

Importance of Music for Pakistani Youth

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Several studies have addressed the importance and function of music for Western adolescents, but so far no research has considered whether these findings can be generalized to non-Western samples. Accordingly, data was collected from 1000 Pakistani postgraduate students which indicated that 98.1% enjoyed listening to music; average exposure was 1.45 hours per day; the most popular styles were Pakistani classical music, Western pop music, and ghazal; 8.9 % played a musical instrument with average 1.69 hours per day; listening to music was preferred to all indoor activities considered and to two outdoor activities; playing music was preferred to all but one of the indoor and one of the outdoor activities; preference for listening and playing music relative to other indoor and outdoor activities varied significantly between boys and girls and listening and playing music had different perceived benefits that could be grouped into six and seven factors respectively. These findings are compared with earlier Western research.

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Ethnomusicology has made an obvious contribution to our understanding on a broad cultural level of the role of music in non-Western societies. However, quantitative psychological research is still lacking, and although some attempts have been made, the great majority of the literature on music psychology per se concerns samples drawn from Western cultures. More specifically, numerous studies have been carried out in the West concerning the roles and functions that music plays in the lives of young people. However, very little psychological work has been carried out concerning the roles and functions that music might play in other global regions. The present study addressed this by gathering data on the uses and function of music among a Pakistani sample.

Uses and gratifications of music in Western samples

The importance of music for people in the western world is indicated by data concerning the sheer quantity of music production in America. The annual sale of pop music recordings reached \$12 billion by 1994 (Geter & Streisand, 1995). Indeed, it is also worth noting that by 2000 the retail value of the global recorded music industry stood at US \$37 billion, which corresponded to sales of 2.5 billion units (Bastian, 2002). These sales correspond with very high music listening times. Davis (1985) estimated that "American adolescents average 10,500 hours of elected listening to Western pop music". A study by Lyle and Hoffman (1972) had reported that 50% of their male teenage participants "listened music for 3 hours per day". Bastian (2002) cites Jupiter Media Matrix's estimate that there will be nearly 30 million homes in the United States with broadband internet access by 2005 with another 55 million people having broadband access at work and there would be huge commercial potential for the delivery of music via digital platforms.

Despite paucity of data from other cultures, it seems that music is similarly popular among people from Western countries outside USA. Data from British, Irish and Swedish teenagers seem to confirm this trend (Bjurston & Wennhall, 1991; Fitzgerald, Joseph, Hayes & O'Regan, 1995; Frith, 1987). The popularity and prevalence of music among young people in the West has led many researchers to investigate its causes and the majority of research that has been carried out in this regard is known as the 'uses and gratification' approach. This involves researchers presenting participants with several reasons why they might listen to music and asking them to state the extent to which each applies to them. For example, Gantz, Gartenberg, Pearson, and Shiller (1978) found that American participants reported listening to music in order to relieve tension, distract themselves from worries, help pass time, and relieve boredom. Similarly, Sun and Lull (1986) found that passing time was the main reason for listening to music. In addition, there is also evidence that there are gender differences in uses of musical instruments, liking for specific types of music and effects of music and particularly in gender stereotyping (O'Neill, 1996, 1997).

Cultural factors

Although music clearly exists within a social context (Hargreaves & North, 1997), we are not aware of any quantitative research that has considered whether findings such as those described above could be replicated outside the Western culture. There is, of course, a sizeable ethnomusicological literature concerning the role of music in Islamic civilization. For example, Hilmi and Coll (1982) describe how musicians have historically played a vital role in Islamic cultures. Islamic music served traditionally not only as entertainment but as a way to reinforce social and moral values, and musicians provided models of exemplary leadership. Whether bringing listeners closer to God, sustaining cultural memory through epic tales, or strengthening the bonds of community through festivity and celebrations, music and musicians have been central to Islamic social life.

According to Qardawi (2000) many basic Islamic rituals can be said to be musical. The first of these is the call to prayer by the *muethin*. Muslim scholars stress that the choice of *muethin* should

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be based on his attractive musical voice and its emotional impact on listeners. A second basic musical act is the recitation (*qirrat*) of the Koran with an attractive musical voice in accordance with *Ilam-ul-qira* (science of the recitation). Similarly, a third musical act is chanting which is evident during *Talbiya* in pilgrimage (*Hajj*) and *Tasbeeh* of Eid Prayers. There are many more examples of the religious use of music by the Muslim Sufis.

