

**MUSIC AND POLITICAL SONGS IN NIGERA:
AN ANALYSIS OF RARARA'S SONG (*GA BABA BUHARI GA MAI MALAFA*)**

BY

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APRIL, 2019

DECLARATION

I hereby declare that this work is the product of my own research efforts undertaken under the supervision of Dr. Hajara Umar Sanda and has not been presented and will not be presented elsewhere for the award of a degree or certificate. All the sources have been duly acknowledged.

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CERTIFICATION

This is to certify that the research work for this dissertation and the subsequent write-up of this dissertation by Abubakar Mohammed Adamu (SPS/14/MMC/00017) were carried out under my supervision.

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DEDICATION

This research is whole heartedly dedicated to my parents, late Alhaji Mohammed AdamuDogo (SarkinYammanDukku),May your soul continue to rest in Aljannatul Firdaus (ameen) and HajiyaRukayyatu Mohammed Dukku, who lovingly and passionately laid the solid foundation for my educational development. May Allah (SWT) reward them with highest position in Aljannatul Firdausi, amin.

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ABSTRACT

*This study identified and analyzes propaganda techniques being one of the important political expression devices utilized by the contemporary Hausa political musician (Dauda KahutuRarara) in his song **Ga Baba Buhari Ga Mai Malafa** (Baba Buhari and the hat wearer). The second aspect of the study was aimed at assessing audience opinion about the song under review as a political mobilization tool during the 2015 presidential election (The study does not in any way try to show the effects of the song on voting behavior, rather than a collection of audience opinion). For the qualitative aspect of the study, descriptive discourse analysis was adopted while the survey method was applied for the audience research. The survey used Kano metropolis as the area of the study, where voters register obtained from the Independent National Electoral Commission (INEC), Kano office served as the sampling frame. The Taro Yamane sampling formula was used to arrive at a 400 sample size while systematic random sampling guided the selection of the respondents. Theories of Elaboration Likelihood Model and Re-inforcement guided the study. It found that the song under review contains six (6) propaganda techniques and the most frequently used are Bandwagon, Name-calling and glittering generalities. From the audience research, it was found that the song was prominent, as 83.7% of the sample size was aware of it and 67% had a positive perception of the political song, as they opined that it persuaded, entertained and mobilized support for Buhari during the 2015 general election. The study also found that the most appealing aspect of the song according to the audience ranking order was the negative connotation used against the PDP and Goodluck.*

CHAPTER ONE

INTRODUCTION

1.0 Background of the study

Throughout history, music has been a versatile tool of communication. It serves many expressive purposes, helping us to define our experiences and encode our memories in nearly all the facets of our lives, including religion, culture and politics. Music has recently infiltrated our lives even more broadly as technological developments enabled us to extend it to wherever we go and to craft impromptu soundtracks to enliven the most mundane of daily routines (Schacter, 2011).

It has been the tradition in Africa political parties and candidates engage musicians to spread messages to the voting public as a way of persuading the voters cast their votes for them. They also use music to champion manifestos, policies, projects and candidature (Mohammed, 2013, p. 265). According to Adamu (2014), political messages in popular music clearly matter to the musicians who produce them and the audience that consumes them. He argued that Music and politics have always had some connection in many countries and there are different dimensions to this connection. Adamu observed that the first connection is when music influences political movements, while the second focuses on how musicians promote the idea of a particular political ideology even without an election.

Like all kinds of speech, music can also be specifically selected and used to express the ideas of others to great effect. Many political experts, such as Thorson et al (1991), Diamond and Bates (1984), have noted that music has been used in campaign commercials to enhance the viewer's experience and help people to be more familiar with a candidate and a candidate is made heroic and the campaign given spirit through generous provision of catchy jingles and stirring songs (Schacter, 2011).

Schacter (2011) acknowledged that over the years, American political candidates have been using music to enliven their campaigns for over two hundred years. He argued that both Franklin Roosevelt and Harry Truman used the song *Happy Days Are Here Again* in their campaigns and William Henry Harrison's supporters used a song written as an attack on his opponent, President Martin Van Buren, to great effect. Harrison prevailed in the 1840 election; John F. Kennedy's campaign used a modified version of Frank Sinatra's hit single, *High Hopes*, with rewritten lyrics that advocated for Kennedy during the 1960 election. Over the last few decades, campaigns in America have increasingly turned to the power of established popular songs to drive home the candidate's message. For example, the 2008 presidential election cycle was rife with the use of songs on both sides of the leading candidate President Barack Obama's *Hold On, I'm Coming* is a popular hits used during his campaign bid. In the same vein, the McCain–Palin campaign recorded the use of at least nine songs.

In Africa, while examining musical forms in songs for political mobilization, Stephen and Abayomi (2012) have acknowledged that African songs have indeed played a significant role in political mobilization among African communities. Nzewi (1991) observed that the knowledge of African cultural value systems provides the understanding to interpret African songs and deduce full meanings from the communication experience. He argued that songs have always been the most visible mechanism employed by ourselves to listen to ourselves. The African song is powerful tools of communication through which human actions and reactions are expressed. It provides a forum to mobilize the society and change their behaviors.

Bateye (cited in Mohammed, 2013) categorizes political music into campaign music and non-campaign music. Campaign music was used to praise party leaders while political opponents were also humiliated through songs. He cited the example of the 1950s when Chief Obafemi

Awolowo and Chief Adegoke Adelabu contested for the same political office and utilised music to promote their candidature as well as to humiliate the opponent. While non-campaign music is music and songs composed by non-political artists that were used to create or project political awareness and civic obligations.

Analyzing songs during election campaign in Nigeria, Stephen and Abayomi (2012) noted that musical performance in Africa maintains an integral relationship with other aspects of life. They added that a notable feature of this interaction is the fact that music is often performed in a multi-media context in which dance, elaborate costume, mime, poetry and drama are featured in a total theatre spectacle. The location of this total theatre spectacle within the context of religious, social and political activities underlines the indigenous perception of music. Political songs and lyrics have always been fundamental features of politics and election campaigns in Nigeria, even before the first republic (Stephen & Abayomi, 2012).

In the traditional Yoruba society, for instance, songs and music occupy a unique place in the preparation, mobilization and prosecution of war and politics (Olaresaju, 2011). Scholars, such as Olutoye and Olapade (1998) and Ilesanmi (1998), examined the importance of drums, chants and songs among the Yoruba and averred that more than their entertainment roles; they perform religious, social, military and political mobilization functions.

Musical communications through the artistic medium open up provocation against the person the artist sings about. Just like the elections during colonial rule, the first second and third republics, songs and music have continued to play a key and dominant role in Nigerian fourth republic election campaigns (Stephen and Abayomi, 2012).

Propaganda, on the other hand, can be considered as a political legitimization strategy that aims to provoke and influence a specific group of people. Carey (1997) regarded propaganda in the

corporate world as communications where the form and content are selected with the single – minded purpose of bringing some target audience to adopt attitudes and beliefs. For Ellul (1965), propaganda feeds, develops and spreads the system of false claims. He defined propaganda as a set of methods employed by an organized group that wants to bring about the active or passive participation in its actions of a mass of individuals, psychologically unified through psychological manipulations and incorporated in an organization. He concluded that propaganda provides a complete system for explaining the world and provides immediate incentives to action for human beings, organizing a myth that tries to take hold of the entire person.

In analyzing propaganda techniques in Nigeria, Pate (2003) argued that songs are commonly composed and rendered by musicians or particular bodies to support the government and its leaders. He argued that there are many examples of such songs, especially in local languages. Some of the songs were personal praises for the leaders and some of the government initiatives and programs. He observed that on several occasions musicians were hired by government agencies to popularize certain actions of government and personal traits of the leader. Such songs are repeatedly played on the broadcast media and even distributed on audio cassettes to the general public. Propagandists have numerous techniques, which they use in influencing behaviours and attitudes of people. Your (1939) identified six techniques, namely: name calling, glittering generalities, transfer, plain folk, bandwagon and testimonial.

1.1 Problem Statement

Walser (1993) noted that little scholarship attention has been given to popular music studies and the examination of the ways in which it is utilized as a means of socio-political and cultural communication. Also, Machin and Richardson (2012) observed, that little attention has been paid to reveal the ideas and techniques used, and the values, attitudes and politics communicated by

songs and music through systematic analysis. According to Stephen and Abayomi (2012), the metaphors or linguistic devices employed in songs are not innocent and should be taken seriously. Songs of character assassination have a long history and can function not only on a personal level but also as a politically effective weapon. Just like the elections during colonial rule and the first, second and third republics, songs have continued to play a key role in Nigeria Fourth Republic politics and politicking. Mohammed (2013) observed that, although in Nigeria there has been a visible relationship between politics and music, one cannot categorically state that this relationship has been thoroughly and exhaustively subjected to academic or scientific analysis. Consequently, not much literature exists on the analysis of the propaganda techniques used in analyzing the content of political songs, particularly in Northern Nigeria during the 2015 general election. Furthermore, there is a dominant belief among politicians in Nigeria that political songs play a key role in mobilizing support for or against a particular political party or candidate. As Nasidi (2014) noted, it is a common culture among Hausa politicians that any candidate aspiring for political position needs a song that can mobilize or influence political popularity or sympathy. He cited some of the prominent songs, such as *Nigeria Sai Mai Gaskiya*, a song for President Buhari, *Ba mu YardaTazarceba*, a song against Obasanjo's third term agenda.

Based on this premise, this study examines the inherent propaganda techniques employed in *Ga Baba Buhari Ga Mai Malafaas* a mechanism for political communication during the 2015 presidential election in Nigeria.

1.2 Music and Political Communication in Hausa Societies

Song, music or poetry in Hausa culture is one of the powerful means of communication and has different forms, structures, themes and applications. Hausa has a single word, *waka*, meaning

either 'poem' or 'song' (Schuh, 1999). The Hausa culture of using songs and lyrics to communicate social issues, protest injustice, praise heroes, punish rebellion and acquire some spiritual values dates back several decades ago. In general, most traditional Hausa songs tilt towards praise, hero worship, royalty and competition between singers. For example, the works of the late *Dankwairo*, *Dan'anache*, *MammanShata*, *BarmaniChoge*, *Dan Maraya* Jos, etc. focused a lot on behavioural scripts bordering on social change and development through entertainment (Adamu, 2014).

Court praise singing meaning *wakarƙada*, as one of the earliest political songs dates back to the establishment of the Sokoto Chaliphate. The content of court songs was characterized by attacks and vilification against the rival of the patron (the Emir or any traditional title-holder) or the palace in general. During the first republic, *Mawakanƙada* meaning court singers like Dankwairo metamorphosed to modern politics by singing for the Northern People Congress (NPC) and some politicians like Sir Ahmadu Bello Sardauna (Peel and Parkin, 1996). According to Adamu (2014) the history of the use of political songs/poetry during elections or political events dates back to the Islamic Jihad of 1804, which perhaps provided an articulated use of poetics in political protest among the Hausa. He added that this is because one characteristic of the Jihad had been the extensive use of poetry to convey the message of the reformers.

Moreover, according to Peel and Parkin (1996) during colonial rule poetry was used by nationalists to fight for independence and express their opinions regarding the political system, which Nigeria should adopt. For instance, Sa'aduZungur wrote a poem in which he proposed constitutional monarchy for Nigeria rather than a republic. MudiSipikin wrote a poem titled *ArewaJamhuriyyakawai*, meaning The North, a Republic Pure and in which he expressed his disagreement with Zungur. The poem reads in part:

<i>To don haka ne banyar da ba</i>	Therefore I do not agree
<i>Bisawakar nan ta Sa'adiyya,</i>	By that poem of Sa'adu
<i>Kuma rushemulkinMulukiya,</i>	The destruction of the edifice of monarchy
<i>Yataho mana bawatakariya</i>	Is before us and there is no getting away from it
<i>Ba dadewakanyanshekaru</i>	Within a very few years
<i>ZamutsundumakanJamhuriyya</i>	We will become a republic (Peel & Parkin, 1996).

During the first republic the major political communication tool among Hausa politicians was poetry. Each party had its staunch poets and singers who sang for the party during political meetings, rallies and campaigns. The songs sold the manifestos of the parties and in most cases attacked the manifestos of the opposition parties and sometimes the personality of the party leaders like Sardauna and Aminu Kano. Linguistically, the songs are highly sophisticated with literary devices, such as metaphor, simile and euphemism that contain lot of propaganda (Peel & Parkin, 1996).

Adamu (2014) noted that each political dispensation comes with its own variant of songs in the Hausa communities of Northern Nigeria. Thus, politicians in the fourth republic also adopted the use of political song for political campaigns. There is a dominant belief among Hausa politicians that songs play a major role in mobilizing support for or against a particular candidate.

A Brief Biography of the Musician, Dauda Adamu Abdullahi aka Rarara

Dauda Adamu Abdullahi aka Rarara is one of the prominent Hausa political musicians in Northern Nigeria. Rarara was born on the 10th of January, 1984 at Kahutu village in Danja local government of Katsina state. He attended Kahutu primary school and started the secondary

which he left before he finished and came to Kano to further his Islamic Studies. Rarara's career as a musician began in 1998 with his first song titled "SarkinKahutuHamisu", Today he has produced more than 5000 songs. He is the Chairman of Rarara Multi-Media Corp and ADA film and distribution company. Rarara also has different interests apart from music which include farming and sports. He also supports a local football team in the Zoo Road area of Kano.

According to Rarara (2017) his motive for starting political song is that a song is a very simple medium for transmitting information. According to him, he sings based on the dictates of his conscience and not money. During the 2015 election, Rarara chose Muhammadu Buhari as the person whom he believed deserved to rule Nigeria. Hence, he sang several songs for Buhari and the APC.

The song *Ga Baba Buhari and Mai Malafa* meaning here is Buhari and the Hat wearer is sung as a result of the critical time of the 2015 general election in Nigeria. And both southern and Northern Nigeria was battling on which candidate to produce in order to win the election. Moreover, the entire country was in a dilemma of who to succeed the mantle of leadership. The song lasted about 28mns 30 seconds and contains 48 stanzas. Some of Rarara's songs that hit during the 2015 elections are *Zuwanmailafa Kano* meaning the coming of the hat wearer, *Mailafaya karaya* meaning the hat wearer has lost hope, *Masugudusugudu*, meaning those that would run should run, *Lema Ta Yage* meaning the umbrella is in shamble among others.

1.3 Objectives of the Study

The aim of the study is to analyze propaganda themes using techniques used in the song *Ga Baba Buhari Ga Mai Malafa* political song and also examine the opinions of the electorate in

metropolitan Kano on the song as a tool of political mobilization during the 2015 general election campaign. Specific objectives are:

1. To identify the themes of propaganda techniques employed in Rarara's political song.
2. To examine the persuasions in the song using the propaganda techniques
3. To assess the awareness of the song among the electorates in Kano Metropolis.
4. To analyze the opinions of the electorates in selected areas of Kano Metropolis.

1.4 Research Questions

The following are the questions which this study intends to answer:

1. What are the themes of propaganda techniques employed in Rarara's political song?
2. What are the persuasions aspects of the song using propaganda techniques?
3. What is the level of awareness of the song among the electorate in Kano State Metropolis?
4. What are the opinions of electorates in Kano Metropolis regarding the song as a persuasive tool?

1.5 Significance of the study

This study is of significance at three levels: to the researcher, for the body of knowledge and to society in general. At personal level, the researcher has developed an interest in exploring more angles of political song analysis on which little has been touched. At the level of body of knowledge, the study added to the literature in the area of political communication through a political song, which can help further studies in theorising the mobilisation or de-mobilisation power of political songs during political campaigns. At the societal level, documenting such literary work would help in preserving Hausa literary works. In addition to this, the findings of

this study will equally be useful to both musical artists and politicians, who are willing to use music as a mechanism in political campaign. The findings will also validate the significance and relevance of the theory and methodology employed in understanding the proceeding of social science inquiry.

1.6 Scope and limitation of the Study

The study is on the use of propaganda in political songs in Kano metropolis. It thus focuses on the way in which propaganda techniques are used in the song to prompt political mobilization. Specifically, the study covers one song “*Ga Baba Buhari GaMai Malafa*” Through its composition, common propaganda techniques are identified. Another scope of the study is that the study restricts itself to a collection of the electorate’s opinions on the political mobilization or de-mobilization capability of the song under review. This means the study does not in any way intend to look at the EFFECTS of the song on the voting behavior of the Kano metropolis electorate, rather the perspective at the electorate which the song is meant for to look at.

Some of the limitations of the study might come from the use of themantic analysis, which, as a qualitative method, gives the researcher the opportunity to use his personal judgment in analysis consequently; the researcher may be subjective in his analysis.

1.7 Definitions of operational terms

Propaganda: here refers to manipulations of communication to persuade the electorate through the use of songs by *Rarara*

Campaign: means political gathering organized by political parties or candidates to inform and promote the candidature or manifesto of the organizer and finally call for electorate support.

Political song: refers to a song composed to promote the candidature or manifesto of a particular political candidate or party.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction

This chapter presented conceptual definitions of important concepts of this study: propaganda, the techniques of propaganda, persuasion and political public relations. A review of related studies to this research are carefully analyzed and shown how the previous studies conducted their studies. Their key findings are presented. The chapter ended with a theoretical framework which the study adopted.

CONCEPTUAL REVIEW

2.1 Propaganda

Many scholars have grappled with a definition of the word 'propaganda'. Ellul (1965) viewed it as a highly organized top-down, politically motivated strategy for controlling a population. He observes that the power and reach of mass media create an environment that makes propaganda possible. Ellul regarded it as sociological phenomena not as something made or produced by people of intentions. He contended that nearly all biased messages in society were propagandistic even when the biases were unconscious. He further believed that people need propaganda because we live in a mass society and propaganda enables us to participate in important events, such as elections, celebrations and memorials.

In his contribution to the discourse, Pate (2003) defined propaganda as a conscious or deliberate manipulation of communication content for the creation of a desired impression on an audience at a time, with the aim of obtaining consent and legitimacy for the action of the initiator of the message. Moreover, Lasswell (cited in Pate, 2003) observed that propaganda tries to make deliberately one-sided statements to a mass audience. He further argued that view from a wider perspective. Propaganda could be seen as a technique of influencing human action by the manipulation of representations that may be spoken, written, and pictorial or in musical form.

Yourman (1939) while analyzing propaganda within Nazi Germany, acknowledged that it is commonly found in the speeches and writing of politicians, lawyers and musicians, as well as in advertising. Propaganda is commonly used by experts in convincing people to take action through appeals to emotional appeals. He further noted that since the advent of the National Socialists, the power of the agencies of propaganda has been intensified and coordinated, so that all the avenues of communication-press, school, radio, songs, motion picture and even the church-must carry but one propaganda to the public mind, must express one will, one voice, one opinion. Hence, the Hitler regime had, in common with other fascist countries, established a system wherein authority flowed from the top down and from the people became blind, instant, unquestioning obedience.

Pratkanis & Aronson (2001) observed that propaganda is part of the historical tradition of pleading and convincing and, therefore, asserted a form of political language. However, propaganda is always articulated around of a system of truth and expresses the logic of exclusive representation. This means that the purpose of propaganda is to convince, to win, over and to convert. Therefore, it has to be convincing, viable and truthful within its own remit. Propaganda is also an indication of the way political nations judge the manner in which political messages

are communicated. Arguably, propaganda is a matter of the politics of communication. It is the manipulation of communication to achieve social control that is essential to the development of unanimity in modern states (Pate 2003).

Equally, the Institute for Propaganda Analysis IPA (1938) defined propaganda as ideological that tries to sell a belief system or dogma or can be religious, political or economical and can use some form of mass communication to sell ideology in form of speeches, documentary, film, TV programmes, radio shows, posters, billboards, music, art and drama. To Jowett and O'Donnell (2012), propaganda is the deliberate, systematic attempt to shape perceptions, manipulate cognitions and direct behavior to achieve a response that furthers the desired intent of the propagandist.

Propaganda can take many forms. It is almost always in some form of activated ideology. Some times it is agitative, attempting to rouse an audience to certain ends and usually resulting in significant change; sometimes it is integrative, accepting and non-challenging (Szanto, 1978). Jowett and O'Donnell (2012) opined that propaganda can also be described as white, gray or black in relationship to an acknowledgment of its source and its accuracy of information. White propaganda comes from a source that is identified correctly and information in the message tends to be accurate. Black propaganda, on the other hand, is when the source is concealed or credited to a false authority and spreads lies, fabrications and deceptions. The propaganda bureau of Nazi Germany was known as the ministry of information, an excellent example of black propaganda parading information. Also gray propaganda is somewhere between white and black propaganda and the source may or may not be correctly identified and the accuracy of the information is uncertain.

