

**Ó TÓ GẸ VERSUS Ó TÚN YÁ: A REFLECTION ON
SELECTED POLITICALLY MOTIVATED MUSIC OF
2019 ELECTIONEERING IN KWARA STATE**

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Abstract

The 2019 general election in Kwara State seemed to have attracted attention of all and sundry because of protracted 'almighty godfatherism political structure' that was pulled down with what most Kwarans tagged protest votes after several attempts by the electorates. During the preparation for the election, diverse live musical performances and assorted recorded music in form of jingles characterised the political campaigns and rallies; they saturated the electronic and social media platforms, courtesy of the two leading and active political parties - All Progressive Congress (APC) and People's Democratic Party (PDP) otherwise popularly known as Ó tóge and Ó túnyá respectively. Since the conclusion of the election and declaration of results afterwards, it is observed that Music scholars are yet to examine musical activities of the two political parties, and the influence of such on the decision of the electorates at the poll. This is the lacuna this paper intends to fill. The study adopted content analysis method of research, which was complemented by interview. Similarly, the study relies on deliberate or purposive sampling to select the relevant music audio and video for documentation and analysis. Out of the fifteen (15) songs gotten from media houses and internet sources, seven (7) were prepared by APC, seven (7) were packaged by PDP, and the remaining one (1) was sponsored by the Independent National Electoral Commission (INEC). All the fifteen (15) songs were documented, translated, notated and analysed. The identified songs were categorised under six p's - protest, praise, prayer, portent, pan and pride. Amongst other findings, the study reveals that the two (2) leading political parties used jingles and live musical performances to eulogise or satirise their opponent parties/candidates, educate or entice the electorates, and abuse or revile one another. The study concludes that musical activities cannot be separated from electioneering. Hence, political parties are advised to avoid abusive songs or jingles that could ignite fracas or chaos. They should use musical jingles to project their party policy and programme for the populace.

Keywords: Ó tóge, Ó túnyá, music, electioneering

Introduction

The prominence and dominance of musical activities in Nigeria's electioneering and political rallies since independence till date cannot be overemphasised. Diverse musical typologies, be it live performance or recorded music in form of jingle, were often used to accompany or punctuate political rallies and campaigns in Nigeria. In this democratic dispensation in Nigeria, Joel (2003, P. 30) observed that

political campaigns and rallies which are the major weapons employed by various political parties to ensure victory in an electioneering process are usually accompanied with various songs and instrumental music. Music and electioneering do not exist as strange bedfellow but they are rather intimate partners that herald and enhance a good democratic process.

A flashback on historical account of all the elections conducted in Nigeria so far, starting from First Republic (1960 – 1966), spanning Second and aborted Third Republic (1979 – 1983 & 1992 – 1993 respectively) till Fourth Republic (1999 to present), revealed how political parties through musicians have used music to create much impact in election process. Nwaneri (2002, P. 81) stressed that all Nigerian political parties make use of musicians in their political campaigns and rallies. In consonance with Bebey (1975), he emphasised that no electoral campaign would be complete without active support of Music and Musicians. Similarly, Daramola (2018, P. 20) reiterated that in recent times, contributions from some of the musicians during election campaigns have become very prominent and phenomenal.

The 2019 general election in Kwara State, which is the fifth in the Fourth Republic, is most remarkable and monumental in the sense that the formidable long standing godfatherism structure was vehemently pulled down by the electorates with what people referred to as protest votes. Basically, the election contest was between the two leading political parties – All Progressive Congress (APC) (Ó tógei.e. it's enough) and People's Democratic Party (PDP) (Ó túnyá i.e. continuity). Jingles and counter-jingles were evidently in abundance during the electioneering.

The two political parties employed in abundance the use of jingles and live music performance for their rallies and campaigns. As diverse live musical performances accompanied and punctuated rallies, also assorted recorded musicals in form of jingles rent the air during the electioneering. Both electronic and social media were flooded with political songs and jingles until the elections were concluded. The outcome of the election dethroned the ruling party in the state (i.e. PDP known as Ó túnyá) and enthroned the opposition party (i.e. APC known as Ó tóge). The results left the ruling party with no single seat in the State House of Assembly. Thus, the Ó tóge becomes the ruling party and Ó túnyá becomes the opposition party.

