured and unplanned research. As part of a comprehensive interview, I sought to find the truth and explain events using first-hand information. This method is widely recognized in qualitative methodology. The qualitative method is essential for examining firsthand data in a sociocultural context. This method facilitates the investigator's and reader's understanding of reality. (Neuman, 2014).

## **2.2. Rapport Building**

Building rapport is the most effective method in Anthropology for establishing relationships and discovering hidden truths about a topic. If this technique is not utilized, the communication between the researcher and respondent is deemed formal. Respondent is cautious of the researcher since he or she is an outsider with whom rapport has not been established (Bernard, *Research Methods in Anthropology: Qualitative and Quantitative Approaches*, 2017).

Interaction with people is one of the fundamental phases and the most significant approach of anthropological study, requiring the capacity to develop a connection of trust and comprehension. After becoming involved in the observation or population, it is the responsibility of the researcher to establish rapport and break the ice with respondents in order to make it simple for them to provide information. It will assist the researcher uncover people's secret experiences and communicate effectively without difficulty. After determining the study topics, qualitative research begins by establishing rapport. It is similar to putting oneself in the shoes of others in order to feel and think as your study sample would feel and think. If you wish to immerse yourself in the environments of others,

you must first establish rapport with them before they will let you to do so.(Nancy, 2006). When I began my fieldwork, I concentrated on establishing rapport with my respondents. Due to the respondent's unfamiliarity with research, I first encountered several challenges. After several visits and requests for interviews, I have learnt how to persuade respondents to participate in a lengthy interview. Initially, the respondents were skeptical of the study I was tasked with doing. The researcher worked hard to develop rapport to get good data.

### **2.3. Participant Observation**

Participant observation is known as the fieldwork approach in anthropology. It is a method employed by anthropologists. Current study uses it to observe people's behaviors. This method may be utilized in several phases of a review. To begin, identify the issue in order to unearth it, and then analyze it, given that things are directly observed. Through participant observation, it is simple to observe and capture information about individuals. This technique may be implemented by making individuals pleasant. It constitutes the foundation of cultural anthropology (Bernard, 2006)

Participant observation is a crucial approach of social research and a crucial instrument of qualitative research. It is the process of watching people from the inside by living with them for an extended length of time in order to obtain thorough information on their everyday life experiences and events via face-to-face interaction and dialogue with individuals in their natural environment.

In order to observe the participants of my study which were mainly musicians other and people related to the music scenes in university. I was the member of music society so, it meant that I was active participant. I participated in almost every event which was organized by Quaidian Music Society and performed in these events. I deeply observed musicians during our weekly jamming sessions in which all the members of the music society would come and practice different songs. Beside this I observed participants during different society meetings and other events like funfairs and other musical gatherings within the university premises.

## **2.4. Sampling Procedure**

The sample size of a study influences the conclusions of research. Sampling is the process of obtaining a sample from a population. The sampling technique refers to the methods used to reduce the size of a population. Systematic random sampling will be utilized to gather a sample from the population for this investigation. There are two types of sampling methods which are probability and non-probability.

I used three types of non-probability sampling convenience , purposive and snowball sampling.

### **2.4.1 Multistage sampling**

Multistage sampling is type of non-probability sampling in which researcher divides his target population into smaller groups at each stage. I used this technique in order to acquire data from the students of various departments. I divided students into those who were frequently arranging music and dance programs and those were occasionally involved in such activities.

### **2.4.2 Convenience sampling**

A convenience sample simply includes the individuals who happen to be most accessible to the researcher (McCombes, 2019). As it known it was first time for me to conduct interviews and collect data so, initially I lacked a proper strategy for acquisition of data but after few days I came up with a strategy that it is easy to interviews those students who are familiar with me or with whom I share a Music platform. So, I opted for convenient sampling. I took sample of those students who were in Music Society and those with whom I was convenient to talk.

### **2.4.3 Purposive sampling**

After interviewing the enclosed circle of Quaidian Music Society I opted for purposive sampling. Respondents were selected based on my judgment; purposive sampling is also

known as judgmental sampling. I selected responders who were more pertinent to my study. I could not study an entire population without employing a community sample; thus, I must utilize a community sample, which is the process of selecting and picking a subset of respondents from the target group. It is impossible to interview the entire community, therefore I did my study interviews with a smaller sample size. I took sample of those students who were frequently engaged in dance and music activities in QAU. These were those to arrange Attan, Bhangra, Chaap etc. These students served the purposive of the research quite well.

#### **2.4.4 Snowball Sampling**

Last but not the least I opted for snowball sampling. Snowball sampling is also known as chain sampling or network sampling because in this type of sampling in which a respondent recruits' other respondent to form a big sample (Nikolopoulou, 2022).

When taking samples some of the respondents were talking about their friend's passion and zeal for music and music help their friend so, I then asked for their contact if their friends were willing to share. Most of them, contacted me and thus snowball was formed. I was indeed very useful type of sampling.

#### **2.4.5 Sample size**

Sample size of this study was 22. I interviewed all of the members of Quaidian Music Society. QAU music was having 14 member and among these 14 members, six were cabinet members and 8 were other members. Aside from members of Music Society I took sample of 8 students of Quaid-I-Azam University.

### **2.5 Key informants**

A key informant is a source of fundamental knowledge about the research field and community. Key informants are people who have extensive knowledge about a certain society and can assist the researcher in investigating the replies. A key informant is a

knowledgeable source of information. My primary source were the students who were part of the Music Society in my university. As I was the president of the Music Society, so all the members were willingly ready to help me out in my study. My informants in this study were 8 students which included both singers and musicians.

## **2.6 In-depth Interviews**

"An in-depth interview is conducted in a free and comfortable setting in order to acquire comprehensive and detailed information" (Boyce & Neale, 2006). I utilized this method to get information about the issue. Using open-ended questions, in-depth interviews attempt to capture the respondent's intellectual and practical context. Individual interviews provide participants the opportunity to express their opinions on the problem. I developed a semi-structured questionnaire before conducting the interviews. There was the creation of an open-ended interview guide. To avoid being diverted, researchers employed a variety of techniques to regain focus. Before and during the interview, the researcher developed rapport with the interviewee in order to gather reliable and correct information.

It is one of the qualitative research methodologies that involves in-depth interviews with a limited number of respondents to study their beliefs, attitudes, and actions thoroughly. Typically, these are performed face-to-face using open-ended and flexible response questions, with the researcher speaking less and listening attentively. Therefore, a good and directed rapport may be established between the researcher and the respondents. The researcher observes and interprets the verbal and non-verbal information, such as body language and gestures, supplied by respondents.

## **2.7 Photography**

Photography is utilized to aid field research. It is a crucial tool that offers readers a greater understanding of the location's surroundings, environment, and physical atmosphere. It also assists in the formation of an image in the reader's head to maintain accurate location information.

## **2.8 Informal discussions**

Informal talk is a component of participant observation that comprises discourse that is casual and unpretentious. It permits individuals to speak freely. Interviews are the primary method of qualitative inquiry. In the social sciences, such as Anthropology and Sociology, it is more common to conduct informal interviews. During an informal interview, people's own opinions and attitudes are uncovered via the use of open-ended questions. They require no set time and location. Informal interviews are based on free-flowing, everyday conversations. I've also done informal interviews to show the truth about their daily lives.

## **2.9 Case Study Method**

The case study method is a notable form of qualitative analysis that requires in-depth observation of a social unit, such as a family, institution, cultural group, or even an entire community. It is a technique for conducting extensive study. The researcher may use this approach to analyze a single social unit, a group of social units, or an entire scenario. The case study emphasizes a comprehensive analysis of a limited number of events or situations and their interrelationships. It is a strategy that employs a small number of people to investigate previous events, situations, and societal issues. It is employed as a robust strategy (Zainal, 2007).

Case study approach is the reconstruction of a person's prior life events that give in-depth and specific insight as well as the true reasons of behavior and issues. It is appropriate for investigating difficult problems. I have mentioned 3 important case studies in my research.

## **2.10 Focus Group Discussion**

“A sort of concentrated interviews used by researchers to understand the perceptions and perspectives of a small group of individuals via conversation” (Masadeh, 2012). Discussion is an important anthropological research strategy for gathering information about a given subject or topic and people's views. It is undertaken with a group of seven to ten individuals

who meet the study questions and goals. It allows the researcher to investigate people's viewpoints, worldviews, perspectives, and ideologies. In my study, I have also done focus group discussions since individuals respond differently to certain questions in person and in group discussion. I arranged a focus group discussion with members of Quaidian Music Society. I as a president of the Music Society and 7 other members including cabinet member discussed the role of music in Quaid-I-Azam University and its effects on students' social affairs. I utilized this method to identify the difference between the two replies from the same individual.

## **2.11 Audio Recording**

Audio recording is one of the most notable qualitative research methodologies. If a researcher records the entire interview instead of taking notes, he or she will be able to concentrate and gather non-verbal data, resulting in a more comprehensive picture. In addition, it prevents interruptions during interviews. Some respondents declined to have their interviews recorded, therefore the researcher wrote them down in his journal instead of capturing them on tape. As a social researcher, I have also used this technique during interviews and focus group discussions with the consent of my participants.

## **2.12 Interview Guide**

It is the process of translating research questions into interview questions. Before conducting an interview, it is vital to develop a strategy for guiding the interviewee's and interviewer's thoughts in a manner conducive to a good interaction. I've also compiled a list of interview questions pertinent to my study. I've designed questions that are straightforward, significant, and easily understood.



## **2.13 Data presentation**

Deductive and inductive reasoning are the two basic methods for evaluating qualitative data. In deductive methods, data is analyzed using a structured or predetermined framework. Before evaluating interview transcripts, the researcher applies their own structure or beliefs to the data. Although this approach is quick and simple, it is rigid and has the ability to skew the entire analytic procedure because the coding framework has been predetermined, which can severely restrict the development of themes and hypotheses. In contrast, inductive analysis examines data with little or no predefined theory, structure, or framework, allowing the facts to decide the form of analysis. This approach is extensive and time-consuming, and it is most effective when little or no information is available about the phenomenon being investigated. For assessing qualitative data, inductive analysis is the most used technique.

## **2.14 Research Ethics**

It has long been acknowledged that informed consent is a crucial component of ethical research in a variety of professions. It is essential that qualitative researchers define in advance which data will be gathered and how they will be utilized. The notion of informed consent stresses the role of the researcher to tell participants in straightforward language about all aspects of the study. Explanations must cover the nature of the study, the potential of participant engagement, the researcher's and funding organization's identities, the research purpose, and how the findings will be publicized and utilized. Before conducting interviews in the current study, the researcher got the respondents' permission and informed them of the objective and rationale of the investigation. The researcher also sought permission before photographing and recording the dialogue. If they agreed, the researcher also sought permission to visit their residence. All types of research require informed consent. It is an essential concept that must always be recalled. Research participation must

be fully voluntary. This is known as the notion of voluntary consent (Richards & Schwartz, 2002)

### **2.15 Anonymity and Confidentiality**

In qualitative research, large quantities of personal information are collected in great detail. Not only are there logistical obstacles to concealing this information, but specific contextual information is frequently necessary for analysis (Richards & Schwartz, 2002). Before adding respondents' personal information, the researcher must seek their agreement. The researcher is not authorized to share their sensitive information with anybody.

## Chapter. 03

### 3 REVIEW OF RELEVANT LITERATURE

Researchers have come up with several theories and ideas concerning music's origins and significance. The early literature on this issue is replete with the idea that the cultural setting in which a certain musical practise is present, influences the music that is created within those. Globalization's continuous effects are creating new and inventive musical practises all over the world, according to more recent analyses of how socio-cultural features influence and are influenced by music learning and teaching methods. Diverse opinions, viewpoints, and theories have emerged in the study of music's nature and significance. Research on this issue has a common theme that the cultural context in which a specific musical practise is performed has an impact on the music that is created within those parameters.

The *Anthropology of Music* by Alan Merriam, published in 1964, was a watershed moment for ethnomusicology because it methodically laid out a method and procedure that the field sorely required. For Merriam, ethnomusicology's primary goal was to bring together musicology and anthropology, and this fusion was the cornerstone on which its contribution could be judged to be genuine. 'The study of music in culture' is what he called ethnomusicology, and it has served as the foundation for subsequent development. To analyse music prior to and Merriam and Merriam, both ethnomusicologists and musicologists focused primarily on the structure of the sounds and topographical characteristics of the instruments that make such sounds. According to Merriam and Merriam, (1964) music should not only be studied as an aesthetic item, but also as a product of human activity and social context.

A Jeff Todd Titan (2016) post on the topic of music, the public interest, and ethnomusicology argues that ethnomusicologists aren't the only ones working in this area. Anyone who acts as a conduit between music and the general audience is included in the

field, including music therapists, orchestra managers, and rock reviewers. When it comes to multiculturalism in public programming, ethnomusicologists have a unique interest. All cultures' musical expressions are equal, and multiculturalism in music is a recognition of this fact. Experts in the field of ethnomusicology can have a significant impact on public policy (Titon, 2016).

According to Judit Varadi's work (2022), "A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning, (2022)" SEL (social-emotional learning) is a growing focus in education. A child's ability to identify and control emotions, set good objectives, feel empathy for others, and build and sustain healthy social interactions is all a part of the SEL process. As it matures, it becomes more capable of making sound judgments, determining a student's ability to succeed academically, grow into an adult, find meaningful job, and generally enjoy one's life. When it comes to education in the late 20th century, music's educational role has come into the focus, as well as its social and emotional consequences being studied. As a research topic, music education and social-emotional skill development are examined in this work. In addition to the university library, internet sources of peer-reviewed scientific publications were employed to gather and analyse data. For this study, a survey of worldwide music-specific literature from music psychology, music education, musical therapy and health and well-being was conducted (Váradi, 2022).

A survey reveals that psychologist, educators, and academic from throughout the world have rated music education highly. A famous psychologist, Howard Gardner (Gadner, 1993), claims that there are eight distinct intelligences. In addition, he notes that music is the first of the numerous intelligences to develop in a person. "The single most essential aspect of education is for each individual to discover at least one thing that he or she connects with, gets enthusiastic about, and is driven to spend more time with." Without a doubt, music is that for many youngsters.

"Project Zero," empirical research conducted by the Howard Graduate School of Education, uncovered correlations between musical and dramatic events and the development of cognitive functions. The findings of the three-year longitudinal study "Project Zero" demonstrate that music and spatial thinking are psychologically connected (Cherry, 2022).

The International Conference on the Role and Place of Music in the Education of Youth and Adults, which took place in Brussels from the 29th of June to the 9th of July 1953, was the product of a close collaboration between UNESCO, which was responsible for its organization, and the International Music Council, which drew up its plan of work. The conference was on the topic of the role and place of music in the education of youth and adults. It is a component of an extended program that has been running since 1949 with the goal of determining the significance of the arts in terms of both their place in general education and their role in the formation of a person's identity. In order to achieve this goal, UNESCO held a conference on the education of the plastic arts in Bristol, United Kingdom, in 1951, and assisted the International Theatre Institute in preparing the program for two international conferences on the theatre and youth, which took place in Paris in 1951 and in The Hague in 1953. These conferences were held respectively in 1951 and 1953. This cycle of work dealing with the teaching of the arts in schools and in the community was finished off by the Brussels Conference on Music Education, which was held in Belgium (Unesco, 1953).

