

## HAUSA PROFESSIONAL PRAISE SINGERS

### 1. Professional praise singers

- Male soloist with chorus of drummers/singers
- Usually an inherited occupation
- Usually focus on particular patrons
- Drummers specialize in particular drums (*kàlànguu*, *taushii*, *kòotsoo*, and others)
- Call and response type singing: participation of chorus ranges from singing nearly everything along with the leader to singing only a refrain in response to a cue from the leader
- Song form consists of a refrain of one or two text lines (rarely more) interspersed between “verses” without fixed numbers of lines
- Content is elliptical and allusive, rarely with a continuous narrative; typical content consists of epithets indicating power and superiority of the client, mentions of generosity, allusions to relations between singer and client, etc.
- Some video clips showing groups

Musa Dan Kwairo: <https://www.youtube.com/watch?v=9ajxb5Tvz6g>

Sani Aliyu Dan Dawo (no videos seem to be posted on the internet)

Mamman Shata: <https://www.youtube.com/watch?v=53OZ5zXVnQg>

### 2. Some issues for the metrics of songs by praise-singing groups

- Do texts have meters of the Level 2 type?
- If so, is there a repertoire of “standard” meters?
- Is there a standard repertoire of Level 3 type meters?
- Is Level 1 mapped directly to Level 3, i.e. is the performance the meter?
- Is there evidence for three levels at all?
- Demo of creating a song on the spot!

### 3. Alhaji (Dr.) Mamman Shata Katsina (1923-1999)

- Without question the most popular singer, traditional or otherwise, of the 20<sup>th</sup> century in the Hausa world
- Repertoire must consist of thousands of songs, many available as recordings
- Some highlights from Wikipedia: [http://en.wikipedia.org/wiki/Mamman\\_Shata](http://en.wikipedia.org/wiki/Mamman_Shata)
  - Born in 1923 in Musawa village, Katsina State, Nigeria, died on 9 June 1999
  - Shata's father, Ibrahim Yaro, did not want him to become a musician due to widely held belief of those days that music or praise-singing was a form of 'roko' or begging. Being of the Fulani ethnic stock, the young Shata was expected to become a farmer — a more dignified occupation. Shata's insistence on becoming a musician was therefore seen as a rebellion against the norm.
  - Shata acquired his sobriquet of 'Shata' from the sale of kolanuts, which he indulged in as a young man [he attracted customers in the market by singing--RGS]. Later he ... embraced music or praise-singing full-time.
  - His relationship with other musicians was cordial. Some of his notable benefactors were ... Emir of Daura, Alhaji Muhammadu Bashir; Emir of Kano, Alhaji Ado Bayero; Sultan of

Sokoto, Muhammadu Maccido; Jarma of Kano, Alhaji Muhammadu Adamu Dankabo; and Emir of Zazzau, Alhaji Shehu Usman Idris.

- Alhaji Shata died on 9 June 1999. He was survived by three wives (Furera, Hadiza, and Binta), 22 children, and 28 grandchildren.
- Shata is atypical of traditional singers in a number of ways:
  - He did not inherit the music trade from his family
  - His chorus sings only refrains, i.e. they never join in on verse lines; this seems never to be the case with traditional singers, though some singers have adopted this style
  - \* He apparently invents his song meters based on a text that becomes the refrain; my impression is that this is not traditional, but I know next to nothing about the metrics of songs by comparable traditional praising-singing ensembles

### 3.1. A study of the metrics of songs by Mamman Shata<sup>1</sup>

- 35 songs looked at for musical (“Level 3”) meters; this was mainly done by making musical transcriptions of the refrains
- Verse lines of selected songs were studied to try to discern a consistent text (= Level 2) meter that could be applied to both refrain and verse lines

#### 3.1.1. Musical meters based on refrains

MUSICAL METER	NO. OF SONGS	INTERPRETATION AS A GRID																															
4/4	9	<table border="0"> <tr><td>x</td><td></td><td> </td><td>x</td></tr> <tr><td>4th x</td><td>x</td><td> </td><td>x</td></tr> <tr><td>8th x</td><td>x</td><td>x</td><td>x</td></tr> <tr><td>16th x</td><td>x</td><td>x</td><td>x</td></tr> </table>	x			x	4th x	x		x	8th x	x	x	x	16th x	x	x	x															
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4th x	x		x																														
8th x	x	x	x																														
16th x	x	x	x																														
6/4	9	<table border="0"> <tr><td>x</td><td></td><td> </td><td>x</td><td></td><td> </td><td>x</td></tr> <tr><td>4th x</td><td>x</td><td> </td><td>x</td><td>x</td><td> </td><td>x</td></tr> <tr><td>8th x</td><td>x</td><td>x</td><td>x</td><td> </td><td>x</td><td>x</td></tr> <tr><td>16th x</td><td>x</td><td>x</td><td>x</td><td>x</td><td> </td><td>x</td></tr> </table>	x			x			x	4th x	x		x	x		x	8th x	x	x	x		x	x	16th x	x	x	x	x		x			
x			x			x																											
4th x	x		x	x		x																											
8th x	x	x	x		x	x																											
16th x	x	x	x	x		x																											
6/8	13	<table border="0"> <tr><td>x</td><td></td><td> </td><td>x</td></tr> <tr><td>x</td><td>x</td><td> </td><td>x</td><td>x</td></tr> <tr><td>8th x</td><td>x</td><td>x</td><td>x</td><td>x</td><td> </td><td>x</td><td>x</td><td>x</td></tr> <tr><td>16th x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td></tr> </table>	x			x	x	x		x	x	8th x	x	x	x	x		x	x	x	16th x	x	x	x	x	x	x	x	x				
x			x																														
x	x		x	x																													
8th x	x	x	x	x		x	x	x																									
16th x	x	x	x	x	x	x	x	x																									
12/8	4	<table border="0"> <tr><td>x</td><td></td><td></td><td>x</td><td></td><td>x</td></tr> <tr><td>x</td><td></td><td>x</td><td></td><td>x</td><td></td><td>x</td></tr> <tr><td>8th x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td></tr> <tr><td>16th x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td><td>x</td></tr> </table>	x			x		x	x		x		x		x	8th x	x	x	x	x	x	x	x	x	16th x	x	x	x	x	x	x	x	x
x			x		x																												
x		x		x		x																											
8th x	x	x	x	x	x	x	x	x																									
16th x	x	x	x	x	x	x	x	x																									