Joomal (2003) concluded that in addition to being a part of Islamic religious rituals, music has also played an important therapeutic role in Islamic cultures. For example, Al-Ghazali (1911, as cited in Joomal, 2003) in his book *Alchemy of Happiness* writes that absorption of music into one's heart and soul makes a person relaxed and happy. He taught people how to utilize Islamic music as a medicine to develop peace and tranquillity and to help them in overcoming their sadness and grief. Another Muslim scholar Rumi, (1925, as cited in Joomal, 2003) says in his book *Mathnawi* that music is the food of man and its beautiful melodies makes one's heart soft and beautiful, and recommended using music while counseling depressed clients. Similar arguments are proposed by other Muslim scholars such as Al-Razi and more recent ones as Abul Kalaam Azad and Allama Iqbal.

However, research has yet to quantify the potential importance and functions of music in everyday life within an Islamic culture. The present research addressed this by employing the uses and gratification approach with a sample of Pakistani Muslim students. The lack of quantitative research means that our hypotheses must necessarily be very tentative. Nevertheless, the consistency with which music has been shown to be important among young samples in a variety of different Western countries suggests that music might similarly be perceived as important among a young sample of Pakistanis. We might also, however, highlight two areas where findings from the West and Pakistan might be expected to diverge. The first of these is the most obvious and concerns the musical styles with which participants might be involved. We would expect Western musical styles to be much less popular in Pakistan than in Europe and North America. Nevertheless, the continuing technological modernization of Pakistani society (and in particular the recent growth in access to satellite TV and the internet) suggests that Western pop music may be popular also. Second, Pakistan's status as an Islamic country may have implications for the role of gender in the importance and uses of music. In particular, religious and cultural obligations and restrictions mean that women are expected to spend a greater proportion of their time within the home than in the West, and this might lead them having a different relationship to leisure objects such as music as compared with that identified by the Western literature outlined above.

Method

Participants

The study employed 1000 students (500 boys, 500 girls) between 19 and 25 years of age ($M = 21.87$, $SD = 1.25$) who were taking postgraduate courses in 19 postgraduate institutions in the province of Punjab in Pakistan. The sample represented 78.5% of the total number of postgraduate students studying in these institutions and the response rate from individual institutions ranged between 65% and 88%. This variation was attributable to some classes being unable to complete the questionnaire due to pressure of time.

Questionnaire

Following pilot testing in Lahore, the researchers employed a questionnaire that was based closely on an earlier questionnaire by North, Hargreaves, and O'Neill (2000) which investigated the function of music among 2465 English adolescents, and it is possible to draw some tentative comparisons between the findings of the present research and those from North et al. (2000) English sample. The questionnaire was adapted for a Pakistani sample where necessary. It was divided into several sections concerning the degree and frequency of exposure to music; liking for different musical styles; the importance of music listening relative to other activities; the prevalence of playing music and instrument choice; the importance of playing music relative to other activities; and the reasons why the participants themselves listened to and played music. Mid-point of the scale is 5 where value above 5 shows preference for music and below 5 indicates preference for activity. Full details of specific questions appear in the results and discussion section below. With the exception of items requiring a frequency or categorical response, the subjects had to respond on rating scales on which 0 represented the bottom end of the scale and 10 was the maximum rating.

Procedure

All questionnaires were administered in person by the researchers who briefly explained the nature and purpose of the study to all the students in their classrooms before asking them to volunteer. Participants were told that there was no time limit for the completion of the questionnaire and that the completion would likely take 20-25 minutes. They were also informed that the information given by them will remain confidential and that they should not talk to one another.

Results

Listening to music

The first part of the questionnaire asked respondents to state whether they liked listening to music or not. Nine eighty one (98.1%) responded 'yes', 15 (1.5%) responded 'no', and remaining 4 (.4%) did not respond. Participants then reported how frequently they listened to music. Nine hundred and seventy three (97.3%) participants responded in which 59 (5.9%) reported listening 'not very often', 172 (17.2%) reported listening to music 'some days', 320 (32.0%) reported listening 'most days', 346 (34.6%) reported listening 'once or twice a day', and 76 (7.6%) reported listening 'more often than this'. Respondents were also asked to state their mode of listening. Five hundred and thirty nine (53.9%) reported listening 'on their own'; 213 (21.3%) reported listening 'with friends'; 158 (15.8%) reported listening 'with family'; and 28 (2.8%) reported listening 'in a public place', e.g., youth club. Respondents were then asked to state how many hours per day they typically spent listening to music, which resulted in average of 1.45 hours per day ($SD = .67$).

Musical styles

The next part of the questionnaire presented a list of 15 musical

styles and participants were asked to rate their liking for these. Mean ratings and standard deviations are presented in Table 1 which indicates that among the 15 musical styles, 'Pakistani classical', 'Western pop', and 'ghazal' were liked the most. In contrast, 'Opera' and 'Soul' were the least liked musical styles.

