

DOWNFALL OF URDU MUSIC IN PAKISTAN: STAKEHOLDERS' PERCEPTIONS

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ABSTRACT

Seventy-two years history of music in Pakistan is filled with highs and lows. This research is an attempt to explore the factors for downfall of Urdu music in Pakistan seen through the perceptions of stakeholders. Radio, Television, and films are known to be the basic platforms of music production. Private production houses and lately social media has also emerged as important contributors of music production and promotion in the country. The state-owned Radio and Television no more own the production of Urdu music as their job subject to shortage of funds and shift of preferences from music to news and current affairs programs. Film industry once devastated in late seventies and early eighties is in its regrowth process. Independent music producers and production houses are no exception but are trying to produce something at least. The study explored its objectives through mix of quantitative and qualitative approach. Informal interviews were conducted with musicians and other stakeholders to streamline the hardcore observations transformed into two questionnaires: one for the Music enthusiasts and the other for Music professionals. One open ended question in both questionnaires lead to qualitative analysis of the study combining the factors for downfall of Urdu music in Pakistan. It is revealed through the research that there are six (6) factors the stakeholders perceive, are responsible for the downfall of Urdu music in Pakistan; Social defiance, low quality of music, dormant attitude of successive governments towards music, Indian music and film industry influence, decline of local film industry and lack of music promotion. The growth of Urdu music industry in Pakistan needs quality human resource, coupled with social support and commitment from the government institutions.

Keywords: Downfall, Urdu music, Music production, Social defiance, Decline of film industry, Music quality, Music promotion

INTRODUCTION

Pakistan has a glorious history of music after partition, portraying its culture, social life, economic conditions, climate and technological settings (Ahmed, 2017). Our music reached across the globe taking our language and culture to the unknown regions of the world till late seventies but afterwards our music industry saw a sharp decline. Historically, Lahore and Karachi have been the production areas of Urdu music at large as the mainstream artists and musicians were either settled in these two cities or have to relocate themselves for better prospects (Aslam, 2015). Film industry played a vital role in bringing out the best expressions and manifestations of Pakistani music for decades. Radio Pakistan and Pakistan Television searched and nurtured talented music artists from around the country and gave them pedestals to present their talent.

Music production being an expensive yet unpredictable process with unexpected yields have been hallmark of state owned institutions and films where ample funds were put in order to get the services of best music directors, singers and musicians along with renowned classic song writers and poets (Sibghatullah & Siddiqui, 2015). It is widely said and believed that every bit of old Pakistani Urdu music is a masterpiece despite the fact that in seventies and eighties, no state of the art/ modern technical facilities were available (Gazdar, 1997).

Now we have ample technology support for better music production, but our music is not catchy. In a nutshell, old Pakistani Urdu music is termed as “Good Music”, no matter was it a hit or not but today we may have hit music but surely it is not equally “Good Music” as compared to the old music (Daudpoto, 2011). This is one of the reasons that remixes, and remakes of the old hit Urdu songs keep on coming ages after ages. This study presents the factors our respondents perceive to be responsible for the downfall of Urdu music in Pakistan.

OBJECTIVES OF THE STUDY

- To examine whether and to what extent the Urdu music gratifies the needs of local audience.
- To explore the factors for downfall of Urdu music in Pakistan.

SIGNIFICANCE OF THE STUDY

This study explores the reasons pertaining to the downfall of Pakistani Urdu music which will enable the stakeholders to understand where lies the actual problem(s) and will definitely serve as a milestone to revive the glorious history of Pakistani music. It is aimed at helping to find new voices and businesses, form new friendships with other nations, reach the global audiences to portray soft image of Pakistan and will help the music professionals in earning a better life. This study is directed to enable us to look into the lives of musicians and people associated with film industry, Radio, Television; production houses etc. and will try

to find out the factors that we are unable to produce good music for more than a decade and even more. This study also puts light on the role of successive governments in promoting or demoting music in Pakistan and will be a guide to future policies regarding music and arts development in the country. This research will look into the notion whether our media has lost its balance to News and current affairs programming, so that very little space is left for music on the mainstream media.

