AN EXPLORATION OF THE CONTENT IN POLITICAL ELECTION CAMPAIGN SONGS: THE CASE OF 2016 PRESIDENTIAL AND GENERAL ELECTIONS IN ZAMBIA

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Abstract

The period of political electioneering is one of the most heated and divisive moments in Zambia's political landscape. This article draws upon and reports the findings of a qualitative study which collected, interrogated, and using content and discourse analysis, analysed the content of 28 election campaign songs prior to the 2016 Presidential and General Elections. Specifically, the content of 14 pieces from each of the two political parties, which were aligned to the two political heavyweights, Edgar Chagwa Lungu of the ruling Patriotic Front and Hakainde Hichilema of the opposition United Party for National Development, were analysed. The article reveals that the content of the songs supporting various candidates running for political office mixed past achievements, campaign promises with messages focused on personalities such as derision for the opposing political opponent, and hero-worshipping of their preferred candidates. In this context, the songs analysed in this article meet the criteria for typical political election campaign songs according to the Functional Theory of Political Campaign Discourse.

Keywords: Political Songs, Propaganda, Electoral Campaigns, Political Parties

Introduction

The purpose of this article is to explore and analyse the content in political election campaign songs used by two main political parties in the 2016 Presidential and General Elections in Zambia. These were then ruling Patriotic Front (PF) founded in 2001 by the late President Micheal Chilufya Sata and later led by lawyer Edgar Chagwa Lungu, and the main opposition United Party for National Development (UPND) founded by the late Anderson Mazoka in 2001 and currently, led by economist President Hakainde Hichilema.

This discussion requires the definition of various terms and concepts used in discussing the connection between music and political expression in political election campaign songs, many of which could be described as topical songs. In this article, music is deemed political by its content and intention. While politics refers to mainstream political activity, Samuel and Ayegba (2016: 45-46) define an election as 'a formal political exercise of selecting a leader by the electorates, whom it is believed, will represent their interests in public office.' While political election campaign songs the world over, are used for transmitting serious political messages during campaigns, and for propaganda which is not a new phenomenon in Zambia, the focus in Zambia seems to have been more on using them to influence

listeners than to communicate serious political messages. Songs, in this case, do not only offer a partisan opinion, they go further and advocate for specific political action. This is in line with the commonly held view that songs are not usually meant for serious messages but for praising leadership although at times, serious issues are raised through song (Sachingongu, Personal Interview, 2020). In Zambia, literature shows how the PF political songs had perceived influence in the 2011 and 2016 elections (Mambwe, 2019). The perceived reasons for using musicians and specific languages in political campaigns has also been interrogated (Namuyamba, Chakanika, Nyimbili, Chisenga, Munkombwe & Phiri, 2018). Although others have examined the socio-cultural, political, linguistic and generational functions of music in Zambia (Lumbwe, 2020; Nchindila, 2008), few studies have compared the content of political election campaign songs by ruling and opposition parties. To fill the gap in the empirical literature on the content of political election campaign songs in Zambia, this study was mooted. To achieve this, the study was guided by the following research questions:

(i) What is the content of political campaign messages propagated through songs in Zambia?

(ii) Is there any relationship between the content of political campaign messages propagated through songs in Zambia by the ruling and opposition party?

This article is anchored on the functional theory of political campaign discourse by William L. Benoit (Benoit and Sheafer, 2006). In explaining this theory, Benoit and Sheafer have stated that voting in a political election is anchored on many considerations, namely; that not only must a candidate seeking political office be seen by some as preferable in comparison to political opponents, he/she must stand out as distinct from competitors; to establish this distinctiveness, political campaign messages are used; and that campaign messages create preferability in the voter by laying claims to positive attributes about oneself, by attacking and criticising an opponent, and also defending oneself against attacks by competitors. Benoit and Sheafer further claim that political messaging usually revolves around policy issues and the character of the competing candidates. Further, in line with the above, functional theory explains that policy messaging thrives on focusing on past achievements, future general and specific plans or campaign promises while messaging around character focuses on personal attributes of competitors, leadership ability, and the values or principles that they espouse. In this context, the songs analysed in the paper meet the criteria for typical political election campaign songs according to the Functional Theory of Political Campaign Discourse.