Table 1
Mean Scores and Standard Deviations Assigned to 15 Musical Styles ($N = 1000$)

Musical Styles	Liking Music	
	<i>M</i>	<i>SD</i>
Pak Classical	7.20	2.50
Western Pop	6.89	2.59
Ghazal	6.65	2.73
Qawali	5.45	2.57
Folk Geet	5.38	2.62
Dance/Rave	4.59	3.01
Bhangra	4.46	2.69
Rap	3.93	2.68
Jazz	3.60	3.16
Blues	3.35	3.03
Indie	3.32	2.69
Heavy Metal	3.02	3.00
Reggae	3.01	2.39
Opera	2.94	2.23
Soul/R'n'B	2.29	2.76

Importance of music listening relative to other activities

The next part of the questionnaire investigated the importance of listening to music relative to other activities. Participants were presented with 10 statements such as 'I would rather listen to my favorite music than, e.g., do homework' and were asked to rate their agreement on a scale from 0 to 10 where 0 = 'I would definitely rather do this than listen to my favorite music' to 10 = 'I would definitely rather listen to my favorite music than do this'. The mean ratings and standard deviation in response to each statement is presented in Table 2. Remembering that the mid-point of the rating scale was 5, Table 2 indicates that listening to music was preferred to all indoor leisure activities (e.g., watching TV, playing computer games, reading books, doing homework and chatting with parents). Listening to music was also preferred to two outdoor activities (namely going out for shopping and going to a youth club), but not to three other activities that involved leaving home (namely visiting friends, playing a favorite sport, and going to the cinema).

MANOVA was then carried out on these ratings to test for any possible effects of respondents' gender on preference for listening to music relative to other activities. The result was significant $F(10, 935) = 120.82, p < .001$, which indicates that the importance of listening to music relative to other activities varied between the gender. There were several univariate effects of gender on responses in this section of questionnaire. Boys were more likely to report a preference for listening to music over one indoor activity namely chatting with their parents ($M = 6.24, SD = 2.63$) and one outdoor activity namely going for shopping ($M = 6.95, SD = 2.31$) whereas girls preferred chatting with parents ($M = 4.44, SD = 2.80$) and shopping ($M = 4.48, SD = 2.33$) over listening to music. Girls were more likely to report a preference for listening to music over

several outdoor activities namely visiting friends ($M = 5.61, SD = 2.41$), going to a youth club ($M = 7.29, SD = 2.64$), playing their favorite sport ($M = 6.01, SD = 2.44$) and going to the cinema ($M = 6.37, SD = 2.75$) as compared to boys ($M = 4.03, SD = 1.72; M = 4.20, SD = 2.12; M = 3.38, SD = 2.32; M = 3.24, SD = 2.75$) respectively (Table 2).

Prevalence of playing music

Another part of the questionnaire asked respondents to state whether or not they could play a musical instrument. Eighty nine (8.9%) responded 'yes', 900 participants (90%) responded 'no', and 11 (1.1%) did not respond. Those who stated 'yes' were then asked to state how often they played. Seven (0.7%) reported playing music 'not very often'; 12 (1.2%) reported playing music 'some days'; 36 (3.6%) reported playing 'most days'; 30 (3.0%) reported playing 'once or twice a day'; and no participant reported playing 'more often than this'. This same subgroup of respondents was also asked several follow-up questions. First they were asked to state how many hours per day they played on average. Eighty eight (8.8%) participants responded to this item, which resulted in average of 1.69 hours per day ($SD = .49$). Next they were asked to state their mode of playing. Twenty six (2.6%) reported playing 'on their own'; 15 (1.5%) reported playing 'with friends'; 39 (3.9%) reported playing 'with family'; and 8 (0.8%) reported playing 'in a public place, e.g. youth club'. Finally, participants who played a musical instrument were asked to state what their main instrument was. Twenty seven (2.7%) played the piano, 24 (2.4%) played the harmonium, 17 (1.7%) played the guitar, 10 (1.08%) played the tabla, 8 (0.8%) played the flute and 2 (0.2%) played the drum.

Importance of playing music relative to other activities

The next part of the questionnaire investigated the importance of playing music relative to other activities. Participants were presented with 10 statements such as 'I would rather listen to my favourite music than, e.g., do math' and were asked to rate their agreement on a scale from 0 = 'I would definitely rather be good at this than be a good musician' to 10 = 'I would definitely rather be a good musician than be good at this'. The analysis was run on only those 89 respondents who actually played music. The mean ratings in response to each statement are presented in Table 3. Remembering that the mid-point of the rating scale was 5, Table 3 indicates that the 'musician' respondents preferred playing music to many indoor activities (namely doing math, cooking, computer games, mechanical and studying science but not to drawing) and also to many outdoor activities (namely playing sport, being popular with friends, attracting members of the opposite sex, but not to helping friends).

