

Harmonizing Power: Analyzing Asiwaju Tinubu's Campaign Jingle 'Jagaba' by Rarara on Political Mobilization and Voter Engagement in Nigeria's Electoral Landscape

Helen Johnson Egemba, Samuel Yohanna Davou, and Bitrus Dung Tok

*1&2Department of Music, Federal University of Education Pankshin Plateau State, Nigeria **Email:** juzoamaka5@gmail.com¹ & samwatu@hotmail.com² **ORCID:** 0009-0009-4626-4400²

Department of Christian Religious Studies, Federal University of Education Pankshin Plateau State, Nigeria **Email:** tokbitrus@mail.com

Abstract

Since music adapts to every situation as desired by the listener, it is a universal sound without any practical significance in and of itself. The limbic system, a system that is responsible for pressing emotions and managing memory, "lights up" when we hear musical compositions. Modes in humans are brought on by the neurotransmitter dopamine. It is what gives one the goosebumps when they listen to a particularly moving piece of music. Politicians can, however, politically interpret music to some degree. This essay will examine the musical jingle "Jagaba Shine Gaba" by the Hausa musician Dauda Kahutu alias Rarara from a structural and contextual perspective. The research also discusses the importance of music in igniting political movements, particularly during the general election in Nigeria in 2023 that resulted in President Tinubu's election. This essay investigates the campaign jingle employed by Ahmed Bola Tinubu, the front-runner for the All Progressive Party (APC), to win the presidency. This study reveals the underlying meanings and inescapable socio-cultural ramifications of the discourse of the sampled political jingle Jagaba Shine Gaba (Jaba is in Front). It is based on linguistic and literary theoretical perspectives and employs critical discourse analysis and musicology of literature, respectively. Utilising the qualitative analytical approach, the researchers assess the aforementioned jingle based on historical facts and observations. According to the study, political jingles are utilised to improve politicians' personalities and voter acceptability by including a variety of factors such as implicatures, names, lexemes, religious references, evidentiality, and code-switching.

Keywords Jingle, Dopamine, Politic, Limbic, Analysis, Structural, Contextual

Introduction

Political jingles are brief or light musical compositions intended to be used by political parties during electioneering. Political jingles and their use are as ancient as politics in Nigeria; electioneering campaign tactics in Nigeria are said to have started in the years preceding Nigeria's 1960 independence from colonial authority. Jingles have long been used as a political spark to motivate party members to take a position and dedicate themselves fully to the cause of advancement. But sometimes the jingle makes people want to fight, especially when they're facing up against the opponent. This is evident

since Violence, ethnic tensions, and thuggery have long characterised political campaigns in Nigeria. But in the third republic, political jingles became a priority, and musicians from various ethnic backgrounds were urged to compose jingles in their dialects to garner support for their cause. As a result, presidential candidates from the Social Democratic Party (SDP) and National Republican Convention (NRC) committed more funds to national campaigns (Opeibi, 2009). While the Fourth Republic incorporated parts of the First Republic's campaigns, it also brought additional ingenuity, especially in the use of the Internet. This is because Nigerian politics have been shaped by sociopolitical imbalances and crises ever since the country gained its independence. Up to that point, jingles were widely utilised as a political tool.

In Nigeria's multiparty system, politicians and their parties have utilised political jingles to appeal to the people. All parties matched their anthems with popular music during the Second Republic (1979–1983), which was vital for electioneering. The National Party of Nigeria used the slogan "One Nation, One Nigeria," while the Unity Party of Nigeria (UPN) utilised the Christian hymn "Hold the Fort, 1" as their campaign song (Omidiora et al.). In an unprecedented political manoeuvre, the ruling All Progressives Congress (APC), one of Nigeria's most powerful political parties, pulled off the impossible in the 2023 election by using the Hausa Jingle during its northern campaign. This one-religious ticket system is uncommon in a nation like Nigeria where religious strengths are split 50/50.

It is impossible to overstate the emotional impact and ability of music to influence group moods, despite its frequent dismissal as unimportant during electioneering. More important than its genres and content is its influence on political movements. Outside of the political sphere for example, in Nigeria, music has the power to strengthen military unity and cohesion, as well as to assist politicians in using celebrity politics to sell policies and win over the people. With music artists like Davido, ZaZoo (Portable), P-Square, and others releasing jingles in favour of their chosen politicians, it is evident that the Nigerian political landscape of 2023 is changing. Musical movements may be mobilised and popular support garnered during wars such as the Vietnam and Iraq Wars. Using the US presidential election and conflicts like the Vietnam and Iraq conflicts as case studies, this article examines the uniqueness and importance of music in igniting political movements.

