



## An Analysis of Music and Politics: The Ghanaian Instance

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### ABSTRACT

This piece aimed to analyze the use of music and its related activities in politics, particularly Ghanaian politics to effectively impact the organization of activities in the areas of party formation, rallies and electioneering campaigns. The authors opined that through music, leaders and organizers of political parties are able to better communicate to the public to attract winning sympathy. The authors employed participatory observation and unstructured interviews to gather primary data from five political parties including the two main parties (National Democratic Congress and New Patriotic Party). The findings indicate that music and related performances are instrumental in bringing party members together, attracting new members to fold, and forming formidable parties. The authors recommend that the leadership of political parties should organize and encourage regular musical activities between members and the party as a whole.

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### INTRODUCTION

Sound and music are synonymous and can best be described as inextricably bound, likewise music and all manner of human activities including the heartbeat of even a sleeping individual. For instance, in the field of education where non-music related programmes are considered purely non-music, there are still traces of rhythmic patterns in areas such as reading, writing, drawing, construction, speech works and more which announce the presence of music.

Music is also hugely present in social activities of humans such as festivals, traditional rites, church activities, durbars, naming ceremonies, marriage ceremonies, enstoolments and destoolment of chiefs, socio-economic activities at marketplaces, operation of drinking spots, pubs, restaurants and other merry making centers, and in all phases of political activities.

Indeed, Political activities of any kind over the world particularly Ghanaian politics, are seemingly enormously sustained by musical activities, at the levels of party formation, party meetings, campaigns, rallies and electoral endeavours which involve a number of party faithful. Music and dance as a component is very instrumental in maintaining euphoria, excitement and we-feeling as a factor to ensure the success of a political function.

Comprehensively, political activities in Ghana have experienced massive musical effects over the years, but have received very minimal academic recognition in the field of politics. This study is a qualitative type employing participatory observation and an unstructured interview guide to collect data from five Ghanaian political parties namely, National Democratic Congress, New Patriotic Party, Progressive Peoples Party, Ghana Union Movement, and United Democratic Party, for the study.

Zeroing into music and politics, it is crucial to consider the characteristics and meaning of music and politics and also identify the blend of the two and the influence on humans and by extension, nation-building. Ordinarily, it is just fair for one to suggest that music and politics have almost nothing to share.

However, a critical observation of the two, reveals that the term politics is a way of ruling divided societies by a process of free discussion and without undue violence.<sup>1</sup> According to Tansey and Jackson: politics is about the social exercise of power, rather than just the state. Thus, politics encompasses a broad range of situations in which people's objectives vary, but in which they work together to achieve those aims they have in common as well as competing where aims conflict. Both cooperation and competition may involve bargaining, argument, and coercion. Politics may often be more an art than a science, and the art of politics may often be to see the potential for alliances rather than antagonisms amongst differing groups.<sup>2</sup>

This is coupled with the fact that 'politics' is used in at least two senses, both of which are immediately relevant to everyone's everyday experience. Tansey and Jackson further opine that, "in the narrowest conventional usage, what governments do with politics is affecting us intimately, day by day, and hour by hour."<sup>3</sup> In the wider sense, people exercise power over others. Politics is part of all sorts of social relationships, be it kinship, occupational, religious, or cultural.

Political activities also require rather carefully composed and orchestrated music with painstakingly selected poetic lyrics. The tunes and the corresponding lyrics are professionally composed to attain the purpose of drumming home political themes and their implications to the masses including the party faithful. Political activities such as rallies and campaigns are hugely heralded by party signature tunes and favourite songs either composed by philanthropists or party hierarchy. The words of such songs are made of themes, values and motto spelling out the vision and mission identified with a particular party.