The purpose of this conference was to investigate all of the issues that are associated with general music education. This type of music education is not intended to produce professional musicians, but rather to cultivate the appreciation, taste, and critical judgement of the listener from the earliest stages of his childhood, in order to educate him and make it possible for him to appreciate the beauty and wealth of musical masterpieces. In addition to this goal, the conference wanted to determine the approaches that are ideal for teaching in schools, education for adults, and the training of music instructors. Special attention was paid to the following topics: international exchanges of information, people, and teaching material; the activities of national or international governmental institutions; the role of

music education as a means to promote international understanding; and the role of music education as a means to promote international understanding (Moya, 2012).

An additional very important goal of the conference was to bring together for the very first time, at least in such a large number of people, individuals who specialize in music education, composers, music teachers, students, and performers; in a nutshell, representatives of all branches of musical activity, drawn from all parts of the world. The purpose of the conference was to provide subject matter experts the chance to talk to one another about their perspectives on various issues and to make an effort to evaluate and contrast the knowledge they had gained in their own fields. The purpose of the meeting was twofold: first, to ascertain the state of music education all over the globe; second, to investigate different ways in which the bar might be raised in areas of the world where music education is still in its infancy; this was the primary focus of the gathering.

The idea of utilizing music as a tool to employ in the growing of students' mental wellbeing is nicely supported by the notion of using music as a tool to utilize in the creating of music by researchers Duerksen and Darrow . Their research, which was published in Music Educators Journal, makes a compelling case for the positive impact that taking music lessons may have on "at-risk" pupils (Duerksen & Darrow, 1991).

These pupils are categorized as students who do not have a disability, but they have a history of chronic truancy, low levels of self-confidence, and a lack of a sense of belonging in the classroom, amongst many other indicators. The position taken by this group is that "Students are more inclined to attend school if they regard it as a nice place to be."... Students can study and practice self-discipline in a supportive environment when they take part in music courses. A third conclusion that can be drawn from this study is that kids may learn to maintain regular attendance, conformity, receive a sense of belonging, and develop the confidence to pursue goals that are not related to music by participating in music class. Students may suffer in school for a variety of reasons; however, most of these causes may be attributed to poor mental and physical welfare. In this passage, Duerksen and Darrow (1991) place the onus of helping students overcome their worries squarely on the shoulders

of the instructor, stating that, Music teachers can again assist ease these concerns... For them (the students), giving a performance of music can serve as a medium through which they can personally express their dispositions, emotions, and thoughts (Duerksen & Darrow, 1991).

An inquiry into the field of music instruction was initiated by the Trustees of the Reid bequest at the University of Edinburgh in the year 1851 (Donaldson, 2017). They were concerned that the monies that funded the Chair of Music should be used as effectively and efficiently as possible, so they engaged professional and academic musicians in search of novel methods of teaching music at the university level. The inquiry in and of itself, as well as the subsequent dialogue, shed light on the challenges that are inherent in the process of defining music for the academy. They are a reflection of the challenging position that music has as a profession, as well as its awkward connection with science and concepts of skill and genius. Research of this kind provides contemporary music educators with the chance to reflect on the fundamental principles that underpin music as an academic field of study. The questions that were given by the Edinburgh Trustees get to the core of what it means to teach and study music, and they highlight the relevance of historical viewpoints when it comes to questioning the conventions and practices that are prevalent in the modern day (Donaldson, 2017).

Charlotte E. Patchin, a recipient of a music education degree from the Oberlin College Conservatory of Music, was the University of Illinois's first music instructor. She was hired in the year 1872 to teach piano, and she stayed on the faculty for a total of seven years. Her students were evaluated based on how well they performed in front of an audience while they were under her tutelage. Patchin was compensated for her work by the fees that music students paid (which she was responsible for collecting); it wasn't until 1880 that music instructors started receiving regular wages. In the 1870s, two voice teachers were added to the faculty, and some advanced students also taught in the Preparatory Department. This department offered instruction to novices who had not yet reached the college level. In April 1874, the student newspaper known as the Illini made a remark about the "well arranged Music Department of the school," apparently unaware that there was no such

department officially established at the school. Instead, music was listed in the "Miscellany" section of the Catalogue and Circular for that academic year. In university catalogues published throughout the 1870s and 1880s, music was included under a variety of different headings, including "Miscellany" and "Departments of Instruction," as opposed to the university's four primary colleges. Drawing, both free hand and projection, is now taught by a master of great excellence, and painting and music will be provided for those who desire them, at a reasonable extra charge in these catalogues. In 1872, music instruction is mentioned for the first time as an addendum to the curriculum of the "School of Domestic Science and Art." As one may reasonably imagine, the School of Domestic Science and Art was created expressly for the purpose of luring female students to the university's campus. In addition, the description from 1872 includes these comments: "Other schools that are especially suited to the requirements of women will be built as quickly as the university's resources will permit, and these schools will begin operating as soon as possible. Young women have unrestricted access to all of the colleges and schools offered by the university, and a number of them are already enrolled in programs such as those offered by the Schools of Chemistry, Horticulture, Architecture, and Commerce" (Silverberg, 1995).

Research in the field of ethnomusicology serves as an essential cornerstone for the music of communities. Music and musical activity are frequently referred to by academics and community musicians in order to highlight music and musical engagement as a human inheritance, which should not depend on the individual's ability or financial means. The discoveries of ethnomusicology serve as the foundation for the idea that everyone possesses a fundamental musical propensity and the vision of music as something that should be accessible to everyone. Important points of reference include, in particular, the work that Christopher Small (2012) and John Blacking (1973) have done in this area. Both writers take issue with widespread conceptions of musicality, which, in their view, are the product of an incorrect link between music, society, and education. Small (2012) argues vehemently in favor of overthrowing the hegemony of Western European art music and its separation between talented and untalented individuals. This distinction is made possible by the high degree of musical knowledge that is required for playing Western European art



music. The concept of tying musicality and the ability to make music almost solely to such a high level of musical expertise diminishes the idea that every single person is musical. One of the fundamental principles of community music, which is sometimes summarized as "everyone has the right and the ability to develop, create, and enjoy their own music," is given credence by Small's line of reasoning. Based on his studies of the Venda people of South Africa and the way in which music and the creating of music is an extremely natural part of their socialization, Blacking (1973) emphasizes the musical potential that exists in all individuals. If music is an integral part of daily life and most children engage most naturally in community music-making, then children learn how to produce music from the time they are infants and are thus considered to be musicians. 38 However, many civilizations have neglected music to the point that it has lost both its value and its pervasiveness. As a result, these communities require music education in schools as well as a variety of community music activities (Blacking, 1973).

Teaching, in Scheffler's eyes (2010), is about more than only imparting information and acting superior to one's pupils. It is about fostering the students' natural curiosities and honoring the students' unique personalities while providing support for the students as they travel their own unique paths to knowledge. Teaching focuses not just on the information of the past, so maintaining its superiority, but rather on the knowledge and skills that are relevant in the present. In terms of music, this refers to engaging with a wide range of musical styles that come from several distinct cultures (Jorgensen, 1995).

In general, members of the community music scene do not believe that instructors are required (Higgins & Campbell). Mullen (2018) says the following about his kid, who is two years old and who taught himself music on his own because he was so passionate about it: "Like others all throughout the world, he doesn't need a music instructor to compose music since music is a part of his inner self." This remark is most likely influenced by ethnomusicology, and it is connected to the theories proposed by Blacking or Small. These theories highlight the importance of natural musical growth in a society that holds the belief that everyone is musical. Even if this method of investigating music is unquestionably a component of every childhood and the musical cultures of children all around the world, it

is not feasible to draw the conclusion that teachers are not at all required. In point of fact, when systematic musical growth becomes a significant consideration, it is crucial to have teachers (Campbell & Wiggins, 2013).

In addition, in contrast to the possibilities that Blacking had in the 1950s, civilizations in today's world typically do not offer the same kinds of chances for the organic growth and socialization of musical talent. However, Mullen (2018) is of the opinion, and many other community musicians would agree with him, that community music should not strive to achieve the aim of systematic musical development and learning. Rather, the growth of one's character, the formation of meaningful relationships, the attainment of self-assurance, good health, and contentment are more essential than the acquisition of musical abilities (Mason, 2004). These are, without a doubt, important and useful utilitarian reasons for generating music, but they are not sufficient justifications for giving up on musical progress entirely. Improving one's musical abilities is intimately tied to having more pleasure, enjoying oneself, and being happy when producing music (Malloch & Trevarthen, 2018). Even while it might not be the most important reason for composing music, musical education is not something that can be fully disregarded. A certain degree of incidental musical learning may always occur, even if it is not intentionally meant to do so. This is something to keep in mind. It is possible that embracing and recognizing the opportunities for musical learning that community music provides may be a better way than completely rejecting notions of learning. This may be the case in particular since each community music group and possibly even each member may have different notions and goals regarding the musical learning and development that they wish to achieve. It is possible that Koopman (2007) is true in his assertion that the educational potential of communal music has not been fully used up to this point due to contested beliefs about the roles of teaching, instruction, and learning. He draws parallels between community music and forward-thinking educational principles like genuine learning and contextual learning, as well as educational models that place an emphasis on the role of the teacher as a facilitator, and he highlights the pedagogical potential of community music. Community music frequently makes the claim that it was responsible for introducing these ideas into the world of music-making, although, these concepts previously existed (Veblen, 2007). Koopman

has high expectations that the educational potential of community music will be realized that it will open itself up to these educational ideas, and that it will develop this potential. After then, the transformative potential of music in the community would be used (Koopman, 2007).

### **3.12 Definition of music**

What does it mean to say that something is musical? Music can communicate ideas through its structure, harmony, and the expression of emotions (Juslin, 2013). This can be done using vocal or instrumental sounds, and frequently both. The lives of people all over the world are profoundly influenced by music, which may be broken down into many distinct genres. It may be challenging for musicians to sum up their work in just a few words when questioned about their musical creations. The composer of a piece of music has a unique signature sound that may be recognised by listeners in the way that a certain piece of music makes them feel. John Coltrane (1965) claimed that "my music is the spiritual essence of what I am"; that is, his faith, his comprehension, and his own life. Many people find that listening to music ignites a desire inside them to contribute positively to the world and assist others in conquering their own inner demons. It is my hope that I will one day be able to speak directly to their emotions (Davies, 2012).

### **3.13 Description and History of Music**

The creation of a melodic line in music involves the blending of rhythm and sound. Music, in and of itself, can cross all these arbitrary borders. Without the use of words, some feelings may be communicated via music (Worth, 2012). It is distinct from all other forms of artistic expression in that it may be written and kept in a worldwide written language (Higgins K. M., 2012).

The background of music is a broad topic that requires a significant amount of time and effort to investigate and contemplate. Music may be traced all the way back to the Palaeolithic period, which is the beginning of time. The history of every human civilization

that has ever existed from the beginning of time is detailed in it. Music, even though it may be defined in a variety of ways, is culturally ubiquitous because music has been an important component in the lives of the people from all across the world. Oral tradition has been used for transmission of musical traditions for millennia; however, for official reasons, written tradition was produced by ancient monks between the years 500 and 1400 AD. This was done to preserve the traditions (Patterson, 2015).

The monastic numeral system, which was founded on the idea of neumes, is a predecessor of the notation that is in use today. This was also the historical period in which polyphony, which refers to the practise of using a variety of sounds to compose a melody and rhythm, was developed (Becker & Blackeley, 2021). The Reformation was a significant turning point in the evolution of music into the form that we are familiar with today. The sixteenth century is considered the beginning of the golden age. At the same time as, musical theories were being developed, the art of vocal harmony started to evolve, which could be found in both holy and secular music. Master Gioseffo Zarlino of St. Mark's Chapel was a monk who lived in Venice, Italy. Because of his efforts on voice and musical proportions, the product was one that was harmonic. The idea of balance, which exists in both the real world and in music, inspired composers to write music with the idea of balance in mind. The term "music" comes from the Ancient Greek word "Mousike," which literally means "art of the muses." This phrase is whence we get the word "music" (Bonds, 2014).

On this world, there are billions of individuals. Because of this, people have organised themselves into cultural subgroups within society, and each of these subgroups has its own distinctive style of music. There are around fourteen different categories that may be used to classify the many types of music that can be found all over the world. This category includes a wide variety of musical subgenres, including, but not limited to, Classical, Country, Electronic Dance Music (EDM) or Electronic Dance Music, Jazz, Indie-Rock, Hip Hop, Pop, Rap, Oldies, Metal, K-pop, R&B or Rhythm and Blues, and Rock. It is possible to approach the study of the music of each continent in the world from a variety of angles, but it would be challenging to cover every style of music that is played or recorded in every country on the planet (Tzanetakis & Cook, 2012).

In Africa, some of the most common musical instruments are the musical bow, rattles, xylophones, and drums. Afrobeats, Benga, Chimurenga, Ethno-jazz, Gwani/Ethno-pop, Highlife, Hiplife, Inkiranya, Juju, Majika, Ndombolo, Palm Wine, Rababah, Shaabi, Somali Jazz, Ubongo, Zilin, and Zouglou are only few of the various types of music that can be found in Africa (Estrella, 2013). The Caribbean's many musical styles are the result of a meeting of African and European musical traditions. Percussion instruments, including such drums and congas, are an essential part of the music that is prevalent in Caribbean culture. This is since dancing is also a significant part of Caribbean tradition. The Caribbean is home to a wide variety of musical styles, including Calypso, Reggae, Merengue, Mento, Dancehall, and Mambo. All the aforementioned types of music may also contain traces of other musical forms, such as zouk and steel band pan, amongst others (Davis, 1994).

Whenever it comes to music from Europe, the classical genre is the most representative. Since Europe was home to many exceptional classical artists, the body of work produced by these players had a significant impact on the culture of the region. Today, the people of Europe have a significant impact on the continent's music, since many of them have introduced music from many other parts of the globe to Europe and love listening to it. The terms "a cappella," "Celtic chant," "Drum and Bass," "Flamenco," "Euro-disco," "Trance," "Polka," "Grime," and "Opera" all refer to different types of music that are popular in Europe (Corrigall & Schellenberg, 2015).

"Latin music" is an umbrella word that encompasses all types of music that originated in the Americas. The melodies, rhythmic bottom, and rhythms of the music, on the other hand, have been influenced by a broad variety of different sources. There is a diverse array of musical forms and subgenres that are part of the Latin music canon. These include cumbia and bolada, as well as Mariachi, Vallenato, Samba and Tango, Mesitzo, Mexian, and Ranchera. Traditional music from the United States and Canada are both components of what is known as the music of Latin America (Morales, 2003). Many different cultures have left their mark on the many musical styles that have developed in this area. Swing,

blues, Canadian folk music, gospel music, American folk music, bluegrass music, industrial music, Zydeco music, and Tejano music are just some few of the various types of music that may be found here (Nettl, 2010).