<sup>1</sup> The most extensive academic study known to me of Shata’s songs, including some discussion of metrics, is Bettina Häussler, “A poet of the people: orality and music in the songs of Alhaji Mamman Shata.” MA thesis, University of Wisconsin Department of African Languages and Literatures, 1987. This thesis has full transcriptions and translations of 17 songs. Bettina was kind enough to supply me with recordings of those songs, for which I am grateful. Given Shata’s popularity and influence, there are probably many academic papers, theses, and dissertations to be found in collections in Nigerian universities, but access to them would be difficult, and my guess is that none of them would have much enlightening to say on metrics. In addition to Häussler’s thesis and recordings, I have many audio cassettes of Shata songs, some commercially produced, some dubs that have been passed around. For the latter source, I am particularly grateful to Hassan Moturba of the Centre for the Study of Nigerian Languages at Bayero University, Aliyu Modibbo (who received his EdD at UCLA in the mid-90s), and Alhaji Maina Gimba (who received his PhD in Linguistics in 2000). Aliyu, Gimba, and Lawan Yalwa (also a UCLA Linguistics alumnus) provided transcriptions of many of the recorded songs. *Don wannan ina mai godiya!* There is no way I could have done this myself!

- 4/4 and 6/4 are *binary*, i.e. groupings, are in twos from top to bottom; 6/8 and 12/8 are *ternary* in that grouping at the eighth note level is in threes
- The grid is shown at the 16<sup>th</sup> note level on the bottom for all the meters
  - 4/4 and 6/4 meters frequently set monomoraic syllables to this grid level
  - 6/8 and 12/8 are binary at this level; a typical setting is to set a syllable to three sixteenths (three x's at the lowest level); this offsets sung notes from the tactus, giving a *hemiola* effect; 4/4 and 6/4 meters also sometimes set a single syllable to three sixteenths for the same effect
- Vertical strokes show where musical measures would typically be notated, though the significant metrical points are indicated by column heights
- 6/8 vs. 12/8: I'm not sure that this is significant. The grids are basically the same. Those designated 6/8 have a definable mid-line division; in those designated 12/8, the full line seems to constitute a single musical phrase.

### 3.1.2. Songs with a 4/4 meter

“Lafiya Zaki, Mamman, Baban Galadima d'an Musa”

[Good health, Oh Lion, Mamman, Father of the Galadima son of Musa]

	Ginshimin baushee dxan Muusaa.	Tall <i>terminalia</i> son of Musa.
Ref.1	Laafiya Zaakii Mamman,	Good health Lion, Mamman,
Ref.2	Baabon Galaadiimaa dxan Muusaa.	Father of the Galadima, son of Musa.
001	Zaakin Dauraa dxan Aamadu,	Lion of Daura son of Amadu,
002	Ginshimin baushee dxan Muusaa.	Tall <i>terminalia</i> son of Musa.
Ref.1,2		
003a	Gwauron	Imposing [lit: bachelor]
003b	giiwaa na mai dxaakii dxan Muusaa.	elephant of the master of the house, son of Musa,
Ref.1,2		
004	Mamman mai Dauraa dxan Aamadu,	Mamman ruler of Daura son of Amadu,
005	Baaba na mai giiwaa dxan Aamadu,	Father of the ruling elephant son of Amadu,
006	Baaba na mai dxaakii dxan Muusaa.	Father of the master of the house, son of Musa.

#### Sung

	x			x			x						
4th	x			x			x						x
8th	x	x	x	x	x	x	x	x	x	x	x	x	x
16th	x	x	x	x	x	x	x	x	x	x	x	x	x
	Ginshimin Baushe dxan Musa												
Ref1	Laa-		fi-	yaa	Zaa-	kii	Mam-	man,					Baa-
Ref2	ban		Ga-	laa-	dii-	maa	dxan	Muu-					saa
001			Zaa-	kin	Dau-	raa			dxan	Aa-	ma-		du
002			Gin-	shi-min	bau-	shee			dxan	Muu-			saa
Ref1, Ref2	(soloist comes in before the end of the 2 <sup>nd</sup> line of the refrain)												
003a										Gwau-ron			gii-
003b	waa		na	mai	dxaa-kii				dxan	Muu-			saa
Ref1, Ref2													
004		Mam-	man		mai	Dau-	raa		dxan	Aa-	ma-		du,
005	Baa-	ba	na	mai		gii-	waa		dxan	Aa-	ma-		du,
006	Baa-	ba	na	mai		dxaa-	kii		dxan	Muu-			sa

3

Ref. Laa - fi - yaa Zaa - kii Mam - mān, Baa -

ban Gà - laa - dii - māa dxan Muu - saa.

