

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 (*kàlànguú*, *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 20th 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
 - 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 Bashar; 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 Shata¹

- 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	x 4th 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
6/4	9	x 4th 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
6/8	13	x 4th 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
12/8	4	x 4th 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

¹ 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 16th 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	Baaban 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	giwaa 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 giwaa 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							
4th	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	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-
002					Gin-	shi-min				bau-	shee			dxan	Muu-	saa
Ref1, Ref2	(soloist comes in before the end of the 2 nd 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-
005		Baa-	ba	na	mai					gii-	waa			dxan	Aa-	ma-
006	Baa-	ba	na	mai						dxaa-	kii			dxan	Muu-	sa

3 Ref. Laa - fi - yà Zaa - kii Mam - màn, Bà -
ban Gà - là - dii - màa dnan Muu - saa.

Text

SS	x							x							
S	x				x			x				x			
W	x		x		x		x	x		x		x		x	
G	x	x	x	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.

- 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 ninyaa taa 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:

Handwritten musical score for a song. The score is written on two systems of staves. The first system has two staves, and the second system also has two staves. The lyrics are written below the staves. The lyrics are: "war ga-jee-jee Ham-man Kyau-ta da nin-yaa ta zoo kul-lum Kyau-ta da saa'au ta zoo Yam-maa-tan bir-nii su-naa fa-". The score includes musical notation such as notes, rests, and bar lines. There are also some handwritten annotations like "amshi a)" and "Shoda: a'a".

I hear is 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
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 (H=012A-tuni) (6)

E^b tuni Ha-san na U-sai-ni mai tsun-tsa-ye.

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	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	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	
Ref1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
Ref2	Naa-	jee-	Ri-		ree-		wa		ku		bar		bar-		cii,		
					yaR-		mu		a-		kwei		dai-		dxii.		

Line #	Text	Reversed scansion
24	→ Yànzú, gǎ àbù nán yā gǎwǔtǎ,	-----v v - v -
30	(?n) Īn ɗau fām biyu ĩn ɗan ɓaddǎ,	-----v v ----
27	(?n) Īn ɗau sulè biyu ĩn ɗan ɓaddǎ,	-----v v -v ----
18	Kā ishè kǎ tǎ\$rà jikkōkī. Tō!	---v---v-
35	Yànzú han nā kai # gǎ mōtōcī. Tō!	---v---v-
32	Kū ishè nā tǎ\$rà jikkōkī.	---v---vv
5	Īn kā yi yāwò # cikī nātà,	---v--v--
8	Nǎjēriyǎ cē # gidan dǎdī,	---v--v--
20	Farkon kidǎn # dà naf fārǎ,	---v-v--
17	Kārshen lōkàcī # ĩdan yā zō,	---v-v----
25	Īn nā sam sulè # biyār daidai,	---v-v----
28	Īn nā sāmù fām # biyār daidai,	---v-v----
6	Duk bā kàman Nǎjēriyǎ # gidan dǎdī,	---v-v----v--
11	Kā sāmō kudī, # tārō, sīsī,	---v-v--v
12	Kō kām sulè gūdǎ # zuwǎ fām ɗai,	---v-v-v--
13	Kō fām biyār zuwǎ # gǎ fām gōmǎ,	---v-v-v--
16	Kashī gūdǎ kǎ sǎ # à jikkārǎ,	---v-v-v-v
15	Kashī gūdǎ kǎ kai & shī can bankī,	---v-v-v-v
21	À bā nī tārō # à bān sīsī,	---v-vv-v
31	Yànzú nán gǎ àbin&gǎ yā girmǎ,	---v-vv-v-
23	Kuma kǎnà à bān # biyār, gōmǎ,	---v-vv-vv
10	Ɗan arèwǎ kǎ # bar barcī,	---vv-v-
0 Ref 1,2	’Yan arèwǎ kù # bar barcī,	---vv-v-
9	Bállē arèwǎ # uwar dǎdī. Tō!	---vv-v--
0 X 4	Nǎjēriyǎrmù # àkwai dǎdī.	---vv-v--
29	Īn kai fām biyu # cikin bankī,	---vvv----
26	Īn kai sulè ukù # cikin bankī,	---vvv-v--
3,4	Kasār Afūrūkà, # baƙār fātà,	---vvvvv-v
19	→ Kō nī Shāta Mammàn na Yālwa,	--v--v----
7	→ Nǎjēriyǎ tǎshīn (?) farin jinī,	-v-v---v--
33,34	À ƙas nè dǎ # nikè tàfiyǎ,	-vv-v----v
22	Ɗan sīsīn kwabò,# à bā nī dalà,	-vv-v-v----
14	Kā kasà gūdǎ ukkù # kǎ ɓaddǎ ɗaya,	-vv-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* (1st 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 8th 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	Ceewaa 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/ Dattiijo nee baa yaaroo nee ba,	v - - - - - / v v -
03b	()Dattiijo nee baa yaaroo nee ba,	v - - - - - / v v -
12b	Tunda ka sooki batun Rabbaani.	v - - - v v - / v v -
04d	()Su/ san halin gijjigon 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 gijjigon Bauci,	v - - - v v - / v - -
02a	I-/naa kuma zan ga gijjigon 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 ƙasař Shēhù ďan Hōdiyò,	Great land of Sheikh son of Fodiyo,
002	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
Chorus	Bàbbař ƙasař Shēhù ďan Hōdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
003	Uwā bâ gudù, Bābà Nàjēriyā,	Mother who does not desert (her children),
004	Bàdà nōnò takè yī na shā ? ? ?.	Giving milk does she do for drinking ???,
Chorus	Bàbbař ƙasař Shēhù ďan Hōdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
005	Dà gidā dà dāji tsarèwā takè,	Both home and wilderness does she protect,
006	<u>Tundà hālìntà nē tàimakon ’yan’uwā.</u>	Since it’s her nature to help (her) kinspeople.
Chorus	Bàbbař ƙasař Shēhù ďan Hōdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
007	Mazā kun ga kirkintà Nàjēriyā,	Gentlemen, you have seen her excellence, Nigeria,
008	Dà tak kàrbì mulkintà, Nàjēriyā,	When she took over her independence, Nigeria,
009	Tā kai àmānà ƙasàshen gabàs,	She took goodwill to the lands of the east,
010	Tā kai àmānà ƙasàshen gusùn,	She took goodwill to the lands of the south,
011	Tā kai àmānà ƙasàshen arèwa,	She took goodwill to the lands of the north,
012	<u>Tā kai àmānà ƙasàshē na yamma,</u>	She took goodwill to lands those of the west,
013	Nàjēriyā bà ta ƙyāmaw wani.	Nigeria does not feel aversion to anyone.
Chorus	Bàbbař ƙasař Shēhù ďan Hōdiyò,	Great land of Sheikh son of Fodiyo,
	Nàjēriyà tā tsarè gaskiyā.	Nigeria guards the truth.
014	Mazā kun ga kirkintà, Nàjēriyā,	Gentlemen, you have seen her excellence, Nigeria,
015	Wandà duy yay yi aikì à Nàjēriyā,	Whoever has done work in Nigeria,
016	Ìdan yā gazà sallamà tai takè,	If he fails, dismissing him does she do,
017	Girintū tanà nan dà Nàjēriyā, ²	Improvements are here in Nigeria,
018	<u>Duk v – – ? yanà nangà Nàjēriyā,</u>	All ??? is here in Nigeria,
019	<u>Tundà hālìntà nē tàimakon ’yan’uwā.</u>	Since it’s her nature to help (her) kinspeople.