Qualitative methods, namely; content and discourse analysis of 28 election campaign songs; 14 pieces from each of the two political parties, were used to gather and analyse data. The two political parties in the study were selected based on the following criteria: firstly, their performance in the presidential elections of 2015. Secondly, the PF and the UPND respectively scored the highest number of votes in the 2016 Presidential and General Elections and thirdly, it was only these two parties that produced campaign messages in song form with messages on education. The

UPND album was collected from the UPND Secretariat while the PF album was collected from Radio Christian Voice.

Each political party's album had 14 songs and each of these songs was reviewed. Each song was played over and over again and then transcribed for coding and analysed according to the themes. The Tonga songs were translated into English by a certified and qualified language translator from the Curriculum Development Centre while the Bemba and Nyanja songs were translated by the researchers. The actual process of analysis involved the transcription of songs to get a general sense of the data.

Firstly, codes were clustered into categories; data from different songs were processed until no new categories could emerge, thereby achieving data saturation. Secondly, the researchers proceeded to attach meanings to the categories. Emerging themes were clustered into similar themes and finally, interpretations were made based on the thematic concerns of the songs. This process of data analysis was guided by the steps suggested by Creswell (2014).

Furthermore, the analysis of the transcripts of the songs was accompanied by document review, which was conducted by reviewing publications that had information relating to the political scene in Zambia. The literature provided insight into how certain categories could be interpreted. Additionally, these secondary sources provided background information and were used to provide a profile for the two political parties. All this information became important during the data analysis stage (Bryman, 2004).

Regarding ethical issues, the study took into account all measures to ensure compliance with all possible and potential ethical issues of concern. As with many others, this study had several limitations. One limitation of the study was the lack of generalisability of the findings because of the qualitative approach which entailed the use of non-probability sampling procedures. Although the two political parties had released more than one album each, this study focused on analysing one album from each party released before the 2016 Presidential and General Elections. The conclusions drawn cannot and should not be taken to be representative of all the messages of the two political parties but specifically to the two albums by the two political parties that were selected for this study.

Political History of Zambia

Zambia is a large, landlocked, resource-rich country with sparsely populated land in the centre of Southern Africa. It shares its border with eight countries (Angola, Botswana, Democratic Republic of Congo, Malawi, Mozambique, Namibia, Tanzania, and Zimbabwe) that serve as an expanded market for its goods. Formerly known as the British protectorate of Northern Rhodesia, Zambia was under British dominion from 1888 until 24 October 1964, when it became an independent republic under the leadership of Kenneth David Kaunda and his United National Independence Party (UNIP). Upon attaining independence, Zambia entertained democracy until 1973 when Kenneth Kaunda's government abolished political parties other than the UNIP and replaced multiparty politics with what was known as 'One-Party Participatory

Democracy,' which turned out to be a *de facto* dictatorship. Elections continued to be held, but only members of UNIP were allowed to stand for office.

In December 1990, bowing to persistent demands for democratisation and riots over rising food prices, Kaunda legalised opposition political parties and multiparty politics in Zambia were reintroduced. Since then, Zambia held democratic elections every five years (Phiri, n.d) and has held eight Presidential and General Elections from 1991 to 2016. In all, Zambia has had six presidents: Kenneth David Kaunda (1964-1991), Fredrick Titus Jacob Chiluba (1991-2001), Levy Patrick Mwanawasa (2001-2008-died while in office), Rupiah Bwezani Banda (2008-2011), Michael Chilufya Sata (2011-2014-died while in office), and Edgar Chagwa Lungu (2015-2021).

In 2001, Patrick Mwanawasa of the MMD scooped the presidency after defeating amongst others, his closest rival Anderson Mazoka of the UPND. In 2006, Mwanawasa retained his seat by defeating Hakainde Hichilema who had succeeded Anderson Mazoka at the helm of the UPND. The MMD's Rupiah Banda who had succeeded Mwanawasa defeated Hakainde Hichilema of the UPND in the 2008 Presidential by-election and in 2011, Sata wrested power from Banda in an election also contested by Hakainde Hichilema. Sata's successor, President Edgar Chagwa Lungu of the PF also defeated Hakainde Hichilema in a Presidential by-election in 2015 and defeated him again a year later in a closely contested Presidential and General Election. The next Presidential, Parliamentary and General elections were slated for August 2021 in which Lungu would again face Hichilema at the polls for the third time in seven years. This would mark Hichilema's sixth attempt at the presidency in fifteen years.