Text

SS	x			x									
S	x			x		x		x		x		x	
W	x	x	x	x	x	x	x	x	x	x	x	x	
G	x	x	x	x	x	x	x	x	x	x	x	x	
Ref1	Laa-		fi-	yaa	Zaa-	kii	Mam-		man,		Baa-		
Ref2	ban		Ga-	laa-	dii-	maa	dxan		Muu-		saa		
001		Zaa-		kin	Dau-	raa	dxan		Aa-		ma-	du	
002		Gin-		shi-	min	bau-	shee	dxan		Muu-		saa	
Ref1, Ref2	003a						Gwau-		ron		gi-		
003b	-i	waa	na	mai	dxaa-	kii	dxan		Muu-		saa		
Ref1, Ref2													
004	Mam-	man	mai	Dau-	raa	dxan	Aa-		ma-		du		
005	Baa-	ba	na	mai	gii-	waa	dxan	Aa-		ma-			
006	Baa-	ba	na	mai	dxaa-	kii	dxan	Muu-		saa			

- Refrain: text grid matches music grid
- Verse lines: with some manipulation and good will they can be made to fit the text grid.

### 3.1.3. Songs with a 6/4 meter

“Abubakar Tafawa” (eulogy for the first prime minister of independent Nigeria)

RefS	Allah ji kxan AbuubakaR Tafaawaa	God have mercy on Abubakar Tafawa,
RefC	Allah ji kxan AbuubakaR Tafaawaa	God have mercy on Abubakar Tafawa,
004	Yaa Allah shi zan gyaara baayaa nai,	May God look after what he has left behind,
005	Danginshi haR bisa yxaayxaa,	His relatives and his children
006	Allah ji kxan AbuubakaR Tafaawaa	God have mercy on Abubakar Tafawa.
Ref.		
007	Yxan NaajeeRiyaa sun yi kuukaa,	The people of Nigeria are crying,
008	Yxan NaajeeRiyaa sun yi gum,	The people of Nigeria are despondent,
009	Kuma sun yi shiru, sunaa buudxa baakii,	They are quiet, they are shocked,
010	Sun rasa ran AbuubakaR Tafaawa.	They have lost the life of Abubakar Tafawa.

Sung

	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Ref(S)	lah	ji	kxan	A-	buu-	ba-	kaR	Ta-	faa-		wa,							
Ref(C)	lah	ji	kxan	A-	buu-	ba-	kaR	Ta-	faa-		wa							
004	Yaa	Al-	lah		shi	zan		gyaa-		ra	baa-	yaa	nai,					
005		Dan-	gin-	shi		haR		bi-		sa	yxaa-	yxaa,		Al-				
006	lah	ji	kxan	A-	buu-	ba-	kaR	Ta-	faa-		wa,							
Ref																		
007		Naa-	jee-		Ri-	yaa		sun	yi	kuu	kaa,			Yxan				
008		Naa-	jee-		Ri-	yaa		sun	yi	gum		ku- ma		Sun				
009	yi	shi-	ruu		su-	naa		buu-	dxa	baa=	kii							
010	ra-	sa	ran	A-	buu-	ba-	kaR	Ta-	faa-		wa.							

Text

S	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
W	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
G	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
Ref.	Al-	lah	ji	kxan	A-	buu-	ba-	kaR	Ta-	faa-	wa							
	-	-	v	-	v	-	v	-	v	-	v	-	v	-	v	-	v	
004	Yaa	Al-	lah	shi	zan	gyaa-	ra	baa-	yaa	nai								
	-	-	-	v	-	-	v	-	v	-	-	-	-	-	-	-	-	
005		Dan-	gin-	shi	haR	bi-	sa	yxaa-	yxaa									
	-	-	v	-	-	v	v	-	-	-	-	-	-	-	-	-	-	
006	Al-	lah	ji	kxan	A-	buu-	ba-	kaR	Ta-	faa-	wa							
	-	-	v	-	v	-	v	-	v	-	v	-	v	-	v	-	v	
007	Yxan	Naa-	jee-	Ri-	yaa	sun	yi	kuu	kaa									
	-	-	-	v	-	-	v	-	-	-	-	-	-	-	-	-	-	
008	Yxan	Naa-	jee-	Ri-	yaa	sun	yi	gum,	Ku-ma									
	-	-	-	v	-	-	v	-	v	-	v	v	v	v	v	v	v	
009	Sun	yi	shi-ruu	su-	naa	buu-	dxa	baa-	kii									
	-	v	v	-	v	-	v	-	v	-	v	-	-	-	-	-	-	
010	Sun	ra-	sa	ran	A-	buu-	ba-	kaR	Ta-	faa-	wa							
	-	v	v	-	v	-	v	-	v	-	v	-	-	-	-	-	-	

- In a binary meter (I would now call this 6/4, not 12/8)
- Heavy and light syllables often given even duration, but ...
- Heavy syllables are never set to a single grid position (= 16<sup>th</sup> note)
- Text of refrain and most other lines can be scanned as having 16 moras:  
Refrain: - - v - v - v -
- However, alignment with a 16 mora grid shows little consistency.