Similar to spoken signals, music can have several interpretations and is not entirely under the composer's control. The audience shapes the meaning after it enters public discourse. History demonstrates that music motivates supporters of a certain party to persevere in their efforts throughout campaigns of all types in Nigeria, as seen by the 2023 presidential and governorship elections. Electioneering has benefited from the use of music, particularly Jingles, thanks to the advent of new technologies and the appeal of music. Every year, music has been included into a number of initiatives. In politics, music offers the politician optimism of winning elections, and even in conflict, it may mask troops' location noises and produce a positive fighting impact. He (2023) reports

that Nigerian political parties equipped their large campaign vans with audio and communication capabilities so that voters could hear their jingles while they were out canvassing. Political jingles, on the other hand, like the one made by the northern Nigerian company Rarara, were utilised in all of the country's major campaigns, particularly in the North, to dissuade the People's Democratic Party (PDP) and the Labour Party (LP) from important opposition positions. The failure of the opposition in the 2023 election gave President Tinubu an advantage over rival candidates like Peter Obi and Atiku Abubakar. This counterculture, primarily Afro-music, ultimately overcame the political appeal of the political parties and influenced public perception of the election and social injustice.

The full name of the composer of Jagaba Shine Gaba, the jingle stated above, is Dauda Kahutu, also known as Rararra. Born in 1986 in Nigeria's Katsina State, he became well-known during the 2015 elections thanks to songs supporting the All-Progressives Congress (APC). During his childhood in Kahutu village, he shown musical skill at a young age and attended local music schools. Rarara's career began in the 2015 general election, as the party's victory was aided by his popular songs. He is a gifted singer, composer, and performer who is recognised as one of the top APC political singers in Northern Nigeria. In addition, Rarara is the leader of the 13×13 Kannywood youth club, where she develops relationships with young musicians and mentors them. Even in the face of scandals and accusations of financial abuse, Rarara is still a prominent figure in Nigerian music and politics.

Much like the song Jagaban shine gaba by Rarara, which is symbolic and may have many meanings depending on the situation, music plays a big part in defining a politician's image. A spirit of collaboration was fostered and the viewer was transported to certain places by the campaign jingle's emotional impact and appealing African beat. It has been the practice of presidents such as Obasanjo, Goodluck Jonathan, and President Asiwaju Tinubu to convey their political campaigns, get attention from the people, and foster competition by employing unique dancing routines and music. Parallel to this, the nation's biggest Hausa community backed and spoke for Jagaban Hausa Music in its efforts to reinterpret the importance of Muslim tickets relative to those of other religions.

Campaign songs have become a crucial tool for Nigerian politicians to communicate their political demands and attract voters. With the advancement of technology and new media, music has become an expression of celebrity politics, helping politicians build influence, expand visibility, and guide voter choices. This highlights the importance of media in self-expression and public opinion formation, with celebrities in music becoming a significant part of politicians' election campaigns, just as seen in the 2023 Nigerian presidential election, where both movies and comedians pitched their tents to their favourite politicians through songs and skits. This section analyses the value of music, particularly pop music, in expressing political modes and embodying celebrity culture.

Music works in all human endeavours. For example, the haemodynamic theory suggests that individuals with poor emotional health express their ailments physically, which can be transcended in politics as voters' appetites for a particular candidate can be changed because of the jingle. Studies have shown that those with higher levels of repression tend to have a lower overall T-cell count and higher levels of repressive coping. To restore homeostasis, cathartic release can be achieved through music, which can induce and amplify emotions. Research has shown associations between minor modes and sad emotions and major modes and happy emotions (Shafron, 2010). This connection is the basis for music therapy, which uses structured and free musical improvisation, singing, and listening to address a client's issues.