² 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. *Girintū* 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 16th note (24 16th notes):

TACTUS	x				x					x					x				
S	x	x			x	x			x	x			x	x					
W	x	x			x	x	x			x	x	x			x	x	x		x
16 th	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	Bàa-			ba Nàa-	jee-			ri-yàa,	Baa					dà
004	noo-	nòo			ta-kèe	yîi			kà shaa ?			? ?	?						?

TEXT

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

SS	x				x					x					x				
S	x				x	x			x	x			x	x					x
W	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
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-	jîi	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-	fi	mul-	kìn-	tà	Nàa-	jee-	ri-	yàa,					
009				Taa	[sic] kai	à-	maa-	nàa	ka-	sàa-	shen	ga-	bàr,						
010				Taa	kai	à-	maa-	nàa	ka-	sàa-	shen	gu-	sùn,						
011				Taa	kai	à-	maa-	nàa	ka-	sàa-	shen	a-	rèe-						
012				wa,	Taa	kai	à-	maa-	nàa	ka-	sàa-	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-	kîi	à	Nàa-	jee-	ri-	yàa,					
016				Ì-	dan	yaa	ga-	zàa	sal-	la-	màa	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’idu Faru: “Sarkin Kudu Maccido Ci-maraya”

TACTUS	x	x	x	x
S	x	x	x	x
W	x	x	x x	x
16 th	x x	x x x	x x x	x x x
Ref1	Ba-ji-	nin	gi-dan	Bel-
Ref2	Sar-	kin	ku-du	Mac-

Ref1: 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
S	x	x	x	x
W	x	x x	x	x x
16 th	x x x	x x x	x x x	x x x
Ref1	Shir-	ya kaa-	yan	fa-dxaa
Ref2	Aa-	li dxan	Ii-	ro ba ka

Ref1: Prepare the tools of war, Master of Tcahe,

Ref2: Ali son of Iro you don’t accept disrespect.

