

EXPLORING THE HISTORICAL EVOLUTION OF POP MUSIC IN PAKISTAN: A DIACHRONIC PERSPECTIVE

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ABSTRACT

Pakistani pop music is a captivating genre which serves as a medium to express cultural values and social issues of Pakistani society through artistic expressions. This study diachronically analyzed the Pakistani pop music across three different eras; the early pop, the film music, and the rise of independent pop respectively. The cultural hegemony proposed by Antonio Gramsci (1971) was taken as framework to examine the relationship between power dynamics, music and culture and to analyze the influence of socio-political aspects on the themes of pop songs. The different pop songs from different eras were taken through audio files, lyrics and music videos for content analysis. The findings of the study revealed the significant changes in themes of Pakistani pop music over the course of time. The thematic evolution explored the cultural and social changes and exposed the relationship between music, culture, and politics. The study contributed in the enhancement of knowledge regarding Pakistani pop music's thematic development, reasons for its evolution through different periods, and its crucial role in expressing the societal changes.

Keywords: Pakistani pop music, Early pop, Film music, Independent pop, Diachronic analysis

1. INTRODUCTION

Music serves as a platform to express the complex relationship between ever changing political contexts, socioeconomic fluctuations, and cultural evolution. The study done by Ajmal (2011) expressed that 98% Pakistani Youth find amusement in listening the music. The study findings indicate that music is a part of daily routine for many Pakistani people. This advocate the importance of music in Pakistani society and culture.

The current study investigates the Pakistani pop music, a particular genre of music, through three important historical eras which are named as early pop, film music, and independent pop. The study analyzed the themes evolve over the course of time in these different eras of Pakistani pop music. The following study also examines the socio-political factors that have an impact on this genre's evolution and development.

The study of Khan (2015) described the 1960s and early 1970s as the pivotal rise of early pop era, and this rise of pop become the reason of transformation of Pakistani musical landscape. Pakistani pop music become a powerful tool to express cultural emotions and aspirations of youth. In the same time, the cultural values and customs of society start to affect by the dominance of film music as Ahmed (2012) described it as a byproduct of burgeoning film industry. But, the pop music was mainly influenced by film industry during 1980s and early 1990s with the production of famous movies of the time. In the late 1990s, the era of independent pop began to rise and the musicians of that era manifest a new age of artistic freedom and revolution by breaking off from the predominance of film music.

The idea of cultural hegemony proposed by Antonio Gramsci provide a useful framework to understand

the complex relationship between Pakistani society, music and authoritarian institutions. According to Gramsci (1971), dominant groups in society maintain their prevalence by the force and propagation of their ideas and principles that pervade the cultural consciousness of common people. This theory relates to the Pakistani context in which the early pop era was shaped by the dominance of film music which was then contended by the rise of independent pop. Artists from independent pop era presented the aspects and themes which was different from those of the masses Khan (2015). Independent pop era addressed the social issues and become a tool for protest against the illegal activities of democratic and martial regimes. The musicians of Independent pop era explored the topics that express the socio-political reality Pakistani society through the content and lyrics of their songs. That's why, the progression in Pakistani pop music reveals the evolution of ideologies and exchange of power as well as the audience preferences.

The current study aims to clarify the thematic development and changes in content, lyrical style and composition of Pakistani pop songs of different eras. For this purpose, the study seeks to analyze the different pop songs of early pop, Film music, and independent pop.

1.1. Statement of the problem

The genre of Pakistani pop music experienced a lot of cultural, socio-political and musical changes from the time of its emergence to onwards. However, there is a lack of understanding about diachronic changes, particularly during historical periods like the early pop era, film music era, and independent pop. It is important to address this gap of knowledge to understand the innovative ideas, industry structures, and socio-political aspects the Pakistani pop music throughout its history.

1.2. Research Questions

RQ1: How did the themes, musical styles and composing techniques used in Pakistani pop music change over the course of multiple historical eras, especially the early pop era, the film music era and the rise of independent pop?