In the run-up to the 11 August 2016 Presidential, Parliamentary and General Elections, the two main political parties (PF and UPND) were engaged in diverse campaign activities which included producing songs that were aired on national and community radio stations as paid-for adverts and also played at campaign rallies held across the country. These campaign songs were also aired on both national and community television stations across Zambia. The political songs were also accessible online. The apparent increase in the use of songs as a strategy by those running for political office to woo voters raised interest in the researchers to explore the content of the political songs. It interested the researchers to explore the content of political election campaign songs although it is never an easy undertaking in Africa to discuss mainstream politics as one runs the risk of being easily misunderstood to be either pro-government or anti-government. Just like Mwale (2016) before us, we decided to focus on the two largest and dominant political parties by parliamentary representation out of nine that participated in the 2016 General Elections. The ruling PF had 68 Members of Parliament while the opposition UPND had 49 at the time of the commencement of this study. This two-way contest was of particular interest to the researchers considering that the two political parties while attacking each other did not make any references in their songs to any other political party or individual from a political party other than the PF or UPND.

Use of Political Songs in Politics

Finnegan (2012) reports that the use of political songs in politics is not a new phenomenon in Africa. Similarly, in other countries such as the United States of America (USA) this is a common phenomenon (ASCAP, n.d). It is, therefore, not the first time that political parties have resorted to songs to propagate their political messages; neither is Zambia the first country where political songs are used during campaigns. In Zambia, political songs are becoming increasingly a large part of the political dispensation. The United National Independence Party (UNIP) used songs as part of its campaign in the run-up to the 1991 Presidential and General Elections. Just like elsewhere (Groenewald, 2005), political songs in Zambia are performed to achieve a particular goal. Therefore, the issues discussed in this article are not particular to Zambia. Zambia is simply a prototype of African politics. From Kenya to South Africa, the scenario is contextually similar.

Elections provide opportunities for advocates of social change policy and those favouring social stability to promote their particular cause. Campaign songs and songs of political parties can help spread particular points of view and build solidarity around candidates and platforms. Before any election, political parties are allowed time and opportunity to campaign for their preferred candidates using various tools or techniques and methods. These include social media adverts, celebrity endorsement, billboard adverts, poster adverts, television and radio jingles, and needs-oriented manifestos (Menon, 2008 cited in Ismaila, Ayanda, Ayodele & Abdurasak, 2016). This study, however, concentrated on election campaign messages delivered through songs. The central idea behind political campaigns is to sell a party's manifesto or plan of what it intends to do if and when elected into office. A manifesto is a set of promises to be implemented once given the mandate to govern. 'Songs can be used to report and comment on current affairs, for political pressure, for propaganda, and to reflect and mould public opinion' (Finnegan, 2012; 265). Finnegan adds that at a local level singing can take the place of the press, the radio, and publication as a way of expressing a public opinion and bringing pressure to bear on individuals.

The Content of Political Election Campaign Songs in the 2016 Presidential, Parliamentary and Local Government Elections

It must be stated from the outset that this article is not an analysis of the style or linguistic formats of music used in the campaigns. It is not concerned with how musicians or songwriters apply theoretical, poetic, esthetic and other devices to disseminate their messages; neither is it about how effective political songs can be in wooing voters. It is solely an exploration of the content of the messages contained in the songs.

Comparison of the Political Elections Campaign Messages of the Two Main Political Parties

Each of the two albums had 14 songs covering different political campaign messages. The PF album was titled *Dununa Reverse* while that of the UPND was named *Dununa*

Forward. To sell their political campaign messages, both political parties, UPND and PF, used mainly three languages, namely; IciBemba, Chinyanja, and English, which, according to Namuyamba *et al.,* (2018) are arguably the most common languages spoken in Zambia today. In addition, UPND used Chitonga which is another of Zambia's main languages. It would not be farfetched to conclude that the songs were sung in different languages deliberately to appeal to the linguistic backgrounds of the citizenry that formed the electorate. The section that follows analyses the core messages in the two albums according to each political party.