In explaining the process of the term, Pate (2003) observed that propaganda in whatever form it is perceived has four major elements. These are: target: (for whom the propaganda message is intended), Purpose: (the underlining motive or reason for the sending of the message). The purpose could also be contained in the message. Medium: (the channel through which the message is sent). Truth: the amount of correct meanings in relation to the incorrect or fake information contained in the message sent to the target. Pate (2003) further summarised the objectives of propaganda as follows;

1. To mobilise hatred against a perceived enemy;
2. To preserve the friendship of allies;
3. To preserve the friendship and possibly procure the loyalty and sympathy of neutrals;
4. To demoralise existing “enemies” and warn potential trouble makers;
5. To present an excellent impression management suggesting that “we are in control of the situation”; and
6. To divert attention from existing internal problems and pressures (Pate, 2003:109).

Velasco (2014) having analysed reflections on music and propaganda acknowledged that the concept of propaganda refers to a method as well as the symbolic object of communication. It is in this context that some musical works and works of art in general can be considered as propaganda if the mobilized individual accepts the implicit ideology in the works or the intentions summoned to activate the opinion of a group of individuals or to provoke an action. Propaganda, however, equally constitutes a method of communication that implicates not only the mobilization of objects, but also the mobilization of discourse, places, acts and rituals.

The link between music and propaganda could, therefore, be defined as the willingness of a defined agent or counter-agent to control the symbolic and emotional dimension of musical works by giving them a meaning in a particular context, so as to impose a certain social order or to invalidate other possible political configurations of reality (Velasco, 2014). Hence, the use of musical works is at the heart of symbolic political propaganda primarily by their capacity to bring together emotions through a dramatic unity in political rituals or rituals conducted by the media. Control over musical works and their reception to avoid their re-appropriation or misappropriation by various agents is fundamental for any power that uses them as a way of achieving legitimacy.

2.2 Themes in Political Propaganda

Propaganda is kind of communication attempting to have the desired response of the propagandist. It disseminates or promotes a particular idea for the propagandist. According to Brown (1989), propaganda lies on emotion and values to persuade the audience to accept a particular position. This means that it offers political advertising for a particular position. It may distort the truth or include false information by exploiting audience's emotion. In his analysis of propaganda techniques, Yourman (1939) pinpointed six common tactics that emphasize the use emotional stimulations to prompt to take immediate action. He believed that propaganda is an attempt affecting the actions and mind of people so as to cause responses that could accomplish the aim of the propagandist. Therefore, politicians and educators often use it in order to attain efficiency and support their context.

2.2.1 Name-Calling

The first propaganda technique is Name-calling, which is a technique used by the propagandist in order to make people form a conviction without assessing the proof on which it has to be based. According to Your Man (1939), with name-calling, the propagandist appeals to people's hate and fear by calling certain group different kinds of unfavourable images in the minds of audience. The political propagandist often uses this to damage the reputation of an opponent. Name-calling, therefore, is using words that have highly negative connotations to smear another person or group.

During the World War 11, Germans were called 'Huns, 'krauts', or 'heinies' and the Japanese 'Japs' or 'nips' while during the Korean and Vietnam wars the enemies were called 'gooks' and 'slants.' These names reduced the enemy to the level of brutes with low intelligence and apelike behaviour. In addition to this, Pate (2003) asserted that Nigerian leaders are good at using the technique. For example, Babangida called radicals who were fond of criticizing his regime as "old breed and money bags." The president was nicknamed "Maradona" for his ability to dribble Nigerians.

Analysing propaganda techniques within Nazism, Yourman (1939) posited that "Name calling" is a device to make us form a judgment without examining the evidence on which it should be based. Here the propagandist appeals to our hate and fear. In as much as the first task of the National Socialists was to destroy simultaneously all trade unions as well as all liberal democratic institutions, it was necessary to make the people believe that these were devilish inventions cleverly designed by malicious persons to ruin the German people.

Name-calling also suggests labelling people or ideas with words of bad connotations, literally, calling them names. The propagandist tries to arouse our contempt, so we will dismiss the 'bad

name' persons or idea without examining its merit. Bad names under this technique have played a tremendously important role in the history of the world. Nazi propagandists supercharge words with feeling and emotion in order to give them greater force in name calling (YourMan, 1939).

2.2.2 Glittering generality

Secondly, glittering generalities are really name-calling in a reverse pattern. Name-calling uses words with bad connotations; glittering generalities are words with good connotations-virtue words. According IPA (1938), while name-calling tries to get us to reject and condemn someone or something without examining the evidence, glittering generalities try to get us to accept and agree without examining the evidence.

Glittering generalities within the context of Nazi Propaganda is a device by which the propagandist identifies his program with virtue by the use of virtue words. Yourman (1939), noted that the propagandist appeals to our emotions of love, generosity and brotherhood. Much that is to the interest of those who control the regime is praised in terms of the community good and comrade lines. He added that to the same end there is considerable talk about subjecting all narrow and selfish interests to the welfare of the community. This technique was extensively used in Nigeria during Babangida military administration. The regime associated itself with virtuous words and positive phrases like democracy, equality and human rights. The regime preached social justice, economic empowerment and similar positive and progressive terms, despite the fact that it was a military dictatorship that came in through the barrel of the gun (Pate, 2003).

2.2.3 Plain folks

Plain folk is the device by which a speaker tries to win our confidence and support by appearing to be a person like ourselves-just one of the plain folks. The plain-folks appeal is at work when candidates go around shaking hands with factory workers and kissing babies in supermarkets. Now I am a businessman like yourselves is a plain-folks appeal, as is, I have been a farm boy all my life (IPA, 1938).

2.2.4 Testimonials

Testimonials as another propaganda technique is a quotation, in or out of context, especially cited to support or reject a given policy, action, program or personality as good. The reputation or the role (expert, respected public figure, etc.) of the individual giving the statement is exploited. This strategy entails the use of a respected or hated person to portray a given idea, person or program as good or bad (Pate, 2003). The testimonial places the official sanction of a respected person or authority on a propaganda message. This is done in an effort to cause the target audience to identify itself with the authority or to accept the authority's opinions and beliefs as its own. In both politics and advertising, one frequently sees a famous person (e, g movie actors or politicians) endorse a candidate or product. The propaganda technique is to take someone who the audience know and attempt to transfer famous person's opinion to the audience.

2.2.5 Transfer

Another effective propaganda technique is to transfer the prestige, authority or virtue of some group to the product, candidate or idea that is being promoted. The common way to do transfer is to prominently display a symbol (e.g. the US flag). The transfer device makes us accept or condemn a given person or idea. A better name for the transfer device is guilt (or glory) by

association. In glory by association, the propagandist tries to transfer the positive feelings of something we love and respect to the group or idea he wants us to accept. The process works equally well in reverse, when guilt by association is used. The process works equally well in reverse, when guilt by association is used to transfer our dislike or show disapproval of one idea or group to some other idea or group that the propagandist wants us to reject and condemn.

2.2.6 Bandwagon

Bandwagon is another technique and the basic theme of it is everyone else is doing it, so you should, too. Most people prefer to be in the majority due to some reasons. The majority is the winner in elections and the winner has political power. Also most people like to be conformist, rather than vulnerable to criticism for being different. According to the Institute of Propaganda Analysis (1938), the "band wagon" is a device to make us follow the crowd, to accept the propagandist's program en masse. Here his theme is "Everybody's doing it." His techniques range from those of medicine show to dramatic spectacle.

Essentially, the bandwagon urges us to support an action or an opinion because it is popular and everyone else is doing it. This call to “get on the bandwagon” appeals to the strong desire in most of us to be one of the crowd, not to be left out. Advertising makes extensive use of the bandwagon appeal. For example, phrase like ‘Join the Pepsi people’ is an adaptation of bandwagon appeal.

2.3 Persuasion and Propaganda

Persuasion is a complex, continuing interaction process in which a sender and a receiver are linked by symbols, verbal and non-verbal, through which the persuader attempts to influence the persuadee to adopt a change in a given attitude or behavior because the persuader has had

perceptions enlarge or changed (O'Donnell and Karble, 1982). The process of persuasion is an interactive one in which the recipient fore-sees the fulfillment of a personal or societal need or desire if the persuasive purpose is adopted. On the other hand, propaganda consists of using a platform to spread negativity about an opponent. In the words of Brown (1989), in propaganda, political parties tell the people why they should not vote for the other parties and other matters related to destructive politics. Propaganda is information, especially of a biased or misleading nature, used to promote a political cause or point of view.

Therefore, Propaganda and Persuasion are two words that need description in order to identify the difference between them and to understand where to use what. In fact, these are the two terms used often by political parties (Stephen and Abayomi, 2012). Propaganda is the use of emotions and values to persuade the audience to accept a particular position that may distort the truth or include false information by exploiting audience's emotion (Brown, 1963). In propaganda, a political party uses short forms, such as TV commercials, single images, song or music and the like. Also, unlike persuasion, propaganda does resort to telling falsehood and blatant lies.

The major difference is that propaganda uses unethical policies to gain popularity while, on the other hand, the use of ethical policies and means to publicize their popularity and also to increase their follower-base is what is understood by the term "persuasion" (Jowett and O'Donnell, 2012). In addition, according to Pate (2003), the dividing line between propaganda and persuasion lies in being able to detect the intention of the persuader. He contended that, in most cases, the propagandist hides his intentions in disguise by attempting to work for the interest of the target.

Moreover, in politics, persuasion is used to gain votes for one's own party while propaganda is used to make the opponent lose votes. Another difference between propaganda and persuasion is the delivery method. In persuasion, the canvassing party takes more time and effort to make his points clear and convincing. In contrast, the propagandist resorts to all short forms to reach people.

2.4 Political Public Relations, Persuasion and Propaganda: Drawing boundaries

In today's politics, communication has become a necessary ingredient in any movement of political actors and political organisations. Hence, this has instigated communication professionals and the media industry at large to come up with special ways of managing political information. And this is what Stenberg (2016) termed as "professionalization", which means how communication practices have become a reflexive process, or considered in need of "continual self-improvement and change towards what is deemed to be a better way of doing things, be it winning an election, achieving consensus, gaining support for policies, ensuring successful governance, as well as a more general process of skills specialization" (p. 29). Within the scope of the political communication literature, there are many specialised communication professions, such as political advertising, strategic communication, hype making, media management, information management, political marketing and political public relations, among others. Although these specialised political communication professions have some unique feature, yet they share certain similarities. As Kiouisis and Stromback (2013) noted, that all forms of political communications either on their manifest or latent meaning contain elements of propaganda and persuasion.

Public relations is a communication discipline that engages and informs key audiences, builds important relationships and brings vital information back into an organization for analysis and action. It has a real, measurable impact on the achievement of strategic organizational goals (Public Relations Society of America, cited in Everidge, 2010 p. 13). Hence, it is one of the communication professions which have been institutionalized as a key political communication tool. The institutionalization of public relations into politics is because of the fact that political actors nowadays use different communication “mixtures” in order to achieve the goal of political communication – the persuasion of the public. In this process of persuasion, public relations is being included more and more. Political Public Relations professionals stand between politicians and the media, gaining profit from their interdependence (Tomic&Grbavac, 2016). Moreover, Stromback and Kiouisis (2011) asserted that while the practice of political public relations is old, more concerted efforts to apply the public relations theory in political contexts and to build theory in the field of political public relations a new one.

Political public relations have come to be associated with spin doctoring, manipulation, propaganda and behind-the-scenes lobbying. Public relations is, in other words, not only a practice that concerns communication professionals or public relations practitioners, but is used and crafted by a wide range of employees in their more or less calculative endeavor to promote political issues and to create and manage relations (Stenberg, 2016). . Political public relations is "practiced by a variety of political professionals, including but not limited to press secretaries, speech writers, campaign fund raisers, event managers, and political marketing and campaign consultants to name a few"(Kiouisis&Stromback 2014, p. 249).

Considering some misconception and unique features of political public relations which differs with corporate public relations, some scholars attempt to define political public relations looking

at the contemporary practices. Tomic and Grbavac (2016) perceived political public relations as a process through which political protagonists seek to affect, establish and maintain good relations and reputations with the target audience by using effective communication strategies and activities for the purposes of ensuring support and gaining political goals. While McNair (cited in Tomic&Grbavac, 2016) viewed political public relations as the tactics of media and information management whose aim is to ensure that the party gets maximum favorable publicity and minimum negative publicity.

From the literature consulted, Stromback and Kiouisis' (2011) definition of political public relations seems to be the most widely circulated if not accepted as the most comprehensive contemporary definition. They defined political public relations as "the management process by which an organization or individual actor for political purposes, through purposeful communication and action, seeks to influence and to establish, build, and maintain beneficial relationships and reputations with its key publics to help support its mission and achieve its goals" (p. 8). According to Zipfel (cited in, Stenberg, 2016), "political public relations refers to the strategic communication activities of actors participating in the political process that aim at informative and persuasive goals in order to realize single interests" (p. 677).

Therefore, to draw a boundary between political public relations, persuasion and propaganda, it is necessary to make it clear that political public relations differ with corporate public relations. As such the boundaries drawn here are solely applied to political public relations not corporate public relations. Besides, since boundaries between propaganda and persuasion have already been identified, the tripartite boundaries can be deduced from the assertions of Stenberg (2016) who argued that political public relations cannot shy away from viewing persuasion as intrinsic to its practice. While Baines, and Jefkins (cited in Tomic&Grbavac, 2016) opined that the

activities of political public relations in modern political parties and governments are a mixture of marketing and propaganda.

Moreover, many contemporary political public relations strategies and tactics have ancient roots. This includes, for example, relationship management and cultivation, reputation management, stakeholder engagement, positioning and segmentation, opposition research, rhetoric and persuasion (Pfau & Wan, Johnson, Heath, Davidson, de Bussy, Van Riel & Fombrun cited in Kiousis & Strömbäck, 2013)

Finally on political public relations, Kiousis and Stromback (2014) made an excellent observation about the nature and future of research and theoretical issues related to political public relations, which is worthy of full quotation:

The most important shortcoming within the field of political public relations research is that most public relations theories and concepts have seldom or never been applied in the context of political public relations. To do so, and extend political public relations to domains seldom investigated, should be the most important priorities in future research on political public relations. Not only would it increase our understanding of political public relations per se; it would also test the validity of public relations theories beyond traditional contexts. For example, rather limited attention has been given to the role of non-profit organizations, activism, government communication, and fundraising in political public relations (p 264).

2.5 Rhetoric and Propaganda

The word "rhetoric" originally is referenced to speech and dialogue. However, the term's meaning has since evolved to encompass all the aspects of culture in representing a sign or

symbol that speaks to and persuades society. This sign or device (rhetorical object) in its expanded interpretation could be verbal or nonverbal, textual or non textual. Rhetoric, therefore, is the act of creating signs and symbols of communication and the strategies employed to achieve the communicative act (Foss, cited in Oti, 2012). Andersen (2008) argued that rhetoric on a broader sense as the art of speaking is a discipline that deals with the use of written or spoken language that informs, persuades or motivates audience.

Also, rhetoric is primarily defined as the art and science of deploying words for the purpose of persuasion (Wilkin, cited in Oluremi 2013). Burke (cited in Oluremi, 2013) acknowledged that Aristotle viewed rhetoric as the faculty of discovering the persuasive means of using language to produce an effect on the audience. Rhetoric is concerned with persuasion, the ability of a speaker/writer to influence and persuade an audience. Classically, rhetoric has three dimensions: logos, ethos and pathos. Ethos deals with the speaker's capability to display a personal character, which makes his speech credible and trustworthy. Pathos is concerned with the speaker's power of stirring and arousing the emotions of the audience and in logos lies the power to provide truth by means of persuasive and rational argument (Beer & De Landtsheer, cited in Oluremi 2013).

The classical traditions of rhetoric went beyond the orator's act of communication to his qualities of character or ethos. It uses simple, direct and emotive language and selects appeals with the aim of persuading and effecting a change in the behaviour of the audience. In addition, political Orators in their speeches have the intent to convince the audience based on their ideological underpinnings and orientations. They do this through the selection of some rhetorical tools that directly appeal to the emotions of their audience (Kennan, cited in Oluremi 2013). According to IPA (1938), propaganda is ideological that tries to sell a belief system or dogma or can be religious, political or economical and can use some form of mass communication to sell

ideology in form of speeches, documentary film, TV programs, radio shows, posters, billboards, mass mailing, music, art and drama.

Therefore, rhetoric is using effective language to persuade the audience. And propaganda is to influence the attitude of a community towards a position by presenting only one side of the argument. So, the bottomline here in rhetoric is to persuade people what to do, whereas propaganda is to tell people what to do. Telling people the kind of a person you should be, what you should do and how you should do it, rhetoric inspires citizens, while propaganda control people's mind.

2.6 Political Expression through Music and Songs

The New generations of political actors use popular music as a tool of popular mobilization (Schumann, 2013). Music and politics have long been connected and this connection has divergent perspectives. The first is when music influences political movements, while the second is how musicians promote the idea of a particular political ideology, even without the accouterments of election (Tomitope, 2011, Adamu, 2017). The relevance music in politics is present in the political sphere of every country. For instance, in the United States, the link between music and politics has usually involved a connection between progressive political movements, such as labor or civil rights and folkloric musical forms generally associated with the black church, agricultural workers and the urban proletariat (Garofalo cited in Adamu, 2017). In Nigeria, the composers of music have also actively participated in political discourse through their music. A for instance in political gathering today, music is the instruments used for canvassing support for aspirants in an election (Tomitope, 2012).

Political songs can be classified into protest or attack songs and praise songs. Protest or attack songs are used by the people to express their grievances against political office holders and is also used to pull down or tarnish the image of opponents. Thus, musicians have brought to the fore important social, economic and political problems bedeviling the Nigerian state.

Therefore, musicians are in their own right political cum musical enigmas held in awe by their supporters and can sway political fortunes in favour or against any politician in the society (Tomitope, 2012).

Nwachukwu (1996) observed that during Nigeria's civil war, praise songs were meant to exhort nationals by singing approvingly of the leader, the nation and the soldiers. The protest songs were songs of disapproval at certain figures and the "enemy" country which sought to conquer the young state armed with the best arsenal of the time. Schumann (2013) argued that the terms "praise" and "protest" do not capture the complex ways in which musicians position themselves in relation to politics.

According to Weinstein (cited in Adamu, 2017) protest songs can be classified on several dimensions. One is the type of authority that is deemed unjust. Songs in this category tend to criticize authoritarian regimes and generally call for a rebellion or countermeasures. Another is the specificity of the injustice – whether it is power in general, some particular policy or a specific instance of abuse of power. The songs in the last category often concentrate their fury on a single act on injustice. A third dimension for classifying protest songs is their impact.

During the colonial period, everywhere in southern Africa dance and song played an important role in the expression of resistance to colonial domination and capitalist exploitation. Through songs and dances, colonized people defined pungently and accurately the terms of their

exploitation (Mitchell cited in Chirwa, 2001). In America, 2 Pac was one of the most prominent rappers that made use of the protest song. In his song *Fear, of a Black Planet: The Politics of Provocation*,

He sings:

Nightmare. That's what I am. America's nightmare. I am what you made me. The hate and evil that you gave me... America, reap what you sow.

According to Adamu (2017) during the 2011 election, musicians in Kano State used protest extensively, attacking the then Governor of Kano state, Ibrahim Shekarau, which is one of the factors that influenced the shifts in voter behavior in the election. The late Fela Anikulapo-Kuti used his music to preach against political domination, oppression, economic hardship, unemployment and nepotism. It is the view of this effort that music plays a highly important function in creating awareness in the framework of mass-mobilizing the populace towards the next general election (Tomitope, 2012). Contemporary artists such as EdreesAbdulkareem also are good examples of protest singers. Abdulkareem's song titled Nigeria Jagajaga, a term literally meaning a state of disorderliness and chaos catches the real problems, which block the development of Nigeria. He sings:

Nigeria jagajaga,	Nigeria in total disarray,
Everything scatter scatter,	everything has scattered,
Poor man dey suffer, suffer...	The poor are suffering persistently . . .
Gunshots in the air...	Gunshots in the air . . .

2.7 Review of Related Studies

Literature relevant to this study which this researcher was able to access can be categorized into two: literature related to propaganda techniques and literature on music and political songs. To achieve the principle chronology and logical in the presentation of intellectual argument, the first category is presented and literature aspects under this is linked together for easy identification of the existing gap.