RQ2: Which socio-cultural aspects, including fluctuations in audience preferences, political upheavals, and technological innovations, contributed to the evolution of Pakistani pop music from a Western and Indian-influenced derivative

form to a unique and eclectic expression of Pakistani identity amid the independent pop era?

1.3. Research Objectives

This study aims;

- To explore the key themes, melodic motifs, and compositional strategies prevalent in Pakistani pop music during the early pop era, film music era, and independent pop.
- To examine the effects of sociocultural variables on the development of Pakistani pop music, such as alterations in audience preferences, political upheavals, and cultural developments.

1.4. Significance of the study

This study contributes to the comprehension of the genre of Pakistani pop music by exploring it through different key eras which led its development from representation of traditional ideas to the form of expression of distinct identity.

2. LITERATURE REVIEW

Pakistani pop music has fascinated the audience through its fusion of influences and lively tunes. This section analyzes the stances of past academics regarding this particular genre. The review of past studies is helpful for gaining an insight into the changing themes, genre shifts, and sociopolitical influences that have influenced Pakistani pop music throughout its development from its origins to modern times.

It is important to clarify the genre of "music" and its subtopic "pop music" to understand Pakistani pop music. Basically, music is the art form which use the sounds and rhythm to convey emotions and express creativity. Music is defined as "therapeutic solution" in the study of Lund (2003). Music serves as a medium for emotional expression, relaxation, and healing.

A musical genre is a type or style of music defined by certain musical aspects, customs, and cultural connotations. There are several different types of music, and each has unique qualities and cultural significance of its own. Over time, academics have defined musical genres in a variety of ways, reflecting shifting perspectives and developing theories about music.

Popular music is one genre that is commonly discussed by past academics. Kattari (2018) defined pop music as an area that explores the connection of people with the world aesthetically via music,

highlighting its cultural effect and value. Popular music is the music which is enjoyed widely within a society and across the different societies. Pop music is distinguished by its catchy melodies, rhythms that are repeated, and emphasis on accessibility and popularity. Its prominent characteristics are catchy choruses, straightforward song structures, and easy to understand lyrics. Pop music commonly borrows features from various genres, like rock, R&B, and electronic music. Pop music has been defined as "a genre, a musical style, and a mode of performance that usually involves the use of magnified instruments, repetitive rhythms, and plaintive melodies" by Philip Tagg (Tagg, 1982). David Brackett proposes a fee momentous definition of pop music as "a genre distinguished by its emphasis on commercial recording, in which songwriters and performers receive royalties or fees for each copy sold or performance" (Brackett, 2000, p. 5). The study of Ilic (2021) highlighted the function of pop music. According to this study, pop music basically an important part of daily life as it depicts the relationship between individuals and their societal context. The creation of pop music involves the impact of society, culture, and media.

Since the present study focuses on the diachronic evolution of Pakistani Pop music, it is crucial to illustrate the characteristics of this term with the review of past studies. Developed in the latter half of the 20th century, Pakistani pop music integrated Western pop influences with traditional Pakistani musical features. Abid and Zahid (2022) defined Pakistani pop music as a mixture of traditional and modern elements, including eastern classical, folk, Qawwali, Bhangra, contemporary western hip hop, and Rock as well. Pakistani pop music appeals to people of all ages, especially youth because of the genre's fusion of traditional and modern elements. Furthermore, the exceptional dance patterns combined with catchy tunes and appealing lyrics are significant features of Pakistani pop music performances, which are renowned for their enthusiastic and lively character (Qureshi, 2006). According to him, musicians use lavish sets, costumes, and choreography in their music videos to appeal the wide range of listeners. This further highlights the significance of music videos in expressing the visual aesthetic of Pakistani pop music.

The study of Pirzadeh conducted in 2019 disclose the historiography of Pakistani pop music and popular

music's contribution to social and political reforms. In accord of this study, Pakistani popular music has deep history as an opposition to authoritarian practices of both military dictatorships and regimes of democracy. Pop musicians have addressed political and social concerns in their lyrics and performances, calling attention to these issues and advocating for change. The genre emerged as fundamental in questioning social conventions and promoting progressive perspectives, such as women's empowerment and gender equality. Ali Gul Pir and Junoon are two artists who addressed political and social issues through their music, directing the public's view and influencing society's debate in the direction of reform. Songs by Junoon addressed a range of topics, including social justice, peace, cultural pride, and national identity. They promoted harmony and solidarity among numerous communities by campaigning for peace. These musicians highlight the social issues prominent in Pakistani society such as poverty, inequality and empowerment of marginalized communities.

