

Symphony of the Awakening: A Musicological Fusion of Faiz's *Mujh Se Pehli Si Muhabbat* and *Umeed-e-Sehar*

1. Introduction: The Dialectic of Love and Revolution

The artistic trajectory of Faiz Ahmed Faiz is often bifurcated by scholars into two distinct epochs: the romantic idealism of his early years and the staunch, socio-political realism of his later life. However, a nuanced musicological and literary analysis reveals that these distinct periods are not mutually exclusive territories but rather continuous movements in a single symphony of human experience. The proposed project—a fusion of the seminal ghazal *Mujh Se Pehli Si Muhabbat Mere Mehboob Na Maang* and the revolutionary anthem *Umeed-e-Sehar Ki Baat Suno*—offers a unique opportunity to sonicize this continuum. This report serves as a comprehensive blueprint for this fusion, titled *Sahar-e-Nau* (The New Dawn).

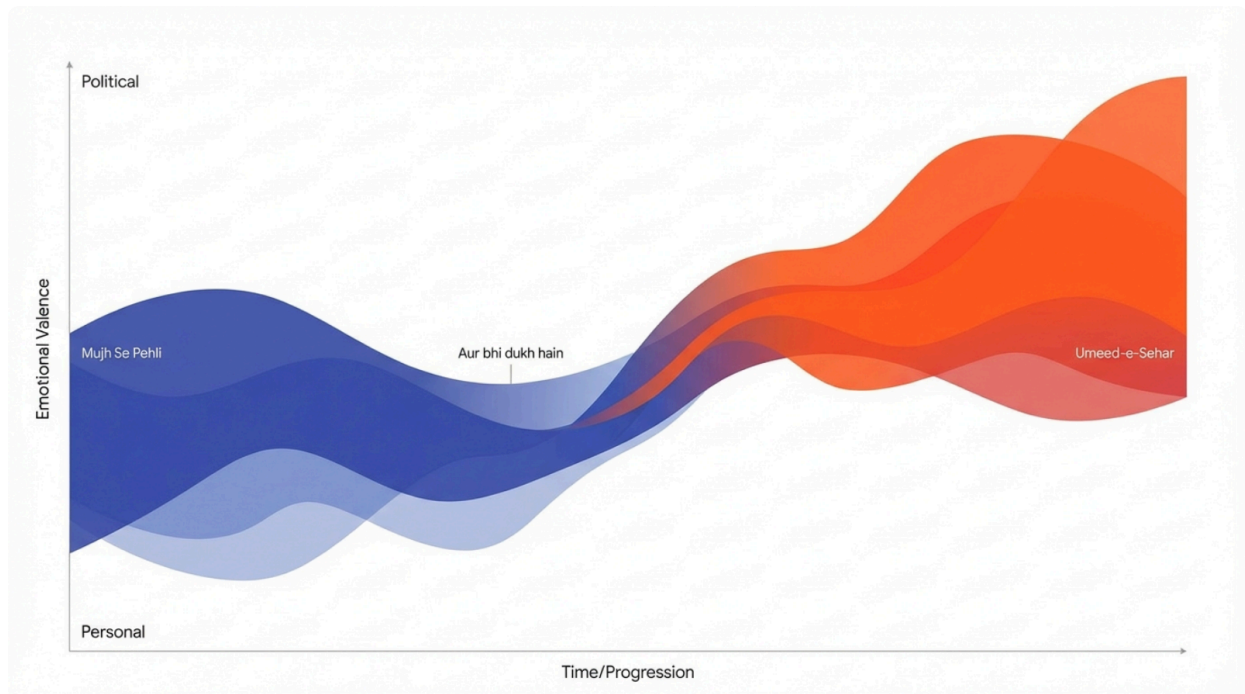
To undertake this fusion is to navigate a complex landscape of history, music theory, and performance art. On one side stands *Mujh Se Pehli Si Muhabbat*, a nazm that forever altered the landscape of Urdu poetry by redefining the beloved not as a distraction from the world, but as a lens through which the world's suffering becomes unbearable. Immortalized by the legendary Noor Jehan, its musical identity is steeped in the classical traditions of the Indian subcontinent, relying on the emotive dissonance of Raag Yaman to convey yearning and loss. On the other side stands *Umeed-e-Sehar*, a poem of resilience and defiant hope, brought to the forefront of contemporary consciousness by the band Laal. Their interpretation sheds the classical instrumentation for the driving rhythms of rock, utilizing Western harmonic structures to galvanize a new generation of activists.