Since the declaration of results by the Resident Electoral Commissioner (REC) and confirmation by Independent National Electoral Commission (INEC) that the election was free and fair, music scholars are yet to research into the musical activities of the two leading political parties during the electioneering, and the influence of such on the choice of leadership and party by the electorates in Kwara State. This is the thrust and concern of this study.

Primary Purpose of Music in Electioneering

Generally, in Nigeria and specifically in Kwara State, music occupies a significant place in electioneering and rallies. Mobilisation of people for either political rally or campaign becomes easier through the use of music. Ajewole (2010 – 2011, P. 56) noted that music is used to gather people for either political rally or electoral campaign. Music is an indispensable phenomenon in Nigerian electioneering. Music has been used effectively in the past elections by political parties, aspirants at federal, state and local government levels, and Independent National Electoral Commission (INEC), to achieve their divergent goals.

A cursory look into the electioneering at federal and state levels, revealed four main purposes of music as:

- informative purpose;
- educative purpose;
- entertainment purpose;
- abusive purpose.

As political parties and aspirants make use of music to achieve the above, INEC also uses music to inform and educate people about electoral policy and programmes. The agency mobilises the populace, using musical jingles, for participation in the elections. Through mobilisation and sensitisation by INEC,

the entire country is aware and informed about the nitty-gritty of the election process. Bello and Titus (2010 - 2011, P. 127) confirmed music has been tested and wholesomely discovered by people to have the power to educate the people on current burning issues on national policies. INEC usually finds musical jingles more effective in information dissemination.

Entertainment purpose is more evident in live musical performance than musical jingles, especially at political rallies where hired music band provides musical entertainment to get people settled, relaxed and involved in the rally. Okafor (2005, P. 277) affirmed that entertainment is very much recognised as the value of music in any society. Music tends to set the mind free from problem. It is a true route to escapism. But if it is well handled so that it entertains, it builds and creates, then it becomes of benefit to the society. Apart from entertainment function, the musicians, according to Daramola (2018, P. 20), provide deep-rooted meanings to the profiles and manifestoes of aspirants to various political posts. This is to inform the electorates about the intention and proposed programme of the aspirants.

Each political party has mantra and music as a weapon to either eulogise their party or satirise other political parties. Abiodun (2003, P. 10) stated that all political parties in Nigeria have songs, which are heavily worded to get the support of admirers. The political songs helped political parties and aspirants to gain support and popularity. Primarily, political parties and aspirants use live musical performance and musical jingles in their electioneering and rallies to:

- Create unforgettable awareness in the minds of their targeted audience about the existence of the political party;
- Mobilize and convince people to cast their votes for them during the election;
- Eulogise and dignify their party and favourite aspirants
- Satirise and discredit their political opponents or rivals
- Work on people's emotion in order to win the election which is the ultimate goal of any political party (Joel, 2003, P. 31).

Methodology

Apart from interview, content analysis method of research was adopted in this study. Deliberate, also known as purposive, sampling technique was used to select fifteen (15) prominent musical audio and video jingles/live performance used frequently by the two (2) leading political parties (APC and PDP) and INEC in Kwara State during 2019 electioneering and rallies. Seven (7) songs were chosen from each political party, and the remaining one was taken from INEC sensitisation archive. The fifteen (15) songs identified and selected were documented, translated as applicable, notated and analysed. The analysis of the selected songs sponsored by the two parties and INEC in Kwara State would be textual and musical in order to know how the musical activities have influenced the electorates in the choice of leadership for the state.

A Reflection on Selected Songs of 'Ó tóḡḡ and Ó túnyá' Parties in Kwara State 2019 Electioneering

Songs are of different types and categories in Africa. Two renowned music scholars, among others, who attempted the categorization of the songs are Kwabena Nketia and Sam Akpabot. Nketia (1975, Pp. 189 - 202) divided all African songs into four categories: cradle songs, reflective songs, historical songs and general songs. Akpabot (1986, P. 95) expanded the classification to fourteen: historical, social control, insult, obscene, praise, children's, funeral, work, war, humorous, communication, women's, philosophical and ritual. Akpabot thereafter condensed the classification to three (3) main headings: praise songs, songs of insult and songs for entertainment.