In Western world democracies, political issues and contestation are comprehensively carried out in the mass media where "free press and freedom of speech" function as fundamental principles. The African situation is, however, different as the masses find other means of airing their views, regarding who they are, who they want to be, what they believe in, and what they want.<sup>4</sup> Further, Allen suggests that music is one medium through which such pressing needs are channeled to secure the required fulfillment.<sup>5</sup> In the words of Crary, the phenomenon termed Music functions as a trenchant political site in Africa due to the basic fact that it is the most widely appreciated art form.<sup>6</sup> This is because it affords individuals the opportunity to express a preference for musical style, artist, or specific compositions. Indeed, social activities among Africans are comprehensively sound or music-oriented, though they may not have the ability to mention a favourite book or share their views about artworks and other forms of visual culture at random as compared to Westerners.

Purposefully, the paper is directed at investigating the use of music and its related activities in the field of politics, particularly Ghanaian, and examines how music could be employed as a tool to induce and also nurture healthy political ambience, and peace-seeking party individuals. Objectively, the study seeks to find out the influence of music and related activities on participants in political functions. Also, to explore political avenues where music could be employed focusing on the Ghanaian situation.

## LITERATURE REVIEW

### The Significance of Music

Objectively, of all artistic mediums, music is without a doubt one of the most enigmatic and indefinable phenomenon. Adebayo opines that music is a powerful medium through which life is expressed. Love and hate, friendship and enmity, joy and sadness, hope and despair etc. can all be expressed through the potent channel of music.<sup>7</sup> According to Storr, the impact of music on society particularly its capacity to foster a feeling of collective community has been grossly underappreciated.<sup>8</sup> In his opinion, music is one of the most effective weapons for social mobilization and sensitization, since it has a unifying effect that unites people of various ages and geographical locations. Music plays a crucial role in Africa as it serves as a powerful tool for raising awareness, fostering social connections, and preserving cultural heritage and also serves as a means to pass down oral traditions from one generation to the next. In Africa, songs are sung to celebrate the birth of a baby, to commemorate the passing of an elder, to express gratitude for a bountiful harvest, or to express resilience in

<sup>1</sup> Bernard Crick, *In Defence of Politics* (A&C Black, 2005); Harold D Lasswell, *Politics: Who Gets What, When, How* (Pickle Partners Publishing, 2018).

<sup>2</sup> Stephen D Tansey and Nigel Jackson, *Politics: The Basics* (Routledge, 2014).

<sup>3</sup> Tansey and Jackson, *Politics: The Basics*.

<sup>4</sup> Lara Allen, "Music and Politics in Africa," *Social Dynamics* 30, no. 2 (June 2004): 1–19, <https://doi.org/10.1080/02533950408628682>.

<sup>5</sup> Allen, "Music and Politics in Africa."

<sup>6</sup> Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (mit Press, 2001).

<sup>7</sup> Joseph Olusegun Adebayo, "'Vote Not Fight': Examining Music's Role in Fostering Non-Violent Elections in Nigeria," *African Journal on Conflict Resolution* 17, no. 1 (2017): 55–77.

<sup>8</sup> A.Storr, *Music and the Mind* (Random House Publishing Group, 1993), 168. <https://books.google.com.gh/books?id=fuOC4oucE8EC>.

the face of adversity. Indeed, music is an integral part of African life, it transcends mere entertainment and holds deep significance, reflecting the essence of African identity and humanity.

### **The Place of Music in Socio-Political Setting**

*A song is something that we communicate to those people who otherwise would not understand where we are coming from. You could give them a long political speech – they would still not understand. But I tell you: when you finish that song, people will be like ‘Damn, I know where you niggas are comin’*<sup>9</sup>

The vast effect of music was palpable during the battle for independence in the majority of African nations. Music and dances were incorporated into rallies, protests, and revolutions; performers created albums that contained the liberation of their nations through their writings. In the context of South Africa, music played a significant role as a catalyst for the anti-apartheid struggle. According to Schumann, music within South Africa played a crucial role in exerting pressure on the apartheid regime.<sup>10</sup> Notably, renowned artists like Miriam Makiba, Hugh Masekela, Paul Simon, and many others offered songs that were sung by demonstrators during their numerous anti-apartheid marches across the country. According to Adegaju, Nigerian musicians have consistently been at the forefront of advocating for social change through their music.<sup>11</sup> This involvement dates back to the era of Nigeria's struggle for independence and has continued even after independence was achieved in 1960. Artists such as Fela Anikulapo-Kuti, Sony Okosun, Onyeka Onwenu, Christie Essien Igbokwe, Dan Maraya Jos, Femi Kuti, and Bisade Ologunde (Lagbaja) have utilized their music as a means to sensitize and mobilize the populace towards social change. They have also used their lyrics to criticize and hold the government accountable when it veers off course. The socio-political lyrical content of their music has served as a powerful tool in expressing social and political protests, drawing inspiration from the historical roots of hip-hop music that originated from urban African-American youths as a form of social and political expression.<sup>12</sup>