### 3.1.4. Songs with a 6/8 meter

(From Example 11 and Handout 9)

01a	A/ Don sallaa da salaatil Faati,	Oh for the sake of the prayers and the benediction,
01b	()Albarkar girman Mai Girmaa.	The blessing of the greatness of the Great One.
01c	Don sallaa da salaatil Faa(ti),	For the sake of the prayers and the benediction,
01d	A/ Don Allah maataa ku yi/bi/ji auree.	Oh for the sake of Allah, women, get married.
02a	I-/naa kuma zan ga gijinon Bauci,	Where will I see the lout of Bauci,
02b	()Dxan Maanii mai waakxar banzaa?	D'an Mani, the singer of useless songs?
02c	Don sallaa da salaatil Faa(ti),	
02d	A/ Don Allah maataa ku yi/bi/ji auree.	
03a	M/ Dattijo nee baa yaaroo nee ba,	He's a mature man, not a child,
03b	()Dattijo nee baa yaaroo nee ba,	He's a mature man, not a child,
03c	Am-/maa yaa sooki mutumcin auree.	But he dismisses the dignity of marriage.

#### Sung

TACTUS											
SS	x								x		
S	x		x					x			
W	x	x	x	x	x	x	x	x	x	x	x
	<u>t</u>	<u>t</u>		<u>t</u>	<u>t</u>		<u>t</u>	<u>t</u>	(T)	<u>T</u>	<u>T</u>
001a	Don	sal-		laa		da	sa-	laa-	til	Faa-	ti
001b		Al-	bar-		kar	gir-	man		Mai	Gir-	man.
001c	Don	sal-	laa	da	sa-	laa-		til	Faa-	(ti),	A
001d	Don	Al-	lah		maa-	taa-	ku	bi	au-	ree.	I-
002a	naa	ku-	ma	zan	ga	gi-jin-		gon	Bauci,		
002b		Dxan	Maa-		ni	mai	waa-	kxar	ban-	zaa	
CHORUS											
003a	Dat-	ti-	jo	nee		baa	yaa-		roo	nee	ba
003b	Dat-	ti-jo	nee		baa	yaa-		roo	nee	ba,	
003c	maa		yaa	soo-	ki	mu-	tum	cin	au-	ree	Am-

6

1cC. Don sal - laa dà sà - laa - til Faa(tiha) 1dC. A don Al-lah maa - taa kù yi au - ree. 2a. i-

#### Text

SS	x						x				
S	x		x				x		x		x
W	x	x	x	x	x	x	x	x	x	x	x
G	x	x	x	x	x	x	x	x	x	x	x
001a	A	don	sal-	laa	da	sa-	laa-	til	faa-	(ti- ha)	
001b	Al-	baR-	kaR		gir-	man		Mai	Gir-	maa	
001c	= 001a										
001d	A	don	Al-	lah	maa-	taa		ku	yi	au-	ree
002a	I-	naa	ku-	ma	zan	ga	gi-jin-	gon	Bau-	ci	
002b		Dxan	Maa-	nii	mai	waa-		kxaR	ban-	zaa	
Chorus											
003a, b	Dat-	ti-jo	nee		baa	yaa-		roo	nee	ba	
003c	Am-	maa	yaa	soo-	ki	mu	tun	cin	au-	ree	

- In a ternary meter
- Both heavy and light syllables can be set to a single grid position, but ...
- Light syllables seem never to be set to two grid positions (\*STRETCH (LIGHT))
- Text fairly consistently scans as 16 mora *anti-mutadaarik*:
  - vv - vv - vv - (vv)

“Kyautar Chafe” [Kyauta of Chafe]

4/4 or 6/8?

Refrain: Mamman, Kyautaa da ninyaazaa zoo, Mamman, Kyauta has come with good intentions.  
Kullum Kyauta da saa'aa ta zoo. Kyauta comes with good luck.

Häussler's (1987:120) transcription:

Hausler's (1987:126) transcription:

4 (amshi a)

war ga- jee- jee Ham- man kyuu- ta da min- yaa ta 200 kuu- lum

kyuu- ta da saa- au ta 200 Yam- maa- tan bir- nii su- naa fa-

I hear it as 6/8 with a grid like this, with vertical strokes indicating 6/8 bar lines:

x x x x x | x x x x x | x x x x x | x x x x x | x x x x x  
 x x x x x | x x x x x | x x x x x | x x x x x | x x x x x  
 x x x x x | x x x x x | x x x x x | x x x x x | x x x x x  
 Mam- man | Kyau- ta da | nin- yaa | taa | zoo,  
 Kul- lum | Kyau- ta da | saa- xaa | taa | zoo

### 3.1.5. Songs with a 12/8 meter

“Hasan na Usaini Mai Tsuntsaye” [Hasan of Husaini, Dealer in Birds]

Hasan na Usaini mai tsuntsaye (Hz 012A-tonic) (4) (5) (6)

E<sup>b</sup> tonic Ha-san na U-sai-ni mai tsun-tsaa-yee.

Six beat phrase

x		x		x		x		x		x		x
x	x	x	x	x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x	x	x	x	x
Ha-	san-	na		U-	sai-	ni		mai		tsun-	tsaa-	yee

Four beat phrase

x		x		x		x		x		x		x
x	x	x	x	x	x	x	x	x	x	x	x	x
x	x	x	x	x	x	x	x	x	x	x	x	x
Ha-	san-	na		U-	sai-	ni		mai		tsun-	tsaa-	yee

### 3.1.6. How (ir)regular is the scansion of verse lines?

#### 3.1.6.1. “Yan Arewa Ku Bar Barci” [Children of the North Stop Sleeping]: 6/4

	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Ref1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Ref2	Naa-	jee-	Ri-	yaR-												
	Yxan	a-	ree-		wa	ku	bar	bar								
					mu	a-	kwai	daa-								

Ref 1: Children of the North stop sleeping,

Ref 2: Our Nigeria, it has pleasure.