MANOVA was then carried out on these ratings to test for any possible effects of respondents' gender on preference for playing music relative to other activities. The result of this was significant $F(10, 87) = 5.31, p < .001$, which indicates that among those participants who already played a musical instrument, the importance of playing music relative to other activities varied between the gender. There was only one significant univariate effect which indicated that girls ($M = 5.16, SD = 2.41$) were more likely to report a preference for cooking over playing music as compared to boys ($M = 8.29, SD = 1.85$).

Table 2

Mean Scores of the Importance of 'Listening to Music' Relative to Other Activities and Summary of Univariate MANOVA Statistics

Music Listening and Activities	Total		Boys		Girls		F	p
	M	SD	M	SD	M	SD		
Visiting friends	4.83	2.10	4.03	1.72	5.61	2.41	150.04	.001
Going shopping	5.72	2.63	6.95	2.31	4.48	2.33	247.20	.001
Going to a youth club	5.78	2.85	4.20	2.12	7.29	2.64	367.51	.001
Playing your favorite sport	4.72	2.72	3.38	2.32	6.01	2.44	276.25	.001
Watching TV	5.38	3.36	5.59	3.31	5.17	3.39	1.22	.268
Playing computer games	5.7	3.31	5.51	3.33	5.25	3.29	3.08	.079
Reading books	6.35	2.43	6.58	2.24	6.13	2.51	8.32	.004
Doing homework	6.74	2.70	6.89	2.45	6.58	2.92	2.90	.089
Chatting with a parent	5.35	2.86	6.24	2.63	4.44	2.80	101.81	.001
Going to the cinema	4.85	3.14	3.24	2.75	6.37	2.75	276.75	.001

df = 10, 935.

Table 3

Mean Scores of the Importance of 'Playing Music' Relative to Other Activities and Summary of Univariate MANOVA Statistics for Respondents Who Play Music

Playing Music and Activities	Total		Boys		Girls		F	p
	M	SD	M	SD	M	SD		
Maths	7.26	2.59	7.24	2.39	7.27	2.81	.00	.959
Cooking	6.74	2.65	8.29	1.85	5.16	2.41	47.26	.001
Sport	5.81	2.51	5.36	2.71	6.27	2.23	3.03	.085
Computer games	8.43	2.30	8.82	1.85	8.02	2.64	2.75	.101
Helping friends with their personal problems	2.56	3.00	2.71	3.03	2.41	3.00	.22	.638
Mechanical/DIY skills (e.g. fixing bikes etc.)	7.51	2.82	7.91	2.40	7.09	3.16	1.90	.171
Being popular with friends	6.00	3.67	6.29	3.60	5.70	3.76	.56	.456
Attracting members of the opposite sex	7.03	2.72	7.44	2.04	6.61	3.24	2.10	.151
Science	5.94	2.63	5.91	2.55	5.98	2.73	.01	.906
Drawing	2.55	3.49	2.80	3.57	2.30	3.42	.46	.498

df = 1, 87.

Why respondents listen and play music?

Another part of the questionnaire asked participants to state why they listened and played music. Respondents were asked to rate several statements regarding their reasons for listening to music on a scale from 0 to 10 where 0 = 'definitely not a reason' and 10 = 'definitely a reason'. Univariate statistics, means and standard deviations for these reasons for listening to music are presented in Table 4a. The highest ratings were for 'to reduce loneliness', 'To relieve boredom', 'To help through difficult times', 'To create or enhance a mood', 'Distraction from worries', 'To relieve tension', 'Part of leisure activity with friends', 'To improve general ability to concentrate' and 'To have fun'.

MANOVA was then carried out on these ratings to test for any possible effects of respondents' gender on ratings of the reasons for listening to music. The result was significant $F(18, 943) = 2.13, p < .001$, which indicates that the reasons for listening to music varied between the gender. There was one univariate effect of gender as well (Table 4a). Compared with boys ($M = 7.30, SD = 2.46$) girls

($M = 7.82, SD = 2.13$) were more likely to listen to music 'To create or enhance a mood'

Those 89 participants who played music were asked to rate several statements regarding their reasons for playing music on a scale from 0 to 10 where 0 = 'definitely not a reason' and 10 = 'definitely a reason'. Univariate statistics, means and standard deviation for reasons for playing music are presented in Table 4b. The highest ratings were for 'To reduce loneliness', 'To help through difficult times', 'To relieve boredom', 'To relieve tension' and 'As a distraction from worries'.