Ghana is no exception as music is used in most of the day-to-day engagements. The involvement of music and dance in Ghanaian politics dates back to the 1950s and 60s during the early years of the country's independence. Music became a powerful tool for political expression and mobilization, particularly during the struggle for independence from British colonial rule. One significant event was the formation of the Convention People's Party (CPP) by Dr. Kwame Nkrumah, who later became Ghana's first President. The CPP utilized music as a means to rally support and galvanize the masses. The party introduced the concept of "Highlife" music, which blended Ghanaian rhythms and melodies with Western influences. Consequently, Highlife music became a popular genre that conveyed political messages and celebrated the ideals of independence, self-determination, and pan-Africanism. Ghanaian musicians, like E.T. Mensah, C.K. Mann, and Osibisa, became prominent voices in the political landscape, using their music to address social issues, criticize government policies, and advocate for change. They sang about themes of freedom, unity, social justice, and the empowerment of the masses. In subsequent political eras in Ghana, music continued to be an integral part of politics. Musicians composed songs to support or oppose political leaders, addressed corruption, social inequality, and other pressing issues.

The use of music during election campaigns also became prevalent, with political parties adopting campaign songs to energize supporters and convey their messages. In recent years, the emergence of "protest music" and socially conscious artists, such as Manifest and Wanlov the Kubolor, has further highlighted the intersection of music and politics in Ghana. These artists use their music to raise awareness, challenge the status quo, and call for accountability from political leaders. Overall, the involvement of music in Ghanaian politics has continued to play a significant role in shaping public opinion, expressing dissent, and promoting social and political change. This involvement does not only take place in the national political arena but also in the Ghanaian indigenous traditional political setting.

### **Music Engagements and Effects in Traditional Elections**

In traditional Ghanaian elections (chieftaincy, clan elders, queen mothers), music plays a significant role in setting the atmosphere, invoking cultural traditions, and engaging the community. Vividly, Traditional drumming and dancing are integral to Ghanaian culture and among other performances, also showcased during

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<sup>9</sup> Sifiso Ntuli, 2010.

<sup>10</sup> Anne Schumann, "The Beat That Beat Apartheid: The Role of Music in the Resistance against Apartheid in South Africa," 2008.

<sup>11</sup> Adeyemi Adegaju, "The Musician as Archivist: An Example of Nigeria's Lagbaja," *Itupale Online Journal of African Studies* 1, no. 2 (2009): 1–23.

<sup>12</sup> Adebayo, "'Vote Not Fight': Examining Music's Role in Fostering Non-Violent Elections in Nigeria."

election events. As part of the performance, skilled drummers create rhythmic beats using traditional drums like the adowa set, kete set, kpanlogo set, boboobo set, asafo drums, talking drums, etc, while dancers perform energetically and synchronize movements. These performances bring a vibrant and celebratory atmosphere to election gatherings, encouraging community participation and unity. Additionally, in traditional elections, specific songs and chants are composed or adapted to support candidates and their messages. These songs often highlight the virtues, achievements, or promises of the candidates, and they are sung by supporters (factions) during gatherings. The carefully composed catchy melodies and repetitive lyrics aid in engaging the crowd and also create a sense of excitement and solidarity.