RESEARCH QUESTIONS

- What are the factors responsible for the downfall of Urdu music in Pakistan?
- Does Pakistani Urdu music satisfy the needs of our music enthusiasts?
- Do we have enough platforms for promotion of Urdu music in Pakistan?

LITERATURE REVIEW

Music is a universal language. In different areas of the world, music is acknowledged as an integral part of their culture. Music is a common manifestation of everyday life (Rentfrow, 2012). The Concise Oxford Dictionary defines Music as “*the art of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony and expression of emotion*” (Concise Oxford Dictionary, 1992). Siddiqui & Sibghatullah (2014) presented six (6) different music preferences in Pakistan; Moody people who like trendier songs with good lyrics, Modern music which includes Pop and Rock, Manifest consisting of instrumental mixed with heavy beat, Mild music lovers with a taste of classical and semi classical, Milieu listeners who crave for music concerts and Mingy, the ones who love cheap and vulgar lyrics based music.

Aslam (2015) argues that Pakistan film industry declined due to poor production quality, typical themes, lack of modern facilities, obsolete camera techniques, illiterate producers and illegal screening of Indian films to mention a few. Most cinema houses of the country turned into shopping malls or commercial plazas. However she hopes that a new wave of social issues based films from Karachi and Lahore based film producers is a breeze of fresh air. Khan et al. (2015) while describing the causes of decline of film industry in Pakistan insist that sub-standard films with repetitive themes, inadequate technological facilities, poor production technique and screening of Indian movies in Pakistan are the factors responsible for the current state of our film industry.

Daudpoto (2011) states that filmmakers in Pakistan did not see film as a tool for social change but take it as a business. They are of the view point that we made such films just because people want to view this stuff. He claims that sex objectification coupled with poor production with non-impressive themes have put this industry in a gradual declining phase. Ahmed (2014) argues that mushroom growth of electronic media in Gen. Musharaf era and subsequent lifting of ban on screening of Indian films in Pakistani cinemas further devastated the lame film industry.

FIGURE 1: SEVEN DECADES OF FILM MUSIC AND FILM INDUSTRY OF PAKISTAN

Decades	Films produced				Film Songs produced			
	Urdu	Punjabi	Others	Total	Urdu	Punjabi	Others	Total
1948-1957	103	27	2	132	893	251	7	1151
1958-1967	367	104	69	540	2653	820	2	3475
1968-1977	453	441	174	1068	1984	1825	21	3830
1978-1987	278	379	204	861	574	622	4	1200
1988-1997	163	240	416	819	210	310	NA	520
1998-2007	174	169	186	529	105	49	NA	154
2008-2017	118	91	137	346	54	74	NA	128

*Source: Pakistan Film Magazine (<https://pakmag.net/film/db/7th.php>)

From the figure 1, it is evident that total number of Urdu film songs produced during 1948-1957 were 893 and during the decade of 1978-1987 the total Urdu film songs production was reduced to 574 after experiencing a boom in the preceding two decades wherein between 1958-1967 this number jumped up to 2653 songs and subsequent decade from 1968-1977, the number of Urdu film songs were 1984.

The sharp decline during the decade from 1978-1987 depicts the story of downfall of Urdu film music in Pakistan. Similarly, the fact that number of Urdu films produced also dropped by 61% in the decade from 1978-1987 against the preceding decade from 1968-1977. This phenomenon was explained by Branigan (2004), where he states that film industry was the major victim of Gen. Zia-Ul-Haq military coup led so called Islamization of Pakistan. A regime where stringent laws were enforced on the performing arts in general but particularly in film industry. The public display of affection regulation brought confusion in the film industry and "Gandasa" based fight culture with blood all around occupied the cinema screens. Aslam (2015) adding to this argues that new registration laws in Zia regime fixed the qualification of film directors to be graduates, hence half of the lot was barred of filmmaking due to the educational qualification. In concurrence with the same, entertainment taxes were increased on cinema tickets to further bar the cine viewers in addition to demolition of cinema houses. This was the second big shock to film industry after fall of Dhaka in 1971 leaving only Lahore and Karachi to sustain the film industry.