Prior to the development of Western music, traditional musical instruments in Asian countries often consisted of musical instruments, flutes, and drums. Historically, scientific and quantitative techniques were utilised in the process of musical creation and recording throughout Asia. As more time has gone, this tactic has been modified to accommodate the more up-to-date musical aesthetic of K-Pop (Matejczuk, 2018). A selection of Asian music genres includes but is not limited to the following: Chinese opera; Dangdut; Gagaku court music; Goa trance; Indian; Baila; Bollywood; Carnatic; Chinese folk music; V-pop; Rafi; Raga rock; Punjabi; K-trot; J-pop; and Japanese folk music. There are numerous parts to music. Each of these elements might be a part of the notion itself. It is possible to categorise the many aspects of music to better understand its qualities (Trimillos, 2021).

### **3.14 Characteristics of Music**

There are a lot of different parts that go into making music. These aspects might be regarded as defining traits of the notion in its whole. It is possible to provide an explanation for the qualities of music by classifying such traits (Teo, 2003).

#### **3.14.1 Sound** (timbre, pitch, duration, amplitude, and overtone)

The capacity to hear or feel a vibration or movement emanating from a voice or instrument is what constitutes "sound." Other aspects of sound include timbre, pitch, and duration. The sounds that are heard can be articulated by having high or low pitches; how long they are played for, which is referred to as the duration; the volume that they are played at, which is referred to as the amplitude; the manner in which they are played and distinguished, which is referred to as the timbre; and the layers of sound, also known as overtones, that can occur when multiple tones are played at the same time (Castilho, Dias, & Pinho, 2021).

### **3.14.1 Melody**

It is the thread that runs through the creation of a song, and the term "melody" refers to this thread. The melody is the primary idea that is developed further during a musical composition, especially a song (Gómez, Klapuri, & Meudic, 2002).

### **3.14.2 Harmony**

It is a secondary line of music that complements the primary topic of a song by acting as a counterpoint to it. It is what lends the song its own hue or gives it a bit more punch (Belkin, 2013).

### **3.14.3 Rhythm**

It is the most important aspect of music because of its essential role. The rhythmic drive or pulse of a piece of music is what determines its overall atmosphere (Bispham, 2006).

### **3.14.4 Structure or Form**

The structure or form of a piece of music refers to the order in which its individual sections or parts are arranged within the larger whole. The structure of the compositional design of a piece of music conveys information on which sections of the music are performed, how many times they are played, and where in the piece the music is repeated (Bernard, *Research Methods in Anthropology: Qualitative and Quantitative Approaches*, 2017) (Ambrosini, Patton, & Lee, 2003).

### **3.14.5 Texture**

It is a musical term that refers to the mix of melody, rhythm, and harmony that generates the sound and quality of a work. The texture of a song is what gives it its sound and quality (Huron, 1989).

### **3.14.6 Expression**

Expression refers to how a piece is presented by performing it in its entirety, including all its dynamics, tempo, and articulation. This is the most important aspect of a work's performance. To put it another way, the markings that are placed above each note or stanza of notes are what indicate to a musician or singer when they should execute something with a certain speed, loudness, timbre, or brightness.

A key component of the meaning of the term "music" is the sound in and of itself. The speed or tempo of a piece of music can be indicated in several different ways. Some of these techniques include the use of volume, tempo modifications, and instrument instructions. Italian is the language that should be used much of the time if you wish to read musical notation. When analysing a piece of music, it is helpful to have some familiarity with the symbols that are used throughout. Further markings can be discovered in addition to the points that are already mentioned above. This entire list is composed entirely of Italian words, all of which may be translated into English as musical terms (Karlsson & Juslin, 2008).



## **Chapter. 04**

### **4.1 AREA PROFILE**

This chapter provides a brief overview of the research area. It contains all of the necessary information on the study site, as well as the research objectives and questions. The following is a brief summary of the physical and social characteristics of the research region.

### **4.2 Locale**

The study has been conducted at Quaid-I-Azam University Islamabad. The University is Pakistan's number one University, in ranking conducted by higher education commission of Pakistan. It is among top five hundred universities in global ranking and its position is among top 150 Universities of Asia (Gabol, 2022). I chose to QAU to conduct my study it was the place where I practically started doing music. I noticed that students in QAU loves music, but it is not as appreciated as it wanted to be. I along with a professor started to formalise music in QAU by founding the first Music Society here after 52 years of its inception that's why I wanted to conduct my study here in my university.



Figure 1: Quaid-I-Azam University

### **4.3 University's Overview**

Quaid-I-Azam University (QAU) was established as University of Islamabad under an act of national Assembly passed in July 1967. Initially QAU offered MPhil and PhD degree programs. Later on, it was decided to start MSc degree program for a graduate from all regions of the country, based on regional quota. From 2010 University has also introduced BS (Bachelor of Science) Program in natural sciences and social sciences and from 2019 it started offering evening classes too to BS students.

In the beginning, the university was housed in satellite town, Rawalpindi and moved to its permanent campus in October 1971. University was renamed as “Quaid-I-Azam University”. QAU is recognized in Pakistan and abroad as an institution of higher academic standard and its graduates receive acceptance in universities and research institution the world over. QAU has also established research collaboration with selected Universities/ research organization in United States, Europe and South Asia. The highest education commission (HEC) of Pakistan. QAU is heading towards the internalization by increasing the level of factuality, curriculum and research and determined to find a respectable place in international University. QAU has qualified team of teachers and researchers, more than

75% of the teachers hold doctoral degrees with experience of working in renowned universities of the world.

The university has the discussion of having a large number of distinguished scientists and educationalists as its faculty member, holding national award and international recognition. For growing educational and technical needs of the country, the University impacts quality education and training on lower strata of life. In all, the university's academic programs have a more than 5,500 enrolled students, four faculties, nine other teaching staff, research institutes, centre and schools, that include faculty of biological sciences, Faculty of natural sciences, Faculty of social sciences, Faculty of Medicine (Affiliated), Area study centre for Africa, North and south America, centre of Excellence in Gender studies', National institute of Pakistan studies, National institute of psychology, National institute of historical and cultural Research, National institute of Asian civilization and the computer centre.

Quaid-I-Azam University (Once Islamabad University), Name after Muhammad Ali Jinnah (Quaid-I-Azam University) Ranked as a top University of Pakistan. Making its place in international Academics and Research field. Quaid-I-Azam University has signed much Collaboration with Well-reputed Institutes and has earned many applauses and award including International peace award from Brussels. Having 12 male and female hostels, 19 Academic buildings, and 14 study suites of visiting factuality residence, guest house, gymnasium, sports grounds, indoor and outdoor sports, health centre, Shops, Green House, Herbarium, Botanical Garden, Mosques, Cafeteria and canteens, Tea 51 shops, Tuck shops, Banks, Post office and utility store etc. The boundary of the Quaid-I-Azam covers 1700 Acres of lush green land in between of Margalla hills in Islamabad, the capital of Pakistan. (Source: by QAU admin)

Being a public sector Federal Institution Quaid-I-Azam University provides admission to the student of all region of the country as per approved Quota and also welcomes foreign students. In this way a pool of talent gets attracted to the institute from all over the Pakistan and its truest scene QAU can be declare as MINI Pakistan. The university gives admission

to academically sound students on the basis of academic performance determined by educational record, scoring and performance in departmental entry test. Students who actively participate in studying, obtain an overall education experience, and effectively realize their goals at the university are also welcomed at the university. In a culturally diverse educational environment, students are free to pursue their study and extracurricular interests. The students are of various ages and come from various regions and backgrounds, as well as many nations around the world. Quaid-I-Azam University has been broadening its horizons, opening new worlds, enhancing lives, training leaders, and sending graduates out into the world to conquer their chosen corners.

#### **4.4 Academic Programs**

On the basis of past qualifications, the university admits students to several programs. The University's most basic degree program is the BS, which can be completed in any of the various subjects provided. The University provides two-year master's programs in a range of subjects for people who have completed a two-year bachelor's degree. M.Phil. is available to individuals who have earned their bachelor's or master's degrees, while PHD is available to those who have completed their MPhil or have demonstrated exceptional research abilities.

#### **4.5 Ranking**

According to ranking of higher education commission of Pakistan, Quaid-I-Azam University is the topmost University of Pakistan in public sector. In international ranking Quaid-I-Azam university has significantly improved its position and according to QS world university ranking Quaid-I-Azam University has secured 378<sup>th</sup> position (Symonds, 2022). In 2023, according to the ranking of QS only two Pakistani universities made it to the top hundred, national institute of technology at 67<sup>th</sup> position and Quaid-I-Azam university 95<sup>th</sup> position (Gabol, 2022).

#### **4.6 Life at QAU (Academic and Non-Academic)**

Students at Quaid-I-Azam university live mostly two version of their lives. First one is academic and second is non-academic. Academic life at QAU is often burdensome and causes burnout among students. Academic activities at university are scheduled from Monday to Friday. Most of the students are supposed to stay at the campus from 9am in the morning till 4pm of the evening. Students in these five days of the week are having classes at campus.

Aside from academic life students at Quaid-I-Azam university have their own non-academic lives. They manage their socio-political relationship and try to give themselves some sort of relief from the academic stuff. In order to ensure their political rights, students have organized themselves in forms various students' council. Quaid-I-Azam university students council is a representative of all students. QSF highlights the issues of the students and put those on the table in front of University's administration. These issues include problems of accommodation in hostels, fees hikes, transport issues, and lacking equipment in students' gym etc.

Aside from QSF, there are other students' council based on language, ethnicity, or region. These council include Pashtun council, Punjab Council, Gilgit Baltistan council, Baloch council, Mehran Council and Saraiki Council.

Pashtun council is a representative body of students belong to Pashtun belt of Baluchistan , former federally administrated tribal areas and Pashto speaking regions of Khyber Pakhtunkhwa. Punjabi council is comprised of Punjabi speaking students of Punjab. Gilgit Baltistan students' council is regional based, and it is a representative of Gilgit Baltistan region. GB Council includes various ethnicities like Shina, Khowar, Wakhi and Balti etc. Baloch student council is a representative of Balochi and Brahui speaking students of Baluchistan. Sindhi speaking students of QAU are represented by Mehran council while Saraki belt of Punjab is represented by Saraiki students. These students' council arrange lots of activities for their respective representees, like study circles, sport event, cultural programs, fun fairs, book fairs and music programs. Each region of Pakistan has its unique music and dance, and these students' councils arrange programs in order to manifest those cultural taste in miniature. Pashtun council arrange Attan programs ( A specific cultural dance of Pashto speaking people) Punjab council arrange bhangra( Punjabi cultural dance)

Saraiki and Baloch councils arrange Jhumar ( cultural dance), Mehran council arrange its own cultural dance and Gilgit Baltistan council arrange its own version of cultural dance.

#### **4.7 Different Student Societies and organization**

Quaid -I- Azam university is home to different student societies under the label of the Directorate of student affairs. QAU has 16 registered students' societies. QAU students club is social club which deals with the leadership abilities, rising civil responsibilities among students and making them capable of community engagement. The office of the Quaid students club is in Biochemistry department and its focal person is DR Mariam Anees. 2<sup>nd</sup> is Quaidian Literary and Debating Society. Its focal person is Dr Sarfaraz, and its office is situated in sociology department. It is non-ethnic and non-political Society, and its main purpose is polish and furnish oratory skills of Students. 3<sup>rd</sup> is QAU Science Society, its office is located in physics department under the directorship of DR Jamil Aslam. The main focus of QAU Science Society is to encourage scientific behaviour and promote science. QAU gym is club is another registered Society in QAU. Its focal person is DR Sohail Yousaf, and its office is located in the department of environmental sciences. Next is QAU adventuring club. As its names suggests its prime focus is adventures, tours and other recreative activities. Its office is situated in department of History under the directorship of DR Farukh Bilal. QAU dramatic club is another registered club, its office is in the department of Zoology and its focal person is DF Kiran Afshan. Its main focus is on enhancing acting and performing capabilities among students. QAU art Society is another registered society. The prime goal is to encourage the artistic capabilities of students and to provide them a platform in order to introduce their artistic voice to the outside world. Dr Fouzia Farooq of History department is its focal person, and its office is in history department. Dr Naseem Abbas is the focal person of QAU media club. The office of QAU media club is located in the department of Earth Sciences. Its prime objective is to promote culture and nature of Pakistan through photography. Quaidian Music Society is one of the most following societies of all among the student's societies of QAU. I was a president of QAU Music Society. Its office is located in department of Anthropology and its focal

person of DR Waqas Saleem. Its central goal is to promote music and encourage those students who have some sense or who are fond of music. Quaidian Music Society is providing a platform to many students. QAU Radio is yet another registered society of QAU. Its office is in department of Defence and Strategic studies and its focal person is DR Salma Malik. It conducts interviews and make podcast with renown scholars of multiple topic and issues e.g., political instability in Pakistan, archaeological heritage of Pakistan and international issue like global recession.

QAU Association for differently abled students provide financial and material support to students who have different abilities. Dr Farooq Dar of History department is its focal person, and its office is on department of history. QAU Tax Awareness Society is under the directorship of MR Alam Zeb Khan and its office is the Law department of QAU. Its prime objective to provide awareness to the students about tax paying and spending. QAU library Society's office is the DRSM library, and its focal person is DR Anwar Aijaz. Quaidian Society of blood donor is another society, its office is located in the school of politics and International relation and its main goal is to encourage blood donation as well as to arrange blood denotations camps in university. Its focal person is DR Faheem Ullah. Quaid counsel and opportunity club is also among the registered societies of the university. Its focus on the career counselling and building bright future of students. Its focal person is DR Izza Imran, and its office is in the career counsel centre.

Aside from these 15 societies, each department has its own departmental societies, each department society has its own president, vice president, general secretary and so on.

## **Chapter. 05**

### **5.1 HISTORY OF MUSIC CULTURE IN PAKISTAN**

There is a significant history of musical achievement in the Islamic Republic of Pakistan. As a result of its location in the far north-western corner of the Indian subcontinent, the music of this area has been influenced not only by the Hindustan of Northern India but also by the Iranians and Afghans who live in the surrounding area. Sindh, Baluchistan, and Northwest Frontier are the four provinces that come together to form Pakistan. Baluchistan is the fourth and last province. The province of Punjab is the most populous of all three. Although each of these regions is surrounded by the national musical traditions that are collectively referred to as "The Great Tradition," each of these provinces has its own unique regional traditions and customs. The chanting and choral scriptures of Islam play a crucial role in Pakistan's musical identity; nonetheless, they serve a purpose that is very unlike to what one might anticipate from their presence there.

In 1947, a Muslim-dominated region of Northern India was used as the basis for the creation of Pakistan, which was then subdivided into West Pakistan and East Pakistan. Pakistan, like a great number of other nations, takes on the characteristics of its many ethnic and religious inhabitants. The musical traditions of Pakistan and North India have been handed down from generation to generation, resulting in a rich musical history in both countries. After it gained its independence, Pakistan continued its search for a national identity around which its people might find common ground. For Pakistan to establish its cultural identity as a nation, many people believe that the country's "Great Tradition" must be incorporated into the country's local practises. The "Great Tradition" was formed among the Muslim cultural centres of the subcontinent before to the partition of India, and it will be played and passed down through the generations of Pakistan's future generations. The music culture of Pakistan was significantly influenced by the works of a number of poets and musicians hailing from the northern regions of Iran and Afghanistan (Pirzada & Pirzada, 2018)



Because of the several empires that controlled Pakistan, the country's classical music was inspired by the traditional music of the Hindu culture. This resulted in the development of several different types of classical music, the most prominent of which being the Indian classical music. Two of the most fundamental aspects of Pakistani classical music are referred to as "Sur" (meaning "musical note") and "Lai" (meaning "rhythm") (rhythm). The organised configuration of musical notes inside a scale is referred to as a raag. A cycle's rhythmic structure, also known as "Lai," is referred to as taal. When performing, a significant portion of the show is comprised of improvised material (Irfan, 1985).