(See end of handout for the full song.)

Line #	Text	Reversed scansion
24	→ Yànzú, gà àbù nan yā gàwúrta,	-----vv-v-
30	(?n) Ìn d'au fám biyu ìn d'an baddà,	-----vv---
27	(?n) Ìn d'au sulè biyu ìn d'an baddà,	-----vv-v--
18	Kâ ishè kâ tâ\$rà jikkôkí. Tô!	---v----v-
35	Yànzú han nâ kai # gâ môtôcî. Tô!	---v----v-
32	Kù ishè nâ tâ\$rà jikkôkí.	---v----vv
5	In kâ yi yâwò # cikî nâtâ,	---v--v--
8	Nâjériyâ cê # gidan dâdî,	---v--v--
20	Farkon kidân # dâ naf fârâ,	---v--v--
17	Kârshen lôkâcî # ìdan yâ zô,	---v--v---
25	In nâ sam sulè # bìyař daidai,	---v--v---
28	Ìn nâ sâmù fâm # bìyař daidai,	---v--v---
6	Duk bâ kâman Nâjériyâ # gidan dâdî,	---v--v----v--
11	Kâ sâmô kuđî, # tařô, sîsî,	---v--v--v
12	Kô kâm sulè gùdâ # zuwâ fâm d'ai,	---v--v--v--
13	Kô fâm bìyař zuwâ # gâ fâm gômâ,	---v--v--v--
16	Kashî gùdâ kâ sâ # à jikkârâ,	---v--v--v--v
15	Kashî gùdâ kâ kai & shì can bankî,	---v--v--v--v
21	À bâ nì tařô # à bân sîsî,	---v--vv-v-
31	Yànzú nan gâ àbin&gâ yâ girmâ,	---v--vv-v-
23	Kuma kânâ à bân # bìyař, gômâ,	---v--vv-v-v
10	Dan arèwa kâ # bar barci,	---vv-v-
0 Ref 1,2	'Yan arèwa kù # bar barci,	---vv-v-
9	Bâllé arèwa # uwař dâdî. Tô!	---vv-v--
0 X 4	Nâjériyâřmù # àkwai dâdî.	---vv-v--
29	Ìn kai fâm biyu # cikin bankî,	---vvvv---
26	Ìn kai sulè ukù # cikin bankî,	---vvvv-v--
3,4	Kasař Afùrukâ, # bařař fâtâ,	---vvvvvv-v
19	→ Kô nî Shâta Mammân na Yâlwa,	--v--v---
7	→ Nâjériyâ tâshîn (?) farin jinî,	-v-v----v--
33,34	À kas nè dâ # nikè tâfiyâ,	-vv-v----v
22	Dan sîsîn kwabò, # à bâ nî dalâ,	-vv-v-v----v
14	Kâ kasâ gùdâ ukkù # kâ baddâ dâya,	-vv-v-vv--vvvv

- 33 distinct lines (counts each line of the refrain once, omits repeated lines)
- 25 lines end ...v ---, 3 end metrically equivalent ...v - vv -
- Lines 27, 30 may have this configuration; the syllable *in* (1<sup>st</sup> singular clitic subject) may actually be light; it is typically pronounced as a syllabic nasal (shown by “?n” at the beginnings of these lines)
- Only lines 7, 19, 24 (marked by →) as apparently fully unmetrical, though 7 may involve a stumble of some kind
- In the 30 lines ending ...v - vv -, all but four are preceded by a syntactic boundary larger than a clitic boundary (marked by “#”); lines 18 and 32, which are variants of the same text, break in the middle of a word (marked by “\$”); lines 15 and 31 break at a clitic boundary (marked by “&”)
- If this syntactic boundary is a sort of intraline break, one might consider the syllable preceding the break to be an intraline anceps
- Summary: Lines are divided into hemistichs, each corresponding to 6 musical 8<sup>th</sup> notes; the first hemistich allows a fair amount of metrical freedom, the second hemistich regularizes to v - vv -.
- Addendum: At Bruce’s suggestion, I sorted by the first hemistich only, starting from the end of the hemistich and treating the last syllable as anceps; the result is messy, but here are numbers that apply to multiple lines (6 lines do not fit any of these patterns):
  - 5 lines: ...v ---#, 3 lines ...v - vv -#
  - 6 lines: ...- v - -#
  - 8 lines: ...- - v - #
  - 5 lines: ...- v - v - #

### 3.1.6.2. “Mata Ku Yi Aure” [Women, Get Married]: 6/8

See 3.1.4 for grids and musical transcription of the refrain. See next page for scansion.

- 36 distinct lines (counts each line of the refrain once, omits repeated lines); base 16 mora lines (the text meter is *anti-mutadaarik*—see Handout 9 §1)
- 31 lines: the last 12 moras, set off by “/”, are distributed ...- vv - vv - - (the last syllable is anceps—line final “v” syllables are scanned as heavy)
- The five lines not scanning this way (4d, 9a, 11a, 12a, 13c) all end in - - - - (scanning the last syllable as heavy in all cases)
- Quantitative clausula ~ metrical caesura: vv in the antepenultimate position is disfavored (5 lines) whereas a mid-line vv (at the fourth beat) is favored (19 lines).
- Summary: If a line is divided into four - vv feet, most irregularities come in the first foot (and many of these feet are regular); by the time the fifth foot is reached, all lines are regular.