Election campaigns in traditional Ghanaian communities which give birth to the selection of traditional rulers often involve colorful processions and parades. These processions feature traditional music, with groups of musicians and singers leading the way, creating a lively and dynamic atmosphere. Participants dress in traditional attire, wave flags, and sing songs as they move through the community, attracting attention and rallying support for the candidates. Alongside drumming, other traditional instruments which come in the form of indigenous names like the *seprewa*, xylophone, gyle, *atenteben*, and *nntahra* among others are used to create captivating melodies during election events. These instruments have cultural significance and their sounds are believed to invoke the spirits and ancestors, adding a spiritual and ceremonial dimension to the electoral process. These scenarios undoubtedly depict the medium through which Ghanaians involve music in traditional elections, leveraging traditional songs and performances to engage the community, convey messages, and infuse the electoral process with cultural significance and vibrancy.

### **Effects of Music in National Elections**

Indisputably, national elections in Ghana have experienced a variety of musical influences which in diverse ways have positively shepherded the political atmosphere of the nation. Agreeably, music plays a vital role in engaging the electorate, promoting political messages, and nurturing a sense of belongingness and inclusiveness.

Musically, political parties and candidates in national elections often create campaign hit singles and songs through favorite musicians and known individuals who are party members and otherwise, to promote their messages and connect with voters. These jingles are particularly composed with catchy tunes and lyrics that make pronouncements of the party's achievements, promises and slogans. They are played during campaign rallies, on radio and television, and shared on social media platforms, aiming to create familiarity and support among the electorate. During the recent 2020 elections in the country, the National Democratic Congress (NDC) released the 'Okada' by NaCee while the New Patriotic Party (NPP) released "Nana Oye Winner" by Lumba.

Ghanaian musicians often endorse political candidates and parties during national elections. They either compose special songs or re-mix existing tracks to show their support and promote the preferred candidate's agenda. These endorsements do have a significant impact on the public perception of the candidate and influence voters who are fans or followers of the endorsing artist. Reference in this regard can be made to some prominent musicians like Daddy Lumba, Kwabena Kwabena and Sarkodie, A Plus, Amandzeba Nat Brew and Rex Omar the head of the Ghana Music Rights Organisation (GHAMRO). Furthermore, political parties and candidates organize concerts and musical rallies as part of their campaign strategies. These events feature popular Ghanaian musicians and performers who entertain the audience with music, dance, and performances. The musicians incorporate political messages into their songs or deliver speeches in support of the candidate, energizing and mobilizing supporters in addition to musical debates and dialogues to engage voters in discussing political issues during national elections. Musicians, artists, and intellectuals come together to present their viewpoints through music, poetry, or spoken word performances. These events provide a platform for critical discussions, artistic expression, and the exchange of ideas related to the election and the country's future.

Particularly, during election seasons, musicians in Ghana individually or in groups release election-themed songs or albums which mainly provide education on "Peace" during and after elections. These compositions highlight social and political issues such as attitudes that lead to conflict and the aftermath of conflict. The songs also address topics in the area of good governance, corruption, youth empowerment and national unity. Furthermore, the songs serve as a form of social commentary and encourage civic engagement and awareness among the public. In sum, Ghanaians involve music in national elections, employing campaign jingles, musical endorsements, concerts, debates, and election-themed releases to connect with voters, convey political messages, and inspire participation and dialogue during and after the electoral process.

**METHODOLOGY**

The study was qualitative in nature. The unstructured interview guide and participatory observation as instruments were used to elicit information from a hundred respondents made up of twenty from each of the five political parties (NDC, NPP, PPP, GUM, UDP). The Hundred participants were selected out of a total population of Three Hundred who were all party supporters. Data was collected through one-on-one interviews and also at political functions with the Authors involved in most of the musical activities to secure first-hand information to complement the data collected.