THEORETICAL FRAMEWORK

This study contains two pronged support for its theoretical framework. First aspect of this study explored whether the needs and gratifications of the audience are being fulfilled through Pakistani Urdu music; in response to this, uses and gratifications theory provided a viable theoretical structure for the study.

USES AND GRATIFICATIONS PERSPECTIVE

The study will seek its way forward through the uses and gratifications theory to inquire and analyze that whether current music productions are having worth in the music fraternity and do they consider that whatever little music is being produced now a day's does gratify their music needs. The kind of lyrics, melodies, use of musical instruments, rhythms and sound quality, which a listener wants to have today in Pakistan is more challenging as audience is exposed to the music of whole world. The typical beats, music and lyrics get very little attention as people want something fresh and new. Uses and gratifications theoretical guidelines will help in the study to understand whether our music gratify all these needs of the audience.

TIME DISPLACEMENT PERSPECTIVE

Second aspect of this study had to deal with the notion whether audience has displaced its preferences to consume some other programs (current affairs and news-based programs) over Pakistani Urdu music programs. This called for the time displacement hypothesis to help this study to explore audience preferences and displacement tendencies. The primary victim of Television at that time was Radio followed by theaters and book reads (Cai, 2005). Referring to the same theory here, it is argued that state owned Electronic media used to emphasize much on the production and promotion of entertainment content (Drama, Music, etc.) and very small portion of broadcast was allocated for current affairs based programs up till 2001. The audience was tuned to watch a drama of their choice in prime time and chunks of music. According to Bilal (2015), with the mushroom growth of private News Channels in Pakistan, the audience switched towards the News, Current Affairs based programs and political talk shows as if the newer content became their all-time favorite entertainment. The displacement effects of heavy viewing of News, Current Affairs Programs and political talk shows may have shifted the preferences of electronic media to put maximum resources in production of these programming formats instead of music and entertainment.

RESEARCH METHODOLOGY

Methodology of this study comprise of both quantitative and qualitative methods. Informal discussions were carried out with 15 professionals related to music (Music directors/ producers, Singers, Lyricists, Music intellectuals and Critiques) in Islamabad and Lahore. The basic aim of these discussions was to identify the factors they think are

responsible for the downfall of Urdu music in Pakistan. After getting a list of factors identified by them, the researcher made a rough questionnaire on a 5-point Likert scale to illustrate different factors for the survey. Pilot study was conducted to test the questionnaires with 15 music professionals and 15 music enthusiasts based at Islamabad to analyze whether the questionnaire address the specific objectives of the study. The pilot study provided few pertinent amendments in questionnaires. Many respondents from enthusiasts group called for inclusion of an open-ended question as to what they think the reasons of downfall of Urdu music in Pakistan however, this question was already included in the questionnaire for professionals.

Questionnaire type 1 was made for the music professionals, containing 17 items on a 5 point Likert scale and one open ended question asking for the factors responsible for the downfall of Urdu music in Pakistan. Music professionals were carefully divided in (8) different occupational groups such as music director/ composer, Lyricist/ poet, singer, instrumentalist, music arranger/ recordist, producer/ director, music intellectual/ critique. Questionnaire type 2 was made for the Music enthusiasts; containing (14) fourteen items on a (5) five point Likert scale and one open ended question similar to the one in questionnaire type While selecting respondents through purposive sampling technique for this survey, every effort was made to include maximum groups of occupations such as students, private jobbers, government/ semi government job holders, business persons, professional service providers and housewives. By using purposive sampling technique 308 individuals were selected for the study (200 music enthusiasts and 108 music professionals). Music professionals working in PTV, Radio Pakistan, Arts councils, PNCA Islamabad/ Karachi, NCA Lahore, Music department at University of Punjab and freelance musicians were contacted and questionnaires were got filled by them. The qualitative data was manually analyzed by making data analysis tables consisting of quotes, later on transformed in sub-codes and codes.

