

## STANZAS IN WRITTEN AND ORAL POETRY/SONG

### 1. Written Poetry

Inventory of stanza types:

- 508 written poems coded for stanza type in the current database
- 307 (60.43%) couplets
- 160 (31.5%) quintains
- 25 (4.9%) quatrains
- 11 (2.2%) triplets
- 3 (0.6%) with stanzas varying from 2 to 5 lines

### 2. Rhyme

Aside from the fact that written poetry is displayed in lines that show the stanzaic patterns in §1.1, rhyme schemes are a clear indicator of line ends and stanzaic groupings of lines. Sections 2.1-3 are the most common patterns. A handful--fewer than five--show other hard to define patterns. Hausa never rhymes alternate lines, such as 1 & 3 or 2 & 4 as in English.

#### 2.1. Internal rhyme lines 1 through *n-1*, external rhyme of line *n*

- 261/307 (85%) couplets

Akilu Aliyu, “Hausa Mai Ban Haushi” [Hausa Giver of Vexation]

001a	Sabaa da neeman gaskiya duk nisa,	Get used to seeking the truth no matter how distant,
<b>001b</b>	<b>Sararii da bxooye kadan ka so bunkxaasa,</b>	<b>In the open and hidden if you want to achieve greatness.</b>
002a	Gaa gaRgadxi ya zuwaa garee mu zumainaa,	Here's some advice coming to us, my clansmen,
<b>002b</b>	<b>Yxaayxan Areewa da wanda duk kee Hausa.</b>	<b>Children of the north and everyone who is in Hausaland.</b>
003a	Jamaxaa mu kaRkadxe kunnuwammu na zuuci,	Oh people let us prick up our inner ears,
<b>003b</b>	<b>Zancen da zan mana shii mu jii shi mu amsaa.</b>	<b>The matter that I will bring to use, let's hear it and respond</b>

Salihu Kwantagora, “Wakar Hana Zalunci” [Song of Forestalling Oppression]

001a	Allah Rahmaanu Mafiifiici	Allah, the Merciful One, the Most Excellent,
001b	Mai mulkii taare da aadalcii	The one who rules together with justice,
002a	Ka ji kxammu ka yaafee laifimmu	Have mercy on us, forgive us our sins,
002b	Ka rufee zunubimmu da aadalcii	Cover our transgressions with justice.
003a	Ku tahoo gaa zancee kxankxanuwaa	Come (pl. imper.), here are some small remarks,
003b	Zan bayyana aibin zaaluncii	I will explain the evil of oppression.
004a	Shii dai zaaluncii cuutaa nee	It, indeed, oppression is a malady,
004b	Tsananin cuutan har yaa bxaaci	A malady so powerful as to be destructive.

- 139/160 (86.88%) quintains

## Añilu Aliyu, “Kokon Mabarata” [The Bowl of Alms Seekers]

002a	Ubangijii / kai ka iyaa v – v – / – v v –	Lord, YOU are able
002b	Ka baa ni daa/maa na iyaa v – v – / – v v –	To give me the opportunity to be able
002c	Yabon Maxai/kii na biyaa v – v – / – v v –	To praise the Prophet and follow (him)
002d	Na baa da kxwaa/zoo na tsayaa v – v – / – v v –	And to afford the dilligence to stand firm
<b>002e</b>	<b>A kansa baa / a gooce ba</b> v – v – / v – v –	<b>With him without swerving.</b>
003a	Na dinga yii / baa gajiyaa v – v – / – v v –	I keep at it without tiring,
003b	Na kai na kaa/woo na mayaa v – v – / – v v –	I go, I come, I do it again,
003c	Na bar zamaa / sai tafiyaa v – v – / – v v –	I have stopped inactivity, just moving
003d	Zuwaa wurin / mai shiriyyaa v – v – / – v v –	Going to the place of he who is ready,
<b>003e</b>	<b>Rasuulu baa / na kaa kxi ba</b> v – v – / v – v –	<b>The Prophet, who whom you cannot reject.</b>

## Mu’azu Hafeja, “Tutocin Shaihu da Waninsu” [Banners of the Shaihu and Others]

026a	Garin da baa / mai faacii v – v – / – – –	A town with no ?tire repairers,
026b	Jos birnii / da abinci – – – / v v – –	Jos, a town with (lots of) food,
026c	Matattaraa / gun yxancii v – v – – – –	A gathering place, a place of freedom,
026d	Kanoo ta yam/ma da Bauci v – v – / v v – –	The “Kano” west of Bauci,
<b>026e</b>	<b>Wurin zamaa / da kwalliyaa</b> v – v – / v – v –	<b>A settling place with finery.</b>
027a	Sannan mu koo/maa ga Muri – – v – / – v v –	Then let’s go back to Muri,
027b	Wurin mutaa/nen hakxurii v – v – / – v v –	A place of patient people,
027c	Gun duukiyyaa / gun jaarii – – v – / – – –	A place of wealth, a place of capital,
027d	Munaa bidxar / alheerii v – v – / – – –	We are seeking good fortune,
<b>027e</b>	<b>Da tabbataa / da laafiyaa</b> v – v – / v – v –	<b>And certainty and good health.</b>