**'YAN AREWA KU BAR BARCI
NAJERIYARMU AKWAI DADI**

HaR01B

Alhaji Mamman Shata Katsina

001	Tô, 'yan arèwa kù bar barci,	Well, children of the north, stop sleeping,
002	Nàjèriyàrmù àkwai dādī. Tô!	Our Nigeria, there is pleasure. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjèriyàrmù àkwai dādī.	Our Nigeria, there is pleasure.
001	Ā'ā, 'yan arèwa kù bar barci,	Well, children of the north, stop sleeping,
002	Nàjèriyàrmù àkwai dādī. Tô!	Our Nigeria, there is pleasure. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjèriyàrmù àkwai dādī.	Our Nigeria, there is pleasure.
003	Kasañ Afùrukà, bakañ fātā,	African land, (that of) black skin,
004	Kasañ Afùrukà, bakañ fātā,	African land, (that of) black skin,
005	In kā yī yāwò cikī nātā,	If you travel in its midst,
006	Duk bâ kàman Nàjèriyā gidan dādī,	Nowhere is there the likes of Nigeria, home of pleasure.
007	Nàjèriyā tāshin (?) farin jinī,	Nigeria arising in (?) popularity,
008	Nàjèriyā cē gidan dādī,	Nigeria is home of pleasure,
009	Bàllè arèwa uwañ dādī. Tô!	How much less the north, mother of pleasure. OK!
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjèriyàrmù àkwai dādī.	Our Nigeria, there is pleasure.
001	Ā'ā, 'yan arèwa à bar barci,	Well, children of the north, may one stop sleeping,
002	Nàjèriyàrmù àkwai dādī. Tô!	Our Nigeria, there is pleasure. OK!
Chorus	'Yan arèwa à bar barci,	Children of the north, may one stop sleeping,
	Nàjèriyàrmù àkwai dādī.	Our Nigeria, there is pleasure.
010	Dan arèwa kà bar barci,	Son of the north, stop sleeping,
011	Kà sāmō kudī, tařō, sīsī,	Get money, thrupence, sixpence,
012	Kō kām sulè gūdā zuwā fām dāi,	Or indeed one shilling all the way to one pound,
013	Kō fām bìyā zuwā gā fām gōmā,	Or five pounds all the way to ten pounds,
014	Kà kasā gūdā ukkū kà baddā dāya,	Put it into three groups, spend one,
015	Kashī gūdā kà kai shī can bankī,	One group, take it there to the bank,
016	Kashī gūdā kà sà à jikkařkà,	One group, put it into your bag,
017	Kārshen lōkaci òdan yā zō,	At the end of (a certain time), when it comes,
018	Kā ishè kà tārā jikkōkī. Tô!	You will find that you have collected (several) pounds.
Chorus	'Yan arèwa kù bar barci,	Children of the north, stop sleeping,
	Nàjèriyàrmù àkwai dādī.	Our Nigeria, there is pleasure.
019	Kō nī Shāta Mammān na Yālwa,	Even me, Shata Mamman of Yalwa,
020	Farkon kidān dà naf fārā,	At the inception of the drumming that I started doing,
021	À bā nī tařō à bān sīsī,	One would give me thrupence, one would give me 6p,

022	Dan sī̀sìn kwabò, à bā̀ nì dalà̀,	A little half-pence, one would give me two shillings,
023	Kuma kànà à bā̀n bìyā̀r, gōmà̀,	And then one would give me five, ten,
024	Yànzu, gā̀ àbù̀ nan yā̀ gā̀wù̀tā̀,	Now, here is the thing, it has become very large,
025	Ìn nā̀ sam sulè̀ bìyā̀r daidai,	When I get exactly five shillings,
026	Ìn kai sulè̀ ukù̀ cikin bankì̀,	I take three shillings to the bank,
027	Ìn ɗau sulè̀ biyu ìn ɗan ɓaddā̀,	I takes two shilling and do a little spending,
028	Ìn nā̀ sāmù̀ fām bìyā̀r daidai,	When I get exactly five pounds,
029	Ìn kai fām biyu cikin bankì̀,	I take two pounds to the bank,
030	Ìn ɗau fām biyu ìn ɗan ɓaddā̀,	I take two pounds and do a little spending,
031	Yànzu nan gā̀ àbìngà̀ yā̀ girmā̀,	Now, here's the thing, it has grown,
032	Kù̀ ishè̀ nā̀ tārā̀ jikkṑkí̀.	You find that I have assemble (many) pounds.
Chorus	'Yan arè̀wa kù̀ bar barci,	Children of the north, stop sleeping,
	Nàjè̀rìyà̀r̀m̀ àkwai dā̀ɗì̀.	Our Nigeria, there is pleasure.
033	À̀ ƙas nè̀ dā̀ nikè̀ tàfiyā̀,	I used to travel by foot,
034	À̀ ƙas nè̀ dā̀ nikè̀ tàfiyā̀,	I used to travel by foot,
035	Yànzu han nā̀ kai gā̀ mōtṑcì̀. Tò̀!	Now I have even gotten to (riding) in cars. OK!
Chorus	'Yan arè̀wa kù̀ bar barci,	Children of the north, stop sleeping,
	Nàjè̀rìyà̀r̀m̀ àkwai dā̀ɗì̀.	Our Nigeria, there is pleasure.

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