As part of the data collection, questions put to respondents during interviews and answers obtained are shown in the table:

QUESTIONS	YES%	NO%
Are you a founding member of your political party?	44	56
Do you often sing a variety of songs?	60	40
Did your party compose the song(s)?	42	58
Would your party adopt a song in the absence of a party-composed one?	73	27
Do you prefer your party song to be performed frequently?	70	30
Do people other than your party members perform your song?	52	48
Does your party sing songs belonging to other parties?	51	49
Does the atmosphere of a party function (eg. rally) change when favorite songs are performed?	80	20
Do you and your colleagues feel good when party activities (eg. campaigns, rallies, etc) are organized exclusively with speeches?	13	87
Are the lyrics of your party song familiar to members?	65	35
Are the lyrics educative and inspiring?	85	15
Do you sing the Ghana National Anthem and other Patriotic songs at gatherings?	40	60
Based on your experience with musical activities during political gatherings, do you think music breeds unacceptable behaviour, among members, particularly the youth?	50	50
In your opinion, are music performances at political functions important?	73	27
Would you recommend that political parties sing national songs ie. National Anthem, Patriotic songs, etc. in addition to their own at all gatherings?	86	14

**FINDINGS AND DISCUSSIONS**

Based on the data collected, this section discusses the issue of how Africans particularly Ghanaian Political Parties employ music in their activities at the levels of:

- i. Party formation (preparatory activities)
- ii. Organization of rallies
- iii. Electioneering activities

**Music in Party Formation**

The place of music and dance at the party formation level cannot be over emphasized. As in the Ghanaian situation, both newly formed and existing political parties including traditional parties, for example, the Asafo companies rely heavily on music and its related activities to mobilize, psych, and whip up the morale of members. In this way, the leadership is able to attract the needed attention to enable the execution of impending tasks aimed at achieving an objective or a target. Ghanaian political parties at the formative stage are able to sustain their ideologies and instill we-feeling in members through regular performance of party songs, anthems, and other preferred familiar songs.

At this level, though the fundamental motive of members is not to psych sympathizers to go to war with other party members or the opposition, there is massive chanting of soul inspiring songs, war songs, and songs to cast insinuations to activate memories of wrong and right doings of both past and present societal occurrences, including influential individuals who have held positions at community and national levels. Traditionally, songs are composed by factions or groups to air their pleasure and displeasure of members of the community in respect of chiefs and opinion leaders whose deeds are to be applauded or frowned upon. This activity largely draws appreciable crowd from the environs of the party to partake in the unfolding activity. Through these exercises, partakers and onlookers alike are able to thoroughly assess the newly born party or group as the standard of

intimacy comprehensively grows to yield sympathy among individuals who eventually become party personalities.

### **Music in the Organization of Political Rallies**

Peculiar activities capture the spirit of mass action effectively in the sphere of public expression and civic participation and one of them is a rally. Rallies are energetic manifestations of solidarity, resiliency, and the unrelenting quest of justice. From ancient protests that aided the shaping of nations to contemporary demonstrations that ignite social change, rallies are known to have played a very instrumental role in them. Rallies have played a significant role in human history for a long time, giving people the chance to express their concerns, celebrate common values, and challenge the status quo. These dynamic events, whether they take the form of quiet gatherings, raucous marches, or passionate assemblies, have the power to inspire communities, spark discussion, and advance transformational movements. The Cambridge Dictionary explains a rally as “a public meeting of a large group of people, especially supporters of a particular opinion.”<sup>13</sup> Thus, a rally is a public meeting or event where a number of people assemble to voice out their common opinions, worries, or demands over an identified issue. A huge group of people coming together in one place to advocate for a cause or bring about social change is often what defines it. They frequently do this while holding signs, banners, and chants. Rallies would be characterized into two types in this paper: political rallies and traditional rallies.

Rallies whether traditional or political, as the name implies refer to a particular kind of gathering that is dedicated to advancing or defending a political cause which could be a candidate, party, or philosophy. This is to suggest that, a rally is an occasion where people come together to demonstrate their commitment, passion, and support for a particular political cause or to support a certain political candidate. In order to rally supporters, spark excitement, and create momentum for a candidate or party, political rallies are frequently staged during election campaigns. Rallies give politicians a chance to communicate with voters directly, give speeches, explain their policies, and mobilize support for their campaigns. These gatherings frequently include notable speakers, such as candidates, party leaders, elected officials, and influential people who support the candidates or agree with their political stance. Similarly, traditional rallies among communities are staged to create an avenue to get people of similar ethnic or social backgrounds to come together to promote an inherent ethnic or social cause. This could be as a way to promote the cultural beliefs and practices of the society or to mobilize the people for the celebration of a cultural rite or event such as enstoolment and destoolment, durbars among others.