Rock 'n' roll is a mainstay of Pakistan's multi-ethnic population, while Qawwali, a kind of music that derives from Sufi Islam, is one of the most popular forms of music in Pakistan. Qawwali is one of the most popular types of music in Pakistan. The music of South Asia, Central Asia, Persia, Turkey, Arabic, and Western cultures, as well as music from the Middle East, are all included in this compilation. As a result of these numerous influences, a sound that is uniquely Pakistani has begun to form. It doesn't care where you live in Pakistan; music always has been one of the most well-liked forms of entertainment here. As a direct consequence of this, Pakistani society used to be a little more lenient than it is now.

The geographical position of Pakistan at the crossroads of South Asia, Central Asia, and the Middle East is reflected in the music of the nation. Pashto, Farsi, Punjabi, and a great number of other local folk traditions all have left their mark on Pakistani music (Rahi, 2010)

## **5.2 An overview of Pakistan's rich musical tradition**

In the West, more intricate songs are typically performed by large orchestras and choirs, but in the East, straightforward melodies are typically played by small bands. The Qawwali, a male chorus consisting of 12 musicians and vocalists, is Pakistan's largest performance group. This number pales in comparison to the over 100 musicians that are

often seen in huge ensembles of a similar kind in the West. There is often only one performer (either a vocalist or a musician) and each piece of music has its own distinctive melody in Pakistani music. On the other hand, Western music lays a significant emphasis on the harmony and melodic substance of its compositions.

Poetry, which is the most common source of lyrical inspiration in Pakistani music, is a significant source of inspiration. In the 1500s and 1600s, it was usual for poets to write in Urdu about heavenly love as well as romantic love in their works. Even in modern times, poetry readings known as “Mushairahs” continue to attract comparable crowds to those that attend sporting events. An appreciation for song lyrics and music has blossomed in Pakistan as a direct outcome of the nation's long-standing passion for poetry (Azhar, 2020).

### **5.3 The different types of music that are considered to be Pakistani**

Music from Pakistan may be broken down into two distinct categories: music played for religious or ceremonial occasions, and music played for the sake of enjoyment. The two most prominent subgenres, qawwali and ghazal, each incorporate a vast variety of musical styles and genres.

Qawwali is the name given to the kind of song lyrics that were created by Sufi poets. The idea of universal love and oneness for all people, without any qualifications or exemptions, is communicated via the use of phrases that are repeated. There is an outburst of handclapping and drumming in time with the shouts. Popular even in modern times is music that is based on the early poetry written by Sufi mystics. In the devotional music tradition known as qawwali, which is performed in Sufi shrines across the Punjab region, a group of 12 male vocalists takes the stage. They are placed in two rows of six each, with the principal vocalists occupying the front row of seats in the first row of seats. Mohri, the head of the group, with a powerful voice, and one or two other individuals serve as chorus leaders (avazia). Tabla musician is in the second row behind them. He plays the bigger qawwali tabla with whole grain dough plastered over the left bass drum to make it louder and more resonant. Tabla is an instrument that originated in India. The remaining

performers constitute the chorus, and they clap their hands together often in time with the music. All qawwals, or musicians who play qawwali, place a strong emphasis on the fact that they use music to enhance the meaning of the text, which is written by Muslim Sufi and Hindu Bhakti masters in Farsi, Arabic, Punjabi, Urdu, and Purbi (Ali, 1960).

Another type of folk music played in Pakistan is called ghazal, and it consists of love poems sung in Urdu (official language in Pakistan). They are a synthesis of songs from Persia that were originally sung in the Persian or Farsi language. These songs were introduced to India by the Mughals, who then transformed them into their own Indian languages. Additionally, it has its origins in the poetry of the classical Arabic language. "Talking to ladies" is what the Arabic word "Ghazal" refers to when it's used in this context.

Folk music from Pakistan tackles issues pertaining to day-to-day living in a manner that is less grandiose than the expressions of love and emotion that are typically found in traditional and classical music from the country. Each province in Pakistan is home to a distinct kind of popular folk music that sets it apart from the others. In this field, Pakistan has produced many famous singers, such as the late Alam Lohar, who was very influential in the time period from 1940 until 1979: he developed the idea of jugni, which has been used as the basis for a folk song ever since, and he sang heer, sufiana kalaams, mirza, sassi, and a great deal of other well-known folk stories. Alam Lohar passed away in 1979. Other famous folk singers include Sain Zahoor and Alam Lohar from the province of Punjab; Abida Parveen, Allan Fakir, and Mai Bhaghi from the province of Sindh; Akhtar Chanal Zahri from the province of Baluchistan; and Zarsanga, who hails from the province of Khyber Pakhtunkhwa and is revered as the queen of Pashto folk music (Syed, 2017).

There is a significant emphasis on life-cycle music in Pakistani culture. The term "life-cycle music" refers to the music that is played during many events and celebrations that occur over the lifetime of a family, such as births, marriages, and funerals. The music that is played during weddings, which often consists of a band playing wind and musical instrument to announce the arrival of the bride and groom, is some of the liveliest music associated with the life cycle.

Traditional music from Pakistan is modal and features a tonal core, from which a wide number of scales may be recognised. These scales can range in length from three notes to nearly an octave. Modal music is characterised by its use of a modal scale. Traditional music from Pakistan can range from songs that are extremely melismatic and rhythmically free to songs in which the rhythmic rhythm of the melody is reinforced by drum and drone background. The majority of Pakistan's traditional music include a rhythmic accompaniment of some kind (Altaf, 2022).

## **5.4 Popular Pakistani Instruments**

Without the instruments unique to each culture, the music of each civilization would be without something important. The skill of producing music is deeply ingrained in Pakistan, and the country is home to about 600 unique instruments. When compared to Western instruments, Pakistani instruments could seem and sound unusual due to their unique design and construction. However, most individuals are unaware that instruments from different cultures contain more similarities than differences.

The only ways that humans have found to create music are through striking things together, producing vibrations with air pressure, and vibrating stretched string or chords. Because of this, the operation of a great number of instruments is quite comparable. On the other hand, the procedures for the generation of sounds differ from one culture to another (Azhar, 2020).

### **5.4.1 Bansuri**

One of the earliest musical instruments to originate in Pakistan was the bansuri, often known as a flute. Holding it in a horizontal position against the lips is how you play it. It contains six holes, and the finger pads are used to shut and open them in line with the melodic phrases. The flute is supported by the thumb below it. The mouthpiece of a standard flute is angled in such a way that it fits comfortably between the player's lips. The

notes of the higher register are created by precisely manipulating the apertures and by contracting the lips in order to blow a small stream of air. This results in the production of the higher register.

Both Sain Allah Ditta Qadri and Salamat Hussain are accomplished flautists; Sain Allah Ditta Qadri is famous for his playing, while Salamat Hussain was awarded the President's Pride of Performance Award (Lee, 2019).

#### **5.4.2 Chimta**

The Chimta is a traditional pair of fire-tongs that may be seen in households across Pakistan. The length of the Chimta that is typically utilised by performers is close to one metre. The game is played by striking the tongs against one another and then striking a huge iron ring located at the bottom of the tongs. It is mostly played as a background to folk songs and mystic songs, and it is popular in both Punjab and Sindh.

#### **5.4.3 Dhol**

The Dhol, also known as the drum, is a type of percussion instrument that, in certain regional languages, has the meaning of "lover." This instrument is quite popular in both urban and rural areas.

In its early days, the Dhol served as a means of communicating across great distances, making public announcements, and gathering large groups of people together. Today, people play the instrument at a wide range of events and activities, including weddings, funerals, wrestling bouts, horse and cattle shows, rural sports, and folk festivals, to name just a few.

The Dhol is a piece of wood that has been hollowed out and covered with goat hide. It has two heads. It is an ancient instrument that is played using sticks made of wood and it is battered with those sticks.

#### **5.4.4 Harmonium**

Free-reed keyboard instrument that produces sound when wind is sent by foot-operated bellows through a pressure-equalizing air reservoir. This causes metal reeds that are messed over slots in metal frames to oscillate through the frames with nearer acceptance. The instrument is also referred to as a Reed Organ. There are no tubes; rather, the pitch is established by the diameter of the reed. Reeds that are part of different sets produce a variety of tonal colours. The quality of the sound produced by a given set of reeds is determined by the size and shape of the tone chamber that surrounds each reed in that set. Reeds that are part of a set that has a constricted chamber, for example, produce a powerful vibration and an incisive tone (Rehman & Choudhary, 2017).

#### **5.4.5 Rabab**

The rabab is an extremely old instrument that is mostly found in Afghanistan, although it is also widely played in Kashmir, India. It consists of a solid block of wood that has been hollowed out and has a membrane stretched over the entrance. Strings made of compositions of gut (or nylon) and metal are played by passing them over a bridge that is supported by a taut membrane. In several instances across ancient scriptures, the rabab is referenced (Courney, 2021).

### **5.5 Regional style**

The four distinct areas that make up Pakistan each have their own own musical styles and ways of performing those styles. The kind of music known as "performance music" is very well-liked in Sindh. It is common in Western music in that the audience is expected to remain seated and listen rather than to move around or become involved in the performance of the song. Kafi music, which combines music and poetry and was composed by Shh Abdul Latif (1690–1752), Sind's most renowned poet, is one of the most popular styles in this part of the world. Poetry, improvisation, and musical lines that are repeated frequently may be found in Kafi (much like jazz).

Performance music is widespread in Khyber Pakhtunkhwa, just like it is in Sindh. In this part of the world, the rabab is frequently used as an accompaniment to music that is based on Pashtun poetry. The region's instrumental music is held in very high respect all throughout the world. The enormous number of herding tribes in Baluchistan have contributed significantly to the region's rich musical heritage, which features prominently among the region's professional roaming musicians. The songs performed by the itinerant musicians are often ballads or songs about love, and the performers usually sing while playing a musical instrument. The Nar Bait is a type of ballad that is exclusive to Baloch music. It is performed to the rhythm of a double-reed flute.

However, there is a considerably greater prevalence of participatory music, both in song and dance, in the region of Punjab. Songs in the musical heritage of Punjab are often in the form of a call-and-response and feature rhyming couplets as well as humorous elements. Drums are typically used as an accompaniment for this type of music. The Kafi is a kind of Sufi singing that is also used in Sindh. Punjabi musicians use it as well.

As a result of Western "Pop" music permeating cultures all over the world, many contemporary musicians from Pakistan have integrated the traditional sounds of their nation and combined it with the different instruments and factors that influence the West. This has resulted in a hybrid sound that is uniquely their own. Traditional Pakistani music is frequently mixed with genres of music that include rock, pop, hip hop, and even techno. This phenomenon is becoming increasingly common.

## **5.6 Pakistani Music in contemporary time**

Before a few years ago, Urdu and a few of the country's regional languages were the only languages that were used in Pakistani society and culture. However, as English grew more widespread, the cultural attachment that people had with their vernacular languages decreased. Even during the time of our most influential musical figures, such as Ustad Nusrat Fateh Ali Khan and Madam Noor Jehan, this process was already in motion.

However, now, these worldwide movements are available to essentially everyone who possesses a Wi-Fi connection. resulting in a larger and more rapid dissemination of data, stories, and trends in their respective fields.

The finest illustrations of this may be seen in the world of music, namely with the phenomena known as Coke Studio. The idea behind the event was straightforward: to reawaken traditional Pakistani classics and folk music while appealing to a newer, more trendy generation of Pakistanis. Although the songs may not have been rendered into English, western concepts of contemporary music were most certainly included into the overall sound. Sometimes sung in Urdu and other times in English, folk songs sometimes featured elements of rap and even electronic dance music. A wonderful illustration of this may be seen in the eleventh season of Coke Studio. Allah Karesi, Esakhelvi's signature folk tune, is performed here by the artist himself, accompanied by his son. The unexpected element is that Esakhelvi's son re-imagines the song as a remix influenced by electronic dance music (EDM). Theoretically, this does not seem all that enticing; nevertheless, in practise, it works, and the confluence of these ostensibly disparate worlds results in music that is harmonic.

The most significant shifts have occurred in Pakistan's musical landscape during the past ten years. It has acquired greater autonomy as a direct result of the rise of social media platforms in general, including YouTube. In the past, music was a significant front in the war for cultural dominance; the ruling classes jealously guarded the music that they favoured and kept the rest of it, which was regarded to be of lower social standing, at bay. Music has become more "democratic" because of social media and programmes like Coke Studio, which means that it is no longer dominated by a single social group. In the beginning, only a handful of entertainment companies and recording studios controlled most of the music industry. There were several obstacles in the way of admission. It was necessary for musicians to go through a recognised "rite of passage" before they could even be acknowledged to be musicians. This path required training as well as observing other musicians and producers, and even after completing these steps, there was no guarantee of success for someone who was attempting to make it in the industry. Musicians today have



the freedom to create anything they like and the opportunity to locate an audience for their work; these audiences are not limited by class or class hierarchies (Sabeeh, 2022)

## CHAPTER. 06

### 6 HOW MUSIC AND CULTURE WORKS TOGETHER

Why do music and singing have such a tremendous effect on bringing people together? Most individuals are exposed to music shortly after birth, typically in the form of lullabies. Music is also present during most significant events that occur throughout our lives, such as weddings, graduations, and funerals. Something about music has the power to draw people together, and it also assists in our efforts to work together as a community.

There is little doubt that the ability to appreciate music is ingrained in the human brain. Recent studies have shown that our brains have a region that is specifically responsible for the processing of musical information. This lends credence to the idea that we utilise music for important purposes in our everyday lives (Suttie, 2016).

Listening to music that has lyrics has been demonstrated in several studies to have an immediate effect on the neurochemicals that are present in our brain. The ability to feel near and linked to other people is influenced by a number of these neurochemicals. The most current study reveals that singing or playing music together could help bring individuals closer because it causes endorphins to be released into the body.

Both anthropologists and ethnomusicologists pay attention to two distinct aspects of music when doing research. In the beginning, they think about the how the music sounds (the music itself) or how it is put together, including its melody, rhythmic structure, shape, and lyrics. Second, they investigate the function that music plays in the culture as well as the role that it plays in society. They investigate, for instance, the kinds of songs that are sung during religious rites as opposed to the kinds of songs that are performed for amusement purposes (Such, 2021).

## **6.1 Music and Human Culture**

As a result of the fact that mules do not rap or sing lullabies, most academics believe that music is a purely human phenomenon. In addition, humans are extremely sociable beings, which is a quality that should be commended. When members of a group work together to accomplish a common goal, they strengthen their bond with one another. To put it another way, when individuals pool their resources—their knowledge, their abilities, and their talents—a group can accomplish a great deal. For instance, a single person who lives in a very small village would not have the resources necessary to build a significant road on their own, but a group of people who share similar perspectives may accomplish this goal.