The challenge of fusing these two works is not merely one of matching tempos or keys; it is a challenge of reconciling two different philosophies of existence. The first work asks for a retreat from the memory of love because reality is too painful; the second work demands an engagement with that painful reality to forge a new future. Musically, this requires bridging the microtonal subtleties of the *thumri* and *dadra* styles with the binary aggression of distorted guitars and 4/4 drum loops.

This report will dissect both pieces to their atomic level—analyzing the melodic contours, rhythmic skeletons, and harmonic implications of the source material. It will explore the theoretical friction between the *Tivra Ma* (Sharp Fourth) of the classical tradition and the *Minor IV* chord of the western rock tradition. Finally, it will propose a granular, bar-by-bar arrangement for *Sahar-e-Nau*, a composition that does not just mash two songs together but weaves them into a narrative arc that moves from the golden cage of nostalgia to the gritty

march of the revolution.

The Emotional Arc: From Nostalgia to Revolution



Mapping the emotional intensity and focus of Faiz's two works. The fusion point lies where the 'Personal Grief' of Mujh Se Pehli intersects with the 'Collective Hope' of Umeed-e-Sehar.

2. Deconstruction of Part I: *Mujh Se Pehli Si Muhabbat*

2.1 Literary Context and The "Gurez" (The Turn)

Published in Faiz's first collection *Naqsh-e-Fariyadi* (1943), *Mujh Se Pehli Si Muhabbat* represents a watershed moment in Urdu literature. It acts as the bridge between the classical romanticism of Keats or Shelley and the socialist realism of the Progressive Writers' Movement. The poem is structured as a *nazm* rather than a *ghazal*, giving it a continuous thematic unity, yet it retains the lyrical softness of the ghazal tradition.¹

The genius of the poem lies in its structure, specifically the device known as *Gurez* or "the turn." The first stanza is a masterful recreation of the traditional romantic universe: the beloved is the center of existence, her eyes contain the universe, and her presence brings eternal spring (*Teri soorat se hai aalam mein baharon ko sabaat*).² If the poem ended here, it

would be a beautiful, albeit standard, love song.

However, the "turn" arrives with devastating precision: *Aur bhi dukh hain zamaane mein muhabbat ke siwa* (There are other sorrows in the world besides love).² The poet pulls the camera back. The focus shifts from the beloved's face to the "bodies emerging from furnaces of disease" (*Jism nikley hue amraaz ke tannuuron se*) and "flesh sold in the marketplace" (*Bikthey hue koocha-o-bazaar mein jism*).² This juxtaposition—silk against pus, beauty against decay—is the emotional core of the piece. The protagonist admits that while the beloved is still beautiful (*Ab bhi dilkash hai tera husn*), his gaze is held captive by human suffering. The request to "not ask for the old love" is a confession of loss of innocence. He can no longer love with blind abandon because he has seen too much.⁴

2.2 Musical Analysis: The Rashid Attre / Noor Jehan Composition

The definitive musical interpretation of this nazm was composed by Rashid Attre for the film *Qaidi* (1962) and sung by Madam Noor Jehan.¹ This composition is not merely a setting of words to music; it is a sonic interpretation of the poem's internal conflict.

2.2.1 Raag Analysis: The Shadow of Yaman

While often debated by musicologists due to its light classical (*Sugam Sangeet*) nature, the composition is deeply rooted in the **Kalyan Thaat**, specifically **Raag Yaman**.