Literature under the first category is a study by Yourman (1939) titled propaganda techniques within Nazi Germany. Yourman analyzed the common propaganda techniques used both to bring a dictator into power and to aid him in maintaining and extending that power. The study critically examined how propaganda helped to convince the people of the efficiency of the Nationalist Socialist solution for the country's political and economic problems. It argued that since the advent of the Nazi party propaganda had been intensified and coordinated so that the all avenues of communication, press, school, radio, music, sound and motion picture even the church used to carry propaganda to the public mind and must express one will, voice or an opinion. Moreover, the article analyzed the Nazi propaganda under the notable common propaganda techniques.

The study was divided under seven sub-headings of propaganda techniques, with each analyzed within the meaning of the technique. All the techniques of propaganda devices in this article appear to show the hatred of German people. The propagandist under this devices sought to accomplish by accerting with endless repetition that these institutions were similar in structure and mood to those of communism. Using Name-calling for instance, they painted communism in terms so lurid as to horrify. Liberals were classify as weak, insipid, vacillating, temporizing and unprincipled. Nazi propagandists using the transfer technique sought to establish Hitler as a quasi-divinity and to transfer to him the religious feelings of the German people; then to transfer

from him the divine sanction to the policies, beliefs and hatreds, which he espoused. Hitler had been referred to in terms like those applied to Christ. So, also glittering generalities within the context of the Nazis. They used to appeals to the emotions of love, generosity and brotherhood in which praises were made in terms of community good and comradeship (Your Man, 1939).

The findings revealed how propaganda techniques were utilized within Nazism to dominate Germans. It can be deduced that National Socialist propaganda used the techniques of propaganda to propagate hatreds, fears, aspirations and traditions to the German people.

The second category of the literature is on music and political songs. Chirwa (2001) in a study titled Dancing towards dictatorship: political songs and popular culture in Malawi analyzed how party politics has appropriated performances of popular art to create and entrench oppressive political culture in Malawi. He traced how nationalists in Malawi used songs as a means of expounding the evils of colonialists, so as to mobilize themselves against colonial rule. After independence, the first dictatorship ruler of Malawi, Dr. Banda, colonized the political culture of using political songs by his opposition "throughout the 1960s, political songs reflected Banda's consolidation of power and his emerging dictatorship. Because of his heroic triumph, everything in the country belonged to him".

Chirwa (2001) found that the advocates of the multi-party system used the same political song method to challenge the dictatorship and mobilize their support by the same methods. Given the regionalistic and ethnic divisions manifested in the voting pattern in the 1994 elections, One of the song says:

Si ujam'nkatindimkango le,

The one you said is a lion,

Si ujam'nkatindimkango le, ndifisi!

The one you said is a lion now is a hyena!

The above songs thus portrayed Dr Banda as a tired, weak and no longer intelligent politician. Briefly, Chirwa established the relevance of the political song in mobilising or demobilising supporters for a particular political mission.

Also, Muturi (2005) in his study 'Music as a tool of communication in electoral campaign: A case study of Gatanga constituency, Thika district', found that majority of the voters in the Thika district were moderately influenced by music in deciding to vote for candidates. The voters also found music to be a highly useful tool in passing election campaign messages. Machin and Richardson (2012), in their article titled, 'Discourses of Unity and Purpose in the sounds of Fascist Music', they discussed extensively the ingredients that surrounded the composition of song. The scholars analyzed the vital unforeseen messages communicated via political songs, noting that many ideas, techniques and politics are in the songs. The study analyzed two pieces of Songs written, shared and exalted by two European fascist movements, the German: The Horst Wessel Lied and the British Union: Marching Song. The research used the semiotic approach to music and sound in which it first identify some underlying semiotic resources for meaning making in sound and then shows how these are used in order to communicate specific ideas, values, attitude in both the political movements.

The study argued that more than just merely the sound effects of the composition of a song as a linguistic text, that can be critically analyzed in order to pinpoint the kind of semiotic choices via systematic analysis of sound and music, then reveal forms and structures which are of great meaning and may have been missed out by the more casual listener. The authors concluded that songs have a particularly unique and special way of realizing discourses. It enters bodies: the tone and sound qualities reverberate through us in form of meaning. According to Tagg (1984, cited by Machin and Richardson 2012), the way hunters-gather societies used music to

communicate the activities, ideas and attitudes of social activities through songs and sound to make meaning.

Another related research to this study by Stephen and Abayomi (2012), titled: 'Musical forms in Song for political mobilization during 2011 general elections in Nigeria', focused on how election campaigns go with songs. The study aimed to see the extent to which music has been discovered by people to have the power to educate the people on current burning issues. Thus, the focus is on the forms in the music for creating political awareness in the 2011 general elections in Nigeria.

The scope of the study was selected presidential and gubernatorial election song in Nigeria. And content analysis and context analysis of the songs were as methodology. The study found out that music plays a highly important function in creating awareness in the framework of mass-mobilizing the populace towards the next general election. It revealed that music is used as a cross-fertilization of ideas through the medium of television or radio and the electioneering campaign will be made easy to reach the teeming population, who are willing to hear what each political party needs to deliver to the electorate. What the people hear or listen must have a communicative power and is one of the reasons politicians use music to their advantage.

Moreover, only through music can political parties and politicians get their information to the grassroots. It is like advertisement, which is used to reach out to the public. Whatever message to be set into music must have common objectives of attracting positive reaction and which will work with the people for the upliftment and good of the citizenry. In addition, songs are a modification of popular, religious or traditional music and, as such, are reflected in different

structures and forms. But most campaign songs have one thing in common-they disseminate the candidate (Stephen and Abayomi, 2012).

The study further recommended that for a successful transformation of the electioneering campaign, music plays a prominent role in our lives. It is also very functional in enlightening the people. Music and its forms as a veritable tool for mass mobilization should be used to reach out to rural areas and hinterlands to create awareness and enlightenment campaigns about the forthcoming by-elections in year 2012 and 2015 general elections.

In another study, Mohammed (2013) searched into the discursive features of selected political song texts of the 2011 electioneering campaign rallies in South-western Nigeria. The researcher sampled six songs from six political rallies of the Peoples' Democratic Party, the Action Congress of Nigeria and the Labour Party in south-western Nigeria. He found that:

There exists an inextricable relationship between music and politics as a great deal of political communication at political rallies is rendered through political songs. The analysis of the political songs in the discourse has shown that the discourse participants who produce the song texts bring to bear their social, religious and cultural knowledge in generating songs in the discourse even though those songs serve purely political purposes. The paper also revealed that political songs are used at political rallies to annoy political opponents, praise political leaders as well as assure them of victory in forthcoming elections (p. 281).

Aesthetic analysis of unfair trials as emotional propaganda appeals in Nigeria's presidential campaign is another study conducted by Owuamalam (2014) where he critically looked at the television political advertising used by presidential aspirants of the PDP and the APC during the

2015 presidential campaign. The Unfair Trial advertisement used to separate Goodluck Jonathan of the PDP from Muhammadu Buhari of the APC in the 2015 presidential election in Nigeria was the basis of this aesthetic analysis. Four aesthetic appreciational factors of the environment, language, costume and action were used to determine how presented pictures, text and sound were expected to affect the television commercial consumers' psyche. It was believed that emotion, introduced in political arguments, was likely to influence voter behaviour against incivility, capable of translating into the loss of voter support for the disparaged candidate. It means that the image projection of candidates at election should be done with dexterity as to achieve the desired communication objective in political commercials. It is when arguments are elevated to rational discourse that emotional considerations become inconsequential in adverse contemplation for any particular candidate at elections.

Adamu (2017) in his paper titled 'Poetic Barbs: Angst, Voter Mobilization and Urban Music in Kano State 2011 Elections', analysed how Kanny-wood musicians and artists used what he called 'protest song' to attack the government of Ibrahim Shekarau with the aim of demobilising voters as a reprisal for the government's censorship, raid and arrest of the artists . In his words, "When the 2011 elections came up, the biggest group of youth mobilizers were those from the entertainment industry who through music and lyrics created a message tunnel to youth to vote against the then current government in power." Adamu (2017) explained how the different genres of the musicians, such as Rap, Nanaye and Technopop converged under one mission of bringing the government down. He concluded that:

My final argument therefore is that protest songs can have the power to mobilize at least, but it is doubtful if by themselves alone they are capable of causing a system-wide change in the polity. Their mobilization power, more visible in African

countries, is effective where the electorate has the liberal and democratic freedom to exercise constitutional rights to cause regime change. Thus, as Graham Furniss points out, 'artistry and skill in Hausa poetry...lie in a variety of dimensions - in the consistency of metre/rhythm; sometimes in the deployment of arcane vocabulary, sometimes in clarity of expression; sometimes in the deployment of imagery and of proverbial reference; sometimes in the symmetries and patterning of parallelism and recursiveness' (Furniss, 1998: 136). The protest singers in Kano employed all these strategies in voter sensitization about the need for change in the political leadership of Kano in 2011. Thus although the ANPP government in Kano failed to win the 2011 election for so many reasons, the lyrical power of musicians who were harassed, intimidated, ostracized, banished, marginalized, demonized, arrested and jailed provided a strong ingredient toward the mix that brought about change in the government structure (Pp.23-40).

2.8 Theoretical Framework

A theory presents a proposition which tallies with the subject of enquiry. The Political song as a means of disseminating political ideas is mainly composed to influence other's opinion or attitudes or to convince or discourage target listeners to agree or disagree with certain political issue. Hence, the song can be classified under persuasive communication. For this reason, this study intends to base its theoretical guide within the theory of persuasion. There are numerous theories of persuasion trying to explain the pattern, nature, and extent of persuasive communication influences on the audience. Some of the theories are Cognitive Dissonance, social judgement, the Elaboration Likelihood Model, and Re-inforcement among others.

Cognitive Dissonance Theory assumes "people's propensity to expose them selectively to information. As it has been indicated, dissonance is an aversive motivational state; therefore people naturally attempt to avoid dissonance-arousing situations. That is to say, persons prefer to be exposed to information that is supportive inline with their current beliefs rather than to nonsupportive information, which presumably could arouse dissonance" (Kowol n.d. p. 4). While the Reinforcement Theory's main thrust assumes that media has the limited power to persuade an individual to an action, but rather reinforces existing behavior or idea.

Moreover, Social judgement Theory research is based on the premise that the effect of a persuasive message on a particular issue depends on the way that the receiver evaluates the position that the message puts forth (Smith, et al. 2006). The elaboration likelihood model (ELM) views persuasion primarily as a cognitive event, where the targets of persuasive messages use the mental processes of motivation and reasoning (or a lack thereof) to accept or reject persuasive messages. Therefore, based on the critical review of the tenets of persuasion theories, the

Elaboration Likelihood Model and the Re-inforcement Theory are espoused as theoretical framework for the study. Justification for adopting the theories is presented after the thorough review of the theories.

2.8.1 Elaboration Likelihood Model

The Elaboration Likelihood Model is found within the discipline of psychology but it is often used in media and communication research. It refers to the individual's likelihood to favor media contents and any communication forms that reinforce their pre-existing views while avoiding information that contradicts such views. Developed by Petty and Cacioppo (1986), ELM assumed persuasion primarily as a cognitive event, where the targets of persuasive messages use the mental processes of motivation and reasoning (or a lack thereof) to accept or reject persuasive messages. It occurs when readers, listeners or viewers learn a message from what they read, listen or watch. The model explains how persuasion works in changing the attitude of the reader or viewer. The model further assumes that each and every message is undergoing the process of persuasion in two possible routes or methods of influence: centrally routed messages and peripherally routed messages. Each route targets a widely different audience. Accordingly, ELM emphasizes the importance of understanding audience members before creating a persuasive message.

The Central Route to Persuasion

ELM depicts persuasion as a process in which success of influence depends largely on the way receivers make sense of the message. As mentioned earlier, ELM presents two divergent pathways that one can use when trying to influence others. The more complex of the two paths is known as the central route, also referred to as an elaborated route. Centrally routed messages

include a wealth of information, rational arguments and evidence to support a particular conclusion. For example, during each election season, political hopefuls engage in songs, speeches, debates and roundtable discussions; each message is filled with elaborated and presumably rational information regarding the candidate's viewpoints, platform and political history.

Centrally routed messages are much more likely to create long-term change for the recipient than are peripheral messages. However, not all individuals are capable of receiving centrally routed messages. Importantly, ELM argues that centrally routed messages succeed in long-term change only when two factors are met: (a) the target must be highly motivated to process all of the information being given, and (b) the target must be able to process the message cognitively. For example, if you are not willing to listen to Rarara's song, then ELM suggests that you do not have the motivation required to process an elaborated message in this instance. Alternatively, imagine that you are motivated to listen, but the song is so filled with jargon that you do not understand it. In this case, ELM suggests that despite your motivation, the ability to understand the highly specific and intricate messages being offered is not present. The theory states that without both motivation and ability, an elaborated message is of little value.

Peripheral Route to Persuasion

As noted earlier, elaborated messages are ineffective when targeted participants are not capable and interested in the information (Petty & Cacioppo, 1986). Although the persuader might prefer an involved audience so as to produce enduring change, it is unreasonable to expect every persuasive target to be motivated or skilled enough to understand the barrage of influential messages put forth each day. As a result, when motivation or ability is missing from the target

audience, the persuader can use the peripheral route to persuasion. Peripheral messages rely on a receiver's emotional involvement and persuade through more superficial means. ELM predicts that when the audience is unmotivated or unable to process an elaborated message, persuaders should focus on quick and easy ways to produce change. One significant drawback is that the peripheral route leads only to short-term change, if any change at all.

To review, ELM makes very clear predictions. The model predicts that if listeners are motivated and able to consider an elaborated message, persuaders should rely on strong, factually based arguments. Arguments can backfire if they are weak or poorly presented, however. Conversely, persuaders should focus on emotionally based peripheral messages if receivers cannot or will not consider an elaborated message (Petty & Cacioppo, 1986). Baran & Davis (2010) stated that ELM's most frequent application to mass communication, then, is in the realm of information campaigns.

2.8.2 The Reinforcement Theory

Propounded by Joseph Klapper (1960), the theory assumed that mass communication ordinarily does not serve as a necessary and sufficient cause of audience effect, but rather functions among and through a nexus of mediating factors. These mediating factors are such that they typically render mass communication as a contributory agent, but not the sole cause in the process of reinforcing existing conditions. Baran (2002) noted that on such occasions as mass communication does not function in the service of change; one of two conditions is likely to exist. Either: the mediating factors will be found to be imperative and the effect of the media will be found to be direct or the mediating factors, which normally favour reinforcement, will be found to be, themselves, impelling change. Moreover, there are residual situations in which mass communication seems to produce direct effects or directly and of interest to serve certain psycho-

physical functions. Therefore, the efficacy of mass communication, either as a contributory agent or as an agent of direct effect, is affected by previous aspects of the media and communication themselves or the communication situation.

Applying this theory to the study, people who listen to ‘*Ga Baba Buhari Ga Mai Malafa*’ songs have their pre-existing ideas and decisions towards the general election; it assumed that media content reinforces the existing pre-conditions of people about the election. In the early 1960s, Joseph Klapper asserted in his book, *The Effects of Mass Communication*, that the mass media had a small amount of power to influence people but only reinforce our pre-existing attitudes and beliefs. Before Klapper’s research, the predominant belief was that the mass media was powerful enough to sway individual opinion and that audience were passive consumers of media content. Klapper (1960) found out that the mass media did not ordinarily act as a necessary and sufficient cause of audience effect but functioned through a nexus of mediating factors and many influences. The mediating factors make mass communication as an agent that contributes in the process of reinforcing existing conditions.

Application of the Model to the Study

Since the research is primarily concerned with propaganda and persuasive messages contained in political campaign songs of *Ga Baba Buhari Ga Mai Malafa*, the researcher found it appropriate to use the Elaboration-Likelihood Model because, first, the model posits that for persuasion to take place, the target must be highly motivated to process all of the information being given and also the target must be able to process the message cognitively. The entertainment aspect of music could, therefore, be the attractive element that motivates the target to process the message, while the messages contained in the songs are simple enough to be processed cognitively. Secondly, the second route to persuasion identifies seven common cues

that signal the use of a peripheral message: authority, commitment, contrast, liking, reciprocity, scarcity and social proof, which the singer utilizes in composing his messages. For example, he uses ‘contrast’ to show the difference between his patron and his opponents. He also explored ‘liking’, knowing that the general masses, particularly in the North and Kano, have some affinity towards Muhammadu Buhari. He equally used ‘social proof’ by telling his audience about the general situation in the country that required change.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

Chapter three gave details of the methodology adopted by this study, instruments of data collection and method of data analysis. In addition, the nature and sources of data, specification and tools of analysis are discussed in detail below.

3.1 Research Design

This study used two complementary approaches using three populations: consumers, the production and the producer. This means a quantitative technique covered a survey of the people of voting age (18-above) who registered with the Independent National Electoral Commission (INEC) before the 2015 general election in 8 local Governments of Kano Metropolis. The qualitative technique involved a thematic analysis of Rarara's Song and an In-depth Interview with the producer of the song. The selection of the approaches was justified by the assertions of King, Keohane and Verba (1994) who stated that the best research often combines the features of each approach. Ragin (1994) explained that the key features common to all qualitative methods can be seen when they are contrasted with quantitative methods. He added that most quantitative data techniques are condensers; they condense data in order to see the big picture. While qualitative methods, by contrast, are best understood as data enhancers. He believed that when data are enhanced, it is possible to see key aspects of cases more clearly.

3.2 Survey

Survey is the most widely used quantitative method used in media studies. According to Barbie (2010) it is the most suitable method for the description of a large population. Marczyk,

DeMatteo & Festinger (2005) defined survey as a research method that asks a large number of people questions about their behaviors, attitudes and opinions. The survey was used to gather quantitative data that describe the opinions and attitudes of the listeners (electorates) of the song under study. The researcher used quantitative data in the study to complement with the qualitative aspect while analyzing the Song.

3.3 Population

In many situations, an entire population cannot be examined due to time and resource constraints. Hammed (2002) stated that population is the totality of individuals or objects under consideration. Studying every member of a population is also generally cost-prohibitive and may, in fact, confound the research because the measurement of large number of people often affects measurement. Osuola (2001) argued that defining a population is the first step in obtaining a sample by identifying the features which members of a group have in common that will distinguish each unit as part of the group. In this regard, for the survey part, the population of the study consisted of people of voting age that registered and participated in the 2015 general election in the 8 metropolitan local governments of Kano state. The justification for selecting Kano Metropolis was that the eight local governments comprise a large chunk of people, including some indigenes of the other rural local governments. According to Barau (n.d) although Kano Metropolis is a cosmopolitan city, however, Kano is a politically and culturally homogenous city based on high population determined by Islamic and Hausa-Fulani politics and culture.

The second part of the population of the study consists of all political propaganda songs during the 2015 presidential election in Nigeria.

3.4 Sampling frame

The sampling frame for the survey part of this study is the 2015 voter's registration list of the Kano metropolis, which comprises eight local governments obtained from INEC, Kano state office.

3.5 Sampling Technique

The sampling technique applied for the quantitative part of this study is systematic random sampling and purposive sampling for the qualitative analysis aspect. Systematic random sampling deems suitable for the study as it tries to provide objective findings. According to Wimmer and Dominick (2011), "systematic sampling technique is used frequently in mass media research. It saves time, resources, and effort when compared to simple random sampling" (p. 97-98). In fact, since the procedure so closely resembles a simple random sampling, many researchers consider systematic sampling as effective as the simple random procedure. The method is widely used to select subjects from lists, such as telephone directories or directories of organizations or groups.

Purposive sampling, according to Wimmer and Dominick (2011) is a method that allows the researcher to decisively select those texts from the population that fit the parameters required for the study. This means that the study purposively selected *Ga Baba Buhari da Malafac* campaign songs during the 2015 general election for suitability, popularity, pervasiveness and ubiquity.

3.6 Sample Size

Determining the appropriate sample size for a given study is one of the key areas that generate arguments among researchers and the arguments are more with quantitative research that look for representation. In the words of Wimmer & Dominick (2011, p. 103), the question is "how large must a sample be to provide the desired level of confidence in the results? Unfortunately,

there is no simple answer." For the survey part of this study, therefore, the Taro Yamane sample size formula was used to determine the sample size of this study.

$n = \frac{N}{1+N(e)^2}$ where n = sample size required, N = number of people in the population, e = allowable error (%). Using 95% confidence level of accuracy in determining the sample size.

$$n = \frac{668,633}{1 + 668,633(0.05)^2} = 400$$

Using INEC voters' participation register of the Kano state metropolis, which is 668,633, the sample size is 400 based on the above formula.

