Language of Competition in the Station-promoting Jingles of Radio: A Study of Broadcasting Stations in Kwara State, Nigeria

Joseph Omoniyi Friday-Otun
Department of Linguistics and Nigerian Languages, University of Ilorin
E-mail: otunfriday@yahoo.com

It is a fact that two or more radio stations, situated within the same location, face the challenge of competing for the attention of their target audience. Hence, each station devises unique techniques for arresting the attention of the target audience. One such popular technique adopted by radio station is the production and use of catchy or attention-arresting jingles. However, the language of station-promoting jingles, from the perspective of competition, is yet to be adequately studied. In this paper, station-promoting jingles of four radio stations located in Kwara State are examined with the view of investigating the language and the level of competition among them. Purposely selected jingles of the four radio stations were recorded as data for analysis. Questionnaire was also adopted as an instrument to elicit information on the competition’s level of each station with others. A model of language usage of jingles reflecting competition among radio stations was designed. The findings of the research revealed a high level of competition among them, depicting the usage of language, inter alia, as an efficient tool to cope with this competition. The paper concluded by calling upon the radio stations and their managements to develop their staff in the usage of more efficient language in the production and use of jingles in order to sufficiently cope with the inevitable challenges.

Key words: Language, Radio stations, Jingles, Competition for attention, Broadcasting.

Introduction
An exposure to station jingles of some broadcasting stations will definitely strike the attention of discerning listeners, particularly the analysts of language and music, who are keen at probing into the ‘what’, the ‘why’ and the ‘how’ of choice of words in conveying certain messages. For one reason or the other, the Yoruba adage that harps on the fact that delicious soup-making is the outcome of rivalry among competing or envious housewives currying the favour of only one husband, readily comes to mind. In Kwara State, the area of this paper’s focus, four radio stations operate among similar audiences. It is assumed that the scenario of “the survival of the fittest” needs to be relived for stations to float above their waters. On this note, a study of station jingles aiming at illuminating our understanding on the effect of jingle usage by thriving stations, competing for the attention of the same audiences becomes relevant.
The intents of jingles, like advertisements, are to promote sales, achieve publicity and draw attention to goods and services available to the public or various audiences (Olateju, 2007). Jingles in the modern days are used for several purposes. Individuals, corporate organizations, governments, private and public institutions, as well as associations, societies and interest groups employ jingles through radio or television to bring vital information to the open on certain goods, services or phenomena. What can be said of advertisement can be said of jingles. Let us briefly discuss the background of jingles from advertisement perspective. Vestergaard and Schroder (1986) classify advert into commercial and non-commercial. According to them, when an agency or public organization gives information to the public about its programme or policy, such is non-commercial, but when an advertisement covers goodwill, industrial or trade function, such is commercial. While a name or an image may be advertised in the former, products or services are advertised in the latter (Oyeleye, 1997). Odebunmi (2007: 102) observes that:

Whether made to serve the first or second function, advertisement in the Nigerian media ultimately announces the availability of goods, and thus avails the consumer of the opportunity of getting such. Through direct consumption of advert prices, the consumer is able to make decisions, plan his/her economic activities shape his/her trade or, stock his home with the latest articles. In fact, one often-ignored advantage of advertisement is its ability to forestall death or other dangers.

Jingles can be described as the reduction of advertisements to frequent slogans and renditions in the electronic media. The importance of jingles is revealed through the efficacy of message transmission across different publics, and this has reflected in the explorative attention given to it by researchers. This implies that jingles have attracted the inquiry of researchers from some perspectives. Oyeleye and Daisi (1988) examine Nigerian radio jingles from the dimension of the use of English Pidgin. Ojebode (2005, 2009) investigates the use of radio jingles in the sensitization of the Oyo State public to environmental sanitation. Likewise, Adeyemi (2010) inquires into the impact of oral literature upon the society through age-long radio jingles for the mobilization of the public for environmental sanitation in Kwara State. Fajenyo (2012) also explores the grammatical properties of the Yoruba language in jingles and advertisement discourse for both stylistic and communicative purposes. However, little or nothing has been done on station-promoting jingles of radio medium with the aim of studying their language of competition. In this paper, the jingles produced and used for the purpose of promoting the radio houses are focused. The language features in the jingles of four radio stations will be analysed to bring to the fore the imports of competition in them. Apart from adding to research materials available
on the use of jingles in the society, radio stations, advertisers, composers of jingles, researchers and students stand to benefit from the study.