MANOVA was then carried out on these ratings to test for any possible effects of respondents' gender on reasons for playing music. The result of this was non-significant which indicated that ratings of the reasons for playing music did not vary between the gender.

Repeated measures *t*-tests were carried out on the data obtained from those participants who played a musical instrument to identify any differences in their ratings of the reasons why they listened music and why they played music. The results of these are reported in Table 4c which indicates that participants listened and played

Table 4a

Mean Scores of the Reasons for 'Listening To Music' and Summary of Univariate MANOVA Statistics

Reasons for Listening to Music	Total		Boys		Girls		F	p
	M	SD	M	SD	M	SD		
To enjoy the music	5.54	2.76	5.36	2.62	5.72	2.89	4.16	.042
To develop imagination/creativity	6.26	2.68	6.26	2.60	6.25	2.77	.10	.750
To relieve boredom	7.75	2.26	7.49	2.29	7.82	2.22	5.38	.021
To help get through difficult times	7.61	2.62	7.55	2.67	7.68	2.57	.62	.431
To be trendy	4.95	3.22	5.03	3.21	4.88	3.24	.92	.337
To relieve tension	7.48	2.56	7.28	2.63	7.67	2.47	6.44	.011
To create an image	5.19	3.03	5.25	2.96	5.13	3.09	.37	.540
To express feelings/emotions	6.94	2.78	7.02	2.73	6.86	2.83	.77	.378
To create or enhance a mood	7.56	2.31	7.30	2.46	7.82	2.13	14.29	.001
To have fun	7.05	2.95	6.85	2.95	7.24	2.94	5.19	.023
To be a part of a group	4.48	3.17	4.63	3.25	4.33	3.08	1.70	.192
To improve general ability to concentrate	7.05	3.05	7.06	3.07	7.05	3.04	.00	.965
To dance to	5.06	3.42	5.64	3.40	4.98	3.45	.62	.431
As a reward for having done something	5.48	3.09	5.47	3.10	5.49	3.08	.00	.925
To be a part of a leisure activity with friends	7.20	2.60	7.11	2.57	7.28	2.62	1.24	.264
As a distraction from worries	7.52	2.43	7.45	2.46	7.60	2.41	.80	.369
To reduce loneliness	7.99	2.39	7.87	2.53	8.12	2.24	2.11	.146
As a part of a ceremony or ritual one often attends e.g. marriage	4.07	3.10	3.83	3.03	4.31	3.16	7.48	.006

df = 1, 943.

Table 4b

Mean scores of the Reasons for 'Playing Music' and Summary of Univariate MANOVA Statistics

Reasons for Playing Music	Total		Boys		Girls		F	p
	M	SD	M	SD	M	SD		
To enjoy the music	4.98	3.00	4.54	2.91	5.39	3.06	1.89	.173
To develop imagination/creativity	5.74	1.87	5.75	1.65	5.71	2.08	.01	.920
To relieve boredom	7.91	1.82	7.90	1.87	7.93	1.79	.10	.749
To help get through difficult times	7.92	2.16	8.36	1.86	7.51	2.36	3.22	.076
To be trendy	3.86	3.05	3.82	2.88	3.90	3.23	.18	.670
To relieve tension	7.77	2.13	7.95	1.75	7.61	2.46	.36	.548
To create an image	4.21	3.34	4.18	3.34	4.29	3.39	.13	.718
To express feelings/emotions	5.31	3.15	5.26	2.80	5.37	3.48	.29	.601
To create or enhance a mood	5.74	3.06	5.31	3.17	6.15	2.92	2.27	.099
To have fun	4.53	2.75	4.13	2.47	4.93	2.98	2.19	.143
To be a part of a group	3.98	2.93	4.33	2.54	3.63	3.28	1.75	.189
To improve general ability to concentrate	5.17	2.56	4.85	2.58	5.50	2.54	.842	.362
To dance to	4.58	2.51	4.35	2.09	4.80	2.88	.38	.536
As a reward for having done something	4.00	2.99	3.63	2.71	4.38	3.25	1.44	.233
To be a part of a leisure activity with friends	4.99	2.93	4.68	2.86	5.30	3.00	.71	.402
As a distraction from worries	7.18	2.74	6.75	2.62	7.60	2.82	1.81	.182
To reduce loneliness	8.56	1.51	8.60	1.55	8.53	1.48	.40	.525
As a part of a ceremony or ritual one often attends e.g. marriage	4.00	2.79	4.56	2.27	3.45	3.15	4.61	.649

df = 1, 76.