Keeping this information in mind makes it possible to simplify the connection between music and different cultures. The purpose of culture is to maintain the continued existence of humans, and music serves a function that helps to that purpose by bringing people together. It goes without saying that this is something that is only typically true in tiny rural villages and not always in contemporary metropolitan environments. Also, keep in mind that listening to music was impossible before the development of the phonograph in the 1880s (which isn't that long ago). Prior to that time, the only way to experience music was to attend a live performance. These days, we may be by ourselves and use any one of a verity of media devices to listen to music.

## **6.2 The Power of Music**

Humans are the only species capable of creating music to any significant degree. It's something we do as humans, and it's ingrained in every culture throughout the globe. After all, there's a good reason why people are classified as social creatures. People can accomplish more when they work together in groups. Simply said, a lot may be done when a group of individuals work together and contribute their own strengths, abilities, and expertise to a cause that is of greater significance.

After considering all this information, it is now much simpler to comprehend the connection that might exist between music and different cultures. Music has the potential to bring people together, which is an important step toward achieving the objective of preserving culture, which is an important step toward insuring the continued existence of civilization (Rosas, 2020).

### **6.3 The Relation of Music to Culture**

It is important to bear in mind that the purpose of music is to assure the continuation of the group. One might nearly consider music to be a repository for all the following information and more:

- Means of sustenance
- Shared knowledge, which may include a shared language for the sake of communication
- How to rule

All of this comes together to symbolise the fundamental aspects of culture that ensure the demands of society are addressed to sustain the society's growth and success. Additionally, music is connected to all aspects of society in a variety of other ways. For instance, one of the most prominent examples is the way in which the dialect of popular song lyrics always reflects the language that most of the group speaks. Both the economy and the music industry are quite important in the United States. Over seventy percent of the music business is controlled by corporations, and the corporations measure success in terms of cash values. This has a significant bearing on the kind of music that is created (Rosas, 2020).

### **6.4 How Music Brings us all Together**

The human experience is incomplete without the presence of music. It makes no difference in which direction you gaze. People all around the world have long considered music to be

an essential component of their day-to-day lives, whether they lived in bustling metropolises or secluded villages, arid deserts, or humid rainforests, or even at the highest point in the Himalayas.

Through the course of human history, every civilization has been responsible for the creation of music, and every society utilises that music to characterise itself. After that, it turns into something that cannot be separated for either people or communities. There are three primary ways that everything may work together beautifully. They may be found inside cultures as well as between civilizations and their boundary lines. Quaid-i-Azam university is home to students belonging to various ethnicities. Sometimes are brawls and quarrels based on these ethnic divisions. Music came in handy to subside the footprints of these brawls and quarrels and bring them into single space of melody.

In Pakistan, there are lots of problems in terms ethnic divisions and sectarianism. There two factors have divided people and created hostilities among them. In QAU music has diminished these hostilities by promoting harmony and peaceful co-existence. In QAU we have music and cultural dance programs of each particular ethnicity once in week. Students of QAU in participate in these programs regardless of ethnicity, religious sect, language, and political affiliation. A Pashtun along with Baloch, Punjabi, Saraiki Balti, and Kashmiri and seen dancing on rhythm of the music. This kind of peaceful co-existence in indeed a very great achievement of musical society of QAU and music at large.

#### **6.4.1 Case study**

Sajawal Nasir was a student of QAU doing his bachelor's in international relations 7<sup>th</sup> semester. He belonged to a Saraiki belt of Punjab province. He shared his story with me that initially he was only sitting, eating, and talking to students with whom he shared his identity ( Saraiki ). He narrated "*other communities especially Panjabi and Pashtun seemed very hostile to me. I was in very enclosed circle despite that fact that I was living in very inclusive University*".

He further claimed that then one Monday I was passing through the Main Cafeteria of QAU, and I listened to music which quite unique and I decided to enter into the cafeteria in order

to see for myself what kind of music it was. I entered into cafeteria and the scenario was completely different than academic activities of university. Students were performing specific type of dance on the rhythm of specific music. I asked someone what kind of dance and music these are. He replied that this dance is called Attan, and the music is Pashto music. I saw lots of students including Saraikis who were performing that dance. It was quite intriguing for because I saw Pashtun , Panjabi , Saraiki, and Sindhi were dancing shoulder to shoulder and toe to toe.

I then tried to learn Attan and after few I was able to perform and next Monday, I was among the firsts were waiting for the music. So, indeed it diminished my sense of hostility and created a sense of harmony.

#### **6.4.1 Sharing Emotions through Music**

It is common knowledge that listening to music can (and frequently does) result in the experiencing of strong feelings. The range of human feelings is quite broad. It has the power to bring tears, laughter, anger, a sense of nostalgia, the ability to help us sleep, and even the ability to help us party.

Every musician expresses themselves deeply via their work, which enables them to take their audience on an emotional journey alongside them. It makes no difference how many supporters there are. They will all go through the same type of emotional journey, regardless of the number of people involved, whether it be 1 or 10 million. Another approach that music may bring people together is via the experience of travelling the same path together. These psychological features are shared by more people than people may have initially imagined.

People participated in a study where they were asked to listen to 14-second excerpts of songs from small towns all around the world and identify the function of the song. The objective of the song might be a dancing song, a love song, a lullaby, or any number of other things. Even though the participants were listening to music from different cultures,

a remarkably high percentage of the time they were able to accurately identify the intention of the song.

#### **6.4.2 Music Is an Activity That Promotes Bonding over an Experience**

Currently, when digital music is so widely available, live concerts are even more vital for people to attend so that they may have interactions with one another. Many individuals may still vividly recall the amazing concert that they attended with their companions, and some of them can even recall the person who became a friend because of their encounter at the event.

Concerts are not only an enjoyable activity, but also a unique setting for mingling with individuals from a variety of backgrounds. Everyone of any race, religion, or background may put their differences aside and sing and dance together in harmony if they do so respectfully.

The Eurovision Song Contest, which was held in Tel Aviv in May 2019, is a good illustration of this approach applied on a huge scale. This musical event brought together individuals from all around the world, and the conclusion was seen by more than 200 million people. These are the kinds of things that tend to stick with us, and years later, when we hear a song for the first time that was performed at the concert, it brings all those memories and feelings flooding back.

#### **6.4.3 Music Is a Highway of Shared Experiences**

The importance of music to culture cannot be overstated. The act of passing on music by one culture to another enables individuals to get an understanding of one another's way of life. During times of war, when other kinds of engagement are proven impracticable, this is of much greater significance than usual.

The connection between music and culture may be summed up as follows: culture plays an important role in ensuring the continued existence of humans, while music plays an important role in fostering communal bonds among individuals. The most important thing to keep in mind about this is that in modern times, it primarily pertains to rural areas with tiny settlements. This is less of an issue in places that have a significant amount of urbanisation. Therefore, is it possible for music and culture to coexist in perfect harmony? Yes, but it really shines through in intimate settings with a few people. In order to better serve the community, Music House offers community classes that combine a variety of cultural practises with musical expression (Suttie, 2016)

## **6.5 Influence of Music to Shape the Culture**

The civilization of the globe has been and will continue to be influenced by music. Culture may be understood via music in a very literal way. Music always will link the people of the globe and allow them to share a unique part of their culture with one another; this is true even if culture will continue to change at an accelerating rate because of advances in technology (Iahn, 2022)

## **6.6 Different Cultural Dances**

### **6.6.1 Attan**

Attan is the cultural dance of the Pashtun community. It is a group dance in which more than 100 people can participate at one time depending on the space. For Attan dance there are specific Attan beats to which people can toss their heads. Attan cannot be performed with every song or beat, mainly it is performed with the beats of Dhol. Both men and women performs Attan. There are many forms of Attan, Pashtun from different belts/areas performs Attan in different styles for example *Zazai Attan*, *Paktiyawal Attan*, *Drey Makhy Attan* and *Saada Attan* which means simple Attan. Here at QAU we perform Attan every week on Friday at the main cafeteria of our university. Students from all the communities enjoys watching Attan and some non-Pashtun students also performs it with us which shows the cultural diversity and intercultural harmony through music.





Figure 2: Pashtun Students performing Attan

### 6.6.2 Case Study

As I stated earlier that QAU is also called mini-Pakistan because people from all over the country studies here. In QAU the cultural values of different ethnic communities are very much valued here. When I came to QAU I didn't know much about my culture specially the Attan dance which is a 100 years old culture of my people but when I got admission in QAU I saw students doing Attan which fascinated me so much as I was also a music enthusiast. The Attan dance attracted me so much that I started having an eager wish to learn it as soon as possible. I asked a friend who was very good at doing Attan to make me learn it too and he with a whole heart accepted my request and I started learning Attan and

in a month I was able to perform Attan in a group with my friends on every special occasion or a at a friend's gathering. I can now do all kinds of Attan very perfectly.

### 6.6.3 Bhangrha

Bhangrha is a typical Punjabi dance. It is performed in group or individually with specified Bhangrha beats. It is a worldwide famous cultural dance performed in cultural events and in weddings. Students from Punjab performs Bhangrha at their cultural gatherings which feels so good when you see them performing Bhangrha. It is a very rhythmic and unique kind of dance.



Figure 3: Punjabi Students Performing Bhangra

There were frequent gatherings and programs in order to promote cultural heritage of Punjab. These gathering include welcome party to newcomers, annual dinners, orientation programs for new students, funfairs, and Punjab cultural week celebration. On all these

occasion Bhangra was frequently performed and student liked to participate in those Bhangras.

#### **6.6.4 Balochi Chaap**

Balochi Chaap is a cultural dance of the Baloch people of Baluchistan. It is also a group dance, and it resembles with the Pashtun Attan. Balochi Chaap is also performed with specific songs and beats. Baloch students in QAU performs Balochi Chaap on their festive days and other special occasions.



Figure 4: Baluchi Chaap

Quaidian Hut (point of breakfast, meal, and other refreshments) was a place where Baluchi Chaaps was frequently performed. Once in week, students at Quaid-i-Azam university were likely to arrange Chaap. These Chaap were participated by over 50 students of Baluch and Brahui ethnicities. Aside from Baluch and Brahui, students of other ethnic e.g., Pashtun, Sindhi, Gilgiti and others also joined these Chaaps.

### 6.6.5 Saraiki Jhoomar

The Saraiki Jhoomar is a group dance like Chaap and Attan. It is also performed in groups. Saraiki students in QAU performs Jhoomar at their cultural gatherings inside university and on other special occasions.



Figure 5: Saraiki Students performing Jhoomar

*Source: picture taken by the researcher*

Saraiki students at Quaid-i-Azam university organized various programs in order to celebrate the cultural heritage. During these programs one frequent and most common thing was Jhoomar. Jhoomar was most performed at social hut (Another refreshment point) and main cafeteria.

### 6.6.6 Gilgiti/Hunza Dance

This form of cultural dance is the most unique one. Students from Gilgit and Hunza performs this dance with their specific Dhol beats. Students from the above areas performs this dance on their special occasions and festive day.



Figure 6: Gilgiti Students Performing their cultural Dance at QAU

There were two big functions arranged by Gilgit Baltistan student council. One was arranged on November the 1<sup>st</sup> and second was arrange in the last week of December. Gilgit Baltistan got its independence from Dogra Raj on 1<sup>st</sup> of November 1947 so, in order to celebrate their independence day and commemorate those who fought for independence they arrange their independence program. Cultural dance was performed during that program along with specific music.

### 6.6.7 Sindhi Jhamalo

Sindhi Jhamalo is the cultural dance of Sindhi people. It is performed by Sindhi students at QAU on their festive days and other special occasions. It is also a group dance.



Figure 7: Sindhi Students performing dance on Ho Jhamalo

Mehran student council also arranged various programs in order to promote cultural solidarity and harmony across ethnic lines. Ho Jhamalo was performed at Holi (a festival of colour mostly celebrated by Hindus), Latif Day (program arranged to pay tribute to a Sufi poet Shah Abdul Latif Bhittai) and other programs organized by Mehran student council.

## **CHAPTER. 07 HOW MUSIC SOCIETIES PROMOTE MUSIC CULTURE ACROSS UNIVERSITIES?**

### **7.1 Promotion of Music culture by Music Societies**

The music societies at universities promote music culture in different ways. These societies have different approaches to promote music at academic institutions, some of them are discussed as follows.

### **7.2 Appreciation of Music**

The term "appreciation of music" refers to musical training that is intended to develop in the amateur the ability to listen intelligently, particularly to serious music, and, as a result, to enhance the pleasure and satisfaction that he may derive from listening to music. Specifically, the training focuses on developing the amateur's ability to distinguish between different styles of music.

True music appreciation is not only listening to music for one's own pleasure; rather, it involves much more. It indicates a fine discrimination in sensing differences in the qualities of tone, a sensitive understanding of the melodic, harmonic, rhythmic, and formal elements of music; a well-developed musical memory; and a familiarity with the masterpieces of musical art from throughout history. This is true for both amateur musicians and professional musicians. Therefore, music appreciation is that kind of pleasure that comes from having a well-developed grasp of all that is associated with the art form. So the music societies at universities have a definite role in appreciation of music.

The reality of the matter is that for us to cultivate great musical discrimination and taste, we will need to train for it in a way that is both conscious and direct. It is possible that studying music in other fields will result in it as a side effect, but we shouldn't count on it happening. This is not to say that every child, whether musically inclined or not musically inclined, should be popped into a class of music appreciation; although such a course, when

well taught, is likely to provide the student with some of the most lasting mental and spiritual treasures he could ever hope to acquire. As a result, there is a possibility that we may further "compartmentalize" the educational opportunities we provide. It seems likely that music appreciation that is taught apart from the setting of musical performance would be just as sterile and unconnected to reality as the alternative method. One of my respondents stated that;

*“According to me, music is beneficial to students, which can positively impact a child's academic performance, by letting him/her to follow their talents and to help them in developing social skills”.*

As per respondent, the researcher observes that; to formalise music in our societies and universities, there is a need to change people's opinion about music and people involved with it. Music classes should be introduced in universities, as a part of course. Music should be made part of every event. The qualified music teachers should be recruited. Platforms should be provided and students with certain talents should be encouraged and appreciated.

The ideal scenario would be for each music class as well as every musical organization to incorporate music appreciation into their curriculum which the music societies at universities are striving for. More than that, it is the responsibility of every music teacher to instill in their students a love of music as well as an understanding of its history and significance. This should not only take place during the brief period designated as "music history and appreciation," but also continuously and in every interaction with the students. I will take it a step further and suggest that every educator of young people should acknowledge that it is their obligation to contribute to the development of acceptable musical taste standards. It is common knowledge that the average European student develops a sensitive, intelligent understanding of music that is superior to that of the average American student. This does not occur as a result of the medium of a special course; rather, it occurs as a result of such standards of taste being lovingly passed on by both parents and teacher (Carter, 1954).



## **7.2.1 Providing platform for music lovers**

The music societies at universities are promoting music as a topic by opening up the opportunity for more kids to participate in music lessons is a fantastic method to do so. This may be easily accomplished through the provision of promotional opportunities to potential students, such as free sessions. In this approach, the children are given the opportunity to experiment with music and discover for themselves what it's all about.