The History of Radio Jingles

For a proper understanding of the origin of radio jingles, the account of Production Advertising Merchandising Service (PAMS) produced by Wolfert (2012) on the history of radio jingles is suitable for us here. Wolfert observes that radio jingles are those short, catchy songs that tell you the name of the station you are listening to. Today, artfully crafted pieces of music, which sing the praises of a station’s “call letters”, are an accepted part of most radio stations. Jingles or “call letters” as it was called initially, dates back to a time when the idea of sending messages through the air without wires was introduced. The pioneers of this idea, Heinrich Hertz and Gugliemo Marconi began their research in the late 1800 with the medium of radio as the outcome.

The wireless capability was, at first, used as a means of telegraphic signaling between ships at sea and stations on land. The stations adopted short “call signs” to help identify each other without having to spell out their entire names. Some confusion later ensured which led to the Berlin International Wireless Telegraph Convention. During the convention, it was agreed that coastal and ship stations were to have unique call signs formed from a group of three letters. This idea was refined by the 1912 London International Radio Telegraphic Convention by assigning each country its own range of “call letters” to identify its broadcast stations. It did not take long before the commercial radio station in America was signed on, and by 1923, there were over 500 licensed stations.

The broadcast industry grew steadily, and by 1930s and 40s, radio was a prime source of family entertainment. Networks spanned the nation and allowed the entire country to share in the great events, news and entertainment of the day. To make this a profitable endeavour, commercial time was sold to advertisers and sponsors. Before long, messages and songs about everything from cereals to soaps, and soft drinks to cigars filled the airwaves. The catchy musical messages became known as “jingles”, as singers and musicians who were featured on the entertainment shows, usually performed jingles for the sponsors.

Although most of the effort was devoted to singing the virtues of products, a few stations began airing jingles to promote themselves. This became increasingly important as more and more stations took to the air. The value of a station’s commercial time was (and is) gauged by its audience ratings. In order for the ratings to be high, listeners must know and remember which station they heard so they can report it accurately in a survey. The memorable jingles aided listener’s recall. They also added more production value to a station’s sound, and this enabled them to bridge the awkward transitions, and fill the time if a programme ended too early.

In Nigeria, the development of broadcasting also signals the development and use of radio jingles, just as it became the offshoot of several events around the
globe between the 17th and 19th centuries. According to Ocholi (2010), modern broadcasting started in Nigeria by the series of activities of her British colonial masters, who requested the British government to provide an avenue through which the colonial administrators could propagate their activities in the society. The request was granted, and a service which provided for relay of programmes by means of wires connected to loud speakers installed in the homes of subscribers were made available in Lagos (1933), Ibadan (1939) and Kano (1944). Between 1945 and 1949, other stations were opened in Zaria, Calabar and Port Harcourt. The post-colonial Era saw to the rapid development in the establishment of radio stations both at state and federal levels. To further enhance the development of the industry, the federal government decentralized and liberalized the establishment of the electronic media to enable participation from the private sector. Subsequently many stations are on the air today in almost all the states of the federation. With this development, stations have to thrive among many others. Self-promoting jingles are not only developed, but played to listeners as often as possible on daily basis.