DATA ANALYSIS (QUANTITATIVE)

Music Enthusiasts				Music Professionals				
Variables	Category	Freq.	%age	Variables	Category	Freq.	%age	
Gender	Male	95	47.5	Gender	Male	78	72.2	
	Female	105	52.5		Female	30	27.8	
Age	17-26 Years	89	44.5	Age	17-26 Years	8	7.4	
	27-36 Years	64	32		27-36 Years	34	31.5	
	37-46 Years	31	15.5		37-46 Years	26	24.1	
	47-56 Years	11	5.5		47-56 Years	23	21.3	
	Above 56 Years	05	2.5		Above 56 Years	17	15.7	
Education	Matric	08	4	Education	Under matric	09	8.3	
	Intermediate	20	10		Matric	06	5.6	
	Graduation	53	26.5		Intermediate	07	6.5	
	Masters	78	39		Graduation	27	25	
	M. Phil/ PhD	41	20.5		Masters	49	45.5	
Marital Status	Single	122	61	Profession/ Occupation	M. Phil/ PhD	10	9.3	
	Married	78	39		Music Director/ Composer	14	13	
Occupation	Student	73	36.5		Lyricist/ Poet	06	5.6	
	Private job	32	16		Singer	22	20.4	
	Govt./ Semi govt. job	64	32		Instrumentalist	12	11.1	
					Music arranger/ recordingist	06	5.6	
	Businessperson	05	2.5		Producer/ Director	33	30.6	
	Professional	17	8.5		Music Intellectual/ Critique	15	13.9	
	Housewife	09	4.5		Experience	Less than 5 Years	20	18.5
						5 to 14 Years	28	25.9
			15 to 24 Years	19		17.6		
			25 to 34 Years	25		23.1		
			Above 34 Years	16		14.8		
			Learning mode	Diploma certificate	20	18.5		
				Degree	09	8.3		
				Musical gharana	11	10.2		
				Learned from Ustad	41	38		
				Others	27	25		

DEMOGRAPHIC CHARACTERISTICS OF MUSIC ENTHUSIASTS AND PROFESSIONALS

Table 1 shows characteristics of 200 music enthusiasts and 108 professionals regarding gender, age, education, marital status and occupation, experience and mode of learning music of the respondents. It can be seen that 52.5% female music enthusiasts against 47.5% male respondents became part of this study, while 72.2% male music professionals and 27.8% female respondents

gave their input. Both the groups are led by well-educated persons. Majority of the students and private job holders constitute the group of music enthusiasts while singers and producers/ directors hold majority in professionals' group. It is evident that the majority of music professionals group consists of moderately and highly experienced individuals having mostly learned music from the Ustads (Informal teaching).

PERCEPTIONS OF MUSIC ENTHUSIASTS REGARDING DOWNFALL OF URDU MUSIC IN PAKISTAN

The second part of quantitative analysis of this study deals with the responses came regarding perceptions of music enthusiasts and music professionals about downfall of Urdu music in Pakistan. The table 4.8 describes these perceptions for male and female respondents. The results show that male respondents with a high mean of 3.83 perceive that Pakistani media has shifted more towards news and current affairs programs and very few music programs are being aired on mass media. Female respondents with a mean of 3.84 also affirm the same perception.