3.7 Thematic Analysis

The song under review "Ga Baba Buhari Ga Mai Malafa" was transcribed. The transcription changes the data from audio to text. To analyse the textual data, Thematic analysis is used to identify the themes of propaganda from the text. According to Guest and MacQueen (cited in Ahmed, 2013) Thematic analysis, unlike quantitative content analysis for moves beyond the counting of words and phrases. It is used for identifying, analysing and reporting patterns (themes) within a data set. It also focuses on describing and identifying "implicit and explicit ideas" from the data.

Braun and Clerke (2006) give six steps for analysing data set using thematic analysis thus: 1. Familiarising yourself with your data 2. Generating initial code 3. Searching for themes 4. Reviewing themes 5. Defining and naming theme and 6. Producing the report.

3.8 Unit of Analysis

The unit of analysis of this study is the content of the song under study *Ga Baba Buhari Da Mai Malfa*. Whether it is a negative or a positive message communicated, there are certain meanings that the Song is conveying to mobilize the electorate. The study considers the application and used it as the unit of analysis.

3.9 Content Categories

Wimmer and Dominick (2011:165) argued that content categorization is the heart of content analysis. Hence, below are common propaganda devices used by the researcher as content categories.

1. Name-calling; as its title suggests, this device consists of labeling people or ideas with words of bad connotation, literally “calling them names.” Here the propagandist tries to arouse our contempt. So, we will dismiss the “bad name” person or idea without examining its merits.

2. Glittering Generalities are really name-calling in reverse. Name-calling uses words with bad connotations; glittering generalities are words with good connotations—“virtue words,” as the Institute for Propaganda Analysis has called them. The institute explains that while name-calling tries to get us to reject and condemn someone or something without examining the evidence, glittering generalities tries to get us to accept and agree without examining the evidence.

3. Plain Folks Appeal is the device by which a speaker tries to win our confidence and support by appearing to be a person like ourselves.

4. Testimonial device consists in having some loved or respected person give a statement of support (testimonial) for a given product or idea.

5. The transfer device uses this same process of association to make us accept or condemn a given person or idea. A better name for the transfer device is guilt (or glory) by association. In glory by association, the propagandist tries to transfer the positive feelings of something we love and respect to the group or idea he wants us to accept.

6. The Bandwagon urges us to support an action or an opinion because it is popular and everyone else is doing it. This call to get on the bandwagon appeals to the strong desire in most of us to be one of the crowd not to be left out or alone.

3.10 Instruments of data collection and analysis

For the survey method a questionnaire was distributed to the electorate across the eight local governments of Kano metropolis. The questionnaire was distributed by means of the self completion method for the respondents that are literate of Roman alphabet and the face to face method for the respondents that could not read the Roman alphabet. The second instrument of data collection is a coding sheet. The song was transcribed and translated with the help of a translation consultant from the departments of English and Hausa and the coding sheet was used to identify and categorize themes of propaganda techniques.

The Statistical Package for Social Science SPSS was used in analyzing the survey aspect of the data, while themantic analysis approach was employed , which focuses on themes, lexical and other rhetorical elements also was used in identifying and analyzing the themes of common propaganda techniques used by Rarara and discussed the ideology behind using such propaganda techniques in politics and other aspects of social life. The quantitative data was used to complement with the qualitative aspect and give the study a balanced outlook.

CHAPTER FOUR

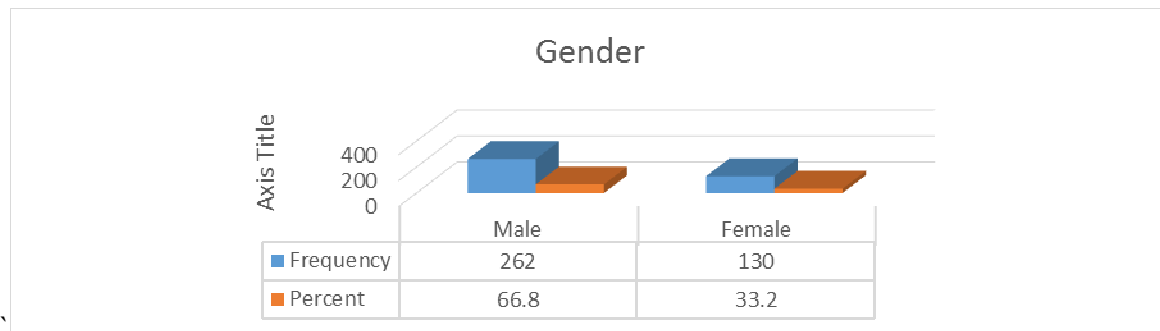
DATA ANALYSIS, RESULT, FINDINGS AND DISCUSSION

4.0 Introduction

This chapter presents the data gathered in the course of conducting the study. Quantitative data are presented in bar charts and an analysis of each bar data followed. While qualitative data are presented qualitatively using the thematic analysis. The findings of the quantitative and qualitative are jointly discussed to answer the four research questions raised.

4.1 Quantitative Data Presentation and Analysis

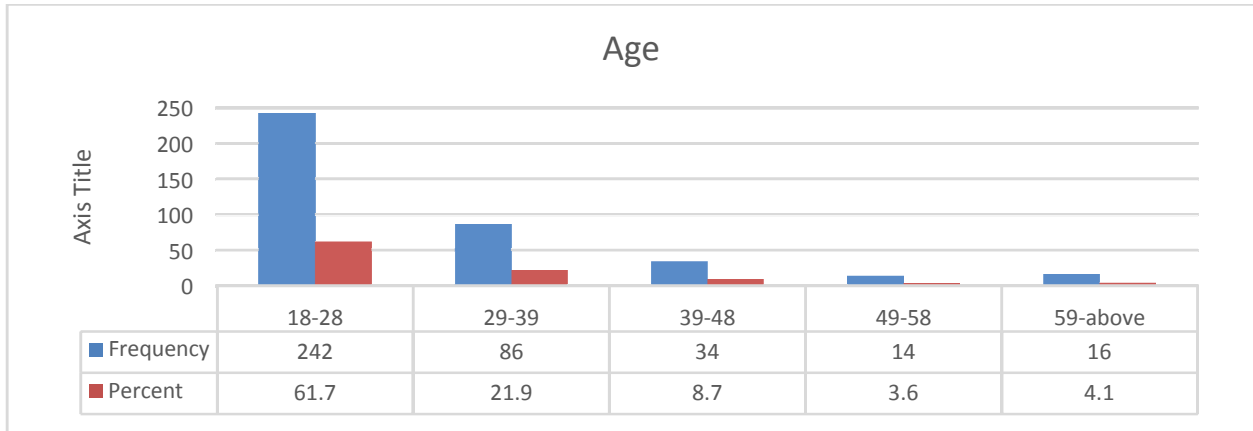
Table 4:1 Gender Distribution



This Table presents data on the gender representation of the respondents to this study of political songs listeners in Kano State metropolis. The Table shows that 262 respondents (66.8%) of the total population are males while 130 (33.3%) are female.

Data under this Table reveals that majority are males who are obviously in the forefront of political campaigns. About half seem to be female that are evidently less interested in the political campaign songs. This shows that under this study males are the majority.

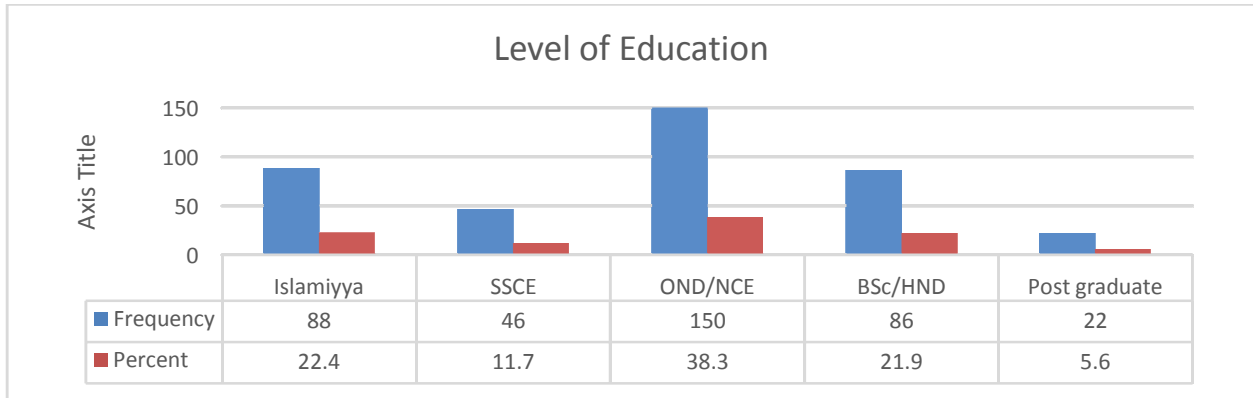
Table 4:2 Age Distributions of the Respondents



The above Table presents the age distribution of the respondents. The age distribution is categorized into five. The first range is 18-28 and has the highest representation of 242 (61.7%) and the second range is 29-39 age brackets, which have 86 (21.9%) of the total population. The third range is 39-48 with 34 (8.7%) the fourth range is 49-58 has the least representation of 14 (3.6%) and the last range is 59-above represented by 16 respondents (4.1%).

The above data show that majority are youth between the first two age brackets, that is, 18-39 (83.6%) of the total sample size. This helps the finding of the research because most political songs listeners are youth. As such, majority of the respondents would be relevant and applicable.

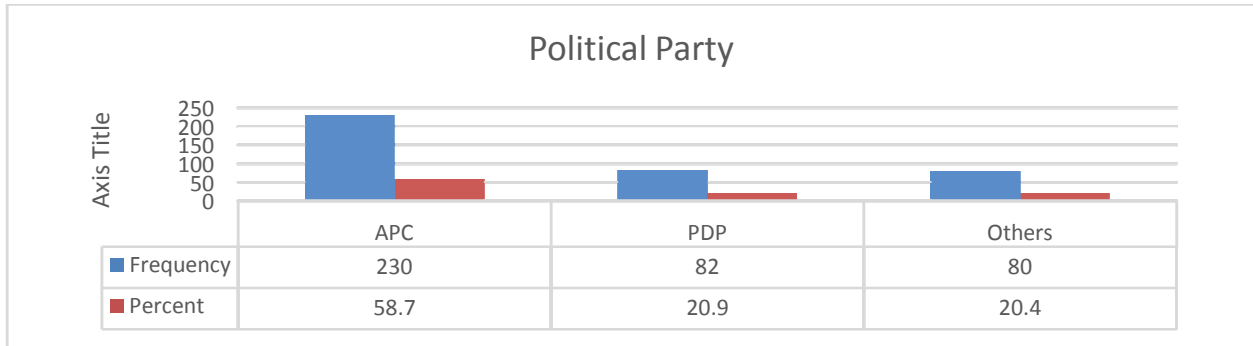
Table 4:3 Educational Levels of the Respondents



The above Table provides data on the educational level of the respondents of this study. The level of education is classified into five classes. The first class is *Islamiyya* education represented by 88 respondents (22.4%) of the total sample size. O’level education is the second classes with 46 (11.7%). The third class is OND/NCE, which has the highest number (150 or 38.3%). Bsc/HND class has 86 (21.9%) and last class which is postgraduate, has the least representation 22 or 5.6%.

The above data show that majority of the respondents have neither aquired higher education nor are at the zero educational level, but belong to the intermediary, that is, most of them attained OND/NCE, which means they are at least knowlgeable in terms of Western education.

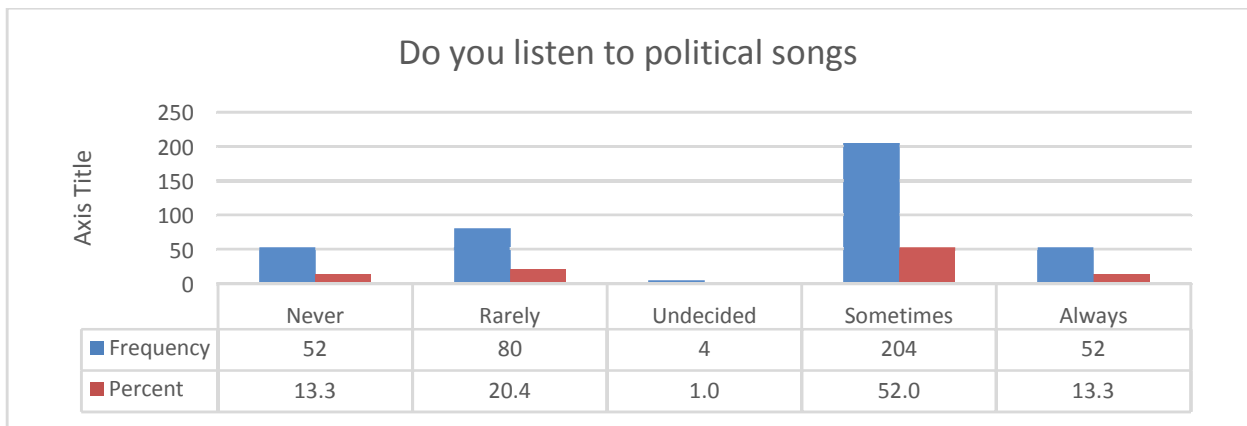
Table 4:4 Political Party Affiliations of the Respondents



This Table presents data on the political affiliation of the respondents. Although, there are 28 registered political parties in Nigeria, the researcher used three categories, the All Progressive Congress (APC) and the People Democratic Party (PDP), as the dominant parties while other categories take the remaining parties. The APC has the highest representation of 230 respondents (58.7%) of the population. PDP affiliates among the respondents are 82 (20.9%) and the last category comprises 80 affiliates of different political parties (20.4%) of the total sample size.

The above data reveal that majority of the respondents are affiliated to the All Progress Congress Party, which is the ruling party and can be attributed to many factors.

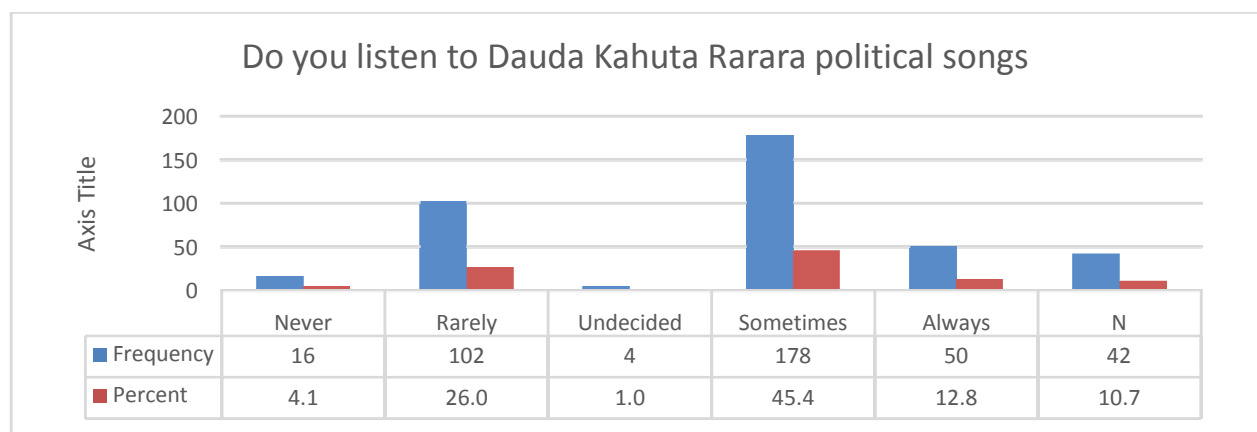
Table 4:5 Political Song Listenership



The above Table shows the respondent’s distribution based on listenership of political songs. A likert Scale was used for their categorization those that do not listen to political songs are 52 (13.3%), those that rarely listen to political songs are 80 (20.4%), undecided respondents are only 4 (1.0%), respondents that sometimes listen to political songs, 204 (52.0%) and the last category are the ardent listeners of political songs (52 or 13.3%).

Data under this Table reveal that people that do not listen to political songs formed 13.4% of the sample size. This class is directly not applicable to this study, but those that are relevant at this stage formed 85.7% of the total sample size.

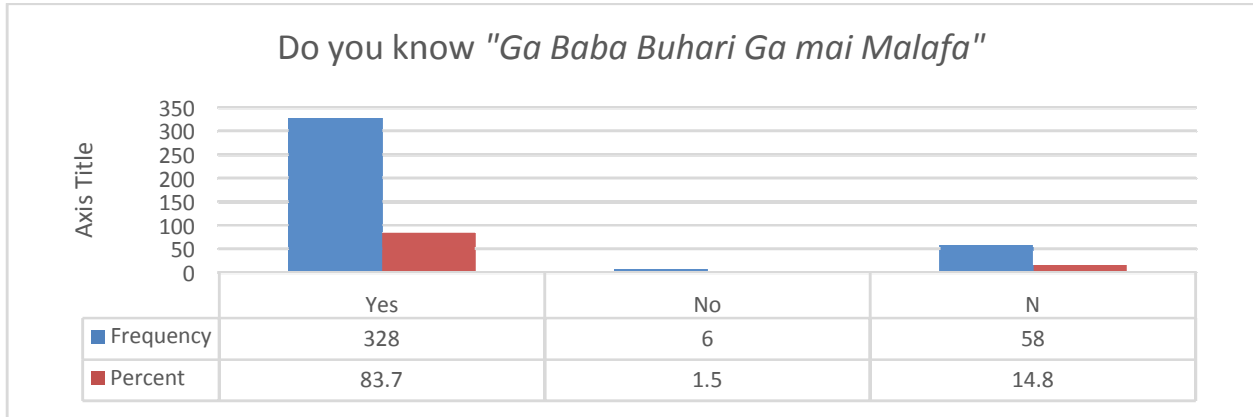
Table 4:6 Awareness of the Political Songs' of *Rarara* (the musicians)



This Table reflects respondent’s distribution based on the listenership of political songs. A likert Scale was used for the categorization. Those that do not listen to *Rarara* political songs are 16 (4.1%), those that rarely listen to *Rarara* political songs are 102 (26.0%), undecided respondents are only 4 (1.0%), those that sometimes listen to *Rarara* political songs are 178 (45.4%) and the last category are the ardent listeners of political songs (50 or 12.8%) while 52 (10.7%) represent Not Applicable.

The above data picked respondents that listen to *Rarara's* song out of the those that listen to political songs in general. Out of 85.7% that listen to political songs, 84% listen to *Rarara's* political songs. This shows how Dauda Kahutu*Rarara* is popular among political singers.

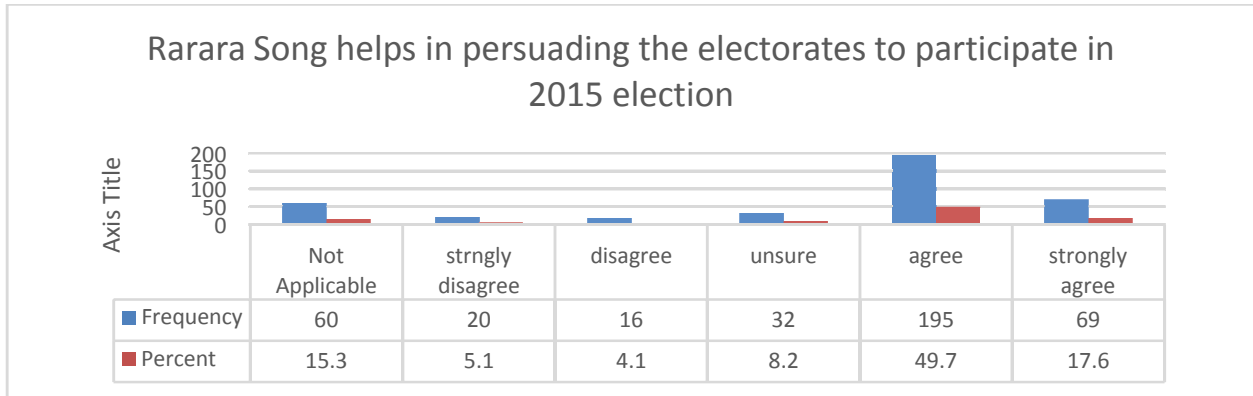
Table 4:7 Awareness of the Song under review "*Ga Baba Buhari Ga Mai Malafa*"



This Table specifically presents the distribution of the respondents' awareness of the song under study (*Ga Baba Buhari da Mai Malafa*). 328 (83.7%) out of the total sample size are aware of the song while 6 (1.5%) are not. 58 (14.8%) do not listen to political songs at all and they are termed Not Relevant throughout the data presentation.

Awareness of the song under study (*Ga Baba Buhari Ga Mai Malafa*) is another question which detects respondents that are relevant to this study. Out of the 85.7% that listen to political songs and the 84% that listen to Dauda Kahutu*Rarara*, 83.7% are aware of the song under study. This shows how popular song is among the *Rarara's* political songs.