In this study, it is imperative to know that most songs sponsored by Ó tóḡḡ or Ó túnyá movements during 2019 electioneering in Kwara State are grouped under what the researcher tagged Six p's, namely Protest, Praise, Prayer, Portent, Pan and Pride. For the purpose of the analysis, all the fifteen selected songs from the two political parties would be grouped accordingly under the six (6) p's. The analysis will be both textual and musical as reminded us by Nketia (1975, P. 205) that the basis for appreciation of a song may be linguistic, musical, or both.

Textual Analysis

Generally, the text setting of all the selected songs is mostly syllabic, although in a few occasions the text setting is neumatic. In the selected songs, it is observed that the composers relatively considered the Yoruba tonal inflection in their composition. However, ambiguity and contraction of words were also discovered. Thus, for easy comprehension of the textual analysis, the fifteen selected songs were grouped under the six p's:

Protest Songs

Out of the fifteen songs chosen from both live musical performances and jingle package of the two leading parties in Kwara State during electioneering, four songs were discovered to be protest. Also the four songs were sponsored by the Ó tóḡe movement (APC).

Song 1:

O yol'emi Awa

O yo l'e - mi a - wa, o yo l'e - mi a - wa, o yo l'e - mi a -
wa o yo l'e - mi a - wa, E - ba_a-ti Wa-so o yo l'e - mi a - wa.

Translation:

We are discouraged
We are discouraged
From *Eba* and fifty naira
We are discouraged

Song 2:

Gb'eru re

The musical score is titled "Gb'eru re" and is written in 12/8 time with a key signature of one flat. It consists of four systems, each with a Solo part and an All part. The lyrics are in Yoruba and English. The Solo parts are marked with measure numbers 1, 4, 7, and 9. The All parts are marked with measure numbers 2, 5, 8, and 10. The lyrics for the Solo parts are: "I-ya yi - i po - o, Mo ni i-ya yi - i po - o,"; "'Twen-ty per-cen - ti 'Thir-ty per"; "cen - ti, For - ty per -"; and "cen - ti,". The lyrics for the All parts are: "O to ge"; "O to ge Gb'e - ru re k'o ma lo,"; "Gb'e - ru re k'o ma lo,"; and "Gb'e - ru re k'o ma lo."

Translation:

- Solo: This suffering is too much
- All: It's enough
- Solo: I said the suffering is too much
- All: It's enough
- Solo: Twenty per cent
- All: Pack you load and go
- Solo: Thirty per cent
- All: Pack you load and go
- Solo: Forty per cent
- All: Pack you load and go

Song 3:

O to ge!

Musical score for Song 3: O to ge! in 8/8 time, key of D major. The score consists of two staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: O to ge! A - mu-ni - sin ni Kwu - a - ra o, O to ge! The second staff starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: O to ge! A - mu-ni - sin ni Kwu - a - ra o, O to ge!

Translation:

**It's enough, slave master in Kwara, it's enough
It's enough, slave master in Kwara, it's enough**

Song 4:

Li lo ni won lo

Musical score for Song 4: Li lo ni won lo in 8/8 time, key of D major. The score is arranged for Solo and All parts. The first system (measures 1-4) has Solo and All parts. The Solo part starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: Li-lo ni won lo, Li-lo ni won lo. The All part starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: Li-lo ni won lo, Li-lo ni won lo. The second system (measures 5-8) has Solo and All parts. The Solo part starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: I - jo - ba a - mu - ni - sin o,. The All part starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: Li - lo ni won lo,. The third system (measures 9-12) has Solo and All parts. The Solo part starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: I - jo - ba a - mu - ni - sin o,. The All part starts with a treble clef and a key signature of one sharp. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: Li - lo ni won lo.

Translation

Solo: You will have to go
All: You will have to go
Solo: You will have to go
All: You will have to go
Solo: The slave master
All: You will have to go
Solo: The slave master
All: You will have to go

It is not surprising having the four protest songs from APC because usually, protest would come from opposition party against the ruling party. Although the slogan of APC is 'change' but 'Ó tóge'; meaning 'it's enough', became more prominent during 2019 electioneering in Kwara State.