Arising from the analysis of the 28 songs in the two albums, several pertinent issues arose. The songs by the two political parties focused on several issues. In both cases, it was clear that the political song lyrics were in tandem with their party manifestos. It is not surprising, therefore, that, the study found that although the song lyrics were generally similar in approach, there were both differences and similarities in their content.

The ruling PF emphasised the following issues: all the fourteen songs had praise for President Lungu (most of the messages in the songs were centred on propagating the positive personality of the leader of the PF political party as opposed to selling the ideology of the party; most of the songs had combined messages thus: eleven (11) songs made mention of infrastructure development particularly, roads and health facilities; seven (07) songs referred to the fact that PF had given religion its rightful place in society; five (05) songs made reference to education, pointing to schools which had been built in a short time, including schools in rural areas and a promise to continue educating students who are unable to pay school fees; and three (03) songs consisted of ridicule and derision for long-time opposition leader Hakainde Hichilema. The content of the eleven (11) songs highlighting the performance of the PF regarding infrastructural development before the 2016 General Elections resonated well with the findings of Mwale (2016) who found that the PF promised to create more jobs, build better roads, medical facilities, and embark on industrial developmental projects. These views are best illustrated in the following PF song titled 'Sonta Epo Wabomba' sung in IciBemba which attempts to defend the record of the PF while in government.

Sonta Epo Wabomba

Edgar wesu alibomba eya,
Our Edgar has worked well,
Edgar Chagwa alibomba eya
Edgar Chagwa has worked well,
Kateka wesu alibomba eya,
Our president has done well,
Edgar Lungu walibomba eya,
Edgar Lungu, you have worked well,
Nga iwe, sonta epo wabomba tumone,
How about you, what have you done?
Uyu kateka wesu alikula ifipatala,
Our president has built hospitals,

Alikula amasukulu,
He has built schools,
Akula nemisebo,
He has built roads,
Ngawebo fishi wacita,
How about you, what have you done?
Bunda bwakufyaya ukwakanya ichalo,
All you want is to divide the nation,
Nokutupanganika,
And to divide us,
Bunda bwakulandalanda,
All you are good at is talking,
Nokwimwe amapanga,
And carrying pangas,
Bunda bwakubusha inkondo,
All you know is to bring war,
Uleposela akavundula,
You are bringing confusion,
Fyebo tulesonta efyo twabomba,
Us, we only point at our achievements,
Nabantu baletila mwali bomba, eya
Even the people are saying we have done well,
Fwebo tusonta eyo twabomba,
Us, we only point at our achievements,
Nangu nicampaign tulebalanga efyo twabomba ,
Even during campaigns, we show the people our achievements,
Kateka wesu alibomba eya
Our president has done well,
Edgar Chagwa alibomba,eya
Edgar Chagwa has done well,
Kateka wesu alibomba eya
Our president has done well,
Edgar Lungu walibomba,
Edgar Chagwa has done well,
Nga iwe Sonta epo wabomba tumone,
How about you, what have you done?
Muli Edgar Lungu ni sotambe,
Edgar Lungu is all about achievements,
Nipesa apashalila nsondange,
Where is there no development, show me?
Ni don't kubeba tatulondolola ifwe,
We just don't talk (about our achievements),
Ni ponseponse tula kontolola,
We bring development everywhere,
Edgar Lungu kontolola,
Edgar Lungu take charge and control things,
Paja ponse panalubana kontrola,
Wherever things have gone wrong, take charge and control things,
BaLungu mwabombeni,
Well done Lungu,
Bakateka mwabombeni,

Well done Mr President,
BaLungu mwabombeni,
Well done Lungu,
Bakateka mwabombeni,
Well done Mr President,
 Tuvotele Egader Chagwa Lungu,
Lets vote for Edgar Chagwa Lungu,
Kateka wamwela,
A lively president,
Kateka wachikuku
A merciful president,
Kateka wamtima uwusuma,
A good-hearted president,
Kateka wesu alibomba eya
Our president has worked well,
Edgar Chagwa alibomba eya
Edgar Chagwa has worked well,
Kateka wesu alibomba eya
Our president has worked well,
Edgar Lungu walibomba eya
Edgar Lungu, you have worked well,

In the above song, then Republican President Edgar Chagwa Lungu is being praised for the awesome developmental projects he had executed during his time in office. At the same time, the song castigates then opposition leader Hakainde Hichilema, accusing him of being a warmonger.