In Kwara State, radio broadcasting used to be the sole function of the Federal Government until the Kwara State Broadcasting Corporation was established. Popularly known as ‘Radio Kwara’, its function spanned the whole state with its signals extending to many neighbouring states. It daily played its jingles, mainly in English and Yoruba and later in a few other languages like Baruba and Nupe. However, the state is expanding in population and in other sectors of life, and today, four radio broadcasting outfits are established, with three stations at Ilorin and one at Idofian. They play station jingles frequently on daily basis in Yoruba and English. The jingles are couched in texts in order to convey the message and image of the stations to the listeners. This paper is aimed at exploring these texts with the view of understanding the imports of competition underpinning the composition of the jingles. The stations in Ilorin, the Kwara State capital, are Radio Kwara (AM and Midland Fm 99.0) Unilorin Fm (89.3) and Royal Fm (95.1), while the fourth, Harmony Fm (103.5) is at Idofian, Ifelodun Local Government Area of Kwara State.

**Theoretical Issues**

Radio station-promoting jingles, like other types of jingle, are rendered in songs, and at times, in ordinary statements. They are typical of verbal exercises in discourse regarded as texts. Jingles are amenable to research analysis from the perspective of discourse analysis, stylistic studies, socio-semiotics, pragmatics, and so on. In this paper, the study of radio-promoting jingles from the perspective of language of competition is better explored by using a pragmatic model. This is against the backdrop that such analysis stands to yield illumination from contextual approach.

Linguists in pragmatics have postulated theories aimed at accounting for all possible interpretation of meanings in context (Van Dijk, 1992). Ochis (1979)
states that contexts cover the social and psychological world in which the users operate at any given time. In addition, language users’ beliefs and assumptions about temporal, spatial and social settings are captured at this level. In the analysis of contexts, beliefs and assumptions among speakers and hearers are shrouded in presuppositions known as pragmatically conditioned assumptions (Grundy, 2008). According to Lawal (2003) the concept of presupposition centres on propositions whose truth a speaker takes for granted as part of the background information.

Adegbija (1988), while decoding the meaning of the utterance “My friend, where is Anini?” uttered by a former Nigerian President, General Ibrahim Badamosi Babangida, to his then inspector General of Police, describes three layers of meaning - primary, secondary and tertiary. At the primary level, meaning is assigned to linguistic elements through the device of semantic presupposition. At the secondary layer, meanings, occasioned by metaphors, insinuations, idioms, to mention a few, yield indirect speech act. The third level, referred to as the master speech act, is where a total or global meaning is postulated using pragmatic presupposition. At the level of total or global meaning, interpretation is based on the aggregate of the contextually relevant pragmatic factors including the speaker, hearer, and his/her relationship to speaker, the context of the utterance, the socio-cultural and political context of the society and other presuppositions of the utterance. Grundy (2008) also distinguishes between semantic and pragmatic presuppositions. He states that traditionally, the accommodated beliefs necessary for an utterance to make sense are known as semantic presupposition, while the accommodations needed for an utterance to be appropriate are known as pragmatic presupposition. For a clearer distinction between the two presuppositions, Strawson in Adegbija (1988) claims that semantic presupposition refers to the logical relations that hold within and between sentences, while pragmatic presuppositions are assumptions and beliefs about the context of an utterance. While semantic presupposition is intra-linguistic, pragmatic presupposition relates to immediate linguistic and extra-linguistic contexts, including the socio-cultural factors surrounding the utterance. In this study, factors, clues and notions of semantic and pragmatic presuppositions are relevant in unravelling the contexts of competition inherent in the jingles of the four radio stations under study.

The Notion of ‘Language of Competition’ in Radio Station-promoting Jingles

Competition is well understood in economics in respect of consumers’ perfect opportunity of purchasing services and goods in competitive contexts. Producers or suppliers of such services and goods are at the mercy of consumers, and hence, they are all out to satisfy buyers in order to keep afloat among other competitors. Competition as an event in which people or organizations compete with each other to find out who is the best at something.
Competition goes on at all levels and spectra of the society. In private and public places, services and goods are competitively made available, leaving consumers to make choices based on their preferences. In broadcasting, many radio stations with different airwaves are made available to the public, leaving listeners to choose which one to listen to. Hence, there is the competition for attention by various broadcasting stations. As earlier said, it became increasingly important for stations to air jingles to promote themselves as more and more stations took to the air. In a competitive broadcasting, jingle airing becomes one of the ways of not just securing the attention of listeners, but of registering their prominence in their heart.