Table 4c

Repeated Measure t-tests of whether Respondents Listen and Play Music for the Same or Different Reasons

Reasons for Listening vs Playing Music	Listening		Playing		<i>t</i>	<i>p</i>
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
To enjoy the music	5.01	3.01	4.97	3.00	.09	.923
To develop imagination/creativity	5.75	3.33	5.75	1.87	.03	.975
To relieve boredom	7.54	2.44	7.91	1.82	1.19	.975
To help get through difficult times	6.93	3.21	7.93	2.16	2.20	.031
To be trendy	4.06	4.04	3.86	3.05	.36	.717
To relieve tension	7.48	2.36	7.78	2.13	.80	.426
To create an image	4.79	3.42	4.21	3.34	1.40	.164
To express feelings/emotions	6.90	2.54	5.31	3.15	3.29	.001
To create or enhance a mood	7.18	2.27	5.74	3.06	3.55	.001
To have fun	7.80	2.89	4.53	2.75	7.68	.001
To be a part of a group	3.16	3.20	3.98	2.93	1.68	.096
To improve general ability to concentrate	5.25	4.17	5.18	2.56	.14	.885
To dance to	5.46	3.04	4.58	2.51	2.14	.035
As a reward for having done something	3.26	3.81	4.00	2.99	1.46	.148
To be a part of a leisure activity with friends	5.95	2.72	4.99	2.93	2.41	.018
As a distraction from worries	6.86	2.87	7.18	2.74	.76	.445
To reduce loneliness	6.29	3.65	8.56	1.51	5.38	.001
As a part of a ceremony or ritual one often attends e.g. marriage	3.68	3.25	4.00	2.79	.67	.503

df = 1, 79.

Table 5

Factor Analysis of Reasons Why Respondents Listen to Music (N = 981)

Reasons for Listening	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Factor 6
To enjoy the music						.68
To develop imagination/creativity					.79	
To relieve boredom					.54	
To help get through difficult times	.45			.39		
To be trendy				.65		
To relieve tension			.63			
To create an image for him/herself		.33		.58		
To express feelings/emotions			.35	.44		
To create or enhance a mood			.74			
To have fun			.67			
To be part of a group of people		.57				
To improve ones general ability to concentrate e.g. when working	.65					
To dance to		.74				
As a reward for having done something	.36	.55				
As part of a leisure activity with friends	.35	.61				
As a distraction from worries	.73					
To reduce loneliness	.75					
As a part of a ceremony or ritual one often attends e.g., marriage.						.76
Eigen value	3.65	1.60	1.38	1.24	1.44	1.07
% of variance	20.32	8.91	7.70	6.94	6.35	5.96

music for different reasons. Participants responded that they would listen to music rather than play in order ‘To express feelings and emotions’; ‘To create or enhance a mood’ and ‘To have fun’. In contrast, they would play music rather than listen in order ‘To reduce loneliness’.

Factor analyses of reasons for listening to music

Participants’ ratings of the statements concerning why they themselves listened to music were subjected to factor analysis. Varimax rotation of the principal components solution yielded six factors with Eigen values greater than 1, and together these accounted for 56.21% of the variance in participants’ ratings. Factor loadings greater than 0.3 are presented in Table 5. These loadings suggest that Factor 1 should be called ‘Coping strategy’, since the highest loadings were for ratings of listening ‘To reduce loneliness’, ‘As a distraction from worries’, ‘To improve one’s general ability to concentrate’, and ‘To help get through difficult times’. Factor 2 was named ‘Social enjoyment’, since the highest loadings were for listening to music ‘To dance to’ and ‘A part of leisure activity with friends’. Factor 3 was called ‘Mood management’, since the highest loadings were for listening to music ‘To create or enhance a mood’, ‘To have fun’, and ‘To relieve tension’. Factor 4 was named ‘Creating external impression’, since the highest loadings were for listening to music ‘To be trendy’, ‘To create an image for myself’, and ‘To express feelings/emotions’. Factor 5 was named ‘Creativity’, since the highest loadings were for listening to music ‘To develop imagination/creativity’, and ‘To relieve boredom’. Factor 6 was labelled ‘Social interaction’, since the highest loading items were for listening to music as ‘A part of ceremony/ritual’ and ‘To enjoy the music’ (Table 5).

MANOVA was carried out to test gender differences in the resulting factor scores. The result was significant $F(6, 943) = 4.83, p < .001$. Univariate statistics reported significant differences on

Factor 3 (Mood management) $F(1, 943) = 11.63, p < .001$ indicating that girls ($M = 11, SD = .96$) scored significantly higher than boys ($M = -.10, SD = 1.02$). On Factor 6 (Social interaction) there was also significant difference $F(1, 943) = 11.88, p < .001$ indicating that girls scored higher ($M = .11, SD = 1.03$) than boys ($M = -.11, SD = .95$).