Music has a significant physiological impact on various biological functions, including breathing, pulse rate, blood pressure, and psychogalvanic effects. Active music-making boosts neurotransmitters like dopamine and serotonin, influencing mood, sleep patterns, anxiety, and pain. Singing in groups promotes connection, oxytocin production, and relaxation while reducing cortisol, the stress hormone. Neurotransmitters, such as dopamine, serotonin, and endorphins, have a significant impact on moods in general. Dopamine is essential for reward and pleasure regions of the brain, while serotonin is crucial for mood control and social behaviour. Music exposure can raise serotonin levels, lowering tension and anxiety levels. Endorphins, the brain's "feel-good" chemicals, are released during music exposure, causing bliss and pleasure and reducing stress and anxiety (Sayin, 2019). This means that political parties with catchy jingles raise awareness and discourage the majority of illiterate Nigerian voters—particularly in Northern Nigeria—from relying solely on symbols while casting their ballots. In certain cases, a voter's name that sticks in their memory may even win them a vote. This was demonstrated in the 2023 election when the Liberal Party triumphed at some voting places without the presence of actual agents.

In light of this, it has been determined that jingles are essential to all political systems because of their indispensability. The qualities of the leaders are highlighted and elevated when these jingles are used. The purpose of this study is to examine the song Jingle Jagaba Shine Gaba, composed by Rarara, for the 2023 APC campaign. Additionally, the analysis of the research shows that this is how the candidates' perceptions are shaped in jingles. It was found through the literature review that there were not many studies done on the topic. The majority of the focus of this research was on how music may be used for propaganda and to increase voter appetite. The approach to which the jingle Jagaba Shine Gaba displays possibilities of election fraudulence before the Nigerian presidential election of 2023 was even conducted.

Theoretical Framework

Davou (2023) describes music as sustained speech done in different pitches concerning conscious time. Thus, making music a form of communication that is done using

different tones to communicate information to the listeners. Tanyildiz (2020) in his theory of communication, explains that music is a powerful and unique form of communication that can induce powerful emotions, and change our feelings, thinking, and actions. It helps bring together intellect and feelings, enabling personal expression and emotional development. Music conveys universal emotions and innermost feelings, experienced by all, and helps humans from different cultures or societies connect and understand one another. Although the two human branches of acoustic communication, speech and music, are separated, their innate pleasure and connection make music a universally experienced form of communication. In this form, politicians employ that form of communication that is transmitted into jingles during campaigns to convince the voters to vote for their aspirations. Denizli (2019) Music holds power and can be used for various purposes, including political, entertainment, and marketing. It can be used by those in power to impress listeners and has the potential to influence us, even if not directly. Therefore, music is a potential power.

This brings us to the theories of the studies that is anchored by John Langshaw Austin's Speech Act Theory and the Cooperative Principle by Paul Grice that has now become a model in the modern-day politics. The speech which was later refined by John Searle, is pivotal in understanding the pragmatic speech acts within Philippine political jingles. It provides a foundational framework for exploring these persuasive communication tools' illocutionary and perlocutionary acts. Its significance to this study is multifaceted and is underpinned by a wealth of scholarly insights. This theory offers a deep understanding of the illocutionary acts found in political jingles. Illocutionary acts are the speech acts that reveal what the speaker intends to do with their utterance. In the context of political jingles, the illocutionary acts are embodied in the promises, declarations, and commitments the candidates make. For example, in the song "Jagaba Shine Gaba" the singer Rarara said that the "Kasar mu zata yi normal gaba" means "our land will be normal in the future" if Tinubu becomes the president.

Vanderveken (1990), has highlighted that the Speech Act Theory enables identifying and categorising these acts, helping researchers dissect the linguistic and rhetorical elements embedded within the jingles. This, in turn, allows for an analysis of how these acts align with the political promises and intentions of the candidates, just as demonstrated in the music of Jagaba Shine Gaba. The jingle Jagaba Shine Gaba has become so popular that it has now contributed to the Speech Theory Act, which is now examining the perlocutionary acts concerned with the effects of speech acts on the audience during and after the electioneering of 2023 that saw Tinubu emerge as the President of the Federal Republic of Nigeria. Researchers like Levinson (1983) have extended this theory aspect, emphasising the importance of assessing how listeners interpret and respond to illocutionary acts within discourse. In political jingles, especially the jingle in view, the perlocutionary acts correspond to how these persuasive elements impact voters' decisions and shape their attitudes. This theory aids in comprehending how the use of illocutionary acts in jingles, such as promises of change or declarations of integrity, triggers specific responses among the audience, thus contributing to the research aims. This theoretical

lens helps unveil how candidates strategically employ speech acts, in lyrical and melodic elements, to convey their political messages and elicit specific responses from the electorate. It informs the study's fundamental structure and connects it to a broader academic discourse on political communication, language, and persuasion.