*Imfiraji*, Canto 3, Stanzas 13-14

013a	Tun mutum naa / im ma taashi, - v - - / - v - -	From the time a person is able to rise,
013b	HaR abin kan / gaagaree shi, - v - - / - v - -	Until things become too much for him,
013c	Ga jikii saa/shai da saashai, - v - - / - v - -	Here's his body in all its parts,
013d	Ya dīmaucee / ban da niishii, - v - - / - v - -	He's perplexed, aside from groaning,
<b>013e</b>	<b>Ba a / saami abin da / zai iyaa ba.</b> v v / - v v - v / - v - v	<b>He finds nothing that he is able to do.</b>
014a	Tun anaa gai/sai shi amsaa, - v - - / - v - -	From when he would be greeted and answer,
014b	HaR ya gaagara / maa ya kaasaa, - v - v v / - v - -	Until it was toom much and he failed,
014c	Yxanxuwaa su ta/hoo a neesaa, - v - v v / - v - -	Friends would come from afar,
014d	TambayaR kwaan/jikinsa, - v - - / - v - -	Asking about how he felt during the night,
<b>014e</b>	<b>Bai / san jama'aa ta/naa zuwaa ba.</b> - / - v v - v / - v - v	<b>He doesn't know people are coming.</b>

- 24/25 (96%) quatrains

## Akilu Aliyu, “Jiya da Yau” [Yesterday and Today]

001a	Rabbanaa kai / min ijaabaa - v - - / - v - -	Our Lord grant me fulfillment
002b	In yi waakxaa / mai sawaabaa - v - - / - v - -	That I create a song of relief,
001c	Shaa biyaR ga wa/tan Satumbaa - v - v v / - v - -	On the fifth of September,
<b>001d</b>	<b>Mun yi muRnaa / haR da zaRyaa.</b> - v - - / - v - -	<b>We became happy, even energetically.</b>
002a	Sheekara ham/sin cikaRta, - v - - / - v - -	Fully fifty years,
002b	Sai dxarii taRa / gaa dubunta, - v - v v / - v - -	Then 900, here are its thousand,
002c	Sheekaruu shida / dooriyaRta, - v - - / - v - -	And six years on top of it, [He composed this poem in 1956.]
<b>002d</b>	<b>KaR mu manta ri/kxee kxidaayaa.</b> - v - v v / - v - -	<b>Let os not forget to retain the calculation.</b>

- 8/11 (72.7%) triplets

Lawal Mai Turare, “Wakar Komawa ga Allah” [Song of Turning to Allah]

006a	Doomin ka yaa/fee min abin / da na aikataa, - - v - / - - v - / v v - v -	Such that you forgive me the things that I have done,
006b	Na gabxaa da baa/kiinaa abin / da na ambataa, v v - v - / - - v - / v v - v -	Of movement and from my mouth that I uttered,
<b>006c</b>	<b>Tun kan mu jee / raanaR hisaa/bii gunka.</b> - - v - / - - v - / - -	<b>From the time that we reach the day of reckoning with you.</b>
007a	Ubangijin / Al-Musdxafaa / Sarkin isaa, v - v - / - - v - / - - v -	Lord of the Blessed one, oh Ruler of sufficiency,
007b	Mun zoo garee / ka Ubangijin / Muusaa da Iisaa, - - v - / v v - v - / - - v - -	We come before you, Lord of Moses and Jesus,
<b>007c</b>	<b>Samadu Gafuu/ru Rahiimu baa/bu waninka.</b> ????? / v v - v - / v v - -	<b>(a bunch of Arabic that doesn't seem to scan)</b> <b>Generous On, there is none but you.</b>

## 2.2. Internal rhyme only

- 13/307 (4.23%) couplets

Most of these are from 19<sup>th</sup> century writers.

Asma'u 'Yar Shehu, “Tawassuli” [Sufi Women] (this is #22 of the samples pass out in class)

001a	Alhamdu lil/laahi mu goo/de Allah	Alhamdulillahi, we thank Allah,
001b	Mui sallamaa / zuwaa Maxai/kin Allah	In invoke blessings on Allah's messenger.
002a	Mu sallamaa / ga Ahlu dud / da Aali	We invoke blessings on his family and companions,
002b	Da wanda yab / bii su mu sam / manaalii	And those who follow them, thus we gain self-respect.
003a	Mu sallamaa / ma Sahbu sun/ka tsarkakee	We invoke blessings on the Companions of the Prophet,
003b	Da Taabixii/na dukka sun/ka haskakee	Who are now sanctified.
004a	Nufaa ga waakxag ga ku san tawassalii	My aim in this poem is to tell you about sufis,
004b	Nikai ga manyaa zaa ni yin tawakkalii	To the great ones I bow in reverence.
005a	In taulafee su tun ga dxaakin duuniyaa	I am mindful of them while I am still alive,
005b	Don su tunaa ni ran tsayii raanar wuyaa	So that they will remember me on the day of Resurrection.