A notable feature that largely quenches boredom but ignites activeness unifies participants and sustains key party or group thoughts is the use of music and dance (singing, dancing, drumming, chanting, jumping, hopping, clapping, jogging, live performances and playing of recorded songs) which strongly complements the occasion.

African politics and the continent's generally poor governance have long been themes of songs by musicians. Famous for their activism, the legendary Fela Anikulapo-Kuti and the outstanding Beninese vocalist Angélique Kidjo have publicly called out ineffective African governments and persistently addressed poverty and inequality throughout their careers. There has also been a link between Ghanaian politics and music. Just as Ademilokun puts it, the political rally songs also serve as a vista into the society as certain issues and realities in the society are commented on through the songs.<sup>14</sup> Such issues may be of past, present, or future significance. Politicians commonly agree that the best means of deriding and abusing opponents is through political advertisements. However, recent studies on previous elections and other political occasions have disputed this fact bringing to life the new knowledge of how Ghanaian politicians and political parties in the country also use songs as a strong means of defaming and making opponents unpopular. It has been established that the majority of campaign songs' lyrics can either help or hurt a political party's chances of winning elections. There is no doubt that when campaigning for electorates, political parties must complement their messages with really catchy campaign music. A political party may have the best strategies and plans to address the majority of Ghana's issues, but if they lack a catchy tune, they are unlikely to succeed. There is no doubt that music and politics in Ghana are closely related.

Indeed, it must be established that all the interviewees confirmed their activeness and involvement in national politics especially in rallies and related activities. It was observed that songs played at rallies have been very intrinsic and inherent in political functions as they serve as a spice to stir up the moods of supporters and politicians alike. Majority of the people interviewed indicated they travel far and wide for rallies and do not

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<sup>13</sup> Cambridge Dictionary (2023) .

<sup>14</sup> Mohammed Ademilokun, “Discursive Features of Selected Political Song Texts of the 2011 Electioneering Campaign Rallies in South-Western Nigeria,” *AFRREV IJAH: An International Journal of Arts and Humanities* 2, no. 4 (2013): 262–82.

have any ethnic relation with the people present but the moment such songs are played, there is no feeling of estrangement as they all troop in to enjoy the moment. The songs are usually originals or remakes of trendy or classic circular or religious music that soothe the hearing of both old and young alike. It is obvious that the affinity for music and dance in political endeavours is attributed to the significant inclusion of songs and chants in party formation, profound religious engagement and strong belief in religious worship among the Ghanaian population. This is described as a religious allusion.<sup>15</sup>

A critical observation of how rallies are organized in the country by any political party will reveal how music can have a profound impact on the mood and emotions of supporters during political rallies. Undoubtedly, music serves as a powerful tool to evoke feelings, create a sense of unity, and energize the crowd. Comprehensively, music plays a vital role in influencing the attitude and feelings of rally attendees. It emotionally connects with the audience, fostering a feeling of cohesion and solidarity in inspiring confidence and belief in the cause. Music has the capacity to inspire and empower supporters, encourage participation and involve the audience in a shared experience. Surely, the rally experience is holistically improved by the use of music which also offers a cathartic outlet for emotional expression. A cheerful, upbeat mood is created at political rallies by the clever use of music, which serves to enhance the supporters' sense of unity and mission. In order to effectively engage voters and create a welcoming atmosphere at political events, it is necessary to understand how music affects voters' moods. In this perspective, the sense of music as a tool for educating and nurturing would be fully employed to attain the maximum effort of participants, which would culminate in the achievement of the programme objective.