The UPND highlighted the following issues in their songs: eight (08) songs focused on improving education while lamenting the falling standards in the education sector due to the frequent closing of schools and universities; and pointed out that the ruling elite did not see this as a problem because their children go to get their education outside the country, adding a promise to provide free education; eight (8) songs lamented high unemployment levels; seven (07) referred to free medical services; seven (07) referred to a collapsing agriculture base; six (06) referred to poverty and another six (06) focused on praise for Hakainde Hichilema. Five (05) referred to broken promises by the PF; five (05) referred to ridicule and derision for President Lungu; while four (04) commented on each of the following, corruption; lack of freedom of speech; and police brutality. Similarly, these findings are consistent with those of Mwale (2016) who found that during the same campaign period leading to the 2016 Presidential and General Elections, the UPND promised, among others, a more stable economy than the PF had achieved. The following is one of the UPND songs titled 'Twaambo' (News) sung in Chitonga whose content is a stinging critique of the performance of the PF in government.

Twambo

Information

Ndilaa twaambo me yawe ndalilauka (ntunji ntunji).
I have a lot of information, me I am complaining (many complaints).
Ndaa twaambo me tunji ndalilauka
I have a lot of information, me I am complaining.
Ndalanga bulimi mebo ndati bwakasweeka.
When I look at farming, me, I say it is lost.
Fertilizer camutunzya.
Fertilizer, fertilizer.
Inzala mucisi kasimpe me ndalilauka
Hunger in the country, truly I am complaining.
Ndazibuka kumbi me izyikolo me zyanyongana,
When I turn the other side me, schools are confused,
izyikolo zyipati kulaca nywe nkujala, tabakwe aansoni.
Big schools (universities) each day are being closed, they have no shame.
Bati lilauke nywebo ibana balaumwa kuli bakapokola
When people complain, they are beaten by the police.
kasimpe mebo banyongana, Muciindi cakuti nywebo syuwa kabatukwabilila, baba mbabatuuma iswe yawe bulaca. Maawe taata! Bausyi Miyanda mbuti?
Truly I say they are confused. Instead of them protecting us, they are the ones beating us every day. Oh daddy, father to Miyanda, why?
Eeyi njemilimo Hakainde cilombe cangu, kontolola
These are the works Hakainde, my boy, control them.
yawe njemilimo Hakainde cilombe cangu, kontolola.
These are the works Hakainde, my boy, control them.
'Kwaca mwanaa taata' cilikwelele!
It is morning son-of-my-father, it fits you, the country fits you.
Calila cisi, twalilauka Hakainde cilombe cangu, kontolola, 'oni taimu' cilikwelele cisi cili kwelele,
The country is crying, we are complaining Hakainde my boy control them, 'one time' it fits you, the country fits you.
O ndalilauka taata, twalilauka taata ocilombe cangu, kkontolola,
Oh! Am complaining my father, we are complaining, my father, my boy, control them.
 Eeyo njemilimo Hakainde cilombe cangu, kkontolola, yawe njemilimo Hakainde cilombe cangu, kkontolola, 'yoo balombwana.'
These are the works, Hakainde my boy control them, You, these are the works my boy control 'for men.'
'basankwa balazumina kubelekela cisi.'
'Men who have offered themselves to work for the country.'
Twiile kucengwa taata balaamba five hundiledi jobs bayakutupa, bakubusi, mbali?
They are just cheating us saying five hundred jobs will be created, the youths, where are they?
Cifwisya nsoni nga ndainka kumigodi, inga ndalanga bantu mbobapona ibwasunu.
It is shameful, if I go to the Copperbelt when I see how people live nowadays.
Iima kkampani inywe nobasankwa, nywe akajalwa,