TABLE 2: PERCEPTIONS OF MUSIC ENTHUSIASTS REGARDING DOWNFALL OF URDU MUSIC IN PAKISTAN

Perceptions	Gender				t-test	
	Male		Female		F	P value
	Mean	SD	Mean	SD		
Music is not a rewarding career	3.17	1.434	3.10	1.348	2.557	.111
Indecent profession	3.58	1.818	3.62	1.180	.013	.909
Scarcity of good singers	3.13	2.557	2.39	1.411	1.829	.178
Substandard lyrics	2.82	1.203	2.26	1.160	.477	.490
Reproduction instead of new songs	3.44	1.173	3.13	1.271	.592	.442
Lacking in attractive rhythms	3.38	1.213	2.92	1.321	.624	.431
Media shifted towards news	3.83	1.127	3.84	1.001	1.169	.281
Terrorism and extremism	3.27	1.224	3.19	1.233	.237	.627
Influence of Indian music	3.64	1.237	3.45	1.101	1.064	.304
Singers drain to India	3.40	1.281	3.30	1.234	.492	.484

Influence of Indian music and film industry is the second perception with high mean of 3.64 in male respondents stating it a cause of downfall in local music industry. All the above perceptions regarding downfall of music analyzed through t-test, show that there is no significant difference between the mean scores of respondents. The female respondents with a mean score of 3.45 also think the same. Music has never been considered a decent profession in Pakistan but empirical evidence was still required in support of this perception. Male respondents with a mean of 3.58 and female music enthusiasts with a mean of 3.62 supported this hypothesis. While analyzing the perception that Pakistani music is more dependent on reproduction of famous old songs of past decades it seems quite relevant in male music enthusiasts with a mean score of 3.44, however with a mean of 3.13 female respondents showed slightly lower agreement to this perception against male respondents.

Pakistani singers use to go to India for playback singing. The respondents were asked whether they perceive singers' drain to India is a reason contributing for the downfall of Pakistani music. Male respondents with a mean of 3.40 and female music enthusiasts with a mean of 3.30 supported the argument. Towards the perception that Pakistani music lacks attractive rhythms and catchy beats was placed here because music is utilized for parties and events to dance on, at many places in Pakistan. This perception also got favorable response from male with a mean of 3.38 but female respondents with mean of 2.92 appeared to be much careful in favoring this perception. The perception that music is not a rewarding career in Pakistan, hence music has been at a downfall in Pakistan is decently supported by male and female respondents with a mean of 3.17 and 3.10 respectively.

On examining the P values of these perceptions, we see significant difference of means between male and female respondents in two cases. First perception is that Pakistan lacks good singers; supported by male respondents with a mean score of 3.13 but female respondents with a mean of 2.39 consider it otherwise, bringing up a P value of .012 which confirms that there is a significant divide in the perception of male and female respondents against the said factor. Second perception that Pakistani music lacks attractive rhythms and catchy beats with a P value of .012 also denotes that male and female respondents have a significant mean difference.

TECHNICAL FACTORS FOR DOWNFALL OF MUSIC BY OCCUPATION OF MUSIC PROFESSIONALS

The table 3 depicts mean, standard deviation, ANOVA and P values of technical factors against the occupation of respondents. Scarcity of good music directors and decline of film industry remained the factors with higher mean values against all groups of occupations. Singers and music intellectuals with mean of 4.00 and 4.10 respectively considered it a main factor for the downfall of Urdu music in Pakistan.