The music Jagaba Shine Gaba is a pure demonstration of how music plays with human emotions, strengthening messages, and acting as a communication tool (Altenmüller et al. 2013). Murakami (2017) said that music can be considered a language of communication and less likely to oppose a message embedded in music. Music is also considered an effective mnemonic device, acting as propaganda and evoking images and associations, similar to how politicians use pop or film stars.

Rhyming verse is a powerful tool in oral cultures for remembering and recording events, as seen in balladeers and corridistas. During election periods, music and songs are used to convey information. Mass media development and party gatherings have led to similarities in party programs and policies, influencing preferences. Leaders can be launched like any product, with features like vision, knowledge, passion, faithfulness, exemplary trust, motivation, and a sense of justice (Peterson, 2018). Good leaders are listeners, communicate openly, and make decisions quickly and effectively.

Davou's views of musical analysis, as summarised in *The Prodigious Musicologist: Celebrating Professor Agatha Ijeoma Onwuekwe (Ugonabo)* (2023), provide the basis of the musical approach to the inquiry. The textual and structural styles of music analysis are the two main modes of analysis that the theory emphasised and explains in this way.

i. A textual analysis of a song provides a deeper understanding of music through philosophical arguments, fundamental principles, and empirical evidence. Effective methods involve understanding the song's historical context, composition context, and the culture that generated the song corpus.

ii. The structural analytical approach to musical analysis focuses on the mathematical structure of a piece, including scale, tonal organization, pitch, vocal techniques, and harmonic principles. It also considers the performance or presentation form, which includes thematic material, intention, and contingencies.

The analysis of Rarara's song Jagaba Shine Gaba took into account the analytical thorium that was emphasised.

Methodology

This study employed a qualitative research approach, primarily utilising the content analysis to analyse the speech act functions and linguistic elements within the musical jingle Jagaba Shine Gaba by Rarara, a 2023 APC campaign jingle. Sources of verbal data are a musical jingle that was adopted by Asiwaju Bola Ahmed, the presidential candidate of the APC and now the elected president of the Federal Republic of Nigeria. The jingle

Jagaba Shine Gaba was crafted for the APC presidential campaign, and "Rarara" was designed for that purpose. These selections were made according to specific criteria: President Tinubu became prominent during the election because of his comic dance step and staggering movement, which many believe he was not fit to become the president. The jingle showcased a remarkable level of creativity, especially the catchy rhythm and the phrase used, "Jagaba Shine Gaba."

In this study phase, the researcher selected did both the structural and textual analysis of the song and lines from the political jingles and conducted a detailed analysis of their speech act functions. Each line was examined and translated regarding its locutionary act (the literal meaning), illocutionary act (the intended effect), and perlocutionary act (the actual effect on the audience). The analysis involved categorising the lines into these speech act functions to understand how the jingles convey their messages and affect the audience.

Presentation, contextual, and structural analysis of Jagaba Shine Gaba

Jagaba Shine Gaba

Rarara

Presto

Lead. Voice (L.V) Ja ——— sai Ja - ga-ba Ko da Al - lah mu ne_ga-ba

Response (R) Ja - ga-ba shi - ne_ ga-ba

The musical score is written in 12/8 time with a key signature of one flat (Bb). The Lead Voice part begins with a dotted quarter note on 'Ja', followed by eighth notes for 'sai', 'Ja', and 'ga-ba'. There is a whole rest for the next two measures, followed by eighth notes for 'Ko', 'da', 'Al', 'lah', 'mu', and 'ne_ga-ba'. The Response part has a whole rest for the first two measures, followed by eighth notes for 'Ja', 'ga-ba', 'shi', and 'ne_ ga-ba'.

5

L.V. Bo - la Ah - med Ti-nun-bu Ja - ga-ban Ja - ga-ban A - si-wa - ju

R. Ja - ga-ba shi - ne_ ga-ba

9

L.V. Al-ha-ji Ah - med Ti-nun-bu A - P - C

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

13

L.V. Al-lah shi-ne ga-ba A ta - ya mu da mur-na_ da-re

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

17

L.V. Jam'-i - ya ta ba - ta_ do-ye Ah! Ku sai Ti-nun-bu a kau-ye ga-ri

R. Ja - ga-ba shi-ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

21

L.V. Ja - ga-ba Ja - ga-ba Ya - zu ma - su le - ma ba - su a ga-ri

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

25

L.V. Ma-su kwon-do za su-yi be-ri Yan na can ha-ka she - gen ga-ri

R. Ja - ga-ba shi-ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

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29

L.V. 