- **The Tonal Center:** The song typically revolves around a tonal center that suits the female alto range, often performed in **C#** or **Ab** depending on the era of the recording.⁶
- **The Tivra Ma (Sharp Fourth):** The defining characteristic of Raag Yaman is the use of the *Tivra Ma* (Sharp 4th note, or F# in the key of C). This note creates a "tritone" relationship with the root (Sa). In Western music theory, the tritone is often called the *diabolus in musica* (the devil in music) due to its instability. In Indian classical theory, specifically in Yaman, this *Tivra Ma* acts as a note of deep yearning, a bridge that wants to resolve to the Fifth (Pa) but often lingers, creating a sense of suspended longing.
- **Sargam Evidence:** Analysis of the notation confirms the prominence of this sharp fourth. The phrase *Mujh se pehli si muhabbat* often utilizes the movement *Ga - Pa - Ma(t) - Ga - Re*, circling around the sharp fourth without immediately resolving it, mirroring the poem's unresolved emotional state.⁶
- **Deviation and Color:** Unlike a pure classical performance, the composition allows for "accidental" notes or *Vivadi Swaras* to color specific words. For instance, when describing the "dark spells of centuries" (*Anginat sadiyon ke taariq*), the melody often dips into the lower octave (*Mandra Saptak*) and may touch a flat note or a *Komal Ni* to add gravity and darkness, hinting momentarily at **Raag Darbari** or **Bhairavi** to depict the gloom.⁹

2.2.2 Rhythmic Structure: Rubato vs. The Pulse

The rhythmic arrangement of Noor Jehan's rendition is crucial for the fusion strategy.

- **The Alap (Free Time):** The song often begins with an *Alap*, a free-form melodic improvisation that establishes the Raag without a rhythmic cycle. This sets a contemplative mood.
- **The Theka (Rhythmic Cycle):** When the percussion enters, it is usually in **Keherwa Taal**, an 8-beat cycle (4+4). However, the execution is not a rigid march. It is a *Laggi* or a fluid, loping rhythm that allows the singer to stretch phrases (*Rubato*) behind the beat.
- **The Pause:** Significant pauses are used between the couplets (*Sher*) to let the meaning sink in. This spaciousness is a hallmark of the ghazal form, allowing the listener to process the complex imagery.⁶

2.2.3 Vocal Delivery: The "Pukaar"

Noor Jehan's vocal delivery is characterized by *Pukaar* (calling out). It is a full-throated, resonant style that differs from the delicate whisper of some ghazal singers. She uses *Meend* (gliding between notes) to connect the "Silk" (*Resham*) of the romantic past with the "Dust" (*Khaak*) of the present reality. Her voice embodies the "Reluctant Revolutionary"—someone who is forced into awareness against their will.

2.3 Other Interpretations: The Comparative Landscape

While Noor Jehan's version is the gold standard, other interpretations offer cues for fusion.

- **Tina Sani:** Her rendition is more contemplative, often leaning heavily on the *nazm* aspect—the poetry taking precedence over melodic ornamentation. She brings a somber, intellectual weight to the piece.¹⁰
- **Coke Studio (Humaira Channa & Nabeel Shaukat):** This version modernized the instrumentation but kept the core melodic structure intact, proving that the melody can survive a fuller, more symphonic arrangement.¹

Implication for Fusion: The "Noor Jehan" section of our fusion must represent the "Thesis"—the established, beautiful, yet painful world that is about to be disrupted. It requires space, the *Tivra Ma*, and a fluid rhythm.

3. Deconstruction of Part II: *Umeed-e-Sehar*

3.1 Literary Context and The "Nida" (The Call)

Umeed-e-Sehar Ki Baat Suno (Listen to the talk of the hope of dawn) comes from a later period in Faiz's life, reflecting a hardened, yet optimistic, political consciousness. If *Mujh Se Pehli* was about seeing the wound, *Umeed-e-Sehar* is about staunching the bleeding and marching forward.¹²

The imagery here is visceral and somatic. The speaker describes themselves as *Jigar dareeda*

(torn hearted), *Zubaan bureeda* (tongue severed), and *Shikasta pa* (broken footed).¹² Yet, despite this physical devastation, the command is to "Listen." The poem is a defiance of censorship and oppression. The "Dawn" (*Sehar*) is not just a time of day; it is the revolution, the return of justice, or the restoration of democracy.