### **7.2.1.1 Case study**

Osmond Alponse was doing his bachelor in the department of Physics at Quaid-I-Azam University. He was admitted in QAU when university was shifted to online classes due to the rapid spread of covid-19. According to Osmond, he searched music activities on Facebook and Instagram at QAU but most of the musical activities were of folk nature to which he was not used to but when University got open and physical classes began to start Then he came to know that there is musical society in QAU.

Osmond was a guitarist as well as a singer and he joined QAU music society. After joining music society Osmond narrated *“I feel that my music skill has definitely improved. Before joining the society, I only had experience playing guitar with drums and I only used to sing English songs. But as of now, I have learned to play along with different instruments, and I am now able to sing a variety of music. I would say, one thing that has definitely improved is my musical sense of what sounds good and what doesn't and how to make create musical tracks which I learned a little bit while recording a guitar track for a song in a studio”*.

He further argued that due to burden of studies I barely got some time to practice and improve my music skill. He hold a view that there is serious lack of good guitarists in University but according to Osmond, QAU has provided him a platform not only to improve his skill but also to show his talent to a multitude of audience.

## **7.2.2 Avail the Necessary Musical Facilities**

The study of music is more of a practical learning activity. Because of this, it is quite important to make sure that the school has all the necessary musical equipment for the children, as this guarantees that they will have the most successful educational experience possible. The institution requires a variety of resources, including recording booths, music rooms, and various instruments for musical expression. The objective here is to pique the interest of potential students in the course material by making it appear as enticing as possible to them. The musical societies are now providing all these facilities in order to achieve their goals.

### **7.2.3 Reach Out to the Local Media**

Reaching out to the media in your community with information on the significance of music education is an excellent way to support the cause. The music societies try to help the students by introducing them to with local print media as well as radio and television stations in the region. The goal here is to encourage as many individuals as possible in the community to participate in and show their support for music education.

### **7.2.4 YouTube Channel**

YouTube is an outstanding medium for disseminating information to a wide audience. In addition to putting, you in front of a larger audience, both locally and internationally, it gives you the chance to promote music education on your own terms, which is a tremendous benefit. You could find it interesting to conduct interviews with artists, music educators, music students, and even parents and students who are enthusiastic about music education.

If your channel is mostly for talks, some topics you may cover are the music industry, the process of teaching music, and other related topics. You might go live on occasion and showcase a variety of musical performers, including bands and other musical ensembles. In this way, you can demonstrate to the audience the genuine advantages of receiving

musical training. The music societies at universities try to help their students with their channels by promotion them as well as providing and guiding them about the content.

### 7.2.5 Case Study

I'm into the music scene since 2015 but I didn't know much about how important role YouTube and other social media sites can play in my music career. One day I was talking to my friend Qaiser about my music passion and the financial hurdles which I was facing in order to pursue music as a career and he told me about YouTube that if you reach pass a certain criterion of YouTube then they pay you for your videos. I started uploading my singing videos on YouTube and it one of my videos went viral on YouTube and I passed that criterion. Now I have more than 40k subscribers on YouTube and more than 42, 00000 views on my videos overall. I get monthly payments from YouTube now from which I have recorded more than 5 original songs.



Figure 8: Researcher performing in a Fun Fair at QAU

### 7.2.6 Music Competition

The best technique to generate excitement about the topic at hand is to hold a music competition. You may establish a one-of-a-kind competition by asking potential students

about their history with the subject matter and having them describe their relationship to it. Request from them some brief compositions that explain this subject matter. They may seek assistance writing essays from their parents, which would make the process more open to everyone.

The music societies organize such events and provide the winner with prizes such as musical instruments and free music lessons if they end up being the winner. Even if the awards are expensive, the overarching objective of increasing people's awareness of the value of music education is accomplished.

### **7.2.7 Allow students to get help**

Students could avoid choosing music as a topic because they have an inaccurate impression of how difficult it is. The music societies make things simpler for them by granting them permission to obtain professional assistance from music industry professionals and recognised sites. They try to make things as simple as possible for the learner, they will be more likely to stay with the topic to the finish and encourage other people to do the same. Students could have a difficult time locating the most reliable firms that can assist them with their music homework at times. One of my respondents stated that;

*“My vocals really got improved. Before joining the society i knew very little about the musical instruments. Music society helped me to learn about the instruments and how to sing with it”.*

Students and the community as a whole stand to gain a great deal from participating in music education programmes. It is essential to make every effort to keep the topic alive, since an increasing number of schools are moving away from focusing on it in favour of the sciences and achieving high scores on standardised examinations. These are only some of the various strategies that may be utilised to prevent the field from fading into oblivion (Editorial, 2021).

### 7.2.8 Breaking Social Taboos

A taboo is a severe societal ban that is directly tied to human behavior that is viewed as being unacceptable. These banned and holy human behaviors are founded on moral judgement and religious beliefs, and anybody who attempts to breach taboos is deemed to be blasphemous or disgusting by society (Shahid, 2020).

Since the country of Pakistan was first established, its society has adhered to several cultural constraints that are referred to as taboos. There are numerous taboos in Pakistan that need to be examined, and they need to be considered or brought to light since such matters are either concealed or disregarded. These taboos need to be addressed because they are needed to be considered or emphasized. One of my respondents stated that;

*“I think, I have been so blessed throughout my university life, that I didn’t feel any problems regarding music. But yes, sometimes people judge you as they think that you are wasting time on lame things. However, I think music gives me peace, heals me, and helps me to grow more”.*

As we all know that Pakistan is state, which is mostly governed by its cultural and religious sentiments of the people. There are many social, cultural, and religious taboos which are faced by different communities. Most part of the society in Pakistan are against music norms. They don’t want and appreciate music on any level, instead they consider it “haram” according to Islam which is a false belief. Most of the parents refrain their children from indulging in music activities.

The above-mentioned false beliefs about music are taken up by the music societies at universities. These music societies work in planned manner to outsource the false beliefs against music by educating the students and their parents. They arrange different seminars on the advantages of music education so the society could understand the need of it. They try to educate people by giving strong and logical arguments in the light of Islam which favors music. So, it is the need of time that these music societies at universities should be appreciated and helped on every platform by the Government and the community of the

region so that music education could be spread all over the state and so that all the social, religious, and cultural taboos against music are minimized.

### **7.2.9 Case study**

Syeda Ibtisam Naqvi was female member of Quaidian music society. She was a vocalist, and she was enrolled in the department of Physics. According to Syeda Ibtisam, when she got admission in QAU she did not know anything about music society but the music in QAU was very culturally rich.

Ibtisam belonged to a Syed family and her parents did not make any trouble for her which would constraint her passion for music, but her family was not allowing her to peruse her career in music.

Ibtisam presented some suggestions for parents and musician. She narrated “firstly, people should know that if they are listening to music and call it good, then being a musician is also not bad at all. Secondly, cultural, rich and pure music should be promoted via concerts or events instead of music with weird poetry. Thirdly, people should support their kids to get into this profession.

### **Importance of Music in Students Lives**

The capacity for introspection is being increasingly valued in today's educational environment. This is expressed in part through the medium of music since we often reflect on things when listening to our favourite songs.

It is inconceivable to think of our existence without the presence of music. At concert, on media, on the radio, at festivals, and even at funerals, we are subjected to it on a regular basis. Music is a product of human intellect in the same way that anything else made by man is, and the same principles apply to music as they do to other human creations. The dialectic of art, and by extension, the dialectic of music, is the continuance and growth of the dialectic of nature. This is true in every aspect of the spiritual life.

Throughout the course of human history, music has been hailed as the greatest creation ever made by humans. Music is an essential component of our lives; in addition to being a pleasurable pastime, it is also an effective means of relieving tension and anxiety. There are several points in a person's life in which music plays an essential role. One's life will be filled with more happiness and joy because of it. Music is the essence of existence and indescribably soothes our troubled souls. The music includes elements like as Sargam, Ragas, and Taals, amongst others.

Several studies have shown that listening to music can aid enhance academic achievement, health, and overall well-being, as well as attention and memory skills. Music is an effective kind of treatment that may make you feel more relaxed and uplifted, even when you're in a good mood. On the other side, student life may be a little overwhelming, which is why music can work wonders in these situations. Your mind will be calmed, and you will feel refreshed overall when you listen to music. When teachers include music into their lessons, they can assist students in improving not just their academic performance but also their capacity for memory and attention, which in turn helps students' brains grow and gives them more self-assurance (Dean, 2019).

Music is a wonderful aid for memorization, and it has the potential to make learning a lot more entertaining for students. The pupils would retain the information far more effectively if more teachers taught multiplication tables using music, and more teachers may benefit from this approach. Learning to read music requires becoming familiar with notes called quarter, half, and whole, which are essentially fractions. Background music has been shown to aid concentration on a work by boosting one's mood and offering motivation. Research indicates that the brain of a musician functions differently from the brain of a non-musician. Music can help improve one's endurance throughout lengthy study sessions. When you are a musician and you are playing an instrument, you have to be utilising more of your brain. Learning to play a musical instrument also enhances the way the brain perceives human language, which can help kids learn a second language. The concept that anybody is capable of comprehending music is what gives it the quality of being universal. Some animals, such as birds, dogs, and whales, are able to detect music to a certain degree. Music is able to break down any and all barriers to

communication since it enables people from different parts of the world to chat and share tales with one another, even if they do not speak the same language (Team Leverage Edu, 2021).

When students listen to music, not only do they get the impression that they are part of a community, but music also helps students maintain attention while they are learning. Because it trains the brain to better understand human language, studying a musical instrument can also be beneficial to pupils who are learning a second language. People may be brought closer together via the power of music. If students decide to participate in music outside of the classroom, they will have the opportunity to connect with other young people who share their passion for the subject.

### **7.3 Knowledge regarding the sources of music**

What type of incredible power is hidden inside music? Ever since ancient times, people have pondered the topic, and many incredible myths and stories have been produced about the miraculous and enchanted influence that music has on man.

Even in the days of Ancient Greece, music was given a prominent role in the educational process. According to a book on education written during the middle ages, a man with a weak mental attitude is one who is unable to play a musical instrument and does not comprehend music (Eric, 2021).

### **7.4 Music and family support**

It is of the utmost significance that the kid's parents, in addition to the music instructor, take an interest in the lessons their child is receiving on how to play an instrument. Music is referred to as an art form. Even if the parents did not have the opportunity to purchase an instrument for their child, they should still consider enrolling their child in a music class even if it is just to accompany their child through all of the learning phases. One of my respondents stated that;



*“My family always supported me and still supports. They always loved my singing and appreciated me and encouraged me to avail every opportunity. Music society also motivated me and boosted me, providing me platform to express myself through singing”.*

The level of interest and value that a youngster derives from taking music lessons is highly contingent on the level of interest that is exhibited by the child's parents. You shouldn't place undue pressure on youngsters, but at the same time, you shouldn't make excuses for them if they refuse to learn anything. The young boy has to face his challenges without cowardice, and it is the responsibility of the parents to ensure that these experiences shape rather than destroy his personality. We should not behave in the same manner as those parents who are actively involved with their child up until about the age of six, at which point they hand the baton off to school and supervise their child's progress as if from a distance. We should not behave in this manner because it is not in our best interest. The infant has the overwhelming sensation of being abandoned and, since he is unable to comprehend the rationale for the shift in attention that has been paid to him, he draws within himself (Sarrazin, 2016).

Concerts, plays, and performances of "live music" should be attended by children with their parents at various venues. There is no way that technology can duplicate the fleeting moments of art that are referred to as the "voltaic arc," which occur whenever there is a transient touch on the truth. Even in modern times, musicians maintain the belief that music is a revelation of the senses and a revelation of information about the inner world of man. This is one of music's oldest principles.

## **7.5 Benefits of Music Education for Students**

As a consequence of state authorities' efforts to enhance academic performance and reduce expenditures, music education is on the verge of extinction as a result of cuts to the arts education budget. Some people are under the impression that music is not on the same level as the primary academic topics. However, studies have indicated that pupils who take part in music instruction are more likely to be successful in their academic pursuits.

The following are a few of the many reasons why children, regardless of whether they participate in musical activities in or out of the classroom, should have access to music education.

### **7.5.1 Language skills**

Recent studies have demonstrated that musical education physically grows the left hemisphere of the brain, which is responsible for language processing, and can literally connect the brain's circuits in certain ways. Additionally, learning a musical instrument increases the brain's ability to comprehend human language, which can assist children in learning a second language.

### **7.5.2 Improves test scores**

Studies have revealed that children who participate in a high-quality music education curriculum at school have higher test scores than students who do not participate in music activities. This is in comparison to students who do not participate in music activities. According to Public Broadcasting Service (PBS) a study conducted and published in 2007 by Christopher Johnson, a professor of music education and music therapy at the University of Kansas, found that students attending elementary schools with superior music education programmes scored approximately 22 percentage points higher in English and 20 percent higher in math scores on standardised tests, in comparison to students attending schools with low-quality music programmes (Johnson & Memmott, 2006).

### **7.5.3 Self-esteem**

Students are given the opportunity to start something different and build their self-confidence as they learn to sing or play an instrument via the medium of music. Students have a greater appreciation for the fact that their "voice" and interests are heard and

understood by others when they are working together toward a shared objective. This collaborative effort fosters a feeling of comfortable acceptance, which is essential to the development of their sense of self-worth.

#### **7.5.4 Listening skills**

Listening is an essential part of making music, both to oneself and to the other members of the group. The ability to discern tempos, dynamics, tuning, and melodies is essential for musicians. This contributes to the brain's development of its hearing capabilities.

#### **7.5.5 Math skills**

Reading music requires memorising fractional notes such as quarter, half, and whole. A music student who has spent time studying rhythm has learnt to count. He is not literally counting numbers, but he is logically counting out the beats and bars and going slowly through the composition. Numerous musical notions have mathematical analogues (Omar, 2014).

#### **7.5.6 Making the brain work harder**

According to PBS, research has shown that the brain of a musician functions differently from the brain of a person who does not play an instrument. According to Dr. Eric Rasmussen, chair of the Early Childhood Music Department of The Johns Hopkins University, there is some strong neuroscience data suggesting youngsters participating in music have bigger increase of cerebral activity than persons not in music instruction. If you want to be a musician and play an instrument, you must put more of your brainpower into it (Rasmussen, 2004).

#### **7.5.7 Relieving stress**

We are all aware that listening to one of our favourite bands or songs may improve our mood and help us relax. The same may be said regarding the process of making music. It

is a wonderful outlet for children, enabling them to lose themselves in an activity that is both satisfying and relaxing for them at the same time. I can say with certainty that regardless of how anxious I was about schoolwork; I would always emerge from choir practise feeling relieved and content.

### **7.5.8 Case Study 3**

One of my fellow musicians in university who was a very good singer but due to her gender she wasn't able to sing publicly or on social media because her family was very strict, she once told me that music is the only tool by which she can relive her stress and burden but due to the above reason she was unable to do so. She was financially weak and also, she had to give so much time to her studies because of the discipline she was studying. We talked for so many times but there wasn't any way by which she can perform on stage as she was very good, and she had a God gifted music skill. One day I saw a movie in which a girl was facing the same issues and then she started singing and performing while her face was covered. I recommended that movie to my friend and after that she did the same in her university time. She performed at so many events while her face covered.