Needless to say that language is at the centre of the composition and airing of jingles by the radio stations. Jingles as texts comprise linguistic and non-linguistic features with messages that portray stations as not just the best, but the only one that can meet the educative, informative and entertainment needs of the listeners. Put differently, in order to impact upon the listeners’ attention, jingles are produced by making use of language, among others, to appeal to the listeners’ psyche to regard the station as the most suitable. Certain linguistic features tend to stand out in the language of radio jingles that portray stations as better or best. By implication, language is used in radio jingles to make expressions that seem to out-do others such as self-assertion, self-evaluation in the form of comparative and superlative attributes, directive expression and aesthetic impression.

In this paper, therefore, the semantic and pragmatic presupposition concepts will be deployed to explicate the features of competition such as assertion, comparative and superlative attributes, directive expression and aesthetic impression inherent in the jingles. For this purpose, the model below is hereby proposed:

![Diagram](image_url)

**Fig. 1:** *Linguistic Features of Competition among Radio Stations*
The model above shows that in the process of competing for listeners’ attention, jingles reflecting self-assertion, self-evaluation in terms of comparative and superlative attributes, directive expression and aesthetic impression are produced. In understanding these elements, their semantic and pragmatic features are presupposed. The jingles are aired at J. The messages of competition are identified at ID through semantic presupposition. However, for a holistic interpretation or explication of the features in respect of their competitive nature, pragmatic explanations are proffered. The key issues involved in the pragmatic presupposition of the jingles, in this paper, have to do with the context of use underlying competition.

Methodology

Four radio stations, namely, Radio Kwara (AM and Midland Fm, 99.0), Royal Fm (95.1.) Radio Nigeria (Harmony Fm, 103.5), and Unilorin Fm (89.3) were the targets of the study. Live recordings of the four station jingles were combined with information obtained from the questionnaire. Four jingles depicting competition were selected randomly per station for analysis. The linguistic elements of competition in the English, Yoruba and Pidgin (very few) were noted for analysis under the features of self-assertion, self-evaluation or ratings, directive expression and aesthetic impression.

The questionnaire was made up of two sections. In all, there were 27 management staff in the four stations, i.e. Radio Kwara, 10; Royal FM, 4; Radio Nigeria, 9; Unilorin FM, 4. The questionnaire was administered to all the management staff considered as decision makers for the stations. Only the management staff were used as respondents because as decision makers piloting the affairs of the stations, they are in the position to speak on the issue of competition. Eventually, 25 staff responded. As earlier said, the questionnaire was in two parts. The first part contains information on biodata of each management staff and particulars of the stations, while the second section consists of 22 questions. In securing the opinions of the respondents, the Likerts scale type was adopted. The analysis of the work will be in two parts: qualitative analysis based on the designed model, and quantitative analysis based on the respondents’ opinions.

Section A: Data Analysis and Discussion

The live recordings of four jingles selected at random per station afforded us the opportunity of having the jingles in text form. The data are analysed and discussed as follows:

(a) Self-Assertion
1. Radio Kwara (99.0)
   Rédió Kwarà yí tiwa ní (2ce)
   Orin ñ be lênu wa
Translation:
This radio Kwara is our own (2ce)
Song is in our mouth
Language is in our mouth
Radio Kwara has brought tradition
That is much and plenty in melody
You, our customers all
Let us show-case you
Radio Kwara is doing wonders
Which is not so in other places

2. Royal FM (95.1)
With Royal Fm,
Radio just got better
With Royal Fm,
Radio just got better
With Royal Fm
Radio just got better