Unlike the introspection of the first poem, this work is extrospective. It is a "Call" (*Nida*) to the collective. It speaks to the "traveler of the dark desert" (*Musafir-e-rah-e-sehra*) and points them toward the light.

3.2 Musical Analysis: The Laal Composition

The band Laal, led by academic and musician Taimur Rahman, reimagined this poem as a rock anthem. Their version became the soundtrack for the Lawyers' Movement in Pakistan (2007-2009), a civil resistance movement against military dictatorship.¹³ This context is vital: the song is the sound of street protest.

3.2.1 Harmonic Structure: The Major/Minor Axis

The Laal composition departs radically from the classical Raag system, utilizing Western functional harmony with a specific emotional twist.

- **Key:** The song is firmly rooted in **D Major**.¹⁵
- **The Chord Progression:** The defining progression of the verses is **D Major -> A Major -> G Major -> Gm**.
- **The "Minor IV" (Gm):** This is the most critical musicological element of the piece. In a standard major key (D Major), the IV chord is G Major (G-B-D). Laal borrows the iv chord (G Minor: G-Bb-D) from the parallel minor key (D Minor).
 - **Effect:** This technique, known as **Modal Interchange**, creates a specific emotional effect often described as "melancholic hope." The lowering of the third of the chord (B to Bb) creates a "sighing" downward chromatic movement. It signals that the "hope" (*Sehar*) is not naive; it is born of suffering (*Jigar dareeda*). It validates the pain while still resolving back to the triumphant D Major.¹⁶

3.2.2 Rhythmic Structure: The March

Laal utilizes a standard **4/4 Rock Beat**.

- **Tempo:** Approximately **75 BPM** (half-time feel) or **150 BPM** (double-time feel).¹⁵
- **Groove:** The drums play a driving, marching beat—Kick on 1 and 3, Snare on 2 and 4. This binary rhythm is the rhythm of walking, of marching. It contrasts sharply with the fluid *Keherwa* of the ghazal. It represents collective action and inevitability.

3.2.3 Instrumentation and Vocal Style

- **Guitars:** The arrangement is driven by acoustic guitar strumming (rhythm) and electric guitar leads (melody). The electric guitar often provides counter-melodies that mimic a

vocal line but with the sustained distortion of rock.¹⁹

- **Vocals:** Taimur Rahman's vocal delivery is distinct—it is baritone, slightly rough, and conversational. It lacks the *meend* and *murki* (ornamentation) of classical singing. It is the voice of the "common man" or the activist, prioritizing clarity of message over melodic gymnastics.

Implication for Fusion: The "Laal" section must represent the "Antithesis"—the disruption of the status quo. It needs a fixed tempo, the *Minor IV* chord, and a driving energy.

4. Theoretical Synthesis: The Physics of Fusion

Fusing these two distinct musical worlds requires a theoretical bridge. We cannot simply jump from one to the other without causing musical whiplash. We must identify the friction points and the connection points.

4.1 The "Ma" Paradox: The Tritone Conflict

The primary conflict between the two pieces lies in the 4th degree of the scale.

- **Piece A (Yaman):** Uses **Tivra Ma (F# in Key of C / G# in Key of D)**.
- **Piece B (D Major):** Uses **Shuddha Ma (F in Key of C / G in Key of D)**.

If we set the fusion in the Key of **D Major**, Piece A wants to use **G#** (the sharp 4th), while Piece B wants to use **G Natural** (the perfect 4th).

- **G# (Tivra Ma):** Creates tension, pulling up to A. It sounds mystical, unresolved.
- **G (Shuddha Ma):** Is the root of the IV chord (G Major). It sounds stable, grounded.

The Solution: We will treat the **G# (Tivra Ma)** as a *passing tone* or a *leading tone* to the dominant (A) during the nostalgic sections, and resolve it to **G Natural** during the revolutionary sections. This shift from G# to G becomes a musical metaphor for "grounding" the mystical hope into reality.