Song 1 was performed by WasiuAyinde (also known as K1) at the APC rally in Kwara State to express the discouragement and dissatisfaction of the party against eating of Eba and the peanut being given by the 'godfather'. The godfather's family house popularly called 'Ile Arugbo' is located around GRA, Ilorin where ardent supporters converged in hundreds regularly for free food (Eba), and money being given to the masses who struggled to be there. Interaction with some regular beneficiaries of the food and money revealed that the textual content of the jingle is hyperbolic because those that spoke with the researcher claimed the money being given out starts from two hundred naira (N200.00) but not fifty naira (N50.00)

as claimed by APC in the jingle. In addition, they expressed that apart from Eba, other types of food and materials were also distributed.

In Song 2, APC capitalised on the unpleasant situation and experience of Kwara State workers as at the time of electioneering to win the support of the civil servants. In specific terms, APC was protesting suffering and payment of workers' salaries in percentages, especially in parastatals. Similarly, the party also declared in Song 3 that 'Ó tógè' i.e. it's enough to slave master in Kwara because it was believed that Kwara was under bondage. Hence, it was emphatically concluded in Song 4 that the government in power must go.

Prayer Song (Counter Protest)

The only song that looks like prayer amongst the selected songs, was produced by PDP.

Song 5:

Olorun ma j'orewa o to ge

The musical score is written in 8/8 time with a key signature of two flats (Bb and Eb). It consists of three systems of music, each with a Solo part and an All part. The lyrics are in Yoruba.

System 1:
 Solo: O-lo-run ma j'o - re wa o to-ge, O-lo-run ma je
 All: O lo-run ma j'o - re wa o to-ge.

System 2:
 Solo: k'o - to-ge Ko le to-ge fun wa ni Kwa-ra o
 All: O lo-run ma j'o - re wa o to-ge.

System 3:
 Solo: A - le - kun o - re I'a n fe ni-le yio
 All: O lo-run ma i'o - re wa o to-ge. O lo-run ma i'o - re wa o to-ge.

Translation

Solo: God will not allow our blessing to be enough

All: God will not allow our blessing to be enough

Solo: God, our blessing will not be enough.

All: God will not allow our blessing to be enough

Solo: It cannot be enough for us in Kwara

All: God will not allow our blessing to be enough

Solo: Blessing upon blessing is what we want

All: God will not allow our blessing to be enough

No ruling political party will want to be passive when opposition party is very active in her protest. Immediately Ó tógèjingle went viral, PDP seemed to have gone 'spiritual' by releasing a counter jingle in form of prayer that God will not allow our blessings to stop or enough in Kwara; more blessings we desire and covet in this State. The text is both prayer and subtle counter protest.

Praise Songs

Three songs are identified to be praise songs in this study.

Song 6

Atunwa l'a fe

A musical score for the song 'Atunwa l'a fe' in 4/4 time. It consists of three staves of music with lyrics written below. The lyrics are: 'A-tun-wa l'a fe ge-ge bi Go-mi-na - a wa, A-tun-wa l'a fe ge-ge bi Go-mi-na- a wa, One for all, All for one, A - tun - wa a tu wa l'a- ra, P D P ni ko te - 'ka fun o.' The music features a mix of eighth and quarter notes, with some rests and a final double bar line.

Translation

It's Atunwa we want as our governor (2x)

Eyokan fun gbogbogbo

Gbogbogbo fun eyokan

With Atunwa, we shall be refreshed

PDP is what you should vote for

Song 7

Ibo oteyi

A musical score for the song 'Ibo oteyi' in 4/4 time. It consists of three staves of music with lyrics written below. The lyrics are: 'I-bo o - te yi o I-bo o - te yi o, e ma je k'won gbe-ru wa o-o, gbe-ru wa la-t'e- yin. I-bo o - te yi o, Bu-ha - ri ni l'A-bu-ja o, Abdul - Rah man. Ra - sa - ki ni. ni Kw - a - ra. I - bo o te vi o.' The music features a mix of eighth and quarter notes, with some rests and a final double bar line.

Translation

This election /2x

We must not allow them lord it over us, lord it over us from behind

This election,

It's Buhari in Abuja

AbdulramanRasak in Kwara

This election.

Song 8

ATUNWATE'LE O MO

Translation

- Solo: Atiku that you claimed you don't know is here
- All: That you claimed you don't know
- Solo: Bukola that you claim you don't know is here
- All: That you claimed you don't know
- Solo: Atunwa, the good child that you claimed you don't know is here
- All: That you claimed you don't know
- Solo: Wherever you go, we will go
- All: Wherever you go, we will go
- Solo: Wherever you go, we will go
- S&A: Wherever you go, we will go

The three praise songs are basically eulogising the aspirants and parties. As PDP is presenting and eulogising her presidential and governorship candidates so also APC is showcasing and praising her presidential, legislative and governorship aspirants.