There are several factors have influenced the establishment and development of the pop music industry in Pakistan. As previously indicated, one aspect is the historical period of protest in Pakistani popular music, which has condemned the repressive policies of both military dictatorships and democratic regimes. Pakistani artists and entrepreneurs are another force as mentioned by (Rodrigo Chocano, 2022) which contributes to the country's efforts to promote its entry into the global market and combat its unfavorable international reputation. Their efforts are demonstrated by the organization of Coca-Cola Studio Pakistan, which strives to promote a favorable image of Pakistan across urban youth in Pakistan through featuring local and traditional musicians and repertoires. In addition, the preservation of intellectual property rights has a significant part for the development of the creative economy which includes the Music industry as it is disclosed by (Khan& Habib, 2019).

It is clearly mentioned in the previous studies that Pakistani pop music is fusion of different genres, that's why it is equally important to explore these genres for a better comprehension of Pakistani pop music.

Arsalan, Mehmood, Rasool and Haroon (2022) conducted a diachronic study of verb complementation patterns in Pakistani English. The purpose of citing this study is to value the diachronic

studies conducted in the past specifically in the context of Pakistan. This study revealed a huge shift in the complementation patterns across four decades. Writers showed a huge transition towards the use of infinitives despite of gerunds.

There are distinct kinds of popular music in Pakistan. Fusion music is a widely-liked genre that blends Western instrumentation with traditional compositions. The study of D Souza (2021) scrutinize the term of fusion music and its impact on Pakistani culture. Fusion music is a type of music where many musical traditions or styles are combined to create a distinctive and blended sound. It often mixes modern or Western instrumentation with conventional tunes. Fusion music, as used in Coke Studio Pakistan (CSP), is the result of fusing traditional Pakistani compositions with Western musical elements. CSP presents developed and emerging musicians with a studio band that covers popular songs from the current era, producing fusions that demonstrate to an international demographic the richness and diversity of Pakistani culture.

Fusion music in CSP dispels misunderstandings and preconceptions about Pakistani culture by exposing the fusion of Western instrumentation with traditional compositions, presenting a more nuanced and diversified image of the country to an international community.

Sufi music, which has spiritual and provocative Islamic tones, is another appreciated genre in Pakistani pop music. Pirzadeh in her work (2019) defined the characteristics of Sufi music mainly derived from Sufism. Sufi music is distinguished by its devotional and spiritual quality, seeking to establish a bond between the artist, the audience, and the divine. To encourage a state of trance-like relaxation and assistance in a spiritual experience, Sufi music frequently combines chanting, poetry, and repeating melodies. The belief is that it possesses the ability to elevate the spirit and instill a sense of inner tranquility and illumination. Love, longing, and the pursuit of spiritual oneness with the divine are prevalent subjects in Sufi music lyrics. Harmonium, tabla, dholak, and sarangi are some of the instruments frequently used in Sufi music. Sufi music is extremely spiritual and culturally significant, offering inspiration and a channel of spiritual expression for those seeking to connect with the divine on a more profound level.

Pop music appeals the wide range of audience, here it is notable to give the importance to audience preferences. The public's choices in Pakistan with regard to pop music are also significant. For this reason, previous research is examined. The Siddiqui & Sibghatullah (2013) conducted a survey to examine the opinions of public toward music choices. Six factors were analyzed; Moody is the term characterized by a preference for heavy music beats and straightforward styles. Strong, dramatic rhythms are preferred by those who have a moody taste in music. Modern music preference is characterized by an obsession with the newest technology and an intention for playlists to feature the songs from the top hits list. Manifest music preference performed on a number of instrumental ballads, especially ones with a fast pace. Individuals that have an obvious attraction for music often listen to it in public settings or when they are alone. A variety of music genres, such as somber, slow ballads and classical tunes meant for dancing, are indicative of mild musical preference. Individuals with a mild tendency are drawn to romantic emotions driven music. Milieu music preference is characterized by a desire for extreme feelings and a state of lunacy typically at the concerts. Cheap or inexpensive music is a favorite among those with a mingy preference. This inclination could be effected by the challenges associated with accessing new music. However, it expresses an exclusive taste in accessible and cost-effective music.