3. Harmony FM (103.5)
Ha-ha-ha- harmony Fm
We are the only one
Ha-ha-ha harmony Fm
Good music and latest news
Ha-ha-ha- harmony Fm

4. Unilorin FM (89.3)
89.3, Unilorin Fm
Better by Far
The only station
That starts your day in the morning
89.3 Unilorin Fm
Enjoys the afternoon with you
89.3, Unilorin Fm
And round off your at night
89.3, Unilorin Fm
The underlined portions in all the jingles signal the feature of self-assertion or name announcement by all the radio stations. The trend is similar to what Ventola in Olateju (2007) refers to as attention orientation. Semantically, the underlined parts announce each radio station for the attention of the listeners. Radio Kwara identifies with the listeners by saying that it belongs to everybody. It further announces its services of keeping to tradition and doing wonder in show-casing the listeners. Royal Fm asserts itself as a better radio, while Harmony, Fm claims to be the only radio, station around in good music and latest news. Unilorin FM is emphatic and self-announcing as being better by far. The last line of the Radio Kwara jingle is self-assertive of the claim that what it offers cannot be got in any other station, while in Royal Fm, it asserts being a better radio station.

In linking the self-assertion feature of each station to its claim, some pragmatic presupposition can be averred. In the attention orientation focus of Radio Kwara, prominence is given to its activities in terms of providing good songs, language and tradition. Radio Kwara by this, attempts to meet the yearnings of the illiterate majority of the state which it believes other stations have down-played. This is with the ultimate aim of winning listeners’ attention in the face of competition. However, Harmony FM says it gives attention to good music and latest news, and even asserts that it is the only one in the practice. This is an attempt to place itself above others in a competitive environment. Unilorin Fm sees making the morning, afternoon and night of its listeners its focus. This is to show that satisfying the morning, day and night of its listeners supersedes whatever other competing stations can offer. Again, the Unilorin FM renders most of its jingles in English. Obviously, University of Ilorin, its immediate constituency, is an academic community where the English language usage dominates. However, some of its programmes, especially news and some educative ones, are in indigenous languages because its mandate to the larger society is equally underlined with the need for it to also generate internal revenue to augment some of its operational costs.

(b) Self-evaluation or Self-Rating
5. **Radio Kwara (99.0)**
   Ògá ni Radio Kwara ni’lorin (2ce)
   Midland Fm sàà ni baba
   Midland Fm yi, ó tAYO
   Ó káří ayé
   The station to beat

**Translation:**
Radio Kwara is the master in Ilorin
Midland Fm is the father
This midland, it excels
It covers the whole universe
Ikanni tí kò seé bá
6. Royal FM (95.1)
Royal F.m. 95.1
We set the pace
Royal Fm,
We are premier
We are royal

7. Harmony FM (103.5)
Wón kéré, wón kéré, wón kéré
Wón sumoo, wón sumoo, wón wéwé
Wón kéré si nómbà wa
This is Pa Fatai Rolling Dolar,
Just for you
On Harmony Fm 103.5

Translation:
The are small, they are small, they are small
The are small, they are small, they are tiny
The are small, to our number
Pa Fatai Rolling Dola niyi
Fún yin
Ní Ámóní Fm

8. Unilorin FM (89.3)
Everybody has different definitions to everything
There is only one definition to radio broadcasting
And it’s Unilorin 89.3
Better by far, better by far
We are the best
Best we are
Better by Far

In data 5, the use of Ògá (master), baba (father) and tayo (excel) are self-evaluative words that attribute high ratings to the station. The last line, rendered in English conveys unequal status. The use of “set the pace” premier and royal by Royal FM is evaluative. In Harmony FM, kéré (small) sùmòò (small), wéwé (tiny) are evaluate words, while better by far and best are in comparative and superlative used respectively in Unilorin FM.