TABLE 3: TECHNICAL FACTORS FOR DOWNFALL OF MUSIC BY OCCUPATION OF MUSIC PROFESSIONALS

Occupation/ Profession	Lack technical facilities	Scarcity of music directors	Scarcity of good musicians	Scarcit y of lyricists	Scarcity of audio recordists	Decline of film industry	Lack good singers	Remix/ remake dependene	Lacks good rhythms
Music director/ composer									
Mean	3.21	3.21	3.14	3.07	3.07	3.79	3.14	3.43	3.07
SD	1.369	1.188	.864	.917	1.072	1.311	.949	1.158	1.141
Lyricist/ poet									
Mean	3.50	3.83	3.33	2.17	2.83	4.00	2.83	3.50	3.33
SD	.837	1.169	1.033	.983	.753	1.549	1.329	1.378	1.633
Singer									
Mean	3.09	4.00	3.68	3.32	3.50	4.09	2.09	3.73	3.50
SD	1.065	.926	1.086	1.249	.859	.868	1.065	.883	1.012
Instrumentalist									
Mean	3.00	3.25	3.08	3.33	3.42	4.08	2.50	3.42	3.17
SD	.953	1.357	1.379	.985	1.165	.900	1.382	1.165	.937
Music arranger/ Recordist									
Mean	4.00	3.50	4.17	2.67	3.67	3.17	2.83	3.50	3.00
SD	.000	1.225	.753	1.633	1.033	1.472	1.472	.837	.894
Producer/ director									
Mean	3.61	3.52	3.18	3.12	2.97	3.55	2.55	3.55	3.21
SD	1.088	1.253	1.131	1.364	.984	1.277	1.394	1.201	1.193
Music intellectual/ critique									
Mean	3.50	4.10	3.40	3.20	4.20	4.00	3.10	3.80	3.20
SD	.972	1.287	1.430	1.619	.789	1.247	1.524	1.135	1.398
Others									
Mean	2.80	2.60	2.60	2.60	2.80	3.00	2.20	3.20	3.00
SD	1.304	.894	1.342	1.342	.837	1.414	1.095	1.095	1.414
ANOVA	1.216	1.551	1.272	.825	2.582	1.101	1.218	.273	.279
P value	.301	.159	.272	.569	.017	.369	.300	.963	.961

Decline of film industry is another factor with higher mean scores from all music professionals. The P value of scarcity of good audio recordists as a factor for downfall of music is .017 affirming a highly significant difference in the mean scores of respondents.

SOCIO-ECONOMIC FACTORS FOR DOWNFALL OF MUSIC BY THE AGE OF MUSIC PROFESSIONALS

The socio-economic factors are external factors which may have an effect on music. These (8) factors are

- Music is not a rewarding career
- Music is considered an indecent profession
- Music education is rare

- Media has shifted more towards current affairs and news programs
- Government do not support music industry
- Terrorism and extremism has hit music badly
- Indian music is dominant
- Singers' drain to India

TABLE 4: SOCIO-ECONOMIC FACTORS FOR DOWNFALL OF MUSIC BY THE AGE OF MUSIC PROFESSIONALS

Age	Not a rewarding career	Indecent profession	Rare music education	Media shift to news	Govt. do not support	Terrorism and Extremism	Indian music dominance	Singers drain to India
17-26 Years								
Mean	3.13	3.50	4.00	4.00	4.25	3.88	3.63	3.50
SD	1.356	1.195	1.309	1.414	1.165	.354	1.188	.756
27-36 Years								
Mean	3.41	3.71	3.79	3.91	4.03	3.65	3.29	3.09
SD	1.019	1.169	.914	1.111	.937	1.203	1.426	1.443
37-46 Years								
Mean	3.35	3.65	3.85	4.08	4.15	3.42	3.23	3.19
SD	1.231	1.164	.834	1.164	1.008	1.332	1.142	1.415
47-56 Years								
Mean	2.87	3.57	3.61	4.04	3.61	3.39	3.04	2.87
SD	1.180	1.161	1.305	1.261	1.305	1.270	1.331	1.392
Above 56 Years								
Mean	3.53	3.59	3.76	4.53	3.94	4.18	3.59	3.06
SD	1.231	.393	1.091	.514	1.144	1.015	1.064	1.029
ANOVA	1.073	.092	.269	.902	.978	1.418	.602	.388
P value	.374	.985	.897	.466	.423	.233	.662	.816

The table 4 shows that media's shift towards more news and current affairs programs have a higher mean score ranging from (4.25-3.61) against all age groups of respondents. This shows a higher percentage of respondents agreeing to the notion that media does not promote music. The same goes for Government's non-existential support for music, evident in the table. Lack of educational facilities in the field of music, negative behavior of society for the professional musicians, lesser economic rewards, terrorism and extremism, Dominance of Indian music and singers' drain to India also showed higher means and no significant difference in the perceptions was found affirmed by the P values much higher than .05.