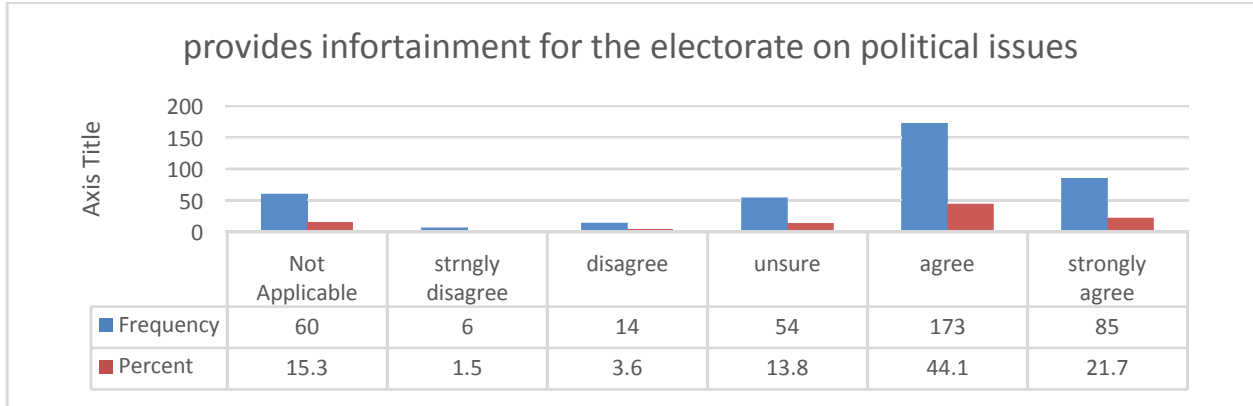
Table 4:8 Respondents Opinion on the Persuasion of the Song



This Table presents the distribution of the respondents' opinion about whether the song under study has helped in persuading the electorate to participate in the 2015 presidential election or not. Those that strongly disagree with this statement are 20 (5.1%), those that disagree 16 (4.1%), neutral opinion came from 32 (8.2%), that agree with the statement 195 (49.7%) and those that strongly agree with it, 69 (17.6%).

Using the above data, 67.3% of the respondents agree that the song under study has helped in persuading the electorate to participate in the 2015 presidential election. This reveals that the listeners of political songs in the Kano metropolis believe that *Ga Baba Buhari Ga Mai Malafa* motivated the electorate to participate in the 2015 presidential election, thereby reducing political centipathy among electorates.

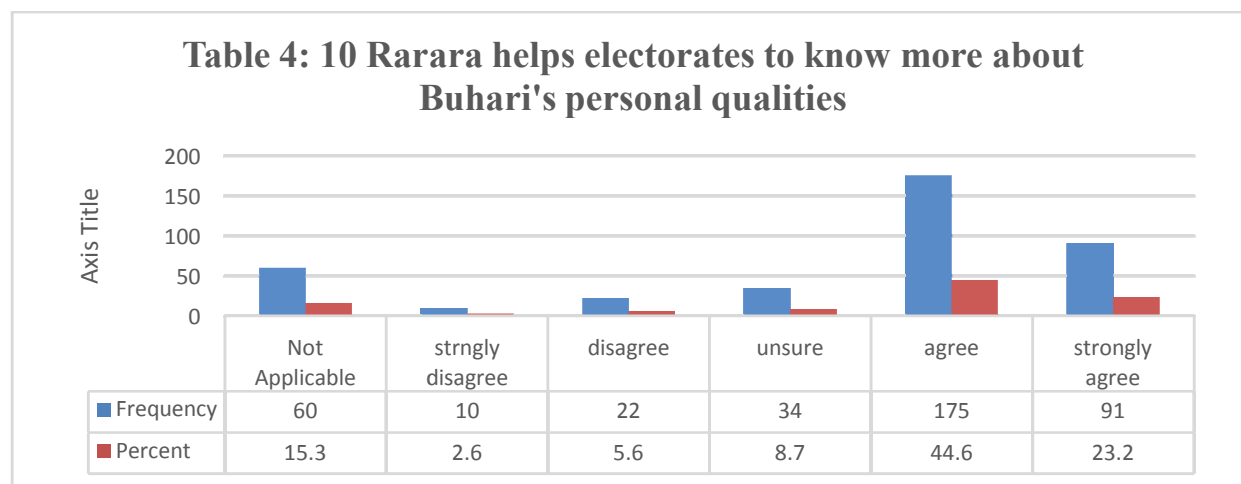
Table 4:9 Respondents Opinion on the Infotainment of the Song



This Table reflects the respondents’s opinions on the infotainment power of the song under study. The strongly disagree scale takes 6 (1.5%) the, disagree scale 14 (3.6%), the unsure scale has 54 (13.8%), the agree scale has the highest number, 173 (44.1%) while 85 (21.7%) fell under the strongly agree scale. Not applicable has 60 (15.3%).

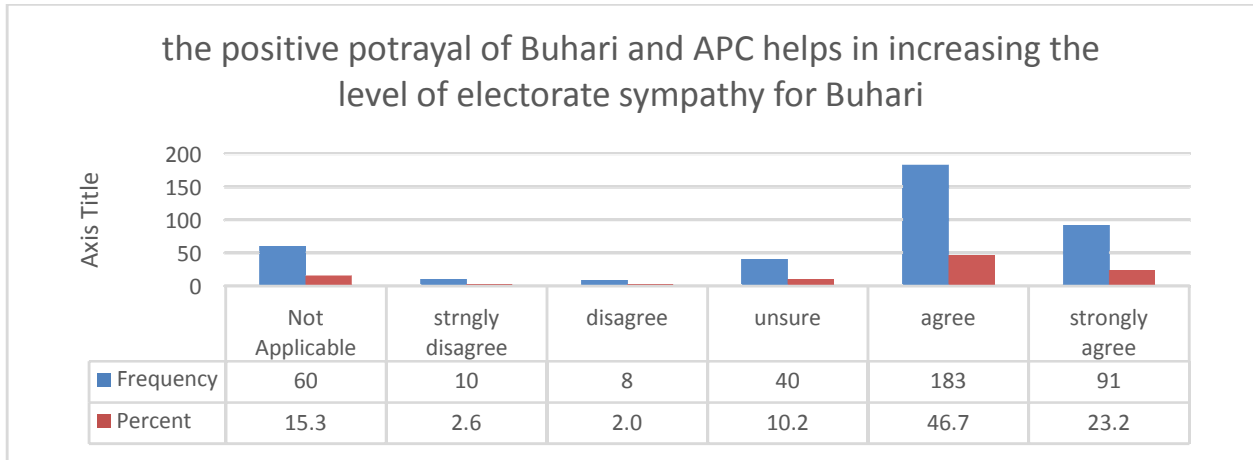
From the above data, 65.2% of the respondents have the opinion that the song under review entertains and gingers up the electorate and at the same time provides political information, which improves their political knowledge. Therefore, it shows that *Ga Baba Buhari Ga Mai Malafa* is one of the effective tools of political awareness and information as well as entertainment during the 2015 general election in Kano.

TABLE 4: 10 whether the Song helps the electorates know more about Buhari’s qualities and the APC



The above Table provides the apportionment of respondents' opinion on whether the song under study helps the electorate to know more about the personal qualities of Buhari or not. The strongly disagree scale has 10 (2.6%), the disagree scale 22 (5.6%), the unsure scale 34 (8.7%), the agree scale the highest responses of 175 (44.6%) and the strongly agree 91 (23.2%). Not applicable has 60 (15.3 %). Among the respondents, 67.8% of the sample size agree that the song under study helps them in knowing the personal qualities of Buhari.

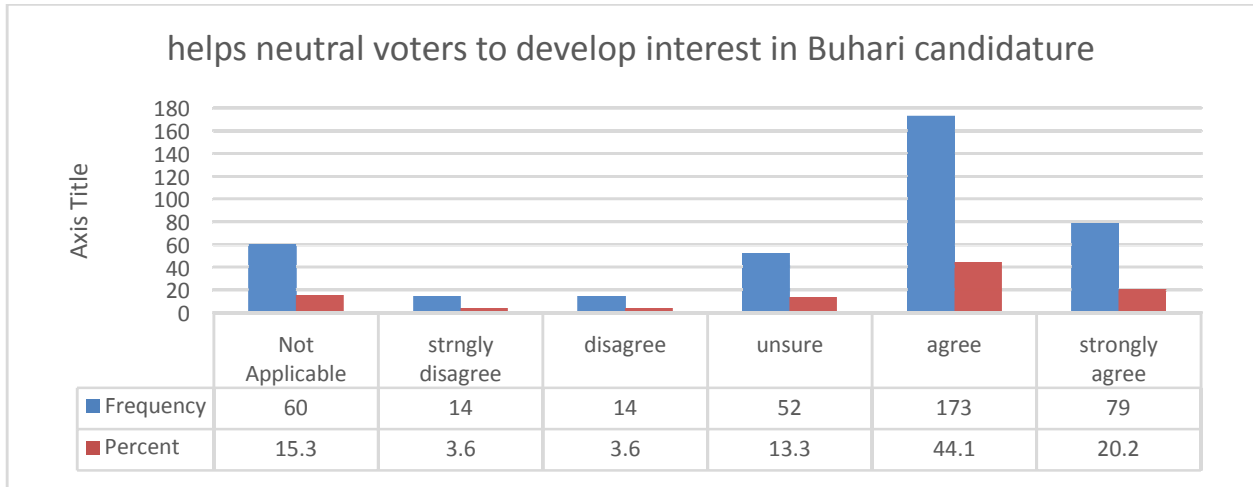
Table 4:11 Respondents Opinion on the Positive Portrayal of Buhari and APC



This Table displays the divergent opinions of the respondents on whether a positive portrayal of Buhari and the APC in the song under study helps in increasing the level of electora sympathy for Buhari or not. The strongly disagree scale carries 10 (2.6%), the disagree scale 8 (2.0%), the unsure scale 40 (10.2%), the agree scale 183 (46.7%) and 91 (23.2%) respondents fell under strongly agree.

The above data show that 69.9% of the respondents believed that the aspect that positively portrays Buhari and the APC has helped them to develop sympathy for he whom the song tries to sole. This show the opinions of the Kano metropolitan electorate are of the opinion that *Ga Baba Buhari Ga Mai Malafa* song is one of the influential political tools utilised by the APC in mobilising support for Buhari.

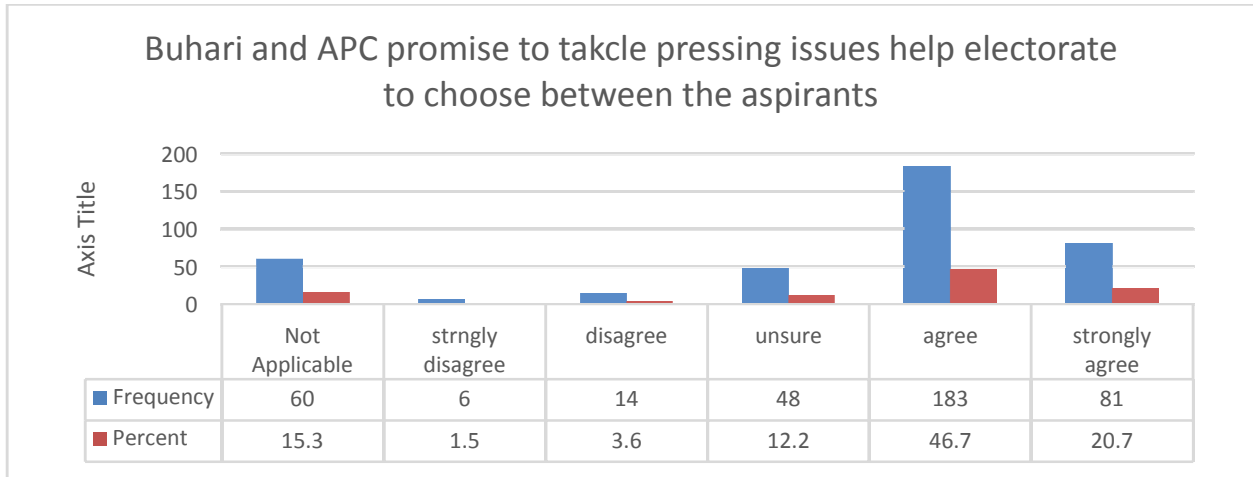
Table 4:12 Respondents Opinion on the Developing interest by Neutral Voters



This Table presents the respondents' opinions distribution on whether *Rarara's* song helps neutral voters to develop interest in Buhari's candidature or not. Respondents that strongly disagree with this are 14 (3.6%), which is similar to those that disagree, those unsure are 52 (13.3%), and those that agree 173 (44.1%) while the strongly agree are 79 (20.2%).

Data from this Table 64.3% of the respondents believe that the song under study has helped the electorate that neither had sympathy for Buhari's nor for Goodluck's candidature to pick interest in that of Buhari's. The song serves as mobilization tool and creates awareness during political campaigns.

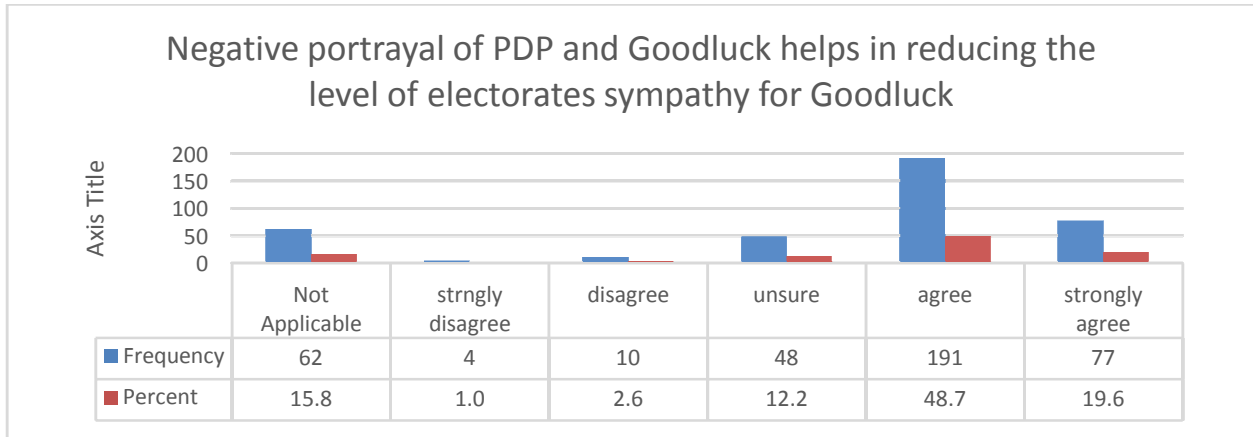
Table 4:13 Respondents Opinions on Buhari and APC promises



This Table presents the respondent’s opinion on whether the way *Rarara* presents Buhari and the APC’s promises to tackle pressing issues in Nigeria helps the electorate to vote against Goodluck. Those that strongly disagree with the statement are 6 (1.5%), those that disagree 14 (3.6%), the unsure 48 (12.2%), the highest responses that agree scale 183 (46.7%), and the strongly disagree 81 (20.1%). 60 (15.3%) form the not applicable.

The above data indicate that majority (i.e 66.9%) of the people of political songs listeners in the Kano metropolis believe that the aspect of the song under study that talks about the Buhari and APC promises to tackle pressing issues in Nigeria helps the electorate to vote against Goodluck.

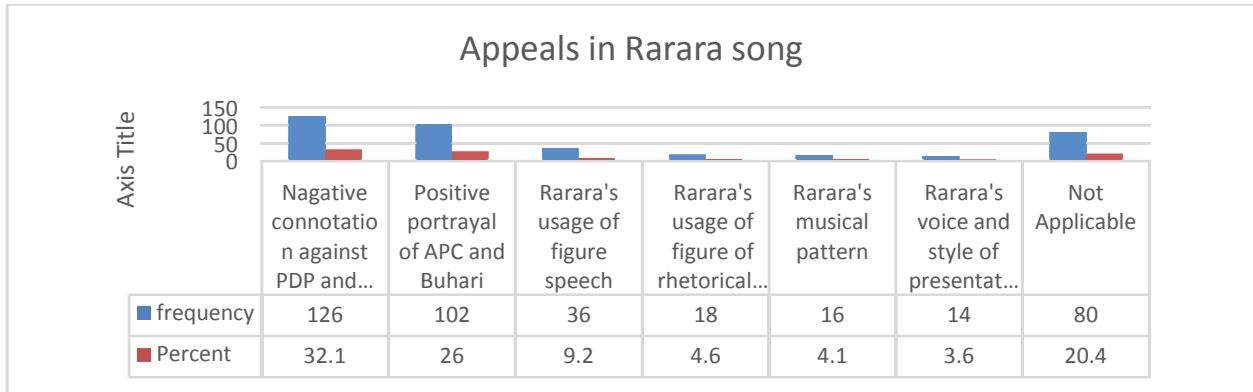
Table 4:14 Respondents Opinions on the Negative Portrayal of PDP and Good luck



The above Table presents the apportionment of the respondents’s opinion on whether the negative portrayal of the PDP and Good luck helps in reducing the level of the electorate’s sympathy for Good luck. The strongly disagree scale has 4 (1.0%), the disagree scale 10 (2.6%), unsure scale 48 (12.2%), those that fell under the agree scale 191 (48.9%) and 77 (19.6%) strongly agree scale. Not applicable are 62 (15.8%).

From the data, 68.5% respondents have the opinion that the way and manner the song negatively portrays the PDP and Goodluck has greatly affected the number of PDP and Goodluck symphasizers. This shows that political songs listerners in the Kano metropolis believe that the negative portrayal of a political candidate in political songs affects his image in the eyes of the electorate.

Table 4:15 Ranking of Appeals in the Song



The above Table presents data on the most interesting appeals in the song under study. The appeals are ranked 1-6 where 6 is the highest. Negative connotation used by *Rarara* against the PDP and Goodluck is ranked as the most interesting appeal by 126 (32.1%), the positive portrayal of Buhari and the APC 102 (26.0%), 36 (9.6%) rank *Rarara's* usage of figures of speech gets as the most interesting appeal, rhetorical devices used by *Rarara* 18 (4.6%), *Rarara's* musical pattern 16 (4.1%) as the most interesting appeal and *Rarara's* voice and style of presentation, 14 (3.6%). Not applicable are 80 (20.4%) respondents.

4.2 Qualitative Data Presentation and Analysis

The musician (Dauda Kahutu*Rarara*) in this song *Ga Baba Buhari Ga Mai Mala*fauses propaganda techniques. The song was transcribed and translated with the help of translation consultants from the English and Hausa Departments, Bayero University, Kano. It has 48 stanzas. Therefore, the researcher critically reviewed the transcribed and translated text of the song and identified the six propaganda themes, which the study set to identify. Using Thematic analysis, the researcher picked some excerpts from the song and analyzed under the theme it represents.

Theme of Name Calling

Name Calling is a propaganda technique that requires the creation of a negative image of a particular person, idea or group. This technique was extensively and deliberately used in the song to identify and portray the presidential candidate of the ruling party in the Nigeria's 2015 election the (People Democratic Party, PDP). The essence of using this technique is to create fear, antipathy and total rejection of the (PDP) and Goodluck in order to generate more sympathy for the All Progressive Congress (APC) and Buhari. For instance in stanza 19 the artist said:

‘The bearer of the hat has been frightened, Poor come election had come, Come for freedom’.

In these verses, the artist downgrades the political symbol of the PDP, which is an umbrella by calling it a hat, which means that it symbolizes the protection of Nigerians against socio-economic and political difficulties is no longer relevant because it is now a small hat that cannot shield its wearers (PDP members) against the crunches of the sun (difficulties) talk less of Nigerians. His saying, "The bearer of the hat has been frightened" means Goodluck had already lost hope for victory in the election. Hence, he called on poor citizens to use their franchise power to vote the PDP and Goodluck out of office. The artist further stressed in the following stanzas that

These days there is no electric energy, no potable water and no sufficient food. They impose in us malnutrition and fear. We don't sleep. If one told you corruption is not stealing he is also a thief. They deny us education; they deny us good health. They refuse to provide efficient security; people are dying as a result of them. They promote tribalism and sectionalism. They are incompetent.

In these verses, the artist uses burning issues, such as lack of food, poor security, dysfunctional education and an ineffective health system to the wretchedness of the PDP and Goodluck. This propaganda weapon used by the artist is aimed at vitiating the image of the party, which at the end the singer might achieve his aim of provoking the audience to cast away the candidate of the PDP and cull the candidate of the APC.