Song 6 is a bilingual score in Yoruba and English languages. The use of ambiguous phrase is observed in song 7 - *iboṣṣeyi o* translated as this election ... could also mean 'this election conspiracy ...' This could be misleading for people who are not vast in reading and interpreting of Yoruba language.

We cannot ignore the idiomatic expression used in song 7: *ẹ ma jẹk'wongberuwa o la t'eyin* meaning we must not allow them to take us back or we must not allow them to come through the back door. In this context, election malpractice or manipulation should not be allowed.

Pride Songs

As used in this study, pride connotes boasting and conceit, a feeling of happiness that you get when you or someone you know does something good or difficult. It is a way of showing confidence that you are better than somebody. Anyone who has this mind will always want to challenge opponent to a contest. This is what song 9 by the PDP reflects.

Song 9:

Ipaded'ojo Ibo

Song 9:

Ipa ded' ojo Ibo

I- pa- de d'o- jo I - bo I - pa- de d'o- jo I - bo B'e- yin l'e
 5
 iu wa lo, B'a wa l'a iu vin lo, I - pa- de d'o- jo I - bo.

Translation

We shall meet at election day, we shall meet at election day,
 Whether you are greater than us, or we are greater than you,
 We shall meet at election day.

APC is being challenged to an election contest by the PDP. PDP believed that it is only outcome of the election contest that will prove supremacy of a party over another. Of course, the result of the contest confirmed this.

Portent Songs

Portent otherwise known as presage referred to as songs of warning and advice against future or particular actions. Four (4) songs are in this category:

Song 10

Bi won ba ndasa

$\text{♩} = 100$
 B'won ba nda sa o - to-ge fun o___ te te ya ho, B'won ba nda- sa o - to-ge fun o___
 7
 ___ te te va ho, b'e- se so- ro, k'o fe- re ge, p'o- re a- ve re k'o ni to-ge

Translation

**When they are telling you it's enough /2x
 Talk to yourself and run that your blessing will not be enough.**

Song 11

Ma Si Ibo Re lo

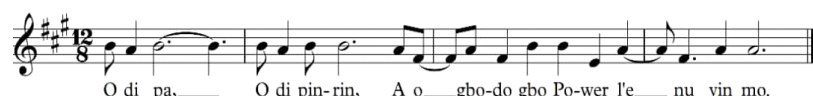
Ma lo si'-bo re lo, k'o lo di-bo fun P - D - P Twen-ty nine-teen ko s'e-re_
 3
 ___ A- ti-ku gan-gan l'o le se, for Pre-si- den ti Ni__ ge- ria, e di-bo fun k'o wo- le_
 5
 ___ Bu-ko- la Sa - ra- ki l'o le se, E je ka di- bo fun k'o wo- le.

Translation

Don't misuse your vote
Go and vote for PDP
2019, there's no joke
It's actually A tiku who can do it

Song 12

O di pa



Translation

It's a force, it's over,
we must not hear power from your mouth again.

Song 13

No Sell your Vote



Apart from songs 10 and 13 that sound like warning, advice and enlightenment or sensitisation as packaged by PDP, song 11 has element of praise singing and eulogising aspirants. The song is bilingual, but the use of the word 'for' in bar 5 would have been better with Yoruba word 'fun' since the following word is pronounced in Yoruba - 'Prẹ̀sidentì'. The way 'for prẹ̀sidentì' sounds in the audio file is confusing. It might be misconstrued as 'fọ̀prẹ̀sidentì' i.e. wash the president. Advice in song 10 is satirical in the sense that PDP seemed to use it as counter protest to advise the populace to discountenance the slogan 'Ó tóḡẹ' by APC because the blessings of people will keep flowing and not cease. 'O di pa, o dipinrin' in bars 1 & 2 of song 12 translated as 'it's a force, it's over' sounds more like euphemism. Song 13 'No sell your vote' in pidgin English was sponsored by INEC to discourage electorates from exchanging their votes for monetary gain.