Mun ce kul_ ku-na a a a a Ku sayi ka ga-ba

R. 

Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi-ne_ ga-ba

33

L.V. 

A-si-wa - ju Ka-sar mu za ta yi nor - mal ga-ba

R. 

Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

37

L.V. 

Ti-nun-bu ne ja - go ran_ ga-ba Bu - ha - ri-ya ba - Ja - ga-ba

R. 

Ja - ga-ba shi-ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

41

L.V. 

Shi-ko Ja - ga-ba tse-re ga-ba De-le - ken fa-la lau_ far-ga-ba

R. 

Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

45

L.V. 

Dan si - ya - sa shi - ne_ ga-ba A - P - C

R. 

Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

49

L.V. P - D - P ta wun-sul-lah Ma-su kwan-do ba su_ ku-la

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi-ne_ ga-ba

53

L.V. Ya ba kin ci-ki ja - rin ji-lla No wal-wal-lah

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

57

L.V. Wu-rin fi - sa - ri yece in_ fa-da_ kyau-ba - tar-ma-ku mai-kon ge-da

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi-ne_ ga-ba

61

L.V. Da la-tab ba lab ga_ Ja-ga-ba shi-ne a - ye!

R. Ja - ga-ba shi - ne_ ga-ba Ja - ga-ba shi - ne_ ga-ba

Structural Analysis

1. Form

The jingle is in Call and Response pattern. The lead voice is that of a man while the female voice response.

Media

The musical composition is campaign jingle used by the APC campaign team mostly across the Hausa speaking state of Nigeria. The music in its originally is vocal accompanied by some musical instruments programmed in the studio.

Style

The musical piece, which is fully tonal and written in the key of F major, and the music fadeout in bar 66.

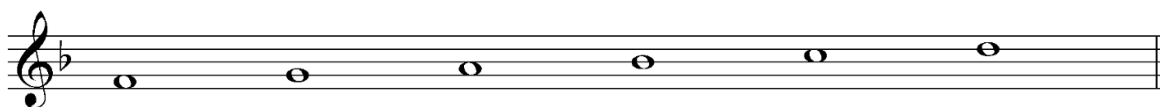
2. Motif.



3. Tempo : The musical tempo is $\text{♩} = 106$

4. Length : The total length of the music is 66 bars.

5. Scale and Mode



The Nigerian national anthem is written on the Hexatonic scale.

6. Mode and Character: The music is in compound time just as common to most African traditional songs in West Africa. The movement of the music is in Presto with a speed of a dotted crotchet 106.
7. Ranger and Tessitura: As stated above, the tonal range of the music begins with the dominant note, which is the middle C4, and ends with the highest note not sung in the Anthem, which is D5. The distance between the lowest and highest-sounding notes is nine steps.
8. Dynamics: The is rendered in a moderate volume no dynamics attached to the music.
9. Intended Audience: The song *jagaba shine gaba* is one of the songs used for campaign by the APC campaign team especially in the Northern part of Nigeria. The song was mainly for exultation and hiping of the APC candidate Ahmed Asuwaju Tinubu. The song, just like other campaign jingles, was meant to intimidate the opponent's camp and sell the candidature of the party's aspirant.

Textual analysis

Political songs, or jingles, are only used by political parties to further their objectives and cast doubt on the fitness of their opponents at rallies. However, the candidate's platform was merely mentioned in passing in the song "Jagaba Shine Gaba," with the promise that