Pop music serve as a relationship between, culture, music, and power dynamics. As concerned to the Pakistani pop music, it has a substantial past to illustrate the cultural and social context of Pakistani society. Researchers such as Naseer (2009) investigated at the way social ideals are reflected in popular culture. According to J.A. Naseer's book "Identity, Politics and Culture in Pakistan", popular culture operates as an effective social mirror, reflecting both prevailing beliefs and changing trends. In his analysis, he draws attention to the ways in which popular cultural forms, such as music, movies, and fashion become stages for the expression of shared insecurities and ambitions. Naseer draws attention to this reflection's dynamic quality. Popular culture has the power to both challenge and shape prevailing social ideals, rather than simply echoing them. Pop culture's portrayal of love stories, for example, is an indication of conventional expectations of relationships and

families in society. It also present novel ideas and stories, challenging limits and changing social mores in the entire process. Naseer also examines the ways in which the political environment affects popular culture. Popular music often conveys themes and sentiments that mirror a change in governmental policies or a moment of social instability.

In the work Shahrukh (2016), the evolution of Pakistani pop music is examined, with an emphasis on the impact of western pop and movie music in Pakistani popular music. He underscores the pivotal role that Western pop and movie music had in shaping the development of Pakistani pop music. According to him, the music written for Lollywood movies had a major impact on the early phases of Pakistani pop. These movie soundtracks often fuse alluring melodies with facets of classical music traditions, building the basis for Pakistani pop's melodic identity. Shahrukh draws attention to cases where well-known pop singers and the cinema playback singers, such as Ahmed Rushdi and Noor Jehan, possessed fame in both genres, obfuscating the variance between them.

He asserts that Pakistani pop was significantly influenced by Western pop music as well. Western music, which emerged in the 1960s and 1970s, brought with it new instruments, production methods, and lyrical subjects. Shahrukh mentions musicians like Nazia Iqbal and bands like "The Spiders" as instances of how rock & roll became integrated into their music and how this diversified the sonic palette of Pakistani pop. Many modern Pakistani pop artists still draw inspiration from both Eastern and Western musical genres, demonstrating the persistent influence of this cultural shift. Through the analysis of these influences, Shahrukh offers valuable perspective on the wide spectrum of sounds that mark Pakistani pop music.

3. METHODOLOGY

The methodology used in the study is Qualitative in nature. The qualitative method is used for comprehensive understanding of the historical, cultural, and political context of Pakistani pop music. The study randomly collected the music videos, audio files and other textual sources for the content analysis to explore the themes, styles, lyrical content, and socio-political influences in pop soundtracks of different eras.

3.1. Theoretical Framework

The study used the concept of Cultural Hegemony, given by Italian Marxist philosopher, Antonio Gramsci. Cultural hegemony basically refers to the dominance of certain values and ideas in a society pertained and implied by the dominated group. According to Gramsci, Political and economic forces used cultural institutes such as media, arts, and education for the purpose of propagation of their ideals and to exercise power. This concept is a true reflection of these power dynamics in context of Pakistani society as music industry, media organizations, and government institutions are the factors which influence Pakistani pop music solely for their specific agendas. The study used this theory of Gramsci to analyze cultural perspectives and thematic changes during three key eras and expose the influence of the above mentioned cultural institutions on thematic evolution in Pakistani pop music through the course of time.