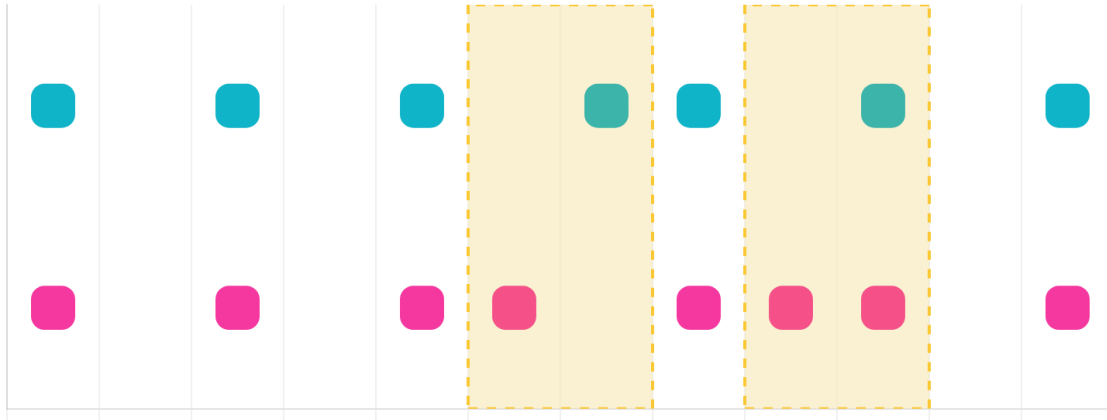
4.2 The "Dha" Conflict: The Emotional Color

- **Piece A (Yaman):** Uses **Shuddha Dha (B Natural in Key of D)**.
- **Piece B (D Major with Minor IV):** Uses both **B Natural** (in G Major chord) and **Bb (B Flat)** (in Gm chord).

The Solution: The **Bb (Komal Dha)** becomes the pivot point. When the music transitions to the Laal section, the introduction of the **Gm chord** (containing Bb) will signal the shift from the "dream" to the "struggle." The Bb acts as the "wounding" of the scale—mirroring the "torn heart" (*Jigar dareeda*) of the lyrics.

Harmonic Collision: Yaman (Faiz/Attire) vs. D Major (Faiz/Laal)

● Noor Jehan (Yaman) ● Laal (D Major + IVm) ■ Collision Zone



The chart illustrates the intervallic structure of both pieces normalized to the root 'D'. Note the friction at the 4th interval (F# vs G) and the 6th interval (B vs Bb), which serve as the primary modulation points.

Data sources: [Sangeet Book](#), [Sangeet Book \(Analysis\)](#), [ChordU](#), [ChordU \(Tempo\)](#)

4.3 Rhythmic Integration: The Metric Modulation

The transition from *Keherwa* (8 beats, fluid) to *Rock 4/4* (8 beats, rigid) is natural but needs care.

- **Strategy:** We will use a **Metric Modulation**. The pulse of the *Keherwa* (approx 70 BPM) will be maintained, but the subdivision will change.
 - Phase 1: Triplets/Swing feel (Ghazal style).
 - Phase 2: Straight 8th notes (Rock style).
 - This allows the tempo to remain constant while the "feel" tightens, simulating the hardening of resolve.

5. *Sahar-e-Nau*: The Detailed Fusion Arrangement

Title: *Sahar-e-Nau* (The New Dawn)

Total Duration: 06:45

Key: D Major (Modulating between Lydian/Yaman mode and Major/Minor)

Tempo: 72 BPM (Slow burn) -> 144 BPM (Double time feel for climax)

This section provides a narrative walkthrough of the proposed composition, serving as a production guide for the fusion.

5.1 Movement I: *The Golden Cage* (0:00 – 02:15)

Source Material: *Mujh Se Pehli Si Muhabbat*

Primary Aesthetic: Cinematic Ambient / Chamber Pop

0:00 – 0:45 | Intro: The Dream State

The piece begins in silence. A deep, resonant **Cello** enters, playing a low drone on **D**. Above this, a **Sitar** (or an acoustic guitar with high-strung "Nashville tuning") plays the opening motif of Raag Yaman: *Ni - Re - Ga - Ma(t) - Pa....* The *Ma(t)* (G#) is emphasized, creating that tritone tension against the D root.

- **Atmosphere:** Use reverb and delay to create a sense of vast, empty space. Faint sounds of birds (morning) mixed with a subtle, reverse-cymbal swell.