Factor analyses of reasons for playing music

A second factor analysis was carried out on ratings of the statements concerning why participants themselves played music. This analysis was carried out only for those participants who had stated earlier that they played a musical instrument. Varimax rotation of the principal components solution yielded seven factors with Eigen values greater than 1, and together these accounted for 68.78% of the variance in participants’ ratings. Factor loadings greater than 0.30 are presented in Table 6. Factor 1 has been named as ‘Creativity’, because the highest loadings were for playing music ‘To create an image for myself’, ‘To improve my general ability to concentrate’, and ‘To develop imagination/creativity’. Factor 2 was labeled as ‘Coping strategy’, since the highest loadings were for playing music ‘To relieve tension’, ‘To help get through difficult times’, and ‘To relieve boredom’. Factor 3 was named as ‘Social interaction’ since the highest loadings were for playing music ‘To be a part of a group’, ‘As a reward for having done something’, and ‘To be trendy’. Factor 4 was labeled ‘Enjoyment’ since the highest loadings were for playing music ‘To enjoy’, ‘To relieve boredom’, and ‘To be trendy’. Factor 5 was termed ‘Cheerfulness’ since the highest loadings were for playing music ‘To create or enhance a mood’ and ‘To have fun’. Factor 6 was named ‘Relaxation’, since the highest loadings were for playing music as ‘A distraction from worries’ and ‘To be trendy’. Factor 7 was labeled as ‘Expression of feelings’ since the highest loadings were for playing music ‘To express feelings / emotions’ (Table 6).

Table 6
Factor Analysis of Reasons Why Respondents Play Music Themselves (N = 89)

Reasons for Playing	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5	Factor 6	Factor 7
To enjoy the music				.78			
To develop imagination/creativity	.71						
To relieve boredom		.36		.63			
To help get through difficult times		.55		-.51			
To be trendy			.30	.58	.39	.30	
To relieve tension	-.37	.68					
To create an image for him/herself	.83	-.30					
To express feelings/emotions							.85
To create or enhance a mood					.75		
To have fun					.51	-.46	
To be part of a group of people			.77				
To improve ones general ability to concentrate e.g. when working	.74		.33				
To dance to		-.45			.35	-.50	
As a reward for having done something			.40			.31	-.42
As part of a leisure activity with friends	.34				.36		-.33
As a distraction from worries						.77	
To reduce loneliness	.82						
As a part of a ceremony or ritual one often attends e.g. marriage		.84					
Eigen value	3.74	2.06	1.75	1.46	1.26	1.07	1.01
% of variance	20.79	11.45	9.73	8.12	7.03	5.99	5.62

MANOVA was carried out to investigate gender differences in the resulting factor scores. The result of this was non-significant although univariate statistics indicated that Factor 3 (Social interaction) was significant $F(1, 76) = 4.51, p = .033$ in which boys ($M = .24, SD = .77$) scored significantly higher than girls ($M = -.23, SD = 1.13$). Factor 5 (Cheerfulness) was also significant $F(1, 76) = 3.82, p = .05$ in which girls ($M = .21, SD = .96$) scored significantly higher than boys ($M = -.22, SD = .99$). It is also interesting to note that the several of the factors reported in Table 5 concerning why respondents listen to music seem very similar to those factors reported in Table 6 concerning why participants play music.

Discussion

Findings of the present research raise several further issues. In particular, given the regency of the North et al. (2000) study of English adolescents and the similarity between their questionnaire and that employed here, it is interesting to overview the present data derived from Pakistani postgraduates in the light of that from North et al. First, the prevalence of music listening among the present sample indicates that music is clearly very popular in Pakistan. However, in contrast to the high prevalence of music listening (97.1%) it was found that a relatively small number of participants (8.8%) played musical instruments. This latter figure contrasts with North et al. findings that approximately twice as many (17.8%) of their slightly younger sample of English adolescents played a musical instrument. The most obvious initial conclusions to draw from this are, therefore, that young people in Pakistan are much more interested in listening to music than playing it, and that the prevalence of playing music may be lower in Pakistan than in England (although this difference may be partly attributable to age differences between the two samples). A possible explanation for this difference might be the stigma attached to playing music in Pakistan. The stigma is due to the fact that traditionally the caste associated with entertainment is considered an inferior one among the hierarchy of castes. The meerasi caste, whose function is to play music and entertain people at weddings and other social events, is looked down upon by people, in spite of the fact that people enjoy listening to music.