Companies you boys have been closed,
Shimaini, akaba mafaama,
Miners have become farmers.
O mancito banji nywe banji tababeleki.
Oh! Jobs, many people are not working.
Bakabacenga kuti baya kubapa itunyika ooto tutabonwi 'ntwa mulomo.'
They cheated them that they were going to give them pieces of land, but those pieces of land are not seen, they are just lip lies.
Bayanda kulibunga-bunga balo balalibunga-bunga,
Those who want to group themselves can group themselves.
Swebo twati libunge taata nkukaka, 'tulababona ama tiyagaasi mulaasama, mwandizazamya.'
But for us when we want to group ourselves (meet) they refuse us, 'we see them with teargas They are just cheating us saying five hundred jobs will be created, the youths, where are they?
canisters, they wear them, they make me fear.'
Wabija Zambia twaambaula makani aa Public Order Act; atuminya yawe taata.
Zambia has become bad, we are talking about the Public Order Act, we are suffering father.
Ooko tulibamvwide lyoonse inga balalidunda 'muma TV,' Balaamba bati imazila "twakabamba," Loo mazila alo nkongole.
There, we always hear them promoting themselves 'using the television,' saying 'the roads, we have made,' while all the roads, its credits.
Loo tuli bamvwide lyonse balalidunda inga baamba kuti mazila balabamba ono kulaca balakolota.
We hear them always praising themselves saying they make roads, but every other day, they get credits.
Eeyi njemilimo Hakainde cilombe cangu, kkontolola. (Cili kweelele cisi cili kweelele,
These are the works Hakainde my boy control them.
(It fits you, the country fits you. Oh! The country cries father.)
O calila cisi taata! Calilauka Hakainde cilombe cangu, kkontolola,
Tyanka, tyanka magiya, eeyi njemilimo Hakainde cilombe cangu, kkontolola.
The country complains Hakainde my boy, control, change, change the gears, these are the works Hakainde my boy, control.

In the above song, then opposition leader Hakainde Hichilema was heralded as a savior of the suffering people of Zambia. This suffering was blamed squarely on then President Edgar Chagwa Lungu who was seeking a fresh mandate to lead the country.

There was a similarity in the songs of the two political parties on several issues. The first had to do with hero-worshipping their party leaders. In this vein, the ruling PF party in its songs portrayed President Lungu as peace-loving, humble, wise and compassionate and respectful of all chiefs and civil servants and loved the poor. On its part, UPND exalted its leader Hakainde Hichilema and adorned him with the virtues of wisdom, integrity, simplicity and compassion. All these virtues are in line with Christian values. This is significant in a country that portrays itself as a Christian

Nation but fails to live to this expectation due to the high levels of immorality, corruption and nepotism (Zimba, 2011). Another theme that was common between the two opposing political forces was education. The ruling PF pointed to schools that had been built in a short time, including schools in rural areas and promised to continue educating students. The UPND, on the other hand, lamented the falling standards in education due to the frequent closure of schools and universities, and pointed out that the ruling elite did not see this as a problem as their children went to get their education outside the country.

Furthermore, both parties referred to God in their campaign messages, with the PF claiming that President Lungu and other PF stalwarts were God-appointed while the UPND claimed to be a party that was reliant on God in their work. This reference to religion by both the ruling PF party and the opposition UPND party agrees with the observation by Mwale (2016) and Cheyeka (2014) that those seeking political office in Zambia often appealed to the religious convictions of the electorate as a political gimmick given the standing of Zambia as a Christian Nation, to elicit their support.

Another common theme between the songs of the two parties was the ridicule of the leader of the opposing party. In their songs, the PF mocked opposition UPND leader Hakainde for his five unsuccessful attempts at the presidency, while the UPND had a lot of derogatory statements that referred to the beer-drinking habits of the ruling political party candidate, President Edgar Chagwa Lungu.