At the pragmatic level, it can be postulated that Radio Kwara sees itself as the master and father while other stations are amateurs and juveniles. It further rates itself as excellent and unbeatable by other status. But the self-rating feature of Royal FM portrays it as being not just the pace setter for others, but the premier and royal among others, i.e., the first among equals. It sees other station as trailing
behind it. However, small is used six times and tiny, once by Harmony Fm for other stations. This shows that every other station is seen by it as being so low in comparison to it. In fact, the jingle, as used by Harmony Fm, is a song from a singer, Late Pa Fatai Rolling Dollars, who describes all other singers as small or low, and inconsequential to him in performance. Unilorin FM describes itself as being ‘better by far’. This self-evaluation can be understood from the background that University of Ilorin, its founder, uses the phrase “Better by Far” as its parlance. In fact, this constitutes the first sight at the gate of the University. In all the foregoing discussion, competition among the broadcasting station is underscored.

(c) **Directive Expression**

9. **Radio Kwara**
   Oh no! oh no!
   Ye – ye – ye – ye
   Don’t touch the dial
   This is midland FM (99.0)

10. **Royal FM (95.1)**
    Recognize what you are listening to
    It is Royal FM

11. **Harmony FM (103.5)**
    103.5
    Station with class
    You want to touch the dial?
    Don’t try it
    Keep it loud

12. **Unilorin FM (89.3)**
    Don’t be left out
    Join the “better by far” crew
    Unilorin Fm
    Keep it locked!

All the jingles above are characterized by directive expressions in the form of imperative features. Line four of datum 9 is a command to listeners not to touch the dial – to keep it on. Data 10 is urging the listeners to recognize the station being listened to, while Datum 11 poses a rhetorical question, and follow it with a command not to try to change the station. Its last line urges listeners to keep the station loud. In datum 12, listeners are advised not to be left out, but to join the “better by far” crew.
On the pragmatic plane, some interpretations touching on competition can be observed. The stations are issuing commands, requests and urges, as in, not to touch the dial (Datum 9), to recognize the station being listened to (Datum 10), not to try to touch the dial but to keep it aloud (Datum 11), and for listeners not to be left out, to join the “better by far crew” and to keep the station locked (Datum 12). The command in datum 9 is issued in the spirit of competition. To touch the dial is to change to other stations, and this is not in the interest of Radio Kwara. The command to recognise the station being listen to, can be interpreted against the background that there are some other stations that are competing for the attention of the listeners, and such, according Royal FM, should not be accorded recognition. Another station’s command not to touch the dial, but to keep it aloud is with the intention to make listeners discard other stations, and to raise audibility so that the attention of those who may surround the listeners can also be arrested.

Furthermore, the station that urges listeners not to be left out, but to join the “better by far” crew intends to make listeners see the need to be part of its programme because to be left out is to be part of the crew of other stations that are “worse by far”. The riding command to keep the station ‘locked’ intends to make listeners become unwilling to tune to other stations. In all these, the insight got is that each station is attempting to outdo one another, and this amounts to the fallout of competition.

(d) Aesthetic Impression
Kofoworola (2004) describes aesthetics as what concerns the feelings of humans that reflect into the sense or mind. According to Suru (2007), aesthetics deals with those responses to natural objects and the judgement of them whether they should be regarded as beautiful or ugly. When language performs aesthetic function, it is designed to please the sense through actual or imagined sounds and metaphor. Rhythm and sound effects play prominent roles in aesthetics. All the stations employ the aesthetics of music and in some cases, the renditions of the Duty Continuity Announcers (DCAs) accompany the jingles.

The DCSs sing out the name of the stations for re-announcement, emphasis, and prominence in order to impact upon listeners’ attention. It is believed that the more this is done, the more the opportunity of gaining the people’s attention. Fine, catchy and attractive music that accompany the jingles is what we then refer to here as aesthetic impression. In fact, most of the jingles are in songs, and this goes a long way to add beauty to what the stations offer to the public.