In addition to showing very high liking for Pakistani classical music and ghazal (both of which are prevalent within Pakistani culture), the participants also indicated a high liking for Western pop music. This aspect of the findings raises the question that why the participants did not also like the other Western musical styles that they were presented with (e.g. soul/R 'n' B and opera) and what are the particular characteristics of Western pop music that makes it so very popular among Pakistanis?

One possible explanation could be that these other Western forms such as soul and R 'n' B etc. are not marketed worldwide and as a result might sound too strange. Also there is no common cultural context which would allow these musical forms to be appreciated even if one is occasionally exposed to them. A clear example of this is Opera which despite being aired in many films and TV programs sounds too alien to Pakistani ears. This is perhaps because the Opera is deeply rooted in the Western classical musical tradition.

The present data indicates that in Pakistan, listening to music was preferred to all the other indoor leisure activities, including watching TV. Listening to music was also preferred to a few of the outdoor activities as well (namely going for shopping and going to a youth club). This pattern of findings is somewhat different to that

identified by North et al. (2000) among English adolescents. They found that their sample preferred listening to music than other indoor activities considered (e.g., doing homework, chatting with parents and reading books), but in contrast to the present findings, not to watching TV. Furthermore, North et al. sample preferred all the outdoor activities considered to listening to music. This raises a very interesting issue that whether Pakistani people are even more interested in listening to music than their English counterparts. Are the differences between the present data and that of North et al. (2000) explicable purely in terms of the small age differences between the two samples, or do cultural factors also play a role?

The present data also highlighted several differences between boys and girls participants' responses, and that the nature of these differences seemed to correspond with gender stereotypes. For example, compared with boys, girls preferred chatting with parents, cooking, and shopping over listening to music. Similarly, compared with boys, girls preferred listening to and playing music over various stereotypically masculine activities such as playing computer games, and playing sport. Furthermore, analysis of factor scores showed that girls were more likely to listen to music for reasons of 'Social interaction' than were boys. The reasons for these gender differences could be explicable in terms of religious and cultural norms within Pakistani society. Due to religious and cultural obligations and restrictions girls are expected to spend most of their leisure time at home and to avoid outside leisure activities. This may explain why girls preferred shopping over listening to music, since the former is one particular outdoor leisure activity in which gender-based cultural restrictions do not apply.

Further results indicated that participants' reasons for listening to and playing music varied between the present Pakistani sample and North et al. (2000) English sample. The latter's data indicated that their English sample would listen to and play music for reasons, principally 'to please their parents' and 'to please their teachers'. The present Pakistani sample indicated that they would listen to and play music for similar reasons, namely 'to develop imagination/creativity', 'to relieve boredom', 'to get through difficult times', 'to relieve tension', 'as a distraction from worries' and 'to reduce loneliness'.

North et al. (2000) grouped the several reasons for listening to music by the English respondents into three main factors namely 'Creating an external impression', 'Fulfilling emotional needs' and 'Enjoyment'. Similarly, several reasons for playing music were grouped into four main factors namely 'Fulfilling emotional needs', 'Creating an external impression', 'Pleasing people', and 'Aesthetic motivation'. In contrast, the several reasons for listening to music within the Pakistani sample were grouped into six factors namely 'Coping strategy', 'Enjoyment', 'Mood management', 'Creating an external impression', 'Creativity', and 'Social interaction'. Similarly, several reasons for playing music were grouped into seven factors namely 'Creativity', 'Coping strategy', 'Social interaction', 'Enjoyment', 'Cheerfulness', 'Relaxation' and 'Expression of feelings'. Although there are some similarities between the factors arising from the present Pakistani sample and North et al. (2000) English sample, the two sets of factors are by no means identical.

Conclusion

The present findings provide an initial insight into the importance of music among Pakistani sample. Many of the findings seem to

mirror those obtained from the West, indicating high prevalence and importance of music usage among young Pakistanis. Nevertheless, there were also some findings that might well contrast with those from the West, most notably the lower prevalence of playing musical instruments, the differential importance attached to musical activities relative to others, and, of course, the nature of the participants' preferred musical styles. One aspect of the latter, of all the present results has the most interesting implications in terms of potential future developments in the importance of music in Pakistan. The present sample's interest in Western pop music points to a potential 'Westernization' of Pakistani musical culture. This is mirrored by the finding that in addition to the harmonium, the instruments most popularly played were the piano and guitar, both of which are arguably associated more strongly with Western rather than Eastern music. Future research may investigate into the underlying dynamics of growing mass media influences and the rapid impact of Western music in the modernization of Pakistan.

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