### **The Place of Music in Elections**

There has been a long relationship between music and elections over the years and it is known to be an important ingredient during electioneering activities. Regardless of the geographical setting of the activities, music is always of paramount importance in these activities. References can be made to past times as far as during the African-Yoruba civilization, and the days of Plato in Greece.<sup>16</sup> In the African setting, elections are perceived to be unique in several respects thus in ethno-religiously divided nations, elections are often divided on the basis of candidates' ethnic or religious affiliations rather than political ideologies.<sup>17</sup> Elections may be referred to as the process by which people or groups choose representatives for positions of authority or make available options about matters of importance.

### **Elections Considered**

In the words of Bishop and Hoeffler elections are a key element of democracy and good quality elections strengthen the leadership's political legitimacy.<sup>18</sup> This, therefore, attests to the fact that for the country to develop in a democratic setting, elections must be observed. Elections serve various important objectives such as representation. Elections make it possible to choose people who will speak for the needs, values, and interests of the people they represent. Citizens have the chance to elect leaders they think will act in their best interests and fight for their demands through the political process. Secondly, elections offer a means of determining the legitimacy of individuals in authority. Elections bestow authority and show that the government was chosen in a fair and transparent manner by allowing citizens to vote and select their leaders. Elections are also regarded as a method by which elected authorities are made answerable for their deeds and establish a system of checks and balances in the political system by allowing residents to remove representatives who fail to keep their pledges or carry out their duties efficiently. Elections promote civic involvement and participation in the general population, they give people a chance to use their right to vote and to have an influence over the direction and policies of their communities. It encourages a sense of civic engagement, personal power, and group decision-making. Moreover, elections offer a calm and orderly method of handing over power from one government or administration to another. It enables a peaceful transfer of power without the use of force or coercion and thus allows for a peaceful transition of authority, promoting stability and continuity in governance.

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<sup>15</sup> Ademilokun, "Discursive Features of Selected Political Song Texts of the 2011 Electioneering Campaign Rallies in South-Western Nigeria."

<sup>16</sup> OS Eesuola, "Political Protest Songs and Actual Protest Values: Analysis of Fela's 'Sorrow, Tears & Blood' and Bob Marley's 'Stand up, Get Up,'" *AFRREV IJAH: An International Journal of Arts and Humanities* 4, no. 2 (January 1, 1970): 82–96, <https://doi.org/10.4314/ijah.v4i2.7>.

<sup>17</sup> Adebayo, "'Vote Not Fight': Examining Music's Role in Fostering Non-Violent Elections in Nigeria."

<sup>18</sup> Sylvia Bishop and Anke Hoeffler, "Free and Fair Elections," *Journal of Peace Research* 53, no. 4 (July 1, 2016): 608–16, <https://doi.org/10.1177/0022343316642508>.

## SUMMARY

Music plays a significant role in both traditional and national politics in Ghana. At all three stages of political activities as indicated in the write-up music is found to be very instrumental. In traditional politics, music is used to create a vibrant atmosphere, invoke cultural traditions, and engage the community through drumming and dancing activities, traditional song performances, processions, and cultural exhibitions. These musical elements foster a sense of unity, cultural pride, and community participation in the electoral process. In national politics, music is employed as a powerful tool to engage the electorate, promote political messages, and mobilize support. Campaign jingles, songs, and endorsements by popular musicians connect with voters, create familiarity, and convey party or candidate ideologies. Concerts, rallies, and musical debates provide platforms for political discourse, artistic expression, and the exchange of ideas.

## CONCLUSION

This piece aimed at analyzing the use of music and its related activities in politics, particularly Ghanaian politics to effectively impact the organization of activities in the areas of party formation, rallies, and electioneering campaigns. From the discussions above, whether in traditional or national politics, music serves as a means of communication, expressing social and political concerns, and inspiring positive change. Music and dance help build a sense of identity, energize supporters, and assist in shaping public opinion. Music communicates to people in ways that go beyond rational argumentation. It touches souls, and greatly impacts lives. As a whole, music enhances the democratic process in Ghana, amplifying voices, uniting communities, and contributing to the rich tapestry of Ghanaian political and cultural life.

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