In essence, the packaging of jingles carries with them impressions that appeal to listeners, especially in a competitive market that broadcasting stations find themselves. For instance, Radio Kwara has almost all its jingles in songs, likewise, Royal FM, Harmony Fm, and Unilorin FM. Although jingles are essential whether there is competition or not, securing the attention of listeners among competitors makes the employment of attractive, musical and compelling jingles more significant in broadcasting.
Section B: Analysis and Interpretation of Managements’ Responses.
This section is concerned with the analysis of data gathered from questionnaires distributed to all the management staff of the four radio stations. Simple frequency, mean and percentage counts are used in analyzing them as reflected in the tables below:

Table 1: Responses on the Competing Operation of Radio Stations in Kwara State

<table>
<thead>
<tr>
<th></th>
<th>Radio Kwara</th>
<th>Royal Fm</th>
<th>Harmony Fm</th>
<th>Unilorin Fm</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% Yes</td>
<td>% No</td>
<td>% Yes</td>
<td>% No</td>
</tr>
<tr>
<td>Operating and striving to generate revenue</td>
<td>100</td>
<td>-</td>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>Operating among competitors</td>
<td>100</td>
<td>-</td>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>Faced with similar audiences</td>
<td>100</td>
<td>-</td>
<td>100</td>
<td>-</td>
</tr>
<tr>
<td>High level of competition</td>
<td>60</td>
<td>40</td>
<td>90</td>
<td>10</td>
</tr>
<tr>
<td>Mean score</td>
<td>90</td>
<td>10</td>
<td>97.5</td>
<td>2.5</td>
</tr>
</tbody>
</table>

From Table 1 above, the status of radio stations’ operation in Kwara State is confirmed. The responses on their strive to generate revenue, on operating among competitors, and on facing similar audiences are one hundred per cent (100%). Although the overall findings on the issue of existing competition among them are positive, the levels vary. The level of competition in Royal Fm is the highest (90%), followed by that of Harmony Fm. Unilorin Fm ranked third, while Radio Kwara experienced the lowest (60%).

Table 2: Responses on Coping with the Competition through the language of Jingles

<table>
<thead>
<tr>
<th></th>
<th>Radio Kwara</th>
<th>Royal Fm</th>
<th>Harmony Fm</th>
<th>Unilorin Fm</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>% Yes</td>
<td>% No</td>
<td>% Yes</td>
<td>% No</td>
</tr>
<tr>
<td>Using jingles for station promotion</td>
<td>90</td>
<td>10</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>Composition of jingles with words that shows station as best</td>
<td>98</td>
<td>2</td>
<td>96</td>
<td>4</td>
</tr>
<tr>
<td>Using words, phrase, sentences that draw people’s attention</td>
<td>99</td>
<td>1</td>
<td>89</td>
<td>11</td>
</tr>
<tr>
<td>Using words, phrase, sentences to keep listeners off other stations</td>
<td>98</td>
<td>2</td>
<td>96</td>
<td>4</td>
</tr>
<tr>
<td>Selection of best air time to arrest audience’s attention</td>
<td>99</td>
<td>1</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>Airing jingles as many times as possible</td>
<td>99</td>
<td>1</td>
<td>98</td>
<td>2</td>
</tr>
<tr>
<td>The need for training of language experts for more effective jingles production</td>
<td>98</td>
<td>2</td>
<td>95</td>
<td>5</td>
</tr>
<tr>
<td>Mean score</td>
<td>97.3</td>
<td>2.7</td>
<td>94.9</td>
<td>5.1</td>
</tr>
</tbody>
</table>

Table 2 reflects the strife by each station to cope with competition. 90% of respondents in Radio Kwara, 95% in Royal Fm, 90% in Harmony Fm and 99% in Unilorin FM agree that jingles are used for promoting the stations. 98% of respondents in Radio Kwara, 96% in Royal Fm, 96% in Harmony and 98% in Unilorin FM are of the opinion that the jingles are composed of words that portray their stations as best for listeners. Furthermore, the view in all the stations that words, phrases and sentences that draw people’s or listeners attention are used in the jingles, is overwhelming, while the respondents’ opinion on the trend that words, phrases and sentences that discourage listeners from tuning to other stations are used in the jingles of each station, are on the high side. It is further observed that times considered as best are selected from airing the jingles in each station. Not that alone, jingles are aired as many times as possible in each station on daily basis. According to the table above, the need for the training of language experts for the production of superlative jingles is considered very significant.
This reflects in the opinion of 98% of respondents in Radio Kwara, 95% in Royal FM, 95% in Harmony FM and 96% in Unilorin FM.