QUALITATIVE ANALYSIS

Both questionnaires contained one open ended question asking the respondents to narrate the factors for downfall of Urdu music in Pakistan. The participants wrote the factors and then researcher compiled those factors in a MS Word file giving respondent

identification numbers to all participants. The data was transformed into codes, sub-codes and quotes using inductive and deductive methods after careful analysis

TABLE 5: NARRATIVE ANALYSIS SHEET 1

Codes	Sub-codes	Selected Quotes
Music as a rewarding career	<ul style="list-style-type: none"> *Music is not a rewarding career *Lack of funds for music *Musicians are less paid *Few singers are well off 	<ul style="list-style-type: none"> *With doing music one cannot earn good. *We are paid like beggars not like artists. *I do not buy a small car after 35 years of playing music. *Only few are financially rich or stable who have luck or fame, others are fighting for bread.
Music directors	<ul style="list-style-type: none"> *Lack of good music directors *Fake music directors *Music directors of one song *Incompetent musicians have become music directors *Singers have become music directors *The one who knows nothing about music, becomes music director 	<ul style="list-style-type: none"> *We do not have real music directors otherwise our music would have been on top like past. *Our singers, our people, our media do not respect music directors, very few good ones are living but no one takes work from them. *We are thankless, our people are thankless towards music composers, who are the pivot of music. *I do not see mature music directors like past who knew the actuality of music. *Singer says I am music director, Musicians say, we are music directors, the one who does not know about “sur” is a proclaimed music director and media promotes such people.

The table 5 describes selected quotes of respondents against which the sub-codes were derived for music director’s vital role in music productions and music as a lesser rewarding career in Pakistan.

TABLE 6: NARRATIVE ANALYSIS SHEET 2

Codes	Sub-codes	Selected quotes
Film industry	<ul style="list-style-type: none"> *Film industry declined in Pakistan *film industry combines resources for music *Music is core part of films 	<ul style="list-style-type: none"> *Gen. Zia-ul-Haq imposed censorship on films and destructed film industry. *Gandasa culture came in Zia regime and sober classic Urdu movies were barred. *Extremist elements stood against film industry. *One film in past had 10 super hit songs, now there is not a single hit song in many films. *Urdu film industry had the best writers and directors who were literate and knew the art, they were replaced with “Gujjars” as producer/ directors.
Indecent profession	<ul style="list-style-type: none"> *Music is not considered a decent profession *Society looks down to musicians and artists in Pakistan 	<ul style="list-style-type: none"> *Artists and musicians are called “Meerasi”, then how could music flourish in this country? *People are hypocrites in Pakistan, they want to listen music, can take selfies with artists, but do not respect them.

	<p>*People do not respect musicians</p>	<p>*Musicians are socially vulnerable in society. *People do not give their house on rent to musicians, banks do not offer loans, and even account opening in a bank is a problem for musicians. *People do not want to marry their children with artists. *Our society is mentally sick. *Our society is caught between good or bad in music. Music is considered “Haram” in the eyes of many in society. *Music is considered immoral activity in society. *People do not want their children to learn and do music because it is a vulnerable profession.</p>
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From the table 6 we can see the concerns of respondents regarding decline of film industry. They have held dictatorship of Gen. Zia for marginalizing the industry and performing arts. Respondents also narrated how the society relates with musicians and considers music as an indecent profession.

TABLE 7: NARRATIVE ANALYSIS SHEET 3

Codes	Sub-codes	Selected quotes
Good singers	<p>*Pakistan lacks good singers *Singers do not work hard *Gharanas do not teach music to others</p>	<p>*Our singers in the past were excellent in skills and knowledge but we lost them. *Singers do not learn music, they sing few songs and consider them singers. *Singers do not learn classical music and prefer to do singing without learning. *Learning has been made difficult by gharanas. *In past singers use to rehearse a song for weeks, now song is recorded through auto tuner in 2 hours.</p>
Music education	<p>*Music education rarely exist *Music is not taught in schools and colleges *Music academies are rare and their environment is not good</p>	<p>* Music education is not available in schools, colleges *Music is made a difficult to learn art in Pakistan where talented voices are wasted. *When singers do not have good music teachers, who will rectify them. Singers sing on their own. *In music academies, you will be asked to bring “Pan” and tea for ustad but ustad will not teach music. *It is difficult to learn music without proper guidelines and practice.</p>
Media shift to news	<p>Media shows news and current affairs Media does not promote music Music concerts and programs are rare</p>	<p>*Media is filled with news and current affairs round the clock with bad news and frustration oriented content. Media promotes news only.</p>