4. ANALYSIS

Pop music in Pakistan has enriched history that is deeply connected with the cultural aspect of the nation. Pakistani pop has evolved fascinatingly, from its early days of fusing traditional melodies with Western influences to its modern acceptance of other genres, including hip-hop and rock. This section explores how Pakistani pop music has evolved over time, focusing on the social, political, and technological influences that have affected the genre's themes and sound. Pakistani pop music has evolved significantly over time, influenced by political, social, and cultural factors. The film industry played a significant role in shaping the genre, with movie music becoming the most popular genre in the 1960s and 1970s. This period experienced the rise of independent pop, as the dominance of film music gradually diminished. The artists of independent era challenged the dominance of film music, gaining creative freedom through technological advancements, economic liberalization, and changing societal attitudes. Independent pop emerged as a platform for dissent, subversion, and cultural innovation, offering alternative narratives of Pakistani identity.

4.1. Early pop

Pakistan experienced the birth of a dynamic and socially conscious pop music genre that was firmly ingrained in its socio-political landscape throughout the country's early pop era, which lasted

from the 1960s to the 1980s. Famous songs that captured the dreams, hardships, and aspirations of the Pakistani people emerged during this time. They were also a source of entertainment.

The 1966 release of Ahmed Rushdi's "Ko Ko Korina" was one of the most significant transitions of this era. It combined elements of rock and roll with the musical tastes of Pakistani cinema to create what is regarded as the first South Asian pop song. Written by Masroor Anwar and composed by Sohail Rana, the song reflected the changing tastes in music and how Pakistani society was inspired by Western music. It was a synthesis of inspirations and time duration of this song's musical video was two minutes and fifty-one seconds. "Ko Ko Korina" concentrated on themes of sensuality, desire, and romance as depicted in the lyrics of song, "mere khiyalo pe chae hai ik surat matwali si". Such kind of lyrics were prevalent in many songs of that time. The lyrics of the song reflected the dominated cultural standards and values of the time, by presenting an idealized picture of the beloved, characterized by rich imagery and attraction. Despite the fact of its widespread appeal, the song was criticized for going against custom and supporting negative preconceptions about women. During the early pop era, Pakistani pop music also featured strong themes of patriotism and national identity.

A patriotic song during the Indo-Pak war in 1965 was "Jaag Utha Hai Sara Watan," sung by Masood Rana and Shaukat Ali. The composition was written by Khalil Ahmed and the time duration of this song was between three minutes and thirty-nine seconds. The content of the lyrics expressed the spirit of resistance, sacrifice, gender equality, and unity among Pakistanis as it is evident in the lines "Jag utha sara watan" and "sath hein mrd-o-zan". The people responded strongly to it because of its stirring marching pace and affecting lyrics, which promoted solidarity and pride in the country.

Likewise, Iqbal Bano's "Hum Dekhenge," inspired by a poem by Faiz Ahmed Faiz, became a classical song for a social justice movement. The themes such as oppression, resiliency, and the struggle against injustice were covered in the song. For those fighting against authoritarian regimes, it became the representation for the empowerment of the oppressed and the promise of a brighter future. The time duration of this song was four minutes and forty-four seconds.

During the 1970s, Alamgir became an iconic figure in Pakistani pop music, proving that Urdu lyrics could be combined with Western sounds. With its blend of traditional Pakistani melodies and Western pop elements, his song "Yeh Shaam Aur Tera Naam" demonstrated the country's evolving musical setting. Attractive to audiences who embraced both Western and Pakistani cultural conventions, the lyrics portrayed the themes of romance and love. "Yeh Dosti" by Mehdi Hassan and Ahmed Rushdi emphasized the value of cross-cultural communication and understanding while promoting global friendship and peace. As a powerful reminder of the ability of music to bring people from diverse backgrounds together, the song's musical fusion symbolized the possibility for harmony amidst cultural barriers. The duration of all songs in early pop music was generally about 5 to 7 minutes. Pakistani pop music provided a forum for expressing social and political realities, promoting national identity, and became a call for change throughout the early pop era. Even in the face of criticism and controversy, these songs struck a chord with listeners and had a long-lasting effect on Pakistani pop culture, influencing the nation's cultural stance for upcoming years.

4.2. The Film music era

The other notable period of musical creativity and cultural change occurred throughout the 1980s and 1990s, when Pakistani pop music was flourishing. There were a number of memorable songs and movies that contributed to Pakistan's cultural landscape during this period, through the amalgamation of pop music and film industry. The examination of this period reveals how music manifested love, societal changes, and patriotism and its significant impact on Pakistani society.