### **7.5.9 Creativity**

The creative aspect in children is unquestionably fostered by music. This may have repercussions for them in the years to come. According to a statement made by the Arts Education Partnership, Employers recognise creativity as one of the top five abilities needed for success in the profession. Additionally, the collaboration indicates that uniqueness and adaptability are advantages of music education since these are fundamental elements of the creativity and invention that are required for music. Finally, alumni of music programmes indicate that critical thinking, creativity, teamwork, and communication are skills and competences important in their profession, irrespective of if they are engaged in music or other disciplines. This is the consensus among graduates from music programmes.

### **7.5.10 Helping children with special needs**

Children who have special needs can often benefit greatly from listening to music. It assists them in finding a method to communicate and open, both of which are things that they may have difficulty doing otherwise. Because of this, and despite cuts that have been made to music programmes, more and more schools are establishing music therapy after-school programmes for the benefit of kids who have impairments.

### **7.5.11 Higher graduation rates**

Graduation rates are typically higher at schools that provide music programmes. Despite changes to music education programmes in schools, many families are still able to pass on the advantages of music education to their children. Some students choose to study music on their own or look for additional learning programmes that include music throughout their time at schools with fewer music offerings. Children can receive the scholastic benefits of music education through a variety of different avenues, including private music teachers, music groups within communities and churches, and so on. It's possible that some will also achieve creative achievement (Hargreaves, Marshall, & North, 2003).

## **7.6 How music affects the brain**

In a variety of ways, music is beneficial to both the health and function of the brain. At any age, it improves your intelligence, makes you happier, and makes you more productive. While listening is beneficial, playing is even more so. In every human society, whether ancient and modern, music has been an essential component at certain points in time. Music elicits a consistent emotional response from people across the world. And today, because to advancements in neuroscience, researchers can test exactly how music affects different parts of the brain.

The study of how the nervous system responds to music has given rise to a new subject of inquiry known as Neuro-Musicology. This discipline investigates how the brain and

nervous system interact when exposed to music. The research suggests that music stimulates activity in every region of the brain. At any point in your life, participating in musical activities or just listening to it may improve your intelligence, happiness, health, and productivity (Alban, 2021).

### **7.7 musicians have healthier brains**

It makes sense to examine the brains of people who perform a lot of music, such as professional musicians, to get insight into the ways in which music might alter the brain. Brain scans have revealed that artists' brains are distinct from those of those who do not make music.

Brains of musicians are larger, better connected, and more sensitive than those of non-musicians. Musicians have better working memories, better auditory abilities, and greater mental flexibility than the average person. They have physically more symmetrical brains, which also cause them to respond more symmetrically to musical stimuli when they hear it. Greater volume is seen in regions of the brain that are involved for motor control, sensory processing, and spatial coordination. Additionally, musicians have a bigger corpus callosum than the average person (Alban, 2021).

### **7.8 Music as meditation**

Meditation is a time-honoured practise that may be found in civilizations all around the world. It is also an essential component of certain religious traditions and forms of yoga. People seek the aid of some forms of mediation to address mental and physical health concerns. There are many kinds of mediation.

The purpose of meditating is to concentrate, centre, relax, or direct your mind. It also has the potential to assist in relaxing our body. Therefore, it is possible for certain individuals to enjoy it while listening to music. Music with a slow pace is frequently utilised for meditation because of its ability to decrease the heart rate, which in turn reduces levels of stress and anxiety. When you engage in guided meditation, you listen to music

accompanied by a narrator or a speaker who guides your energy flow and attention, or who delivers positive affirmations (Sullivan, Bertone, & Hoshaw, 2021).

## **7.9 Music Culture Across Universities in Pakistan**

The emotional and psychological growth of an individual can be greatly aided using music as a trigger. The joy of making and appreciating music is not an exclusive perk reserved for a privileged few; rather, it is a fundamental need that has the power to motivate outstanding performance and bring together people from all over the world. Music, in and of itself, may be understood as a directing principle that serves to govern and provide light on all the actions that comprise our life. In other words, the core of music is the fact that all humans, regardless of their ethnicity, country, or culture, are fundamentally responsive to music and, on certain level or in some way, generating music themselves. This is true across all cultures, ethnicities, and nationalities. Students who study music on a musical instrument not only get an understanding of the musical notation used in a variety of different cultures, but they also develop proficiency in a language that is widely spoken across the world.

## **7.10 Universities in Pakistan promoting Music Culture**

Despite this, there aren't a lot of school in Pakistan that offer degrees in musicology or any other kind of music; this is likely owing to the country's strong cultural and religious traditions. However, there are educational opportunities available at private institutions as well as public universities for students who have an interest in music (Jeeva, 2022).

### **7.10.1 National College of Arts**

Since it was founded, NCA has created a forward-thinking philosophy toward the field of art and maintains a high standard for the education it provides. Since its founding in 1875, it has been responsible for the careers of many famous painters, architects, designers,

filmmakers, cultural scholars, and musicologists. When it comes to musicologists, NCA has produced some of the top graduates in the world, like Ali Zafar, Meesha Shafi, Jawad Bashir, and many more.

Students who desire to pursue a career in the field of their respective degree can benefit from the in-depth information and abilities that are provided by the Musicology undergraduate programme. This programme also offers students an introduction to Pakistani traditional musical theory. Students who earn this degree will have the opportunity to take theory and practise classes that cover topics such as music technology, electronic music, world rhythm, music composition, music economy, as well as popular and western art music. These classes will prepare students for professional lives in the 21st century as leading performers, composers, producers/technicians, entrepreneurs, educationists, and researchers.

#### **7.10.2 Punjab University, Lahore**

M.A. programmes in music are offered at the Allama Iqbal Campus of the Punjab University in Lahore. These programmes are housed inside the University College of Arts and Design, The curriculum is broken up into semesters, and the first one begins in September or October of each year.

Applicants who hold a Bachelor of Arts degree from one of the universities recognised by the HEC and have music listed as an optional topic will be given preference. In the case of individuals who are interested in vocal singing, candidates are expected to exhibit adequate mastery of the art in addition to a fundamental comprehension of Raags. Applicants are also required to have a high level of proficiency on any musical instrument (Usman, 2015).

#### **7.10.3 National Music Academy of Pakistan**

The National Music Academy of Pakistan, which can be found in the city of Lahore, is Pakistan's very first international music school. It provides experienced teachers and covers all aspects of drumming, including technique, learning to read rhythm, performance,



theory, and playing through various styles of music, such as rock, jazz, blues, metal, pop, country, classical, samba, bossa-nova, electro, top 40, house, tech, tribal, dubstep, hip-hop/R'n'B, glitch, drum and bass, breaks, and everything that lies in between them.

The institution provides both classes and a Professional Development Diploma for students to pursue. The diploma programme lasts for a total of forty weeks. In addition, the academy offers performance opportunities, professional seminars, and practical workshops, making it possible to receive an education in music that is genuinely comprehensive. The fact that there is no upper age limit for enrolling in this academy is the icing on the cake; as a result, National Music Academy Pakistan now has a significant number of adult students from a variety of age groups enrolled (Ahmad, 2020).

#### **7.10.4 Forman Christian College**

Lahore is the home of FCC, which was established in 1864. There are around 3,200 students enrolled at the university. A variety of music classes at FCC are available, each of which focuses on a certain musical genre, terminology, or type of music. In addition to that, it intends to teach skills and ideas concerning the function that music has played throughout history and the ways in which it has had a significant influence on both the current world and our day-to-day lives. Some of the courses that they provide teach students how to play musical instruments such as the sitar, Tabla, or flute, while other courses concentrate on developing vocal performance abilities relevant to a wide range of musical styles (Ayazi, 2021).

#### **7.10.5 National Academy of Performing Arts**

NAPA, which stands for the National Academy of Performing Arts, was established in the year 2005. It is Pakistan's sole national arts academy, and it teaches students not just in music but also in theatre and other performing arts. The goal of the academy is to give students with both high-quality education and rigorous training, which will be overseen by an experienced staff.

Students who wish to pursue a career in instruments may also enrol for the three-year diploma programme in music offered by the Music Department of NAPA. The programme consists of nine trimesters of academic and practical instruction. The NAPA music department offers an 8-month certificate programme dubbed the "Foundation Course," for which students must complete three trimesters of both academic and practical instruction. The course is intended to expose pupils to both subcontinental and western music (Salman, 2022).

#### **7.10.6 Pakistan National Council of Arts**

In 1972, an organisation known as the Pakistan National Council of the Arts was created. The Ministry of National Heritage and Integration was responsible for overseeing its operations while it was in operation. Those who are interested can take lessons at PNCA in classical, semi-classical, and folk singing, in addition to instrumental music lessons.

The Pacific Northwest College of Art (PNCA) provides musicians and artists with the environment in which they may develop their skills and find the motivation they need to fully achieve their individual potential and latent abilities. Tabla, viola, flute, guitar, sitar, and vocal are just some of the instruments and styles covered in the music classes offered here. Their knowledgeable and experienced instructors lead the classes. The Pakistan National Council of Arts also focuses on organising various shows and programmes that represent the provincial and regional cultures and heritages. These shows and programmes involve Dance, Music, and Drama and provide students with a platform to express their talent on an international level (Ayazi, 2021).

### **7.11 Music at Quaid-I-Azam University Islamabad**

At various universities, Music societies were established as mentioned above, which plays a great role in promotion of Music, by supporting the emerging talent in youthful students. At the very commencement of my university Education, alongside my studies I also started

to seek different music platforms in university where I can polish my talent and pursue my passion for music.

Meanwhile I came to know about the platform which dealt with Music related functions and talents known as - "Quaidian Debating and Literary Society "(QDLS), I became part of it as an official member. QDLS was basically a debating and literature related society, but it also encompassed multiple other spheres of Art, in which the Music platform was one of the wings of the same society. One of my respondents stated that;

*"I got admission in QAU in 2013. At that time, there was no established society, but many students used to practice music and singing. I also participated in many events from university and in university. Although it was difficult to find people who can play instruments, still we managed to create a healthy music environment in QAU".*

The Music Wing of the QDLS would select the self-made and already polished talent music artist Among students and later they will be given the opportunity to compete in different music competition across universities. I worked for 1 year in the QDLS, Meanwhile I won several medals and competitions throughout universities of the country. One of my respondents says that;

*"Quaid-I-Azam music society was an awesome initiative. Gathering all the music related students/people was helpful to pool new ideas and practice music together. QMS supports music so much and is also directed towards its betterment along with encouraging new students to come forward".*

Pursuing my relentless passion for Music, I met a professor in my university, from department of international relations, named Sir Salman Betani, who himself was Profound music lover and enthusiast. He was also in search for the promotion and polishing of music talent. In fact, in QAU the music culture was rich, the admirers and enthusiast of music were plentiful. Unfortunately, no platform existed solely to polish young talent, inculcate

them in the Music sphere to pursue their passion and give them chance to represent university on country or domestic level. One of my respondents stated that;

*“Due there were lack of weekly jamming, but QMS gave me a platform to meet new people with same interests. Also, it gave me more stage confidence with more confident voice”.*

Ultimately, in the Leadership and mentorship of beloved Professor Salman Betani, we made a proposal to the Vice Chancellor of The University about the Whole footprints regarding the up gradation of music platform and alteration in the pattern of work. Soon after looking into my profile and awards, which was solely hallmark for the university in music sphere and the comprehensive proposal, the Vice Chancellor approved the proposal and gave directions for the formation of separate Music Society were passed. Music society was established according to our goals and dreams, which was a milestone never achieved in 52 years of university's era.

Eventually the Music enthusiasts and young talent found a new hope under the flag of the independent Music Society to polish their talents on daily basis, participating in weekly jamming's, finding their true mentors, learning basics of music. Moreover, being president of the Music Society, I sent another proposal for the proper tutor of music to teach music in patterned way and take classes on daily basis. Now the society is flourishing. The platform is working for the betterment and promotion of music and arrange talent hunts on semester basis, to train and uplift the rising stars.

It is important to mention that the first in charge and founding member of the society was Salman Ali Betani and I was selected as the first president of music society, and meanwhile I got so much love and appreciation from everywhere by having thousands of fans and followers, lovers and well-wisher. Which was nothing more than a dream coming true for me.

## **8 CONCLUSIONS AND RECOMMENDATIONS**

Those students who participate in the performing arts, whether it be theatre, music, or dance, are frequently looked down upon in our society. This is true regardless of the art form. In this regard, even in the modern world, most individuals who live within our cultural limits view the acquisition of musical knowledge as being rather undesirable. Considering this, I feel that it is necessary to reconsider any ideas along these lines. It should not be assumed that the educational value of other disciplines taught in schools is greater than that of music. In fact, music, along with the other arts, is a form of education that teaches critical thinking all by itself. It is necessary to place a renewed emphasis on innovation and partnership across the industry to ensure that school-based music is provided to all children and young people at a consistently high standard. In addition, a rigorous, evidence-based approach is required to realize the power that music can have in the lives of children and young people. New circumstances should be created for school-based music because of significant shifts in the ways in which schools are funded and administered, as well as the introduction of music hubs. There is opportunity for improvement in both those structures and processes, as well as for the proposal of new ways to connect the many components of the musical ecosystem. The task at hand is to think creatively about ways in which the several highly powerful components of our musical eco-system can become more dynamic and efficient.

Music society in Quaid I Azam University is trying her level best to educate students and give them a proper platform to showcase their talents but at the same time problems are created for music enthusiasts by some of the faculty members who truly needs to understand the true meaning of music and other arts.

## 9 BIBLIOGRAPHY

- Ahmad, K. (2020, November 2). How Talented Musicians Produced In National Music Academy Pakistan? (A. Nasrullah, Interviewer)
- Alban, D. (2021, July 17). *How Music Affects the Brain*. Retrieved from Www.bebraintfit.com: <https://brainfit.com/music-brain/>
- Ali, Y. A. (1960). *Cultural History of India during British Raj*. Mumbai: D.B Taraporevala sons & co.
- Altaf, K. (2022). The Evolution of Hindustani Classical Music in Pakistan Since 1947. *Economic and Political Weekly*, 57(30), 31-41.
- Ambrosini, A., Patton, R. E., & Lee, M. (2003). *Introduction to Western Concert Music*. Dobuque: Kendall/Hunt Publishing Company.
- Ayazi, G. (2021, April 20). *Musicology in Pakistan*. Retrieved from Www.jaamiah.com/: <https://jaamiah.com/musicology-in-pakistan/>
- Azhar, A. (2020, August 14). *Pakistan's Music Industry – A Historical Perspective*. Retrieved from Www.pulseconnects.com: <http://www.pulseconnects.com/pakistans-music-industry-historical-perspective>
- Becker, R., & Blackeley, S. (2021, October 29). *What is Music?* Retrieved from Www.study.com: <https://study.com/academy/lesson/what-is-music-definition-terminology-characteristics.html>
- Belkin, A. (2013, July 10). *General Principles of Harmony*. Retrieved from Www.alanbelkinmusic.com: <https://alanbelkinmusic.com/bk.H/H.pdf>
- Bernard, H. R. (2006). *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. Lanham: Altamira Press.
- Bernard, H. R. (2017). *Research Methods in Anthropology: Qualitative and Quantitative Approaches*. Lanham: Altamira Press.
- Bispham, J. (2006). Rhythm in music: What is it? Who has it? And Why? *Journal of Music Perception*, 24,(2), 125–134.
- Blacking, J. (1973). *How Musical is Man?* Seattle: University of Washington Press.
- Bonds, M. E. (2014). *Absolute Music: The History of an Idea*. Oxford: Oxford University Press.