“Mata Ku Yi Aure” sorted by line scansion sorted from line ends. Slashes set off the last 12 moras (last three feet) for lines that scan regularly from that point on. The full song as sung is #11 of the sample songs passed out earlier.

Ln #	Text	Scansion reversed
01b	(-)Albarkar girman Mai Girmaa.	- - - - - / - -
02b	(-)Dxan Maanii mai waakxar banzaa?	- - - - - / - -
06e	Kui mani rookxoo can gun Allah.	- - - - - / v v -
10b	(-)Annabi Mamman () shii maa yaa cee,	- - - - - / v v -
11a	Kaa cika dai mutum dxan banzaa cip,	- - - - v - v v -
12a	Kaa cika dai mutum dxan banzaa cip,	- - - - v - v v -
13c	Ceeawa Alhaji Mamman Shaataa.	- - - - v - - -
06c	Ø Rookxon da nakee don Allah	- - - - v v - / -
03c	Am-/maa yaa sooki mutumcin auree.	- - - - v v - / - -
05a	I-/dan yaa taashi bidxar maataa nee,	- - - - v v - / - -
10d	Dxan/ Maanii yaa cee masu kai sui auree.	- - - - v v - / - - -
09b	Tunda ka sooki mutumcin auree.	- - - - v v - / - v -
08b	Yaa zaa ka sooki mutumcin auree?	- - - - v v - / v - -
05b	Har/ tsubbu yakee ya bi maatan auree.	- - - - v v - / v v -
07a	Mutu-/min da ya sooki mutumcin auree.	- - - - v v - / v v -
13a	Am-/maa a fadxaa maku dangii maataa,	- - - - v v - / v v -
01d	A/ Don Allah maataa ku yi/bi/ji auree.	- - v v - - - / - -
10a	Al-/lah yaa cee maataa su bi auree,	- - v v - - - / - -
06a	Kuu /maalaman birnii da na kxauyee,	- - v v - - - / v -
10c	Koowaccee mace dai ta bi auree,	- - v v - v v - / - -
13b	Allah ya baa ku mijii ku yi auree,	- - v v - v v - / v - -
04c	(-)Sai jaa nee duk in shaidaa masu,	v - - - - / - -
06d	(-)Kun sallaa kun dxau wurdinku,	v - - - - / - -
08a	Kai/ Dxan Maanii in baa jaahilcii ba,	v - - - - / - - -
03a	M/ Dattijo nee baa yaaroo nee ba,	v - - - - / v v -
03b	(-)Dattijo nee baa yaaroo nee ba,	v - - - - / v v -
12b	Tunda ka sooki batun Rabbaani.	v - - - v v - / v v -
04d	(-)Su/ san halin gijingon Bauci.	v - - - v - - -
09a	Kai/ Kaa san baa zaa mu daaidaitaa ba,	v - - - v - - -
01a	A/ Don sallaa da salaatil Faati,	v - - - v v - / - -
01c	Don sallaa da salaatil Faa(ti),	v - - - v v - / - -
04a	Fi-/laanin Garwa ba su gaanee mai ba,	v - - - v v - / - -
04b	(-)Har yanzun ba su gaanee mai ba	v - - - v v - / - -
06f	Allah ya waatse gijingon Bauci,	v - - - v v - / v - -
02a	I-/naa kuma zan ga gijingon Bauci,	v - - - v v - / v v -
11b	Tunda ka sooki batun Rabbaani.	v - - - v v - / v v -

### 3.2. “Classical” Amphibrach Praising Singing Meter

#### 3.2.1. Sarkin Taushin Katsina

“Babbar Kasar Shehu Dan Hodiyo” [Great Land of Shehu Ibn Hodiyo]

Slightly different version from that in Fremont E. Besmer, “An Hausa song from Katsina,” *Ethnomusicology* 14:418-438, 1970. Underline = soloist and chorus sing together. Lines marked “Chorus” are sung only by chorus, all other sung only by soloist.

001	Bàbbař kasař Shēhù dān Hòdiyò,	Great land of Sheikh son of Fodiyo,
002	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
Chorus	Bàbbař kasař Shēhù dān Hòdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
003	Uwā bâ gudū, Bābā Nàjēriyà,	Mother who does not desert (her children),
004	Bàdà nōnō takè yî na shâ ? ? ?.	Giving milk does she do for drinking ???,
Chorus	Bàbbař kasař Shēhù dān Hòdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
005	Dà gida dà dājì tsarèwā takè,	Both home and wilderness does she protect,
006	<u>Tundà hālīntà nē tāimakon 'yan'uwaā.</u>	Since it's her nature to help (her) kinspeople.
Chorus	Bàbbař kasař Shēhù dān Hòdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
007	Mazā kun ga kirkintà Nàjēriyà,	Gentlemen, you have seen her excellence, Nigeria,
008	Dà tak kārbi mulkintà, Nàjēriyà,	When she took over her independence, Nigeria,
009	Tā kai àmānà kasàshen gabàs,	She took goodwill to the lands of the east,
010	Tā kai àmānà kasàshen gusùn,	She took goodwill to the lands of the south,
011	Tā kai àmānà kasàshen arèwa,	She took goodwill to the lands of the north,
012	<u>Tā kai àmānà kasàshē na yâmma,</u>	She took goodwill to lands those of the west,
013	Nàjēriyà bâ ta kyàmaw wani.	Nigeria does not feel aversion to anyone.
Chorus	Bàbbař kasař Shēhù dān Hòdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
014	Mazā kun ga kirkintà, Nàjēriyà,	Gentlemen, you have seen her excellence, Nigeria,
015	Wandà duy yay yi aikì à Nàjēriyà,	Whoever has done work in Nigeria,
016	Ìdan yā gazà sallamà tai takè,	If he fails, dismissing him does she do,
017	Gìrìntū tanà nan dà Nàjēriyà, <sup>2</sup>	Improvements are here in Nigeria,
018	<u>Duk v – – ? yanà nangà Nàjēriyà,</u>	All ??? is here in Nigeria,
019	<u>Tundà hālīntà nē tāimakon 'yan'uwaā.</u>	Since it's her nature to help (her) kinspeople.