Moreover, the artist uses a scenario where Goodluck in a public presentation said "corruption is not stealing" to show how corrupt the PDP and Goodluck are. "If one told you corruption is not stealing he is also a thief" metaphorically means that Goodluck should not be trusted again since he saw nothing bad in corruption, which is the most grievous cause of Nigeria's underdevelopment.

In stanza 46 the artist said:

That whoever does not like him is wicked. Whoever he is, is a thief, they will not follow him in acquaintance.

In the above verses, the artist identified and called PDP sympathizers as wicked and thieves which is obviously bad connotation that might make some of the electorate to hate the PDP and its candidate.

Theme of Glittering Generalities

Glittering generalities is another propaganda technique used in Ga Baba Buhari Ga maiMalafa. It is the opposite of name calling, as it tries to relate a particular person, idea or group with a positive connotation and symbols in order to appeal to the audience's emotions of love, generosity, and brotherhood. The artist substantially used the technique as an attempt to project

the political credibility and integrity of the APC and Buhari. For example in stanza 8 and 11, the artist said:

... We are satisfied with you, General, as trustworthy and honest. Only the truthful can be trusted by both children and adult..... Truthfulness and honesty are evident in Buhari....

In these verses, the artist depicts Buhari as an honest, trustworthy and credible candidate that every right-thinking person should vote and trust. Honesty and the fulfillment of promises are characteristics of good leaders, which most of the politicians in Nigeria are lacking. But the artist assured the electorate that Buhari has all qualities of good leadership. In stanza 46 and 48 the artist created a mental picture of how meticulous Buhari is in terms of managing the public treasury.

.... His intention is not to accumulate wealth and he can't envy you to get it. His honesty illuminates him, because he has never looted public fund..... However he never tolerates or appreciated any one to steal in a way that can't stand....

This implies that Buhari is not corrupt as Goodluck was portrayed before. Since Buhari is not corrupt, he would not allow anyone to embezzle public treasury, So, Nigerians should be rest assured that public fund is safe if Buhari is voted into office. In stanza 47 the artist added that:

Buhari is a General that supercedes other Generals. All fathers must acknowledge that he is a super-father and complete.

The artist called Buhari a super father and elder statesman that shows no tribal, regional and religious sentiments in a multi-cultural and diverse society like Nigeria and he is patriotic and a complete nationalist.

With regard to the APC as the strongest opposition party during the 2015 elections, the artist acknowledged in stanza 10 that:

We are satisfied with the APC as a political party as it will stabilize Nigeria, because Baba Buhari is a legitimate member of APC and cannot be compared to anyone. The mission is change, the candidate is Buhari and the vision is justice.

The artist assured the electorate that, the APC was out to transform the Nigerian society by correcting all the political, social and economic anomalies created by the PDP.

Theme of Bandwagon

Bandwagon is a propaganda technique that portrays an idea, person or groups as something or someone that everybody loves or hates, thereby creating a sense of loneliness for someone that is not with the crowd. The artist of *Ga Baba Buhari Ga Mai Malafa* utilized this technique from the beginning to end of the song. In the Introduction of the song noted:

... APC, the flight of change, Everyone is with him, The wealthy people, the urban people, the rural people, the youth and the elderly, males and females, the Hausa, Yoruba and the Igbo, Christians, Muslims and the adherents of all faiths. Everyone says it, Buhari must reign.

Moreover, in stanza 48, the artist associated the sympathy of all the 36 states and Abuja to Buhari and the APC.

All Nigerians are associated with the political party merger, Abia people accept General Muhammadu Buhari... Yobe people and Zamfara all accept him.

From the verses above, the artist established the overwhelming support enjoined by Buhari and the APC among all Nigerians regardless of their economic status, geographical location, gender, age, ethnicity and religion. The message which the artist tried to sneak into the minds of the electorate is that they have no reason to avoid the flight of the APC, which carried majority. Consequently, since politics is a game of numbers that deal with majority, PDP symphasizers might be bamboozled and lose hope in the election. The artist further imbued PDP symphasizers and neutral voters with sense loneliness thus:

I swear whoever rejects him in this country will regret. Whoever rejects him is corrupt and does not envisage a better and stable Nigeria. Let us support Buhari in the APC and he will not betray our confidence... (Stanza 45)

This is an addition of torment, fear and intimidation to the existing sense of lonesomeness to the people that are not with Buhari and the APC.

Theme of Testimonial

Testimonial is a propaganda technique which uses famous or authoritative individuals to endorse an idea, person or groups. The artist of *Ga Baba Buhari da Mai Malafa* used this technique to establish the testimonial of some authoritative personalities on Buhari and the APC during the 2015 elections. This is evident in stanza 22, 23, 24 and 25.

Let me include Bola Tinubu, who is optimistic about transformation, You are Asiwaju that commands the respect of the entire Yoruba people, So also John Oyeguns the national chairman of our prestigious party, The leader of APC is satisfied with the transformation mission, Also Kwankwaso in Kano, who strongly opposes all forms of deception, You endorsed Buhari, who leads us to Abuja to liberate the nation. I must recognize Atiku Turaki, a hero and change agent. I should include Rochas Okorochoa, who is compassionate, And DikkoNde Isiah has joined the change mantra, Rotimi Ameachi is the campaign director. Lead us to Abuja and actualize the change.

The artist examined the six geographical zones of Nigeria and identified prominent political leaders that endorse the APC/Buhari candidacy, such as Bola Tinubu from the south-west, Rochas Okorochoa from the south-south, Rotimi Amaechi from the south-east, Rabiukwankwaso from north-west, Atiku Abubakar from the north-east and DikkoNda Isiah from the north-central all endorse the APC merger movement. The aim was to encourage APC sympathizers and adherents to associate with these political heavy weights and vote for Buhari in the 2015 presidential election.

Theme of Plain folk

Plain folk is a propaganda technique in which the propagandist appears like the target audience. The artist used this technique to emotionally appeal to voters that Buhari and the APC are the victims of PDP injustice. For that reason, voters should develop sympathy and confidence in Buhari and the APC and antipathy and distrust for Jonathan and the PDP. This is evident in Stanza 36:

We need a change that will satisfy everyone. The leadership of the PDP is problematic and costs many people their jobs, families and businesses. Some became refugees in their countries with no family and hope, We should vote Buhari and entrust our confidence in him.

The artist used the second person plural “we” to create the sense of "we against them", that we (the victims of the PDP) against them the (PDP perpetrators). The masses are moved to develop a sense of belonging to the APC movement and ensure the move wins its course. In stanza 18 and 46 he said:

.....His integrity illuminates him as incorruptible and non- fraudulent,... His mission is to stabilize the country, so that the poor can have some relief, the poor people form the majority of voters whose welfare and wellbeing is of great concern to Buhari and the APC.

Poor people form the majority of voters. Here the artist tries to show that unlike other former Nigerian leaders, Buhari did not enrich himself and that is he is still appearing like poor people and always wants to see poor people live a good life.

4.3 Discussion of Findings

1. What are the themes of propaganda techniques employed in Rarara’s political song?

The artist employed six propaganda themes in this song, namely: name calling, glittering generalities, transfer, plain folk, bandwagon and testimonial. He used name-calling to smear the PDP and Goodluck in order to ruin their image in the eyes of the electorate. Coincidentally, the survey result of this study reveals that the electorate loves this aspect most and their opinion

shows that the technique influenced the decision of the electorate to vote against Goodluck in favor of Buhari.

Furthermore, glittering generalities, transfer, plain folk, bandwagon and testimonial techniques are used by *Rarara* to clean Buhari and the APC by attaching them to fabulous attributes in order to persuade them to support their cause. While bandwagon and testimonial techniques encourage Buharists to firmly stay with the movement by assuring them that majority of Nigerians are with them. On the other hand, the techniques create a sense of lonesomeness and fear for the PDP sympathizers by telling them that majority of Nigerians are not with them.

The peripheral route to persuasion proposed by the Elaboration Likelihood Model is evident in the findings, specifically seven common cues that signal the use of a peripheral message: authority, commitment, contrast, liking, reciprocity, scarcity, and social proof. For example, he uses ‘contrast’ to show the difference between his patron and his opponents. He also explores ‘liking’, knowing that the general masses, particularly in the North and Kano, have some affinity towards Muhammadu Buhari. He equally uses ‘social proof’ by telling his audience about the general situation in the country that requires change.

According to Owuamalam (2014) the use of name-calling as a propaganda device creates disinformation, which confused rational reasoning in the 2015 pre-election period. The use of bandwagon and testimonial techniques was found by Mohammed (2013) although he did not mention the techniques. He asserted that songs served as a tool for assurance, as they are used to assure political aspirants and political chieftains of the people’s support and victory in forthcoming elections.

2. What are the persuasions aspects of the songusing propaganda techniques?

This study found out that the appeal that attracts the highest respondents is the negative connotation used by the artist against the PDP and Goodluck with 126 (32.1%). This finding reveals that political song listeners in Kano State metropolis love the negative attack, which demeans and distorts the image of the PDP candidate against in favour of the APC candidate. In contrast, they are interested in the aspects of the song under review, which extol Buhari and highlights his qualities. Delbert & Benoit (2014) asserted that songs that incorporate the elements of persuasive attack are pervasive and easily accessible in popular culture. Many of these songs address current societal concerns and strive to illustrate why another person or group's point of view needs correction. Previous literature has discussed the importance of such attacks in advertising, but not in music, which has an equally important impact on people's perception of the world around them.

C. What is the level of awareness of the song among the electorate in Kano State metropolis?

This study found that out of the 85.7% of the respondents that listen to political songs, 84% listen to the artist's political songs. This shows how the artist is popular among political singers, as 83.7% are aware of the song under study. This shows how popular the song is among other political songs produced by the artist.

However, the demographic data of the respondents show that most are youth between the age bracket of 18-39 (83.6%) of the total sample size and in addition to this APC being the party the song promoted has the highest representation of 230 (58.7%) of the sample size of the study. These two variables (youth and APC membership) might have a relationship on the high level of awareness and popularity of the *Ga Baba Buhari Ga Mai Malafa* song.

This is in line with the notion by Petty and Cacioppo (1986) looking at the proposition of the Elaboration Likelihood Model on the first factor based on the central routed persuasion messages: (a) the target must be highly motivated to process all of the information being given. The findings of this research show that the target audiences of the song under review were motivated to listen to the song, which is the first stage for such political campaign messages to motivate the target audience to support a particular course.

D. What are the opinions of electorates in Kano metropolis regarding the song as a persuasive tool?

The study found out those members of the electorates in Kano Metropolis view *Ga Baba Buhari Ga Mai Malafasong* as an effective tool of political mobilization, as 67.3% of the respondents agree that the song persuades 65.2% to have the opinion that the song entertains and informs them. In addition, 69.9% believed that positive portrayal helps in developing sympathy for Buhari and the APC while 68.5% opined that the negative portrayal of Goodluck and the PDP helps in reducing the level his symphasizers. This is evident with the proposition of the Elaboration Likelihood Model on the second factor based on the central routed persuasion messages that say the target must be able to process the message cognitively. This means that the target audience must be able to understand the content of the information campaign. From the above finding, the audience of the song were able to process (make sense of the messages composed) in the song.

Therefore, the above data show that the electorate in the Kano metropolis have displayed a positive perception of the song under review and do believed that it has contributed in mobilizing sympathizers for Buhari and the APC during the 2015 presidential election, on one hand, and, on the other hand, de-mobilizing sympathizers for Good luck and the PDP. These findings are in line with Owuamalam's (2014) findings, which stated that the emotional and propaganda techniques used in political songs are likely to influence voter behavior against incivility and capable of translating into a loss of voter support for the disparaged candidate. Also, Adamu (2017) asserted that political song is one of the factors that influence the shift in voting behavior in the 2011 election in Kano state.

Moreover, these findings are in concurrence with the findings of Mohammed (2013) where he found out that political song in south-western Nigeria contained social allusion where songs serve as a vista into the society, as certain issues and realities in the society are commented on through the songs. Such issues may be of past, present or in fact future significance. He also found out that political songs served as a procreative means of insulting and deriding opponents by Nigerian politicians and political parties.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

Chapter five gives a summary of the study from Chapter One to Chapter Three. It starts with a chapter summary from the first chapter to the third under one section. The summary of Chapter Four is given under summary of the key findings. Conclusion, recommendations and suggestions for further studies followed.

5.2 Summary

In Chapter One, the background on the nexus between music and politics was discussed from different perspectives. The nexus was narrowed to Nigerian politics and specifically to political songs in Hausa speaking societies. A brief on the song under review, *Ga Baba Buhari Ga Mai Malafa*, and biography of the artist (Dauda KahutuRarara) was presented.

Chapter Two presents conceptual definitions of important concepts of this study: propaganda, techniques of propaganda, persuasion, political public relations and clear boundries were established. Reviews of empirical studies that are related to this research are carefully analyzed to show how the previous studies conducted their studies, their key findings and missing gaps. The chapter closed with a theoretical framework where the Elaboration Likelihood Model (ELM) and the Re-inforcement theory espoused.

Chapter Three provides the methodological approach of the study. It used the themantic Analysis to analyze the content of the Rarara song while the survey method was used to generate

listeners' opinions on the song. The study used the sample of four hundred respondents from the Kano metropolis selected through systematic sampling.

5.3 Summary of the Major Findings

The study has the following as key findings:

1. The artist utilized six common propaganda techniques: name calling, glittering generalities, transfer, plain folk, bandwagon and testimonial. The most frequently used techniques are glittering generalities and bandwagon aimed at attaching positive attributes to Buhari and the APC to promote and assure success to Buhari and Buharists. While Name calling utilized is to downgrade the political symbols of the PDP and Jonathan.
2. The electorate in Kano state metropolis listen to political songs. And specifically, the song under review is popular for its pervasiveness and ubiquity during the 2015 general election, as 83.7% out of the 87.5% of the listeners' of political songs in Kano Metropolis are aware of it.
3. The general opinion of the listeners of political songs in the Kano metropolis reveals that the song has mobilization and persuasion peculiarities that reinforce voters sympathy for Buhari and the APC, on one hand, and reinforces voter hatred against Goodluck and the PDP sympathizers, on the other hand.
4. Although over 75% of the song contains a positive portrayal of Buhari and the APC, the respondents' opinions show that, the most appealing aspect of the song under review is the negative connotation and attacks on Goodluck and the PDP

5.4 Conclusion

This study has presented literature that shows a close link between politics, song and music. The literature reviewed also shows that political songs are very powerful political mobilisation tools (Chirwa, 2011, Mohammad, 2013, Delbert & Benoit, 2014, Owuamalam, 2014, Adamu, 2017). It should be noted that this finding would not be considered in any way as causation, that is to say, political song and specifically *Ga Baba Buhari Ga Mai Malafa* has a direct effect on voter behaviour, because such assertion would only be made through experimental studies. However, in the absence of an experimental study, this finding would be of great help to academics as well as campaign managers. The study, therefore, has the following conclusions:

- a) It could be noted that propaganda techniques are powerful political campaign tools utilized by the artist to arouse voter sympathy for the Buhari and also excite voters to vote against Goodluck. Although the artist does not know the propaganda techniques, however, he makes a wise selection using propaganda techniques that depict Buhari and the APC as trustworthy and uncorrupt (through glittering generalities) while Goodluck and the PDP were depicted as unfit and corrupt (through name-calling) and finally depict Goodluck as a loser and paint Buhari and the APC as the choice of all (through bandwagon). Hence, it could be noted that utilizing a propaganda techniques in political songs adds meaning and helps in achieving set objectives.
- b) The electorate and especially the youth do listen to political songs. This means political songs can be a very simple way that can be used to communicate with the electorate. And it has many advantages over other forms of communication, as it serves three functions of entertainment, education and information.

- c) The song under review, *Ga Baba Buhari Ga Mai Malafa*, has persuasive, mobilising and compelling particularities that arouse and excite voter sympathy for Buhari's candidature and the APC. Also it smears hatred against Goodluck's Candidature and the PDP. Hence, a political song which is composed by an eloquent artist, containing figurative and propagandistic techniques, accompanied with splashy and commanding sound, is likely to reinforce support for a particular political mission (in case of a praise song) and it is also likely to promote the feeling of hatred and rejection (in case of an attack or protest political song).
- d) It could be asserted that the most interesting and fetching aspect of the political song is the negative portrayal of Goodluck and the PDP. This means that the way and manner the artist utilised name-calling to attack Goodluck and the PDP is more pleasing to voters than the positive portrayal of Buhari and the APC.

5.5 Recommendations

- a) It is the recommendation of this study that political musicians should make a wise usage of propaganda techniques in their political songs. Moreover, politicians should also understand the power of song in public mobilization so that they can use it as a means of public orientation and other developmental projects.
- b) Since the data establish that people do listen to political songs, it is the recommendation of this study that besides politics, development communication practitioners and other individuals and humanitarian organizations should try to incorporate songs in their communication strategy.
- c) Political songs are very powerful tools of political communication; as such, political communication scholarship should give this area special concern.

- d) Although the study establishes that negative portrayal is the most appealing aspect of political song to listeners, however, the use of negative portrayal should be discouraged. Instead, other propaganda techniques, such as glittering generalities and plain folk, should be encouraged.

5.6 Suggestion for Further Studies

From what this study was able to accomplish, little is being done on political songs and specifically those that concern the application of propaganda in political song. Hence this study suggests the conduct for empirical studies on political songs to find out the real effects of political songs on voting behavior patterns.

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Appendix I

QUESTIONNAIRE FOR KANO METROPOLITANT ELECTORATE

I am ABUBAKAR MOHAMMED ADAMU, studying in the Department of Mass communication Bayero University, Kano. I am conducting research on Dauda KahutuRarara political song “Ga Baba Buhari Da Mai Malafa”. Please be assured that your responses will be kept anonymous, highly confidential and will be used only for the purpose of the study. Thanks for your cooperation.

SECTION A : Demographic Information

1) Gender of the respondents

(a) Male (b) Female

2) Age of the respondents

(a) 18-28 (b) 29-38 (c) 39-48 (d) 49-58 (e) 59 and above

3) Kindly indicate your level of education

(a) Qur’anic/Islamiyya (b) SSCE (c) OND/NCE (d) BSc/HND (e)Post graduate

4) Political party affiliation of the respondents

(a) **A P C** (b) **P D P** (c)Others

Section B

1. Do you listen to political songs?

(a) Never (b) Rarely (c) Undecided (d) Sometimes (e)Always

2. Do you listen to Dauda KahutuRarara political song?

3. Never [NOT PART OF THE STUY] (b) Rarely (c) Undecided (d) Sometimes (e)Always

4. Among Rarara’s political song, do you know “Ga Baba Buhari Da Mai Malafa”?

Please use the 5-point likert scale below to rate your opinion on song “Ga Baba Buhari Da Mai Malafa” as a tool of political mobilization during the 2015 election. The abbreviations stand for: SD=strongly disagree, D=Disagree, U=Unsure, A=Agree and SA=strongly agree

S/N	STATEMENT	SD	D	U	A	SA
5	The Rarara’s song helps in persuading the electorates to participate in 2015 election					

6	The Rarara's song provides infotainment for the electorate on political issues					
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Please use the 5-point likert scale below to rate your opinion on the reasons and importance of Rarara's songs "Ga Baba Buhari Da Mai Malafa" during campaign of 2015 general elections.

S/N	STATEMENT	SA	A	U	D	SD
7	The Rarara's song helps electorate to know more about personal qualities Buhari					
8	The positive portrayal Buhari and APC helps in increasing the level of electorate sympathy for Buhari.					
9	The Rarara's song helps neutral voters to develop interest in Buhari candidature					
10	The aspect that talks about Buhari and APC promises to tackle pressing issues help electorate to choose between the aspirants					
11	The negative portrayal of PDP and Goodluck helps in reducing the level of electorates' sympathy for Goodluck.					

Rank the following appeals base on the most appealing aspect of "Ga Baba Buhari Da Mai Malafa" song to you? Use 1 to 7 for rating the appeals.