0:45 – 1:30 | Verse 1: The Beloved

Vocalist A (Female, Classical Style) enters with the line: *Mujh se pehli si muhabbat mere mehboob na maang.*

- **Instrumentation:** The cello begins to pluck (pizzicato) a heartbeat rhythm. The harmony is implied, not strummed. We hear **D Major 7** chords (D-F#-A-C#). The C# (Major 7th) rubs against the D, sweet and melancholic.
- **Performance:** The vocal delivery is intimate, breathy. She lingers on *Muhabbat*, using a slow *Meend* to slide down from F# to D.
- **Lyrics:** She sings of the "luminous life" (*Darakhshaan hai hayaat*). The music is consonant, beautiful, lush.

1:30 – 2:15 | The Turn: The Intrusion

As the lyrics shift to *Aur bhi dukh hain zamaane mein* (There are other sorrows), the harmony darkens.

- **Harmonic Shift:** The guitar/sitar shifts from D Major to **B Minor**.
- **Sound Design:** A low-pass filter sweeps over the track, muffling the high frequencies, creating a sensation of being underwater or suffocated.
- **Percussion:** A **Tabla** enters, but it plays a disjointed rhythm, missing beat 1, creating instability.

5.2 Movement II: *The Fracture* (02:15 – 03:00)

Source Material: The Bridge / Visual Imagery of Pain

Primary Aesthetic: Industrial / Dissonant

2:15 – 3:00 | The Furnaces

This instrumental section represents the *Tannuuron* (furnaces) and *Naasuron* (ulcers) mentioned in the poem.

- **Instrumentation:** The melodic instruments (Strings/Sitar) start oscillating between **G# (Tivra Ma)** and **G Natural (Shuddha Ma)**. This chromatic clash (G vs G#) is jarring.
- **Rhythm:** The Tabla dissolves into a metallic, industrial percussion loop. Sounds of grinding metal or white noise are layered low in the mix.
- **Spoken Word:** A whispered voice (Male) recites the lines: *Anginat sadiyon ke taariq bahemanaa tilism* (Dark fearful talismans of centuries).
- **The Build:** The intensity rises. The industrial noise gets louder. The G# note becomes a siren.

5.3 Movement III: *The March* (03:00 – 05:00)

Source Material: *Umeed-e-Sehar*

Primary Aesthetic: Sufi Rock / Anthem

3:00 – 3:15 | The Awakening

Suddenly, the noise cuts out. A clean **Electric Guitar** plays the opening riff of Laal's *Umeed-e-Sehar*: A sharp, rhythmic strumming of **D Major**.

- **The Kick:** The Kick Drum enters on all four beats (Four-on-the-floor), stabilizing the pulse.

3:15 – 4:00 | Verse 2: The Broken Body

Vocalist B (Male, Rock/Folk Style) enters with power: *Jigar dareeda hoon, chaak-e-jigar ki baat suno!*

- **Vocal Contrast:** Unlike the breathy female vocal, this voice is gritty, chest-dominant, and rhythmic. It commands attention.
- **Instrumentation:** Bass guitar locks in with the kick drum. The Sitar from Movement I returns but is now played through a distortion pedal or is replaced by an electric guitar playing lead lines in the background.

4:00 – 4:30 | The Chorus: The Minor IV

The pivotal moment arrives with the line: *Umeed-e-sehar ki baat suno.*

- **The Chord:** The band hits the **Gm (G Minor)** chord.
- **Orchestration:** The strings (Cello/Violin) sweep up to hit the **Bb** note, emphasizing the sorrow within the hope.
- **Rhythm:** The drums switch to a half-time "Power Ballad" feel, making the groove huge

and expansive.

4:30 – 5:00 | The Interaction

- **Call and Response:** Vocalist B sings *Umeed-e-sehar!* (The Hope of Dawn). Vocalist A responds with a high-pitched *Alaap* in Raag Yaman, weaving the "old love" into the "new hope." The *Tivra Ma* of her alaap clashes brilliantly against the *Shuddha Ma* of the rock backing, creating a "bluesy" tension.