<sup>2</sup> I follow Besmer’s transcription of the text here (except that he has à where the singer clearly says dà) since I can’t do any better, but it cannot be right. *Gìrìntū* would be a plural noun, but this word is not in the dictionary. Whatever the word is, the following cannot be *tanà*, which shows feminine singular agreement.

## MUSIC

Vertical lines mark bar lines in 12/8 time; each "x" = a 16<sup>th</sup> note (24 16<sup>th</sup> notes):

TACTUS	x	x	x	x	x	
S	x   x	x   x	x   x	x   x	x   x	x
W	x   x	x x   x	x x   x	x x   x	x x   x	x
16 <sup>th</sup>	x x   x x x x	x x x   x x x x	x x x   x x x x	x x x   x x x x	x x x   x x x x	x x x x
Ref1	Bàb-   bar	ka-sar   Shee-	hù dan   Hoo-		di-yòo,	
Ref2	Nàa-   jee-	ri-yàa   taa	tsa-ree   gas-		ki-yaa.	U-
003	waa   bâa	gu-dùu   Bâa-	ba Nàa-   jee-		ri-yàa,   Baa	dà
004	noo-   ñòo	ta-kèe   yîi	kà shaa!?		? ?   ?	?

## TEXT

Vertical lines mark beginnings of amphibrach feet; each "x" = one mora (20 moras):

SS	x		x		x		x		x		
S	x	x	x	x	x	x	x	x	x	x	x
W	x	x x x	x	x x	x	x x x	x	x x x	x	x x	x
G	x x	x x x	x x	x x x	x x	x x x	x x	x x x	x x	x x	x
Ref1		Bàb-	bar	ka- sar	Shee-	hù dan	Hoo-	di- yòo			
Ref2		Nàa-	jee-	ri- yàa	taa	tsa-rèe	gas-	ki- yaa.			
003		U- waa	bâa	gu- dùu	Bàa-	ba Nàa-	jee-	ri- yàa,			
004	Baa	da noo-	nòo	ta- kèe	yîi	kà shaa	?	?	?	?	?
REFRAIN											
005		Dà gi- daa	dà daa-	jìi	tsa-rèe-	waa	ta- kèe				
006	Tun-	da haa- lin-	tà nee	tài-	ma- kon	' yan-	' u- waa.				
REFRAIN											
007		Ma- zaa	kun	ga kir-	kìn-	tà Nàa-	jee-	ri- yàa,			
008		Da tak	kàr-	bi mul-	kìn-	tà Nàa-	jee-	ri- yàa,			
009		Taa [sic] kai	à-	maa-	nàa	ka- sàaa-	shen	ga- bàr,			
010		Taa kai	à-	maa-	nàa	ka- sàaa-	shen	gu- sun,			
011		Taa kai	à-	maa-	nàa	ka- sàaa-	shen	a- rée-			
012		wa, Taa kai	à-	maa-	nàa	ka- sàaa-	shee	na yâm-			
013		ma, Nàa- jee-	ri- yàa	bâa	ta kyàa-	maw	wa- ni.				
REFRAIN											
014		Ma- zaa	kun	ga kir-	kìn-	tà Nàa-	jee-	ri- yàa,			
015	Wan-	dà duy	yay	yi ai-	kìi	à Nàa-	jee-	ri- yàa,			
016		ì- dan	yaa	ga- zàa	sal-	la- mà	tai	ta- kèe,			
017		Gì- rìn-	tuu	ti- nàa	nan	gà Nàa-	jee-	ri- yàa,			
018	Dan	kà ma- [sic] shòo	ya- nàa	nan	gà Nàa-	jee-	ri- yàa,				
019	Tun-	dà haa- lin-	tà nee	tài-	ma- kon	' yan-	' u- waa.				

- Text meter is virtually 100% regular, and the alignment of SS with TACTUS is perfect.
- The feet of this meter are five moras; in order to create feet that can be sung to the musical settings used in Hausa (always binary or ternary), the performance meter requires stretching the first syllable of each foot such that, in effect, it has three moras.

### 3.2.2. Some other singers using the “classical” amphibrach

## Sa'idiu Faru: "Sarkin Kudu Maccido Ci-maraya"

TACTUS	x		x		x		x		x		
S	x	x		x	x		x	x	x	x	
W	x	x	x	x	x	x	x	x	x	x	
16 <sup>th</sup>	x	x	x	x	x	x	x	x	x	x	
Ref1	Ba-ji-	nin	gi-dan	Bel-	lo	Mam-	man	na	Yaa-	ri	Ø
Ref2	Sar-	kin	ku-du	Mac-	ci-dxoo	cii-	ma-raa-	yaa			

Refl: Bull of the house of Bello, Mamman of Yari,

Ref2: Leader of the South, Maccido, conquerer of cities.