Vital Signs' "Dil Dil Pakistan," which featured in the 1985 movie "Zabardast," is one of the most well-known songs from this era. This national song quickly gained the popularity and became the source of representation of Pakistani identity. In addition to celebrating Pakistani culture, its diversity, and beauty, its straightforward and impactful lyrics contributed to making Urdu poetry more widely known in popular culture. As a symbol of national unity, the song's inclusive sentiments and neutral Urdu vernacular helped Pakistanis come together across racial and religious divisions. It was sung by Junaid Jamshed, produced and directed by Shoaib

Mansoor and the time duration of this song's musical video was about four minutes and thirty seconds.

In a similar way, Nazia Hassan's song "Aap Jaisa Koi" from the 1980 movie "Qurbani" became an enormously popular song in Pakistan and throughout South Asia. The singer's devotion to her significant lover was conveyed through this song, which hailed the transformational power of love as the lyrics "ap jaisa koi meri zingī m ae, to bat bn jae" clearly portrayed the theme of love. "Aap Jaisa Koi" struck a chord with listeners with its energetic beat and memorable lyrics, and it continued on to become a beloved classic even today.

Another hit and famous song on the dance floor was "Hawa Hawa" by Hassan Jahangir, which was included in the 1988 movie "Sargam." The universal theme of love and longing was portrayed beautifully in this song through its lively tune and impassioned lyrics. It became one of the first pop songs from Pakistan to be well-known internationally, promoting Pakistani musicians as renowned performers. "Mera Piya Ghar Aaya" gained immense popularity due to its depiction of love and reunion as shown in the lyrics of song "Gharyaal deyo nikalni, mera piya ghar aya". It was performed by Runa Laila and then Nusrat Fateh Ali Khan. A number of Pakistani vocalists sang this traditional Punjabi folk song, demonstrating the enduring appeal of folk music and its capacity to engage listeners of all ages. The time duration of the song was about nine minutes.

Furthermore, the 1981 movie "Disco Deewane" contained Nazia Hassan's song "Disco Deewane," which gradually became a disco hit and top the charts in both Pakistan and India. This song, combined the Western musical styles with native Pakistani instruments, perfectly captured the energy and enthusiasm of the disco movement. Due to its publication during the period of social and political upheaval in Pakistan, it became the representation of youth culture and symbol of resistance of conventional standards. In general, a wide variety of songs and movies that represented the country's cultural identity and goals defined the 1980s and 1990s Pakistani pop music era. These well-known songs promoted love, patriotism, and social reform in addition to providing listeners with amusement. They continue to affect the listeners in Pakistan and around the world because of their timeless appeal and universal themes, demonstrating the eternal ability of music to uplift and connect people.

4.3. Rise of Independent pop

The notable era which shows the burst of innovation and experimentation in Pakistani music is known as the independent pop era. A lot of musicians who aimed to resist traditional norms and explore a wide range of narratives in their music emerged during this period, which began to rise in the late 1990s and early 2000s. This movement started in the late 1980s. Utilizing popular tunes that perfectly capture this era's spirit as a foundation, this section explores the thematic underpinnings of this period. The romantic ballad "Ankhon Ke Saagar" (The Oceans of Eyes) by Fuzon, released in the early 2000s, addresses themes of introspection, longing, and love. Among the best in the independent pop repertoire, the song evokes a sense of yearning and profound emotion with its evocative melody and beautiful lyrics. The time duration of this song was about six minutes. It illustrates the tendency of the time to combine modern musical arrangements with traditional Urdu poetry. The 1997 album "Sayonee" by Junoon blends rock music and Sufi poetry. The concept of the song revolves around spirituality, mysticism, and the pursuit of truth as depicted in lyrics "Kiya bashar ki bisat, aj hai kal nahi". Its powerful vocals and electric guitar riffs create a sense of transcendence and relief by enclosing the spirit of resistance and spiritual awakening that inspired the audience of independent music era. The time duration of this song's musical video was about five minutes.