- ✓ Negative connotation against PDP and Goodluck
- ✓ Positive portrayal of portrayal of APC and Buhari
- ✓ Rarara's usage of figure of speeches
- ✓ Rarara's usage of rhetorical device
- ✓ Rarara's voice and style of presentation
- ✓ Rarara's musical pattern
- ✓ Rarara's mastering of Hausa language

Gabatarwa	Introduction
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Appendix II
QUALITATIVE CODING SHEET

THE USE OF PROPAGANDA IN POLITICAL SONGS: AN ANALYSIS OF RARARA'S SONG (*GA BABA BUHARI GA MAI MALFA*)

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TRANSLATION OF THE SONG FROM HAUSA LANGUAGE TO ENGLISH LANGUAGE

Name of the artist Dauda Abdullahi Kahutu (Rarara)

Name of the song Ga Baba Buhari Ga Mai Malafa

Duration of the song: 28 min

NimanaFadi		I also said
Ga Dattijo		He is elderly
Mu rikeJeneral		We hold general
APC		APC
Talaka`wa		Masses
Masu K``udi		Wealthy
Ga Yan birni		Those in Urban
Da gidanKauye		Those in village
Ga dattijai		Elderly
Da matasa ma		And the youth
Mata da Maza		Male and female
A fada a cika		Keeping promises
APC		APC
JirginMja		Flight of maja
Ga GMB		Improving services
MaganarIngantaTsaro		Issues and farming
Harkar Noma		Water and light
Ruwa da Wuta		Western education
Ilmin Boko		Religious
Dana Addini		Health issues
HarkarLafiya		Industries
Masanaantu		Stop corruption
Hana CinHanci		Avoid bribery
KorarRashawa		Do justices
AyiAdalci		Fight freedom
Neman Yanci		APC
APC		Even without money
Ko ba ko Sisi	Sai	Fight for freedom

<p>Baba Buhari Neman Yanci Kai Ku barinaFadi Kowa yaFadi Hausawa Yoruba da Igbo Da Kiristoci Har da Musulmi ma Dukaaddinai</p>	<p>Allow me to say it House people Yoruba and Igbo Christians Muslims All religion</p>
<p>AMSHI--- Sai Baba Buhari maimalfayafirgitashima, Karaminamshi----- APC Ku fitoTalakawagazabeyakyautumuzonemanyanci AMSHI--- Sai Baba Buhari maimalfayafirgitashima, Karaminamshi---- - APC Ku fitoTalakawagazabeyakyautumuzonemanyanci AMSHI--- Sai Baba Buhari maimalfayafirgitashima, Karaminamshi---- - APC Ku fitoTalakawagazabeyakyautumuzonemanyanci</p>	<p>Chorus....B.B and bearer of the heart, he frighten APC. Poor come, the election has come, is better to come for independence. B.B must religion bearer of hat has frighten poor come for election, is better to come for independence</p>

<p>Baiti1</p> <p>Ahadunnakirawotabara don shike mana komai, APC</p> <p>Allah gwanishi ka baniharmayai mana mai-mai APC</p> <p>Ka iya mana sarkiakoina ko bani da komai, APC`</p> <p>Allah kajikan Hajji Rabilu dan Ibrosanadinnemanyanci.</p> <p>AMSHI-- Sai Baba Buhari maimalfayafirgita`` shima, Karaminamshi----- APC Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza1</p> <p>I call Lord! The come, you do everything for us.</p> <p>Lord the exalted, he give me and even repeat APC.</p> <p>The King guide us even with nothing Loird! Forgive Hajji Rabilu Dan Ibro, for independence.</p> <p>B.B and bearer of the hat has frighten Poor come out, the election has come, com for independence.</p>
<p>Baiti2</p> <p>Tsira da amincigurinmaikidahafiyayye, APC</p> <p>Haskenduka ne shirasulugatangajiyayye, APC</p> <p>Ahali da sahabbanrasulubasayara a rauye, APC</p> <p>Har audunagwarzosashicikiyayarda mu haujirginyanci.</p>	<p>Stanza2</p> <p>Protection and blessing upon the messenger He is the light messenger companion of APC the weak.</p> <p>His family and companion He include Audu of Gwarzo to agree to join plane of freedom.</p> <p>B.B and bearer of the hat has frighten, poor election has come, we come for</p>

<p>AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>independence.</p>
<p>Baiti3</p> <p>To mazan mu da matasaikufitodangindukayazo, APC</p> <p>Jeneralhanakaryashakundunibadukayazo, APC</p> <p>Sai Baba Buhari gajirginchanjidukayazo APC</p> <p>Mu daf`e shi da sauri ran zabekarmuyi sake ko laaci, APC</p> <p>AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza3</p> <p>So our male & female all family, he has come APC.</p> <p>General do not allow lie, cosume all has . B.B must reign, the plane of change all has come APC.</p> <p>Quickly hold him on election day, do not wait and be lazy.</p> <p>B.B & bearer of the hat has frighten, poor come election had come, come for freedom.</p>
<p>Baiti4</p> <p>ChanjimukanemaNajeriyakumagashi a fili, APC</p> <p>Ga Baba Buhari gakuri`akumagamu a fili, APC</p> <p>Kar muyi sake ranarzabe mu baje ta a fili,</p>	<p>Stanza4</p> <p>We looking for change, here it is open APC Here is B.B and voters card and we open APC</p> <p>Do not play on election day, display it APC.</p>

<p>APC</p> <p>Kuma zabi Buhari APC patin mu cikakkeAdalci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Election Buhari,APC our party of justice.</p> <p>B.B & bearer of the hat has frighten, poor</p> <p>come election had come, come for freedom</p>
<p>Baiti5</p> <p>APC ChanjinNajeriyasai Baba Buhari</p> <p>APC</p> <p>Kar muyi sake kar mu kyaleyanlabesi mana lori</p> <p>APC</p> <p>Ku fitomuyizabedukkuri'armu mu baiwa Buhari</p> <p>APC</p> <p>Dadinduka ne shi don kowayarabu dashi</p> <p>saiyaiyanci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza5</p> <p>APC change, B.B must reign</p> <p>Do not play and allow them to deceive us</p> <p>Come and cast our vote to Buhari</p> <p>He is all pleasure, everyone live him for</p> <p>freedom</p>
<p>Baiti6</p> <p>Sai Baba Buhari yan kudu har da arewakutaso,</p> <p>APC</p> <p>Bama rage kowaduk a taho haka Allah yasso,</p>	<p>Stanza6</p> <p>B.B & bearer of the hat has frighten, poor</p> <p>come election had come, come for freedom</p> <p>B.B must reign, North & south people wake</p>

<p>APC</p> <p>Ku zabi Buhari har kuri'undanginmu mu kwaso,</p> <p>APC</p> <p>Mu bi Baba Buhari in</p> <p>yacibawanimaigwadasauranbambanci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>up.</p> <p>We didn't kept any, everyone come it's</p> <p>Lord wish. APC</p> <p>Elect Buhari bring all your voters card our</p> <p>family.</p> <p>Follow B.B if he wins no body will show</p> <p>discrimination.</p> <p>B.B & bearer of the hat has frighten, poor</p> <p>come election had come, come for freedom</p>
<p>Baiti7</p> <p>Yarbawa da hausawa da igbo da Fulani gabadai,</p> <p>APC</p> <p>Kar kuyi mana sanyadukfitodangindukadaidai,</p> <p>APC</p> <p>Kasarmugudadaial'ummadayace haka ne dai,</p> <p>APC</p> <p>APC maja Baba Buhari mu dungumajirginadalci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza7</p> <p>Yoruba. Hausa,Igbo& Fulani put forward,</p> <p>APC</p> <p>Do not be loose, all of you out better, APC</p> <p>Our nation one, united people is better,</p> <p>APC</p> <p>APC merger Buhari we go for plane of</p> <p>justice.</p> <p>We are satisfied with you General you</p> <p>donot lie to us.</p> <p>Only truth we trust, children hold the adult.</p> <p>Your intention is adjustment vut some turn</p> <p>over you APC for plane of justice.</p>

<p>Baiti8</p> <p>Mun gamsu da kai Jeneraldominbakai mana karya, APC</p> <p>Gaskiyarguda day aka rikeyara ka rikemanya, APC</p> <p>Burinka a gyaragawassunajuyamakabaya, APC</p> <p>Allahgudadaya shine kedafamakakafiwulakanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyaautumuzonemanyanci.</p>	<p>Stanza8</p> <p>We are satisfied with you General you do not lie to us.</p> <p>Only truth we trust, children hold the adult.</p> <p>Your intention is adjustment but some turn over you AP C</p> <p>Lord the one is guidance, none can look under you.</p>
<p>Baiti9</p> <p>Ku fitojamaakarfinyarofasakuka, APC</p> <p>Ku zai ci abinci da safe zaai masa wanka, APC</p> <p>Kowa yabibokakarshedaizaai masa girka, APC</p> <p>Mu rikeyaragoshijeneral Allah yarikakullumyanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku</p>	<p>Stanza9</p> <p>People come out even if he will eat food in the morning they bath for him, APC.</p> <p>Everyone who follow wizard most befall into intimidation into a cult, APC.</p> <p>Hold the wall General Lord always accompany him for freedom</p>

<p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	
<p>Baiti10</p> <p>Mun gamsu da pati APC zata tai mana gyara, APC</p> <p>Don Baba Buhari yanacikishikumabashi da tsara, APC</p> <p>Kowa kajiyace ai wawayasamu da kura, APC</p> <p>Chanjimukanema Baba Buhari mukeraayisaiadalci.</p> <p>AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza10</p> <p>We are satisfied with the party APC, it will stabilize</p> <p>Because B.B is inside, he has no comparison, APC</p> <p>If one said to steal is a thief.</p> <p>It's change we need B.B is our interest then justice</p>
<p>Baiti11</p> <p>Gaskiya da amana to wannansai Baba Buhari , APC</p> <p>Kowa yagaya masa in yatahokwauren mu da kwari, APC</p> <p>Mubi Baba Buhari ibada ne mungamsu da sauri, APC</p> <p>Ku gayamususuma to sutaho don gamu da</p>	<p>Stanza11</p> <p>Trust and promise belong to B.B.</p> <p>Everyone tell him if come his our door is strong.APC fellow B.B is worship, we satisfied quickly. APC tell them also to follow plane of justice</p>

<p>jirginadalci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	
<p><i>Baiti12</i></p> <p>Ku gayamusukandakidaisai an tare a dauko,</p> <p>APC</p> <p>Ku tahotalakawagasakokyautukuleko,</p> <p>APC</p> <p>A kudun da arewa a rankatafafmajamukadawo,</p> <p>APC</p> <p>APC mukazabomaimalfayafirgita no more sassauci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza12</p> <p>Tell them top of the room need a group to hold it APC</p> <p>Come poor here is message is better you enter. APC</p> <p>In the north and south we all belong to merger APC</p> <p>APC we select, bearer of the hat, has frighten no more relief,</p>
<p><i>Baiti13</i></p>	<p>Stanza13</p>

<p>Ku fitotalakawadamacemukasamo, APC Kumurungumi APC don alkairimukakamo, APC Mu daisai Baba Buhari mazayancimukasamo, APC Mu bi Baba Buhari ran zabeyakyautumuzonemanyanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Come out poor is an opportunity we get, Hold APC it's blessing we get. B.B must reign, male it's our freedom Follow B.B on election day is better to come freedom.</p>
<p>Baiti14 Mu fitoranarzabejamaamazan mu da mata, APC Mu zuba ma APC kuriuyancimuka fata, APC In Baba Buhari yah au mun san za yai mana gata, APC Baya mana karya in yafadasaiyayimuzonemanyanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza14 Come out on election day male and female APC We cast for APC it's freedom we hope If B.B wins he will help us. APC He never lie, if he said, he fufil, come for freedom</p>

<p>Baiti15</p> <p>Matsala ta ruwa da wutaJeneraldukzaihadiyeta, APC</p> <p>Matsalarilmibirninmu da kauye ai makaranta, APC</p> <p>Fannin masanaantuaiki har yanmakaranta, APC</p> <p>Kar muyi sake fag a Jeneralaikiyataho no Banbnaci.</p> <p>AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza15</p>
<p>Baiti16</p> <p>Harka ta tsarokumazaigyara ta musammansukewa, APC</p> <p>Ku mu zabi Buhari in yacizaiebe mana kewa, APC</p> <p>Ai shi an shaidabayakaryashaidarshigakowa, APC</p> <p>Mun yarda da Allah to haka nan munyarda da GMB yanci.</p> <p>AMSHI-- Sai Baba Buhari</p>	<p>Stanza16</p> <p>He will stabilize dependence sector with specialist. APC</p> <p>Elect Buhari, if he wins he will be happy APC</p> <p>We believe he don't lie everyone believed. We believe in Lord, also we believe with GMB is freedom.</p>

<p>maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	
<p>Baiti17 Wakartalakawamasukudin ma ban ajiyeba, APC Kiranmu a kullum ai gyarabamugajiyeba, APC Shekaraashirin ai Jeneral haka nan yakebaiyidabanba, APC Burin ai gyaraabidokaadainawulakanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza17 Song of poor I didn't drop the wealthy APC We always called for stabilization we won't be tired APC 20 years back, general is still as before Our hope is stabilization and follow convention do not understand</p>
<p>Baiti18 Burin shitalakawasujidadi bai wuce nan ba, APC In ka bamuruwanfanfo da wuta ma baduka can ba, APC K agama da talakawaammanyagarakullunzalunci. AMSHI-- Sai Baba Buhari</p>	<p>Stanza18 His hope is for poor to enjoy not more than that If you provide us tap water and electric is better You finish with poor but it always wickedness</p>

<p>maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautum`uzonemanyanci.</p>	
<p>Baiti19 YauBaburuwakumababuwutakumababuabinci, APC Kuma harkartsaro an samikunci, APC Sun sa mana yunwagatsorobamuiyaBarci, APC Jeneralnuka nemo Baba Buhari yakyautu mu zaboadalci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza19 Today no water, no light and no food APC Impendence issue full of sadness They impose in us malnutrition and fear we don't sleep its General we look for is better we elect justice APC</p>
<p>Baiti20 YauBabuadawabazanbakumababuhabaici, APC Wakargacikakkacegaskiyasharhinatadaci, APC Jamaakufitoranarzabe mu rikemanagarci, APC</p>	<p>Stanza20 Today there is no derby, cheating And sarcasm The song is full true and soar in analysis People come out on election Day and hold the correct. Baba Buhari must reign, we on APC place</p>

<p>Sai Baba Buhari APC chanjimukahaujirginyanci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Of change & freedom</p>
<p>Baiti21</p> <p>BayisnapiresdenOsibanjoyanaraayina, APC</p> <p>Na gaidafurofesa Yemi don zaijibatuna,</p> <p>APC</p> <p>Bayisna Buhari dashi da GMB raayina, APC</p> <p>Maja mukadauko APC chanjimuka zo</p> <p>nemanyanci.</p> <p>AMSHI-- Sai Baba Buhari</p> <p>maimalfayafirgitashima, Ku</p> <p>fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza21</p> <p>Vice president Osinbanjo has interest in</p> <p>APC</p> <p>I great professor Yemi, he can hear</p> <p>My speech APC</p> <p>Vice of Buhari and GMB my interest APC</p> <p>Its merger we choose APC its charge</p> <p>we need of freedom</p>
<p>Baiti22</p> <p>Bari in saka Bola Tinubu do yagamsu da gyara,</p> <p>APC</p> <p>Asiwajukake kai yarbawakeyiwagara, APC</p> <p>Sai John OyegunjagoranPatinmunatsira, APC</p> <p>Shugabanjamiyyar APC yagamsu a zaboadalci.</p>	<p>Stanza22</p> <p>Let me include Bola Tinubu</p> <p>Because he is satisfied with the adjustment</p> <p>APC</p> <p>You are Asiwaju its Yoruba provide for</p> <p>APC</p>

<p>AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>John Oyegun must reign the leader of Our survival party Leader of APC is satisfied to select justice</p>
<p>Baiti23 Sai Kwankwaso dan Musa a Kano kai kehanakarya, APC Mulinka da dadikasadunayanarikabuya, APC Sanatanmunagobe Kano tsakiyamungamsu da manya, APC Ga naBabu Buhari jeka Abuja Baba mujenemanyanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>Stanza23 Kwankwaso son of Musa In Kano must reign you stop the liers Your ruling is pleasure you made Black being hindng APC Our tomorrow's senator In kano central we satisfied You are for B.B go to Abuja Baba for freedom</p>
<p>Baiti24 Zan gaida Atiku Turakimaza baa muka wargi, APC Yan baran da kubuyagatunjum nan mairabajirgi, APC Shi Baba Atiku a kaf a kasa baa masa wargi,</p>	<p>Stanza24 I will great Atiku Turaki no one can trigger you APC Political thugs should be hidden Its APC he that divide a plane. He Baba Atiku one can look</p>

<p>APC YayunkurashimaNajeriyyayardamujenemanyanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci.</p>	<p>down on him the whole country he is now apprise Nigeria we should go for freedom</p>
<p>Baiti25 Sai insaRochas Okorocho yanakulakowa, APC DikkoNde Isiah yacesaizabintalakawa, APC Rotimi Ameachidaraktankamfekakegiwa, APC Rotimi na Buhari jamumuje ka wucegaba gun nemanyanci. AMSHI-- Sai Baba Buhari maimalfayafirgitashima, Ku fitoTalakawagazabeyakyautumuzonemanyanci. Ga kidanJeneralduka, GMB Kuma turmi shad aka, APC Jeneralsaramaka, GMB Allah dafamaka, APC Domin ka daukaka, GMB Buhari nakenufi, APC Ganyezukedafi, GMB</p>	<p>Stanza25 I should include Rochase Okorocho He listen to any APC Rotimi’s of Buhari lead us for Seeking freedom Here is sound of general all GMB General salute you GMB May lord guide you APC</p>

Shi bayamugunnufi,	APC	Be cause you are familiar GMB
Sorodakinkafi,	GMB	Its Buhari I mean APC
Haske kore duhu,	APC	Leaf that wife aray poison GMB
Baka yin baDuhu,	GMB	He has no bad intertison
Talakawanafadi,	APC	An entreance; a room for prayer GMB
Yara nafadi	GMB	Light over power dark APC
Manya ma nafadi	APC	You do not do without dark GMB
Malamai ma nafadi,	GMB	Poor people are saying APC
Masukudi ma nafadi,	APC	Children are saying APC
Sarakuna ma nafadi,	GMB	Adult also are saying APC
A tilas mu yabamaka,	APC	
Ko in saramaka,	GMB	
Domin ka daukaka,	APC	
Allah shikemaka,	GMB	
Mu mungane haka,	APC	
Allah yarikamaka,	GMB	
Buhari mazanjiya,	APC	
Malamai ma nafadi,	GMB	Teachers are saying GMB
Masukudi ma nafadi,	APC	Wealthy people are saying APC
Sarakuna ma nafadi,	GMB	Royalistlist are saying GMB
A tilas mu yabamaka,	APC	We must praise you APC
Ko in saramaka,	GMB	We must salute you

Domin ka daukaka,	APC	Because you have high profile
Allah shikemaka,	GMB	May lord guide you
Mu mungane haka,	APC	We have understand you
Allah yarikamaka,	GMB	May Allah guide you
Buhari mazanjiya,	APC	Buhari people of the past.
Baiti26.		Stanza26
Jirginmajamuke	APC	
Tsintsiyatsafta take	BMB	We are on the plane of merger APC
Kullummurnamuke	APC	
A fada a cikemuke	GMB	Broom is the epitome of sanity
Buhari mukarike	APC	
Shi adalciyake	GMB	We say and fulfilled
Dan jam'iyayyayake	APC	
Amshi: Ga baba Buhari da maimalfa,		Buhari is our focus
		He do justice
		He belong to the party

	Here is baba buhari and the bearer of the heart
<p>Talakawawakukatantance, Mu zaɓi Buhari a maja don shi baba bazaiciamanaba</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba</p>	<p>Poor who do you accredited Elect Buhari Buhari in merger, he can't betray us.</p> <p>Here is Baba Buhari and bearer of the heart Poor who did you accredited Follow Baba Buhari in merger, if he wins he will not betray</p>
<p>Baiti27.</p> <p>To ahadunnakirababbansarki, Sarkin da yayijiyayaigobe.</p> <p>K/Amshi: Sai baba Buhari ubangayya... Allah gwanimasaninkarshe, Shine yayi dan iya gai raɓe.</p> <p>K/Amshi: Sai baba Buhari ubangayya.. Ka taya mana jallagwaninsarki, In kai mana mungamacinzaɓe.</p> <p>K/Amshi: Sai baba Buhari ubagayya... Ka tayawa Buhari yakarɓashi In yacibama rasa aikiba.</p>	<p>Stanza27</p> <p>O, lord the only one, I call you with great name Schoolers: Buhari must reign, leader of the team Lord! The expert, k nows the end He (the lord) ceated Dan iya and Rabe Buhari must reign, leader of the team May lord assist us if you help us we win the election</p>