**Discussion and Implication of Findings**

It is significant to anchor the foregoing analysis on its value by discussing the findings alongside their implications. It came to the limelight that all the radio stations were competing to generate revenue from similar audiences. Then, the high level of competition observed in the study is expected. This implies that the survival of each station becomes that of the fittest. It also implies that they have to compete to survive. It is, however, observed that the view of respondents on the issue of competition in Radio Kwara is not as high as that of others. Radio Kwara, by implication, may not be feeling the heat of competition as others. The reason for this is not far-fetched. Of all the stations operating in Kwara State, it is the oldest. It has entrenched itself strongly in Kwara State. Others may now be making efforts at outdoing it, but because it has been long established, it has an edge over others. It remains the most popular till now.

All the stations make use of jingles as a means of promoting the station. This implies that station – promotion through jingles is a way of coping with the competition. More so, the jingles, as revealed in the study, are made of words, phrases and sentences that capture the listeners’ attention. The implication of this is that the linguistic and musical composition of the jingles is important in coping with the trend of competition. Another issue discovered through the study is that the stations were in the use of words, phrases and sentences that discourage listeners from tuning to other stations. This implies that in order to beat competition and survive well, jingles composed of words that discourage listeners from tuning to other stations are very instrumental. The choice of best air times in the use of the jingles is further observed in the study. The implication of this is that appropriate timing of airing jingles is strategic in coping with competition. The study also revealed that apart from the foregoing uses into which jingles are put, the frequency of its use is a big factor. This implies that the more the jingles are played, the more the stations’ prominence is registered in the mind of listeners among other competitors. Finally, the respondents’ overwhelming view on the need to train language experts on the production of catchy jingles is a pointer to the importance of language in the composition of jingles in order to operate well in a competitive environment.

**Conclusion**

The study has revealed the linguistic and non-linguistic features embedded in the composition and usage of jingles, depicting the underlying issue of competition among the four broadcasting stations. The model designed for the analysis of the first part of the work was able to articulate the features of self-assertion, self-evaluation, directive expression and aesthetics in the mood of the jingles. The repetitive pronouncements of the names of each station in the jingles were to
foreground each of them in the heart of the listeners. The stations evaluated or rated themselves as better or best, and the intention was for listeners to see them in that light, with the ultimate aim of engendering greater listenership. The jingles featured directive or commanding mood in the form of persuading listeners not to change stations to other competitors. Furthermore, all the jingles were couched with the ornament of music so as to gain the sensibility, emotion and attention of listeners among competitors.

The second section of the work attempts to analyse and interpret the responses of the management staff of the four stations, upon whom the questionnaires were administered. The role and functions of the jingles were brought to the front burner, more so, that the linguistic elements inherent in the jingles were deliberately directed at striving and surviving well among competitors.

It should be noted, however, that this competition spells a good omen for listeners as efforts to satisfy consumers is always the hallmark of healthy competition. Kwara State is known as a state of harmony that suits establishment of radio stations in the interest of peace and development. Hence, the stations should, as a matter of urgent broadcast importance, embark on the training and re-training of staff with linguistic background in the production and usage of station-promoting jingles, as the establishment of more stations in the state in the future should be a welcome development. Through the kind of training we have in mind, stations can gain more prominence among listeners, with the aim of securing commercial advantage in the midst of competitors. Finally, only jingles of four radio stations in Kwara State were explored in the study. Research work covering more stations in other states of the federation can be conducted in future research.
References