Table 7 indicates how participants stated their views regarding scarcity of good singers. Music education attainment is quite a difficult work from many angles in our society and how media has displaced the audience from music and entertainment to news and current affairs.

TABLE 8: FACTORS FOR DOWNFALL OF MUSIC

Factors	Codes
Music quality	*Lack of advanced technical facilities for music *Lack of good music directors *Lack of good lyricists *Scarcity of good singers *Lack of good recordists *Lack of good musicians *Scarcity of Music education
Social defiance	*Music is not a rewarding career *Indecent profession *Terrorism and extremism
Government support	*No Government support *Scarcity of music education in schools *Strengthening of government institutions for arts and music
Indian music influence	*Singers' drain to India *Indian films screening in Pakistani cinemas *Indian music on FM radios and TV channels
Decline of film industry	*Gen. Zia regime's bans and censorship *Illiterate and non-professional directors/ producers
Lack of Music promotion	*Emphasis on reproduction of music *lesser platforms for promotion of music * Music TV channels *No employments to artists in media/ arts institutions

Table 8 presents (6) six factors emerged after analysis of qualitative data. The codes against these factors represent the perceptions of music enthusiasts and music professionals regarding downfall of Urdu music in Pakistan.

ANSWERING RESEARCH QUESTIONS

Research question 1

What are the factors responsible for the downfall of Urdu music in Pakistan?

Answer: According to the respondents, decline of Pakistan film industry, social defiance, role of government, dominance of Indian music, music quality and music promotion are the major factors for downfall of Urdu music in Pakistan.

Research question 2

Does Pakistani Urdu music satisfies the music needs of our audience?

Answer: As per the responses of the participants of this study, Pakistani Urdu music is not satisfying the needs of majority of local audience.

Research question 3

Do we have enough platforms for promotion of Urdu music in Pakistan?

Answer: According to the respondents, Pakistan do not have enough platforms for promotion of Urdu music.

RESEARCH FINDINGS

- **MUSIC QUALITY AT DECLINE**

The respondents narrated a number of quotes denoting different factors for downfall of Urdu music in Pakistan. These codes are combined under music quality at first place. Lack of latest technical facilities, music directors, musicians, audio recordists, lyricists, singers and music education has been narrated as the potential aspects that brought our music at low end.

- **SOCIAL DEFIANCE**

Music is not socially acceptable to a considerable segment of society and as a result of this social/ religious barrier, music is considered an indecent profession. It has also proved to be a less rewarding career for majority of musicians. Due to social defiance music education has been at low end. Extremist thought against music has led it to downfall in Pakistan.

- **GOVERNMENT SUPPORT IS LACKING**

Successive governments have never really wished to establish music institutions and platforms. Existing institutions like PTV/ Radio Pakistan, PNCA, Arts councils, etc. remain short of funds and directionless for the development of music platforms in Pakistan.

- **INDIAN MUSIC INFLUENCE**

Indian music has a strong influence over local music. Indian films have been allowed to screen in Pakistan and also private FM Radios had been playing more than 70 percent Indian songs in their broadcast, which led our own music to decline.

- **DECLINE OF FILM INDUSTRY**

Music was a core part of our films in the past but with decline of film industry, music was not being produced and resultantly, very few films with good music appeared on the screens in the last two decades.

- **LACK OF PLATFORMS FOR MUSIC PROMOTION**

There is quite a visible shift of Pakistani media towards news and current affairs programs and music gets very low space in the broadcasts. Music promotion as an art and as an industry has been neglected in the mass media with few exception like Coke studio or Pepsi battle of the bands.

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