<p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantane, Mubi baba Buhari a maja don in yacibazai ci amanaba.</p>	<p>Baba Buhari must reign, leader of the team Help Buhari to become, if he wins, we will not miss a job Here is Baba Buhari and the bearer of the hat. Poor who did you accredited follow Baba Buhari in merger if he wins he can't betray.</p>
<p>Baiti28.</p> <p>To tsira da aminci har yarda Gun da ga Amina Rasulullah.</p> <p>K/Amshi: Sai baba Buhari ubangayya Na Amina Muhamadutsanina, Abba gun fadimaNurullah.</p> <p>K/Amshi: Sai baba Buhari ubangayya To ahali da sahabbai du, Ka hadaharmashurufa'labintalla</p> <p>K/Amshi: Sai Baba Buhari UbanGayya. Ka hada har Rabila dan Ibro, Allah kajikanshigwanirabbah</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>Stanza28</p> <p>Blessing and salutation to the messenger Amin Baba Buhari must reign, leader of the team. Anina's husband Muhammad, messenger the father of Fatima Baba Buhari, must reign, leader of the team Baba Buhari must reign, leader of the team Include Rabiun Dan Ibro may lord the great forgive him. Here is Baba Buhari & bearer of the heart, poor who you accredited, follow Baba Buhari in merger, if he can't betray.</p>

<p>Baiti29.</p> <p>Assalamu-Alaikumdangina, Mata da mazadukagasako</p> <p>Amshi: Sai baba Buhari ubangayya</p> <p>Ga arewa da ma kudu rankataf, Koma a inakuke to leko,</p> <p>Amshi: Sai baba Buhari ubangayya</p> <p>Kuri'un fa suneyancin mu, In ka ajiyekasa to danko.</p> <p>K/Amshi: Sai baba Buhari ubangayya.</p> <p>Zafi baba Buhari a APC, In yacibaka rasa aikiba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>Stanza29</p> <p>Peace unto you, my family, male & female here is a messenger</p> <p>Baba Buhari must reign</p> <p>Here is North & South completely step in wherever you are.</p> <p>Baba Buhari must reign</p> <p>Voters cards are our freedom, if its beneth, bring take it.</p> <p>Baba B.must reign. Leader of the team</p> <p>Elect Baba B in APC, if he wins you can't miss a job.</p> <p>Here is B.B and the bearer of of the hat, poor who do you accreditefollow Baba Buhari in merger if he wins he can't betray.</p>
<p>Baiti30</p> <p>Wannan Magana ta hakikace, dukwandayajiyaaikinta.</p> <p>K/Amshi: Sai Baba Buhariubangayya</p> <p>Mata da maza, manyayara, A wajen haka</p>	<p>Stanza30</p> <p>This talk is true, if you hear work with it.</p> <p>B.B. must reign, leader of the team.</p>

<p>kurda mu banbanta.</p> <p>K/Amshi: Sai Baba Buhari ubangayya Mu kasa mu tsare mu raka a fadi, Shine mafita a fahimta ta.</p> <p>K/Amshi: Sai Baba Buhari ubangayya In baka haka ba da akwaiƙura, wadansubazasufahimtaba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>Male & female, boys & girls do not discriminate</p> <p>B.B. must reign leader of the team.</p> <p>We cast, we depend follow and say, is the solution.</p> <p>B.B must reign leader of the team.</p> <p>If not there is problem, some will not understand.</p> <p>Here is B.B and the bearer of the hat, poor who did you accredited?</p> <p>Follow Baba Buhari in merger, if he wins he can't betray.</p>
<p>Baiti31.</p> <p>Ku fito da shiriwannanzabe, Talakawababubatuntsoro.</p> <p>Amshi: Sai baba Buhari ubangayya Birniƙauye mu fito mu tsaya, In munki a bar mu da sauraro.</p> <p>K/Amshi: Sai baba Buhari ubangayya Ku fitokun'armu ta kare mu, Buhari bazaiki mu samuba.</p> <p>Amshi: Ga baba Buhari da</p>	<p>Stanza31</p> <p>Come & be ready for this election. Poor do not fear</p> <p>B.B must reign, leader of the team</p> <p>Urban & rural we shall come & stand, if not may not live us listening</p> <p>B.B must reign</p> <p>Come and vote to defend us, Buhari will</p>

<p>maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>not be barrier Here is B.B & bearer of the hat, poor who do you accredited? Foolow B.B in merger, if he wins he can't betray</p>
<p>Baiti32. Ku mu karbirajistabawasa, Kar muyi sake da shiririta. K/Amshi: Sai baba Buhari ubangayya Mazakarbirajistakar ka sake, In kayi ka kaita ka alkinta K/Amshi: Sai baba Buhari ubangayya Rayuwarka da kaidaiyalinka, Dukkansusuna da bukar ta. K/Amshi: Sai baba Buhari ubangayya Itazakariko ka tabozaɓe, Nazan ko bazakaficanjiba. Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba</p>	<p>Stanza32 Collect vote do not pay? Baba B. must reign leader of the team Do not delay, rush and collect voters card if you did keep it for custody. B.B must reign, leader of the team. Your life & your family all in need of it. Baba B. must reign, leader of the team You hold it and come for the election, I know you can't refuse change Here is B.B & the bearer of the hat, poor who did you accredited? Follow Baba Buhari in merger if he win he can't betray.</p>

<p>Baiti33.</p> <p>Gargadi da fadakuma da shawara, Kul karda mu zabdmutuncin mu.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Kuri'armu ta zam mana jari, Don yayanmusuna da bukaturmu.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Kai dukwandayasai da rajistar, sa, Shi yarruguza mana shiyyarmu</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Ka rife da kankakazozabe, Dagabayabakarikarakiba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba</p>	<p>Stanza33</p> <p>Do not play with your dignity, it warn and advice</p> <p>B.B must reign, leader of the team.'</p> <p>Our vote our value, because our children need it.</p> <p>B.B must reign, leader of the team</p> <p>Whoever sales his voters card he demilish our religion.</p> <p>B.B must reign, leader of the team</p> <p>Hold it yourself & come for election you can't complain later.</p> <p>Here is Baba & bearer of the hat, poor who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray.</p>
<p>Baiti34</p> <p>Musulmi har da kiristoci, Harmara'ayindukaaddinai.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Kudu har da arewa mu kullecif, Mubi baba</p>	<p>Stanza34</p> <p>Muslim & christains and interest of all religion.</p> <p>B.B must reign, leader of the religion</p> <p>B.B must reign, leader of the team</p>

<p>Buhari mu amfanai.</p> <p>K/Amshi: Sai baba Buhari ubangayya Batunbambancinaddinai, Mu barikowa da dalilintai.</p> <p>K/Amshi: Sai baba Buhari ubangayya Bambancijinsi ko yare, Mu ajeshibazaitasiriba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>About religion discrimination forget it, everyone has a reason</p> <p>B.B must reign, leader of the team</p> <p>Difference of gender or language keep it, it won't survive.</p> <p>Here is Baba & bearer of the hat, poor who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray us.</p>
<p>Baiti35</p> <p>Mu kasarmamuna da muradinta, Kar muyi da baya a rusa ta</p> <p>K/Amshi: Sai baba Buhari ubangayya Kudu da arewamazamata, Yakyautakurinkafahimta ta.</p> <p>K/Amshi: Ga Baba Buhari da maiMalfa. Da kiristoci da musulmaiduk, Sai kunnazarinakasida ta.</p> <p>K/Amshi: Ga Baba Buhari da maimalfa. Wannan waka ta amanace,</p>	<p>Stanza35</p> <p>We have interest of our country, we should not step down they will destroy it.</p> <p>B.B must reign, leader of the team</p> <p>North & south, male, female is better you understand me.</p> <p>B.B and the bearer of the heart</p> <p>Muslim & christians all, you read critically into my song.</p> <p>B.B and the bearer of the hat</p> <p>The song is honest, you should not condemn</p>

<p>Kaimabai'kyautu ka kusheba.</p> <p>Amshi: Buhari da maimalfa, saikugaya mana wakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>it.</p> <p>Buhari and bearer of the hat, tell us who you accredited? Follow Buhari in merger if he wins he can't betray us.</p>
<p>Baiti36</p> <p>Muna da bukatarcanji, Kowa in yajizaiceyagamsu.</p> <p>K/Amshi: Ga Baba Buhari da Mai Malfa</p> <p>Dan ko tafiyar da akwaigyara, Don yauwasu sun rasa aikinsu.</p> <p>K/Amshi: Ga Baba Buhari da Mai Malfa.</p> <p>Kasarkagarinkamahaifa, Ga wasu sun tsereiyalinsu.</p> <p>K/Amshi: Ga Baba Buhari da Mai Malfa</p> <p>Garinkaanamakasallargawa, Ni haka ban gadaliliba.</p> <p>Amshi: Ga baba Buhari da maimalfa, saikugaya mana wakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba</p>	<p>Stanza36</p> <p>We need change, if any heard he will satisfied.</p> <p>B.B and bearer of the heart</p> <p>Because the injury is full if obsessed, because some lose their jobs.</p> <p>Here B.B and bearer of the hat</p> <p>Your country, town & birth place, stere some left their family.</p> <p>Here B.B and bearer of the hat</p> <p>Here is B.B & bearer of the hat, tell us then who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray</p>
<p>Baiti37</p>	<p>Stanza37</p>

<p>Kasuwancidukyalalace, Don ba a batunmasana'antu.</p> <p>K/Amshi: Sai baba Buhari ubangayya.</p> <p>Kuma ba a batunharkarnoma, Tilastalakawa mu zazzautu.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Kuma bailimikowadinkim, Yakyautadukkanmu mu hankaltu.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Bin baba Buhari ibadace, Kowa yakii bi bamuyafeba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba</p>	<p>Trade has collapsed, because are not even companies</p> <p>B.B must reign, leader of the team and not even agriculture, poor we must be obsessed.</p> <p>B.B must reign, leader of the team no education, everyone is dull, is better for us to be educated.</p> <p>B.B must reign, leader of the team</p> <p>To follow B. B is a worship, if you fail, you are not forgiven.</p> <p>Here is B.B & bearer of the hat, tell us then who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray us.</p>
<p>Baiti38</p> <p>Tattalinarzikidukyarushe, Da ranmuakerikabirne mu</p> <p>K/Amshi: Ga Baba Buhari da Mai Malfa</p> <p>Wani ma sumayayi bai mutuba, har an birneshiyanajinmu.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p>	<p>Stanza38</p> <p>Our economic his broken, we are buried alive</p> <p>Here is B.B and bearer of the hat.</p> <p>Someone was buried while he never die</p> <p>B.B must reign, leader of the team</p>

<p>Wai in munmutumunmutushikenan, Mai zamugayawa Allah mu.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>To in dai aka tashihisabi, to nauyinmubazaiyisikeliba.</p> <p>Amshi: Ga baba Buhari da maimalfa, saikugaya mana wakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	
<p>Baiti39</p> <p>Kishinakasa fa ibadace, ninagakamarwasu sun manta.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>In ka manta mazasai ka tuna, don baka da watamisalinta.</p> <p>K/Amshi: Sai baba Buhari ubangayya.</p> <p>A kasar ka kakeiyawalawa, Kul karda ka yard aka karyata.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Mu daiburinmu a gyara, Kagabazamuki so ayicanjiba</p> <p>Amshi: Ga baba Buhari da maimalfa,</p>	<p>Stanza39</p> <p>You do well on our right, you shouldn't see us and forget.</p> <p>Including the emirs is better you be ready B.B must reign, leader of the team</p> <p>Because all remain silent, some take it for granted.</p> <p>B.B election is around the corner, is better we wake not to play</p> <p>Follow B.B and change, his intention not spoil.</p>

<p>talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	
<p>Baiti40</p> <p>Harka ta tsaro a misali, yau, Yagagaragamacikintsoto.</p> <p>K/Amshi: Sai baba Buhari ubangayya Kudu har arewakuduba, Yauwasu ma sun gagara yin taro.</p> <p>K/Amshi: Sai baba Buhari ubangayya Rashawagacinhanci, Yaukayangwamnatibabuabinmoro</p> <p>K/Amshi: Sai baba Buhari ubangayya To indaibamuyarda mu gyaraba, Ba za a kiyi mana gori ba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>Stanza40</p> <p>B.B must reign, leader of the team You do well on our right, you shouldn't see us and forget.</p> <p>Including the emirs is better you be ready B.B must reign, leader of the team Because all remain silent, some take it for granted.</p> <p>B.B election is around the corner, is better we wake not to play Follow B.B and change,his intention not spoil.</p> <p>Here is B.B & bearer of the hat, poor who do you accredited? Follow B.B in merger, if he wins he can't betray</p>
<p>Baiti41</p> <p>To bara nagayawasoji,</p>	<p>Stanza41</p>

<p>Sannannagayawayansanda.</p> <p>K/Amshi: Sai Baba Buhari ubangayya.</p> <p>Ku gayawadukwanimai kaki, Rayuwarshiakwaimatufartsada.</p> <p>K/Amshi: Sai Baba Buhari ubangayya</p> <p>Don yana da hakkinkarejama'a, Akan shikwaraimukashashshaida.</p> <p>K/Amshi: Sai baba Buhari ubangayya.</p> <p>Jamiainatsaronakasan nan duk, fadarbaka ban muku gori ba.</p> <p>Amshi: Ga baba Buhari da maimalfakugaya mana wakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	
<p>Baiti42</p> <p>Manyanyankasuwar har kuma, Da bakkinmuakankukudduba.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Arzikin da ilahuyayimuku, Ba wai don ku ci kudaiyaliba.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Don muna da bukata da taimako, A</p>	<p>Stanza42</p> <p>B.B must reign, leader of the team Because all remain silent, some take it for granted.</p> <p>B.B election is around the corner, is better we wake not to play</p> <p>Follow B.B and change,his intention not spoil.</p>

<p>garekuba za fa mu yafeba.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Sai kunyi da gaske da hakkinmu, Bai kyautu ka gamma ka kyaleba.</p>	<p>Here is B.B & bearer of the hat, poor who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray</p> <p>If one do right he knows, if otherwise the same</p> <p>B.B must reign</p>
<p>Baiti43</p> <p>Harma da sarakainakasarnan, Kuma yakyautakumommotsa.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Dominkawakowayayishiru, Wasu ma sin daukiabinwasa</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Lokacinzafe ne yakezuwa, Yakyauta mu farga mu bar wasa.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Mubi baba Buhari a canja, Don shiba burin shi a bataba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance,</p> <p>Mubi baba Buhari a maja don in ya</p>	<p>Stanza43</p> <p>Including the emirs is better you be ready</p> <p>B.B must reign, leader of the team</p> <p>Because all remain silent, some take it for granted.</p> <p>B.B election is around the corner, is better we wake not to play</p> <p>Follow B.B and change,his intention not spoil.</p> <p>Here is B.B & bearer of the hat, poor who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray</p> <p>If one do right he knows, if otherwise the same</p>

<p>ci bazai ci amanaba</p>	<p>B.B must reign</p>
<p>Baiti 44</p> <p>Kowa yaidaidaiyasani, In kai akasinbaka ma wannan</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Da kudun da arewa mu fuskanta, Kasarmugudadayadaikenan</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Mubi baba Buhari a ran zabe, Burin shiyakyautashigyarnan.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>APC kemukainganta, Shi baba bazaihanaaikiba.</p> <p>Amshi: Ga baba Buhari da maimalfa, kugaya mana wakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>Stanza44</p> <p>Both North & the south we understand, our country is one is better.</p> <p>B.B must reign, leader of the team</p> <p>Follow B.B on election day, his hope is reshape.</p> <p>B.B must reign, leader of the team</p> <p>Its APC we imply, Baba will not be barrier of any work.</p> <p>Here is B.B & bearer of the hat, tell us who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray us.</p>
<p>Baiti45</p> <p>Mubi baba Buhari a APC, Tafiyarga ta masuamanace.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p>	<p>Stanza45</p> <p>Follow B.B APC, his journey is for trustworthy</p> <p>B.B must reign, leader of the team,</p>

<p>Don baba Buhari Shakiki ne, Kowa fa da shiyawalamunce.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Na rantse ma a kasar nan kowa, Yaki shin a masa zarwance.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Dukwandayakishibarawo ne, Kuma babarinshi a gyaraba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance,</p> <p>Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p>	<p>Baba Buhari is intimate everywhere angry with him</p> <p>B.B must reign, leader of the team</p> <p>I swear whoever reject him in this country have wise talk</p> <p>B.B must reign, leader of the team</p> <p>Whoever reject him is a thief, his intention not to correct/stabilize</p> <p>Here is B.B & bearer of the hat, poor who do you accredited?</p> <p>Follow B.B in merger, if he wins he can't betray.</p>
<p>Baiti46</p> <p>Shi babarinshiyataraba, Kuma bazai ki ka da samuba.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Gaskiyarshi take da dahaskashi, Don bai iyacoge da sataba.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Kowa kajiyacebayayi, Sananshibazaiwucemuguba.</p> <p>K/Amshi: Sai baba Buhari ubangayya</p> <p>Komai girmanshibarawo ne, Da Buhari ba za fa</p>	<p>Stanza46</p> <p>His intention not to accumulate and he can't disallow you to get it.</p> <p>B.B must reign, leader of the team.</p> <p>His goodness reflect of him, because he doesn't steal.</p> <p>B.B must reign, leader of the team.</p> <p>That who do not like him is wicked.</p> <p>B.B must reign, leader of the team.</p> <p>Whoever he is, is a thief.</p>

<p>sushiryaba.</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba</p>	<p>They will not follow him in acquaintance Here is B.B & bearer of the hat, poor who do you accredited? Follow B.B in merger, if he wins he can't betray.</p>
<p>Baiti47</p> <p>Buhari janarmaganinjanar, Tilas ko baba yace baba</p> <p>K/Amshi: Sai baba Buhari ubangayya Kuma baban baba cikakke ne, Don bai taɓadankwafeyaroba.</p>	<p>Stanza47</p> <p>Buhari general supersede general, must called him Baba B.B must reign, leader of the team He the father of all father is complete He never downgrade the young one.</p>
<p>Baiti 48</p> <p>Kuma bai taɓakwalebarawa, Ya ci kuɗi har yagazatashiba</p> <p>Amshi: Ga baba Buhari da maimalfa, Talakawawakukatantance, Mubi baba Buhari a maja don in ya ci bazai ci amanaba.</p> <p>Namiji:</p> <p style="text-align: center;">K/Amshi</p> <p>Najeriyaɗuka GMB</p>	<p>Stanza48</p> <p>However he never allows any tief to steal in a way that can't stand. Here is B.B in merger, because if he wins he can't betray us. All Nigerian GMB We belong to merger Abia people accept him GMB Adamawa people accept it APC Akwa-Ibom people accept him GMB</p>

Maja mukaranguma APC	Anambra people accept it APC
Yan Abia sun riƙe GMB	Peole of Bauchi accept him GMB
Adamawa sun riƙe APC	People of Beyelsa accept it APC
Akwa-Ibom sun riƙe GMB	Benue people accept him GMB
Anambra sun riƙe APC	People of Borno accept it APC
Yan Bauchi sunariƙe GMB	People of Cross-River are saying GMB
Bayelsa sunariƙe APC	People of Delta accept it APC
Binuwai ma sun riƙe GMB	Ebonyi people accept him GMB
Yan Bornosunariƙe APC	People of Edo accept it APC
Cross – River fadisuƙe GMB	In Ekiti also APC
Yan Delta sun riƙe APC	Enugu people accept it APC
Su Ebonyi sun riƙe GMB	People in Abuja accept him GMB
Yan Edo sun riƙe APC	People of Gombe accept it APC
A Ekiti an riƙe GMB	ALL States mentioned
Enugu ma sun riƙe APC	
Abuja sun riƙe GMB	
Yan Gombe sun riƙe APC	
Na Imo sun riƙe GMB	
Jigawa sun riƙe APC	
A Kaduna sun riƙe	

GMB	
Kanawa sun riƙe	
APC	
Katsinawa sun riƙe	
GM	
Yan Kogifadisuke	
APC	
Yan Kwara sun riƙe	
APC	
Lagos ma sun riƙe	
GMB	
Nasarawa sun riƙe	
APC	
Naija ma sun riƙe	
GMB	
Ogun ma sun riƙe	
APC	
Yan Ondo sun riƙe	
GMB	
Osun ma sun riƙe	
APC	
Yan Oyo sun riƙe	
GMB	

<p>Pilato sun riƙe</p> <p>APC</p> <p>Rivers, ma sun riƙe</p> <p>GMB</p> <p>Ƴan Sokoto sun riƙe</p> <p>APC</p> <p>A Taraba faɗisuke GMB</p> <p>Ƴan Yobefadisuƙe</p> <p>APC</p> <p>A Zamfara an riƙe GMB</p> <p>Mu daimungamsu da APC, Janar za yai mana adalci.</p>	
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