Rock and classical Qawwali are masterfully interwoven in "Garaj Baras," an Ali Azmat and Rahat Fateh Ali Khan composition. The song's concept centers on the turbulent journey of love, suffering, and redemption, and it was released in the early 2000s. Its dramatic narrative conveys the intricacies of human emotions with its soaring vocals and strong orchestration. An anthem of fervor, tenacity, and defiance, "Jazba Junoon," another landmark song by Junoon, was released in 1996. The concept of the song celebrates youth's unwavering spirit and pursuit of aspirations in the midst of adversity. A generation striving to escape social norms and forge their own identities connected with its passionate lyrics and lively beat. The time duration of song was about four minutes and thirty seconds. Strings' late 1990s single "Mitti" (Soil) is a touching contemplation on the adversities and resiliency of Pakistan's common people. The themes of the song draw attention to problems of poverty, injustice, and social inequality

and exhorts listeners to take action. The themes of longing, gratitude and connection to one's own roots are also conveyed through this song as it is clearly mentioned in lines "Yahin jeena hai, Yahin mrna hai". The time duration of this song was about five minutes. The band's dedication to social consciousness and activism is emphasized by its catchy arrangements and straightforward, compelling lyrics. Innovation, inventiveness, and a cultural rebirth are some characteristics of Independent Pop era. Artists pushed limits, subverted expectations, and captured the spirit of a country in transition with a wide range of themes and musical styles. The complex tapestry of Pakistani society and its hopes for a brighter future are reflected in the songs of this era, which range from anthems of patriotism and togetherness to introspective ballads and socially conscious anthems. These songs continue to resonate with audiences.

5. DISCUSSION

The catchy tunes of Pakistan's early pop era were reflected in the music, which reflected the country's political and social realities. Pakistan has experienced an extreme political turmoil between the 1960s and 1970s, noticeable during the military dictatorship and martial regime. But a strong sense of national identity was fostered by this state of instability. Inspiring songs that brought people together and aroused a sense of patriotism included "Jaag Utha Hai Sara Watan." Pakistan yearned for modernity and a distinct cultural voice after gaining independence from British domination in 1947 and pop music served as the medium for this kind of communication. Artists experimented with new sounds, fusing Western influences with traditional tunes from Pakistan. An excellent illustration of this combination and the changing cultural scene is "Ko Ko Korina" by Ahmed Rushdi. But music was more than just a joyous source. Songs from the historical periods also touched on the difficult realities of the day, such as injustice, oppression, and the struggle for liberation. A voice and hope for change were provided by songs like "Hum Dekhenge", which went on to become anthems for social justice movements.

The stereotypes of Pakistani culture were reflected in the gender roles portrayed in these early pop songs. Certain songs questioned standard of femininity and love, while others promoted idealized ideas of both. As the discussion over gender equality and

representation in Pakistani music continues to grow, "Ko Ko Korina" comes under criticism for possibly objectifying women.

There was also an important influence of Pakistan's music on its rapidly growing global integration. Many of the early pop songs were influenced by Western pop culture and music. Pakistani pop music is enriched because musicians like Alamgir embraced these inspirations and blended them to create a distinctive unique sound. Pakistani early pop music was much more than just enjoyable listening. Complex interactions between political unrest, artistic expression, and fights for freedom were portrayed in those songs.

In the 1980s and 1990s, Pakistani pop music become a vivid description of a complicated socio-political environment. Strict Islamic legislation, media and cultural expression control were two long-lasting effects of General Zia-ul-Haq's military administration. Pop musicians were consequently obliged to navigate a delicate balance while expressing themselves artistically within the restrictions of the government. Songs evolved into love ballads which referred to the longing for independence, concealed messages, and lively tempos that masked the desire for a more liberal society. But creativity was also stimulated by this censorship. Soulful, sorrowful songs that connected with a generation longing for more helped artists like Alamgir become successful.