In answering the second research question, however, it is clear that there was a marked difference in the focus of the two political parties in the messages they gave to the electorate. These differences show the uniqueness of the two political parties. While the ruling PF party focused on defending its perceived achievements (infrastructure development), the opposition UPND concentrated on highlighting what it perceived to be the failings of the ruling party (such as high unemployment levels and low salaries for workers) and on making promises of what they intended to do for the people of Zambia if they were voted into office (free medical services, free education, freedom of assembly, among others).

The frequencies for the UPND were higher than those of the PF. This was largely because the songs in the UPND album referred to a wider range of issues compared to the PF songs. Songs in the PF album, while raising key issues on their achievement as a ruling party in government, seemed to focus a lot of space on morale boosters hence, their lower frequencies in their album on particular issues. In other words, the UPND song lyrics showed a tendency to maximise the space for providing solutions to the 'PF-caused problems' while the PF song lyrics concentrated on pointing out the achievements scored under their rule.

The findings of this study are not strange and are consistent with the writings of Street (2007) who argues that there is a connection between politics and music. Music and politics have long been connected because political messages are easily transmitted through music. Music is not just organised sound, or just a footnote to political processes, it is an integral part of and may support political organisations and governmental institutions, and can act as a form of protest against a political

status quo or dominant (political) discourses. These are songs that not only offer a partisan opinion but also go further and advocate for a specific developmental agenda. Songs can be used to portray a specific political message. Understanding the history and events that inspired the music is necessary to fully comprehend the message. In this case, the political intentions of musicians were clear. This is reflected in the deep political messages in the songs discussed in this paper. The use of propaganda as reflected in the content of the two songs above agrees with the views of scholars that have argued that to achieve specified goals, propagandists usually select and strategically package facts and arguments to elicit the ultimate effect when presented to the public (Street, 2007). Then, campaign songs of political parties are perceived to help spread their views on specific issues and build the public image of candidates and the policies they represent.

The campaign songs analysed in this article articulate a positive message about their parties and candidates, usually by referring to the personal quality of the candidates. This further agrees with the findings of Namuyamba *et al.,* (2018) that music helped to sell candidates and their manifestos. This agrees with the widely held view that music possesses a unique power to inspire, motivate and energise a campaign as evidenced in the USA by President Barack Obama's successful Presidential campaign which used the song 'Signed, Sealed, Delivered I'm Yours' written by Steve Wonder and which was seen to have contributed to Obama's victory (ASCAP, n.d). These findings also agree with the Functional Theory of Political Campaign Discourse on which this study is anchored by, amongst others, using campaign messages as a double-edged sword; for self-praise and criticism of political opponents revolving around policy issues and personalities, relative to past achievements, and future promises, and as a way of wooing potential voters to vote for them and retain them in office.

Conclusion and Implications

In general, the study established that the content of the songs combined developmental issues with mere political propaganda. While some songs from both political parties contained information that exclusively focused on hero-worshipping their leaders in an entertaining fashion while attacking their opponents, other songs focused on serious issues of social sector development such as agriculture, health and education. It was observed that some songs contained religious information that could appeal to the religious interests of certain groups. In general, the tendency was to either promote the achievements scored by the ruling party (PF songs) or highlight the ruling party's failures on the part of the UPND songs. It is also clear that although the songs had elements of entertainment, by and large, the focus was on conveying a political message. These songs contained propaganda that was deliberately produced to influence and/or manipulate other people's beliefs.

On the basis of the above findings, the study concluded that the content of the songs clearly demonstrated that both political parties considered music as a worthy avenue through which to reach out to the electorate with their manifestos. As expected, the ruling PF songs focused on their achievements while the focus

of the opposition UPND songs targeted the failures of ruling PF party. This study extends this observation by focusing on political figures in electoral campaigns. Just as religion was used for political mileage (Mwale, 2016), the songs analysed in this study did not always reflect the reality on the ground, but were usually exaggerated for political expedience to attract voters in their political campaigns.

It is clear from the findings of this study that the two political parties under discussion appealed to the electorate by focusing on key issues which they perceived resonated well with the electorate. As is clear from the above discussion, songs can be used for political campaigns by those in the ruling establishment to entrench their rule and also by those in the opposition to propagate anti-establishment messages, all aimed at retaining or winning power.

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