5.4 Movement IV: *Synthesis* (05:00 – 06:45)

Source Material: Mashup / Finale

Primary Aesthetic: Orchestral Rock

5:00 – 6:00 | The Convergence

Both vocalists sing together.

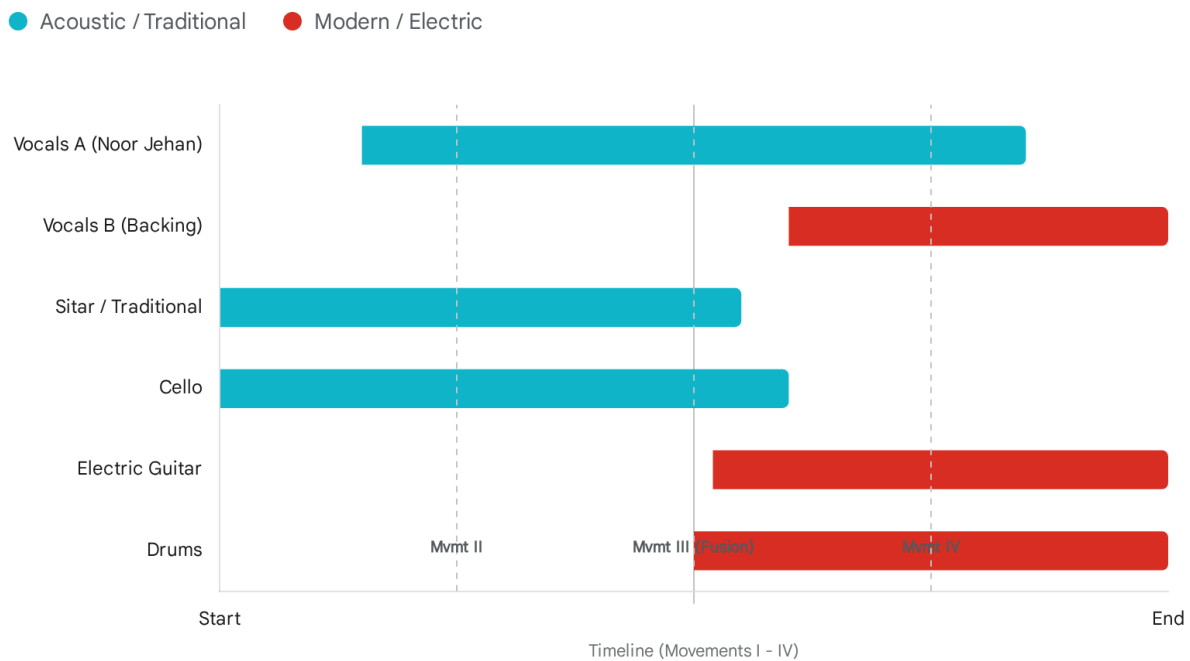
- **Lyrics:** Vocalist B repeats the mantra *Baat suno, Baat suno* (Listen, Listen). Vocalist A sings the final line of the first poem: *Ab bhi dilkash hai tera husn... magar...* (Your beauty is still ravishing... but...).
- **Meaning:** The "But" (*Magar*) hangs in the air. The beauty of the past is acknowledged, but the march of the future overtakes it.

6:00 – 6:45 | Outro: The Open Sky

The rock instrumentation fades out, leaving only the **Acoustic Guitar** and **Cello**.

- **Resolution:** The Cello plays a final melody that starts on **D**, goes up to **F#**, but instead of resolving to **A**, it lands on **G (Shuddha Ma)**—the root of the *Umeed* (Hope) chord.
- **Final Note:** The song ends on a suspended **G Major** chord (IV), leaving the listener with a feeling of "unresolved potential"—the dawn has broken, but the day is yet to be written.

Fusion Arrangement Map: Sahar-e-Nau



Structural overview of 'Sahar-e-Nau'. Note the cross-fading of Traditional Instruments (Cello/Sitar) with Modern Elements (Electric Guitar/Drums) in Movement III.