Pakistani pop music during film music era emerged as a powerful form of creative expression, reflecting the anxieties and aspirations of a young generation. Bands like Vital Signs became cultural icons, with their song "Dil Dil Pakistan" becoming an unofficial national anthem. Globalization played an important role in development of Pakistani pop, with artists like Nazia Hassan and Zoheb fusing Western disco beats with local musical forms. The struggle for a distinct Pakistani identity also fueled the pop music scene, celebrating the country's rich cultural heritage, diverse ethnicities, and breathtaking landscapes. Technological advancements, such as affordable recording studios and FM radio stations, allowed artists to showcase their talents and connect with fans across South Asia, the Middle East, and beyond. Pakistani pop music carved a unique space in the country's cultural landscape, leaving a legacy that continues to resonate with music lovers today.

A nation's developing pains molded the music of Pakistan's independent pop era, which featured more than just catchy tunes. A convergence of social and political events shaped the music landscape during this period, which roughly corresponded to the late 1980s and early 1990s. During this period, Pakistan struggled with political instability. Society was suffering due to military transactions, frequent changes in authority, and an underlying sense of unpredictability. It is not surprise that music expressed this rage and disillusionment. Artists evolved into social critics, challenging the status quo, denouncing corruption, and pushing for change through their music. There was a significant youth movement during this time as well. Young Pakistanis, especially those living in cities, were more and more influenced by international ideas and yearned for a forum to share their own perspectives. With music, they discovered that platform. indie pop culture flourished, developing into a thriving hub for uniqueness, inventiveness, and self-expression. It was an honoring of their identities and aspirations.

In general, Pakistani pop music has evolved through three historical eras. The early pop era focused on romanticism, patriotism, and societal issues, blending traditional folk music and Western pop and rock genres. The film music era incorporated elements of classical, folk, and Western music, with songs featuring lush orchestrations and elaborate arrangements. The rise of independent pop marked a shift towards more diverse themes, incorporating elements of rock, hip-hop, electronic, and fusion genres. Composing techniques became more sophisticated, with artists embracing new technologies and production methods. The evolution of Pakistani pop music reflects a dynamic interplay between tradition and modernity, cultural influences, and artistic innovation.

The development of Pakistani pop music is consistent with previous scholarly research on the relationship between music, culture, and society in Pakistan. According to academics like Kamran Asdar Ali, the political and socioeconomic realities of early Pakistani pop music were echoed in it. In response to Pakistan's socio-political instability, artists frequently use their work as a form of resistance and critique, as demonstrated by Iftikhar Dadi's investigations on modern Pakistani art and culture. Scholars like Sadaf Ahmad (2012) analyzed how media, including music, perpetuates or challenges traditional gender norms in Pakistani

culture, examining gender roles in early Pakistani pop music. The discussion of the impact of strict Islamic legislation is supported by Ali Usman Qasmi's research on the cultural and social effects of General Zia-ul-Haq's reign on Pakistani culture, especially the arts.

6. CONCLUSION

The present study investigated the fundamental themes, melodic motifs, and socio-political factors that impacted the Pakistani pop music throughout its early pop, film music, and independent pop phases and this research revealed the defined transformation of artistic values and cultural expressions. As Pakistan experienced a socio-political turmoil after gaining independence from British Raj, Pakistani pop music serve as a platform to express cultural emotions and issues through the themes of love, social justice, patriotism, and cultural identity. These themes have struck a strong chord throughout these three eras, reflecting the sociocultural factors contributes in transformation of Pakistani culture. A constant pursuit of originality and authenticity has been fueled by the significant effects of audience preferences, political upheavals, and cultural advances, which have led to changes in musical styles and lyrical substance. With a backdrop of rapid societal change, Pakistani pop music serves as a potent medium for both reflection and transformation, demonstrating the people's ongoing tenacity and creative energy.

7. FURTHER RECOMMENDATIONS

The study randomly selected some pop songs from three key eras, starting from early pop towards the rise of independent pop but it is somehow unable to explore the contemporary songs of independent pop which reflect the diversity of Pakistani culture. On the other hand, the aim of the study was to examine the thematic changes, evolution of musical instruments and compositional techniques but the study mainly focus on thematic evolution and explored the factors which influence these changes. Future researches may investigate the other areas such as musical styles and instruments which play an important role in creation of pop music.

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