"Our land shall be beautiful in the future" (Kasar mu zata yi kau nan gaba). The song's lyrics are an unwavering declaration of confidence that APC presidential candidate Alhaji Ahmed Bola Tinubu would win the race in whatever way possible. Judging from the jingle, it seems possible to declare the election to be definitive already, given the APC administration has been accused of widespread electoral manipulation ever since taking power in 2015 following their victory against PDP candidate Goodluck Ebele Jonathan. According to Deribe et al. (2021), the electoral fraud reported by the APC administration is defined as an immoral, unlawful, excessive, and prohibited act of meddling with the regular electoral process, particularly by APC officials, members, and supporters. The ruling party carried out this act. According to Kadiri et al. (2023), the failure of the ruling All Progressive Congress (APC) to fulfill its commitments, the rise of a third party, and the Independent National Electoral Commission's guarantees regarding election credibility made the 2023 general election in Nigeria a noteworthy political event. The front-runners were members of the major parties and represented significant tribes. This is demonstrated by the song, which is far from a jingle that tries to persuade voters to vote for the APC candidate into power by telling them that "Jaban ya karbi kasa" (that Jaba has already taken leadership) and also by the expression "Buhari y aba Jagaba" (Buhari has handed over to Jagaba). The aforementioned reported situation shows how the APC let parties take pleasure in irregularities by which the elections conducted under their watch were complete illegalities. As a result, any candidate they present, especially during the presidential election, assumes or automatically becomes the president of the nation. In this case, it is assumed that the APC already knew the result before going to the polls and that knowledge becomes concrete when they have taken steps to ensure that they will win the election in whatever way possible.

Jingle Text

Ashe

Call:	Ya sai Jagaba	Only Jagaba
Response:	Jagaba shine gaba	Jagaba is in front
Call:	Mu gode Allah mune gaba	Thanks to God Jagaba is in front
Call:	Bola Ahmed Tinunbu	Bola Ahmed Tinubu
Call:	Jagaban, Jagaban	Jagaban, Jagaban
Call:	Asiwaju	Asiwaju
Call:	Tinunbu	Tinubu
Call:	Alhaji Ahmen Tinunbu	Alhaji Ahmed Tinubu
Call:	APC	APC

Call:	Allah shine gaba	God take the lead
Call:	A taya mu da murna dare	Let celebrate together
Call:	Jamiya gar bata doyi....	A solid party does not stagger
Call:	Sai Tinunbu a kauye gari	Tinubu is villages and cities
Call:	Jagaba, Jagaba	Jagaba, Jagaba
Call:	Yanzu masu lema basu'a gari	The umbrella people are out of town.
Call:	Masu Kwando za suyi beri	Those with baskets will be lost
Call:	Wuyan na can haka shegen gari	The difficult once are in a bad city.
Call:	Muce kul kuna a a a	You were caution but you said no
Call:	Ku sai nan gaba	Yours is history
Call:	Isiwaju	Isiwaju
Call:	Kasarmu Zata yi normar gaba future.	Our land shall be normal in the future.
Call:	Tinunbu ne jagoran gaba	Tinubu is the lead
Call:	Buhari ya ba Jagaba	Buhari has handed over to Jagaban
Call:	Da shigo Jagaba tsere gaba starts.	Jagaba is in the lead before the race starts.
Call:	deleken falalau fargaba	(Vernacular)
Call:	Dan siyasa shine gaba	Great politician is in front
Call:	APC	APC
Call:	PDP ta wunsula	PDP is a lost
Call:	Masu Kwondo basu kula	those with basket do not take caution
Call:	Yan bakin ciki jarin jilla	Blackmailing is a troubled market
Call:	No wallala	No troubles
Call:	Gurin fitsari yace in fada	the genital say I should voice out
Call:	Kau batar maku maikon geda	the beauty of nuts is the oil

Call: Da lab tab ba lab ga Da lab tab ba lab ga (Vernacular)

Call: Jagaba shine a ye! Jagaba is a ye!

Conclusion

This article is based on some musicological and media discourses about the Nigerian political jingle used by the APC during the presidential election, using the APC jingle Jagaba shine gaba by Rarara as an example to explore how helpful jingle could act as an inspiration in electioneering and as a tool of political awareness. Explore the campaign with the example of that the presidential race music helps American presidential candidates to express political strategy and to attract the support of the target population. In addition, the value of music in mobilising political activities is that music can attract audiences to a large extent and create common social consciousness and team spirit through a specific physical environment. Most importantly, the contextual and structural analysis of the music in the quote was done. The major findings in the research reveal the influential role of music in conversing support, just as seen in the 2023 election campaign in Nigeria. Jingles show the great influence of celebrity politics in Nigerian politics and reveal how music helps politicians gain public support and mobilise political activities. However, research shows most target groups are not politicians, suggesting further research should focus on the specific embodiment and influence of music in Nigerian celebrity politics.

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