- Boyce, C., & Neale, P. (2006). *Conducting In-depth Interviews: A Guide for Designing and Conducting In-depth Interviews for Evaluation Input*. Watertown: Pathfinder International.
- Campbell, P. S., & Wiggins, T. (2013). *The Oxford Handbook of Children's Musical Cultures, Volume 2*. Oxford: Oxford University Press.
- Castilho, L. C., Dias, R., & Pinho, J. F. (2021). *Perspectives on Music, Sound and Musicology: Research, Education and Practice*. Berlin: Springer Nature Publishing Company.
- Cherry, K. (2022, October 19). *Gardner's Theory of Multiple Intelligences*. Retrieved from Wwww.verywellmind.com: <https://www.verywellmind.com/gardners-theory-of-multiple-intelligences-2795161?print>
- Corrigall, K. A., & Schellenberg, E. G. (2015). *Art, aesthetics, and the brain*. Oxford: Oxford University Press, 2015.
- Courney, D. (2021, May 11). *Rabab*. Retrieved from Wwww.chandrakantha.com: [http://chandrakantha.com/articles/indian\\_music/rabab.html](http://chandrakantha.com/articles/indian_music/rabab.html)
- Davies, S. (2012). On Defining Music. *The Monist*, 95, 535-555.
- Davis, M. E. (1994). "Bi-Musicality" in the Cultural Configurations of the Caribbean. *Black Music Research Journal*, 14(2), 145-160.
- Dean, C. (2019, August 27). *Does Music Help You Study? Here's What Science Says*. Retrieved from Wwww.collegeparents.org: <https://collegeparents.org/2019/08/27/does-music-help-you-study-heres-what-science-says/>
- Donaldson, F. 2017. *Reid Concerts at The University of Edinburgh: the first 100 years, 1841–1941* Doctoral thesis The University of Edinburgh, Edinburgh
- Duerksen, G. L., & Darrow, A. A. (1991). Music Class for the At-Risk a Music Therapist's Perspective. *Music Educators Journal*, 78(3), 46-49.
- Editorial. (2021, May 21). *7 ways to promote music educations in schools*. Retrieved from Wwww.eonmusic.co.uk: <https://www.eonmusic.co.uk/features/7-ways-to-promote-music-education-in-schools>

- Eric, M. (2021, March 12). *Importance of Music in Students Lives*. Retrieved from Www.thatericalper.com: <https://www.thatericalper.com/importance-of-music-in-students-lives/>
- Estrella, E. (2013, May 11). *African Music*. Retrieved from Www.eferrit.com: <https://mg.eferrit.com/african-music/>
- Gabol, I. (2022, November 10). *Only two varsities make it to top 100 QS Asia ranking for 2023*. Retrieved from Www.Dawn.com: <https://www.dawn.com/news/amp/1720033>
- Gadner, H. E. (1993). *Multiple Intelligences: The Theory In Practice, A Reader*. New York: Basic Books Publishing Company.
- Gómez, E., Klapuri, A., & Meudic, B. (2002). Melody Description and Extraction in the Context of Music Content Processing. *Journal of New Music Research*, 32(1), 31-53.
- Habibi, A. (2016, August 04). *Music training speeds up brain development in children*. Retrieved from Www.theconversation.com: <https://theconversation.com/music-training-speeds-up-brain-development-in-children-61491>
- Hargreaves, D. J., Marshall, N. A., & North, A. C. (2003). Music education in the twenty-first century: a psychological perspective. *British Journal of Music Education*, 20(02), 147-163.
- Higgins, K. M. (2012). *The Music between Us: Is Music a Universal Language?* Chicago: University of Chicago Press.
- Higgins, L., & Campbell, P. S. (n.d.). *Intersections between ethnomusicology, music education, and community music*.
- Huron, D. (1989). Characterizing Musical Textures. *Journal of University of Ohio*, 31(2), 131-134.
- Iahn, B. (2022, June 14). *The impact of technology on the music industry*. Retrieved from Www.themusicuniverse.com: <https://themusicuniverse.com/impact-technology-music-industry/#:~:text=It%20has%20revolutionized%20the%20music,units%20to%20digital%20audio%20workstations.>



- Irfan, G. (1985). Contribution of the muslim to the classical music of Sub-Continent. *Journal of music society*, 3(1), 11-19.
- Jeeva, S. (2022, June 17). *Why Pakistan needs music education*. Retrieved from Wwww.tribune.com.pk: <https://tribune.com.pk/article/97601/why-pakistan-needs-music-education#:~:text=Music%20education%20could%20create%20a,a%20critical%20component%20of%20education>.
- John Coltrane Quotes.1965. BrainyQuote.com. Retrieved November 5, 2022, from BrainyQuote.com Web site: [https://www.brainyquote.com/quotes/john\\_coltrane\\_777483](https://www.brainyquote.com/quotes/john_coltrane_777483)
- Johnson, C. M., & Memmott, J. E. (2006). Examination of Relationships between Participation in School Music Programs of Differing Quality and Standardized Test Results. *Journal of Research in Music Education*, 54(4), 293-307.
- Jorgensen, E. R. (1995). Music Education as Community. *The Journal of Aesthetic Education*, 29(3), 71-84.
- Juslin, P. N. (2013). What does music express? Basic emotions and beyond. *Frontiers in Psychology*, 4(1), 1-14.
- Karlsson, J., & Juslin, P. (2008). Musical expression: An observational study of instrumental teaching. *Psychology of Music*, 36(3), 309-334.
- Koopman, C. (2007). Community music as music education: on the educational potential of community music. *nternational Journal of Music Education*, 25(2), 151-163.
- Lee, L. (2019, July 23). *Musical Instruments of Pakistan*. Retrieved from Wwww.scribd.com: <https://www.scribd.com/document/516221455/Musical-Instruments-of-Pakistan>
- Malloch, S., & Trevarthen, C. (2018). The Human Nature of Music. *Journal of Frontier in Psychology*, 9(1), 1-21.
- Masadeh, M. A. (2012). Focus Group: Reviews and Practices. *International Journal of Applied Science and Technology*, 2(10), 63-68.
- Mason, D. J. (2004). r Arts Education As A Required Component Of An Accounting Student's College Education. *Journal of College Teaching & Learning*, 1(11), 99-106.
- Matejczuk, I. (2018). Asian Music. *Journal of the Society for Asian Music*, 29(1), 1-6.

- McCombes, S. (2019, September 19). *Sampling Methods | Types, Techniques & Example*. Retrieved from [Www.scribbr.com: https://www.scribbr.com/methodology/sampling-methods/](https://www.scribbr.com/methodology/sampling-methods/)
- Merriam, A. P., & Merriam, A. (1964). *The Anthropology of Music*. Evanston: Northwestern University Press.
- Morales, E. (2003). *The Latin beat : the rhythms and roots of Latin music from bossa nova to salsa and beyond*. New York: Perseus Books Group.
- Moya, E. (2012). Proceedings of the International Conference on Music Semiotics. *Proceedings of the International Conference on Music Semiotics* (p. 513). Edinburgh: University of Edinburgh press.
- Mullen, J. D. (2018). What Has Popular Music Ever Done for Us? Pleasure, Identity and Role Play in UK Pop Music in the 1970s. *Journal of Etudes Anglaises*, 71(1), 14-28.
- Nettl, B. (2010). *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. Champaign: University of Illinois Press.
- Neuman, W. L. (2014). *Social Research Methods: Qualitative and Quantitative Approaches*. London: Pearson Education, Limited.
- Nikolopoulou, K. (2022, August 17). *What Is Snowball Sampling? | Definition & Examples*. Retrieved from [Www.scribbr.com: https://www.scribbr.com/methodology/snowball-sampling/#:~:text=Snowball%20sampling%20is%20a%20non,people%20with%200a%20rare%20disease](https://www.scribbr.com/methodology/snowball-sampling/#:~:text=Snowball%20sampling%20is%20a%20non,people%20with%200a%20rare%20disease)).
- Omar, A. J. (2014, April 4). *Music and-art physical education and health*. Retrieved from [Www.studocu.com: https://www.studocu.com/ph/document/xavier-university-ateneo-de-cagayan/physical-education/music-and-art-physical-education-and-health/25765146](https://www.studocu.com/ph/document/xavier-university-ateneo-de-cagayan/physical-education/music-and-art-physical-education-and-health/25765146)
- Patterson, E. E. (2015). Oral Transmission: A Marriage of Music, Language, T ansmission: A Marriage of Music, Language, Tradition, and adition, and. *Musical Offerings*, 6(1), 35-47.
- Pirzada, S., & Pirzada, T. (2018). Pakistani popular music: A call to reform in the public sphere. *South Asian Popular Culture*, 17(1), 1-15.

- Rahi, H. (2010, October 12). *The Musical History of Pakistan*. Retrieved from Www.asiasociety.org: <https://asiasociety.org/blog/asia/musical-history-pakistan>
- Rasmussen, E.P 2004. *Relationships between Early Childhood Music Experiences and Music Aptitude* Doctoral dissertation, Temple University, Philadelphia
- Rehman, N., & Choudhary, A. G. (2017). Anthropological Account of Traditional Musical Instruments. *Global Sociological Review*, 2(1), 1-9.
- Richards, H. M., & Schwartz, L. (2002). Ethics of qualitative research: Are there special issues for health services research? *Journal of Family Practice*, 19(2), 135-139.
- Rosas, R. (2020, September 28). *How Music and Culture Work Together: Science Behind Music*. Retrieved from Www.musichouseschool.com: <https://www.musichouseschool.com/how-music-and-culture-work-together-science-behind-music>
- Sabeeh, M. (2022, November 28). *Spotify x Pakistan: going all in 2022*. Retrieved from Www.thenews.com: <https://www.thenews.com.pk/print/1014594-spotify-x-pakistan-going-all-in-2022>
- Salman, P. (2022, November 7). *The magic of music*. Retrieved from Www.dawn.com: <https://www.dawn.com/news/1719378>
- Sarrazin, N. (2016). *Music and the Child*. Seattle: Amazon Digital Services LLC.
- Scheffler, I. (2010). *Of Human Potential: An Essay in the Philosophy of Education*. London: Routledge Publishers.
- Shahid, S. S. (2020, April 18). *Taboos in Pakistan Which Need to be Addressed*. Retrieved from Www.aboutpakistan.com: <https://www.aboutpakistan.com/blog/taboo-in-pakistan-which-need-to-be-addressed/>
- Silverberg, A. L. (1995). The Founding of the School of Music at the University of Illinois. *Journal of musical*, 3(7), 1-8.
- Smaal, C. (2012). *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press.
- Such, D. G. (2021, September 12). *Lecture 2: How Music and Culture Work Together*. Retrieved from Ccs.instructure.com: [https://ccs.instructure.com/courses/1478582/pages/lecture-2-how-music-and-culture-work-together?module\\_item\\_id=24510732](https://ccs.instructure.com/courses/1478582/pages/lecture-2-how-music-and-culture-work-together?module_item_id=24510732)

- Sullivan, C., Bertone, H. J., & Hoshaw, C. (2021, November 5). *Which Type of Meditation Is Right for Me?* Retrieved from Www.healthline.com: <https://www.healthline.com/health/mental-health/types-of-meditation>
- Suttie, J. (2016, June 28). *How Music Bonds Us Together*. Retrieved from Www.gretergood.berkeley.edu: [https://gretergood.berkeley.edu/article/item/how\\_music\\_bonds\\_us\\_together](https://gretergood.berkeley.edu/article/item/how_music_bonds_us_together)
- Syed, J. H. (2017). Folk Music of Pakistan: Socio-Cultural Influence. *Journal of Historical Studies*, 3(2), 30-45.
- Symonds, Q. (2022, August 11). *QS World University Rankings 2023: Top global universities*. Retrieved from Www.topuniversities.com: <https://www.topuniversities.com/university-rankings/world-university-rankings/2023>
- Team Leverage Edu. (2021, June 14). *Importance of Music in a Student's Life*. Retrieved from Www.leverageedu.com: <https://leverageedu.com/blog/importance-of-music-in-life/>
- Teo, T. (2003). Relationship of Selected Musical Characteristics and Musical Preference. *Visions of Research in Music Education*, 3(1), 1-20.
- Titon, J. T. (2016). *Worlds of Music: An Introduction to the Music of the World's Peoples*. Boston: Cengage Learning.
- Trimillos, R. D. (2021). Asian Music. *Journal of the Society for Asian Music*, 52(1), 23-31.
- Tzanetakis, G., & Cook, P. R. (2012). Musical Genre Classification of Audio Signals. *IEEE Transactions on Speech and Audio Processing*, 10(5), 293-302.
- Unesco. (1953). Music in Education: International Conference on the Role and Place of Music in the Education of Youth and Adults,. *Music in Education* (p. 335). Brussels: Unesco publication.
- Usman, A. (2015, March 19). *Punjab University: Security concerns force PU to keep music at arm's length*. Retrieved from Www.tribune.com.pk: <https://tribune.com.pk/story/856047/punjab-university-security-concerns-force-pu-to-keep-music-at-arms-length>

- Váradi, J. (2022). A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning. *SAGE Open*, 12(1), 1-11.
- Veblen, K. (2007). The many ways of community music. *International Journal of Community Music*, 1(1), 5-21.
- Worth, S. E. (2012, July 19). *Music, Emotion and Language: Using Music to Communicate*. Retrieved from Wwww.bu.edu:  
<https://www.bu.edu/wcp/Papers/Aest/AestWort.htm>
- Zainal, Z. (2007). Case study as a research method. *Jurnal Kemanusiaan*, 9(1), 12-18.

## **Glossary**

### **Attan:**

Attan is a traditional dance of Pashtun living in Pakistan and Afghanistan . it was originated in tribal Pashtun regions of Norther western Pakistan and Eastern Afghanistan. Dancers form a circle accompanied by drums and pipes. Khattak, Dereh Makhai, Mehsud Attan and Paktiawal Attan are its types.

### **Bhangra :**

Bhangra is a traditional Punjabi dance usually performed during weddings. Bhangra is characterized by a large two headed drum. It was originated in Sialkot region of Pakistan and initially it was performed during harvest season.

### **Chaap :**

Chaap is a traditional folk dance Baluch people living in Pakistan and Iran. It is performed in a large circle with a rhythmic clapping.

### **Ho Jamalo:**

Ho Jamalo is a Sindhi Folk song, but it is always accompanied by a traditional Sindhi dance. Ho Jamalo is tribute to local hero Jamalo Khoso.

### **Jhumar:**

Jhumar is traditional dance of Southern Punjab of Pakistan. It is slower and more rhythmic.