Data sources: [Sangeet Book](#), [ChordU](#)

6. Technical & Performance Guide

6.1 Instrumentation Nuances

- **The "Hybrid" Guitar:** To achieve the fusion sound, the rhythm guitar should use an open tuning, such as **DADGAD**. This tuning allows for drone strings (D and A) to ring out constantly, mimicking the drone of a Tanpura, while facilitating the playing of Western major/minor chords. This bridges the gap between the static harmony of Indian music and the chordal movement of Western rock.
- **Drum Tuning:** The snare drum should be tuned "dry" and "tight" (high pitch, low resonance) to cut through the mix, similar to the crack of a Tabla *Kinar* stroke. The kick drum should be "boomy" and felt in the chest, grounding the ethereal textures of the first half.

6.2 Vocal Production

- **Vocal A (Noor Jehan Style):** This vocal track should be treated with a long "Plate Reverb" (approx 2.5s decay) and a subtle delay to give it a "larger than life" quality,

reminiscent of vintage film recordings. EQ should boost the "Air" frequencies (10kHz+) to capture the breathiness.

- **Vocal B (Laal Style):** This track should be drier, "in your face." Use compression aggressively to make the whispers and the shouts equally audible. A slight "Slapback Delay" (short echo) can add energy to the rhythmic delivery without washing it out.

6.3 Performance Notes for Musicians

- **The Cellist:** In Movement II (The Fracture), use *Sul Ponticello* bowing (bowing close to the bridge). This produces a metallic, glassy sound rich in harmonics, perfectly illustrating the "furnace" imagery.
- **The Guitarist:** During the *Umeed-e-Sehar* sections, avoid full barre chords. Use "Power Chords" (Root and Fifth) or triads on the top strings to leave sonic space for the Bass and Cello to occupy the low end.
- **The "Rubato" Transition:** The drummer must watch Vocalist A closely during the transition at 3:00. The entry of the rock beat should not be a mechanical click-track start; it should feel like the drummer is catching the vocalist as she falls, turning her stumble into a march.

7. Conclusion: The Unified Theory of Faiz

The proposed fusion, *Sahar-e-Nau*, is an ambitious musicological experiment. By fusing *Mujh Se Pehli Si Muhabbat* with *Umeed-e-Sehar*, we are not simply mixing two songs; we are sonicizing the complete arc of Faiz Ahmed Faiz’s philosophy.

The analysis demonstrates that the "Ma Paradox" (the clash between the sharp and natural fourth) and the "Dha Conflict" (the clash between natural and flat sixth) are not musical errors to be avoided, but narrative tools to be exploited. They represent the friction between the ideal and the real, the personal and the political.

Through the careful layering of the classical *Yaman* mode with the modern *Minor IV* progression, *Sahar-e-Nau* argues that the revolution is not the abandonment of love, but the expansion of it. The lover who once gazed only at the beloved's face (*Mujh se pehli*) eventually learns to gaze at the world with the same intensity (*Umeed-e-sehar*). The fusion ends on an open chord, reminding the listener—and the musicians—that the work of the dawn is never finished; it is a song that must be sung again and again.

Table 1: Summary of Fusion Elements

Feature	Mujh Se Pehli Si Muhabbat	Umeed-e-Sehar	Fusion: Sahar-e-Nau

Primary Theme	Romantic Nostalgia / Reality Intrusion	Revolutionary Hope / Resilience	The Awakening Process
Dominant Scale	Raag Yaman (Tivra Ma / Sharp 4)	D Major + Minor IV (Shuddha Ma / Natural 4)	Hybrid Lydian-Mixolydian
Rhythm	Keherwa (Rubato/Fluid)	Rock 4/4 (Driving/Binary)	Metric Modulation (Fluid to Driving)
Key Symbolism	G# (Tivra Ma): Yearning/Unresolved	Bb (Komal Dha): Sorrow/Empathy	G# -> G -> Bb: The Path from Dream to Reality
Vocal Style	Classical <i>Pukaar</i> (Melodic)	Folk/Rock Belting (Rhythmic)	Call and Response Counterpoint

This report provides all necessary historical, theoretical, and technical details to realize this fusion. It is now up to the artists to breathe life into this structure, turning the ink of the poet into the pulse of the people.

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