Pan Songs

There are two songs discovered to be under this category. Pan songs, as used in this context are revile and abusive. They are songs characterised with harsh criticism.

Song 14

Awa ngba dun

A - wa ngba - dun E - yin ngba - le K'a -
wa ma - a gba - dun ti wa, K'e - vin ma - a gba 'gbo - ro lo.

Translation

We are enjoying
You are sweeping
Let us keep enjoying
and you keep sweeping the town

Song 15

Bukolati se wa

♩ = 100
Bu - ko - la ti se wa, Sa - ra - ki ti fo wa je, gbo-gbo Kwa ra
pa - da l'e - vin re, O - mi l'o ma gbe o lo.

Translation

Bukola has offended us
Saraki has disappointed us
All Kwarans have turned back from you
It is water that will carry you away.

Abusive songs are not uncommon in electioneering and rally, the songs could be direct or indirect. For example, PDP used APC symbol (i.e. broom) in Song 14 to abuse the party by referring to APC members as sweepers. The PDP declared in the song that while they are enjoying, APC should continue to sweep the town.

In response, APC used direct abusive words in song 15 by mentioning the name of the political godfather in the song at a rally in Ilorin. It is not healthy for an ideal electioneering.

Musical Analysis

In the selected musical audio and video, it was observed that all the songs therein were performed with instrumental accompaniment. It was a collaboration of African and western musical instruments. In other words, none of the selected songs was performed in acapella. Most of the songs are through composed except songs 2, 4, 5 and 8 that are in solo and chorus form. The melodic lines are simple and conspicuously more of disjunct movements than conjunct motion with a sudden overlapping of solo and chorus in last line of song 5. Apart from song 14 bar 2 that shows a compound interval (Major 9th), all other songs are in simple intervals. The predominant repetitive style in the selected songs is not surprising because most songs are rooted in African culture. Getting a message penetrated into the hearts of the targeted audience, requires emphasis by the way of repetition. Yoruba axiom applies: kokoko la n ran'faaditi. Repetition allows for better understanding and assimilation of the message. There is sizeable usage of slur and tie marks, but the frequency of tie is higher than the occurrence of slur sign. Glissando is obviously noticeable in Song 14 as a result of indefinite pitch or notes in African music that are not

well tempered. The originality displayed in the songs deserved mentioning. However, song 15 is a borrowed tune. The melody had been in existence for long in Christian worship in Kwara State. The original tune which is in Yourba language goes thus:

A way'o ma yin O
A way'o ma gbe O ga
Iwosa ma satile yin wa
A way'o ma gbe O ga

We shall continue to praise You
We shall continue to lift You up
Just continue to support us
We shall continue to lift You up

Conclusion

So far, it has been established that the two leading political parties (APC and PDP) capitalised on the ambivalent and flexibility nature of music during 2019 general elections in Kwara State. The potency power of music as it manifested its positive and negative roles in electioneering cannot be ignored. This is what Adedeji (1999, 2014 and 2019, P. 15) described as 'anabolic' and 'catabolic' roles of music which could be to build up and pull down; construct and destroy. Both contrasting roles are witnessed everywhere in our world, he concluded.

Knowing that music has the power to influence people's actions through the channel of their emotions, then it was a wise decision for any political party who desired victory to embrace diverse musical activities to enlighten, educate and convince the electorates about the party policy and programme. The observation of Daramola (2018, P. 7) that music has the capacity to control people's emotions and actions, is germane.

In sum, Ó tóge movement successfully worked on people's emotional feelings to influence their actions at the poll, since emotion is the gateway to people's action. Music has, in no small way, contributed to the success story of Ó tóge movement (APC) in the 2019 election in Kwara State.

Recommendations

Having identified ambivalent nature of music, political parties and politicians are advised to explore positive use of music in electioneering. Kwara is a state of harmony. Therefore, people should avoid abusive songs or songs that could cause fracas or disharmony. Electioneering should be done in the spirit of sportsmanship.

Jingles should be subjected to scrutiny and censorship by the federal government before certified for airing. Also, there should be guiding rules for songs prepared for elections within the confined of freedom of expression as contained in the constitution.

Finally, the winner of the 2019 election in Kwara State should alleviate the suffering of the people as promised in their jingles; while the loser should support the winner to make Kwara great. Election is over; hence political attack should be over.

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