## Musa Dan Kwairo: “Shirya Kayan Fada”

TACTUS	x		x		x		x		x		x		
S	x		x	x		x	x		x	x		x	
W	x		x	x	x		x	x	x		x	x	
16 <sup>th</sup>	x	x	x	x	x	x	x	x	x	x	x	x	
Ref1	Shir-	ya	kaa-	yan		fa-dxaa		mai		gi-daa	Tchaa-	he	
Ref2	Aa-	li	dxan	Ii-		ro	ba	ka	dxau-	ki	ree-	nii	ba

Refl: Prepare the tools of war. Master of Tcahe.

Ref1: Prepare the tools of war, Master of Peans,  
Ref2: Ali son of Iro you don't accept disrespect.

**'YAN AREWA KU BAR BARCI  
NAJERIYAR MU AKWAI DADI**

HaR01B

Alhaji Mamman Shata Katsina

001	Tô, 'yan arèwa kù bar barci,	Well, children of the north, stop sleeping,
002	Nàjériyàřmù àkwai dādī. Tô!	Our Nigeria, there is pleasure. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjériyàřmù àkwai dādī.	Our Nigeria, there is pleasure.
001	Ā'à, 'yan arèwa kù bar barci,	Well, children of the north, stop sleeping,
002	Nàjériyàřmù àkwai dādī. Tô!	Our Nigeria, there is pleasure. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjériyàřmù àkwai dādī.	Our Nigeria, there is pleasure.
003	Kasař Afùřukà, bařař fātā,	African land, (that of) black skin,
004	Kasař Afùřukà, bařař fātā,	African land, (that of) black skin,
005	In kā yi yāwò cikī nātā,	If you travel in its midst,
006	Duk bâ kàman Nàjériyà gidan dādī,	Nowhere is there the likes of Nigeria, home of pleasure.
007	Nàjériyà tāshīn (?) farin jinī,	Nigeria <i>arising in</i> (?) popularity,
008	Nàjériyà cē gidan dādī,	Nigeria is home of pleasure,
009	Bàllē arèwa uwař dādī. Tô!	How much less the north, mother of pleasure. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjériyàřmù àkwai dādī.	Our Nigeria, there is pleasure.
001	Ā'à, 'yan arèwa à bar barci,	Well, children of the north, may one stop sleeping,
002	Nàjériyàřmù àkwai dādī. Tô!	Our Nigeria, there is pleasure. OK!
Chorus	'Yan arèwa à bar barci,	Children of the north, may one stop sleeping,
	Nàjériyàřmù àkwai dādī.	Our Nigeria, there is pleasure.
010	Dan arèwa kà bar barci,	Son of the north, stop sleeping,
011	Kà sāmō kufī, tařō, sīsī,	Get money, thrupence, sixpence,
012	Kō kàm sulè gùdā zuwà fām dāi,	Or indeed one shilling all the way to one pound,
013	Kō fām bìyař zuwà gà fām gōmà,	Or five pounds all the way to ten pounds,
014	Kà kasà gùdā ukkù kà baddà d'aya,	Put it into three groups, spend one,
015	Kashī gùdā kà kai shì can bankī,	One group, take it there to the bank,
016	Kashī gùdā kà sâ à jìkkařkà,	One group, put it into your bag,
017	Kàrshen lōkàcī ɬidan yā zō,	At the end of (a certain time), when it comes,
018	Kâ ishè kâ tārā jikkōkī. Tô!	You will find that you have collected (several) pounds.
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjériyàřmù àkwai dādī.	Our Nigeria, there is pleasure.
019	Kō nī Shāta Mammān na Yàlwā,	Even me, Shata Mamman of Yalwa,
020	Farkon kidàn dà naf fārā,	At the inception of the drumming that I started doing,
021	À bā nì tařō à bān sīsī,	One would give me thrupence, one would give me 6p,

022	Dan sīsīn kwabò, à bā nì dalà,	A little half-pence, one would give me two shillings,
023	Kuma kānà à bân bìyař, gōmà,	And then one would give me five, ten,
024	Yànzú, gà àbù nan yā gàwúrñà,	Now, here is the thing, it has become very large,
025	In nā sam sulè bìyař daidai,	When I get exactly five shillings,
026	Ìn kai sulè ukù cikin bankī,	I take three shillings to the bank,
027	Ìn d'au sulè biyu ìn d'an baddà,	I takes two shilling and do a little spending,
028	Ìn nā sāmù fām bìyař daidai,	When I get exactly five pounds,
029	Ìn kai fām biyu cikin bankī,	I take two pounds to the bank,
030	Ìn d'au fām biyu ìn d'an baddà,	I take two pounds and do a little spending,
031	Yànzú nan gà àbingà yā girmā,	Now, here's the thing, it has grown,
032	Kù ishè nā tārà jikkōkí.	You find that I have assemble (many) pounds.
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjēriyàřmù àkwai dādī.	Our Nigeria, there is pleasure.
033	À ḥas nè dâ nikè tāfiyà,	I used to travel by foot,
034	À ḥas nè dâ nikè tāfiyà,	I used to travel by foot,
035	Yànzú han nā kai gá mōtōcī. Tō!	Now I have even gotten to (riding) in cars. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjēriyàřmù àkwai dādī.	Our Nigeria, there is pleasure.

Radio announcer: Mun gode, Alhaji Muhammadu Shata. (We thank you, A.M.Sh.)