Akilu Aliyu, “Yar Gagara” [The Cantakerous Woman] (version seen in Handout 09, §2.3)

01a	Too, bisimilla da faara fad'aataa,	Well, in the name of Allah I begin my discourse,
01b	Zan maganaa bisa jaakar maataa.	I will speak about the donkey of women.
02a	Mai fitinaa babbar wata gwaazaa,	A trouble maker, a major nymphomaniac,
02b	Baa ta nufin zikirii cir banzaa.	She does not intend religious proclamation, just profanity.
03a	Mai laalaataa, mai raagaitaa,	One of dissolution, one of aimless wandering,
03b	Mai gaabaa da ma'auraa maataa.	The opponent of married women.
04a	Kaaruwa baa ta nufin ta yi auree,	A prostitute has no intention of getting married,
04b	Kai dai bar ta a waasan tsiirii.	Just leave her to her games.
05a	Suunaayenta akwai su da daamaa,	There are many names for her,
05b	Nii 'Yar Gaagara nik' k'aagoo maa.	Me, Cantakerous Woman is what I have come up with.
06a	Nii na rad'aa mata wannan suunaa,	Me, I have provided her with that name,
06b	Doomin sun zama daidai juunaa.	Because they go together perfectly with each other.

- 7/160 (4.4%) quintains

<p style="text-align: center;"><b>WAKAR UWAR MUGU</b> <b>Malam Hamisu Yadudu Funtuwa</b></p> <p>Allahu Sarki da yai mu duka, Ka yafe zunubbammu don rahamarka, Ka tsarshe mu duk ayyukan halaka, Muna yin yabo da salati duka, Ga Annabi shugabammu duka.</p> <p>A ya 'yan'uwana samari, ku zo, Ku dubi abin da ya kan je ya zo, Ku daina ha'kilo ga hangen hazo, Kar dai ku yarda da shifcin gizo, Nufina kilaki, uwar masu cizo.</p> <p>Karuwa ba ta gwani, ku fahimta, Kowa ya bata fa shi ne gwaninta, Bukatarta safe da yamma a bata, Kowa ya dauke wa dauka bukata, Watan wata ran za shi koma baranta.</p>	<p style="text-align: center;"><b>SONG OF THE MOTHER OF EVIL</b></p> <p>Allah the King who has made all of us, Forgive our sins through your mercy, Restrain us from all acts leading to destruction, We are offering praise as well as the invocation, For the Prophet, the leader of all of us.</p> <p>Oh, my brothers, young me, come, Observe what goes and comes, Cease going on useless errand, looking through the fog, Do not agree to foolish acts or speech,</p> <p>My target is the prostitute, mother of those who bite. A prostitute favors no particular person, you understand, Anyone who gives her (money), HE is her favorite, Her need it that morning and evening she be given, Whoever takes away what he needs from what he has, One day soon he will become her servant.</p>
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- 1/10 (10%) triplets

Kabiru Ibrahim Yakasai, “Sana’ā” [Occupations]

<p>Allah ba mu ikon yin sana'a, mu zama masu sa'a cikin sana'a, Mu yi ta hazaka a kan sana'a.</p> <p>mai sana'a yana da dalili, In ya ga dama ya yi badali, Ya sami ikon badda halali.</p>	<p>May Allah give us the power to do an occupation, That we become fortunate in an occupation, That we show excellence in an occupation</p> <p>Someone with an occupation If he sees fit, he can make a change, He has the power to spend what he rightly earns.</p>
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### 2.3. No rhyme

- 3/307 (0.98%) couplets

Akilu Aliyu, “Yar Gagara” [The Cantakerous Woman] (#10 in the samples passed out in class)<sup>1</sup>

001a	Too bismilla da faara fadxaataa	Well, in the name of Allah I begin my discourse,
001b	Zan maganaa bisa jaakar birnii	I will speak on the donkey of the city.
002a	Mai fitinnaa mai kxaryar banzaa	The one who aggravates, the who of useless lies,
002b	Baa ta nufin zikirii sai baatsa	She does not intend religious proclamation, just profanity.
003a	Mai laalaataa mai raagaitaa	One of dissolution, one of aimless wandering,
003b	Mai dimbin rigimaa ta makwallaa	Cause of much disruption in the place of idlers.
004a	Kaaruwa baa ta nufin ta yi auree	A prostitute has no intention of getting married,
004b	Kai dai bar ta a saabxon Sarkii	Hey, leave her to blasphemy of the Lord.
005a	Suunaayenta akwai su da daamaa	There are many names for her,
005b	Nii Yxar Gaagara shii na ruwaitoo	Me, “Cantakerous Woman” is the one that I venture.

- All stanzaic forms other than couplets have one of the rhyme schemes in §§2.1-2

<sup>1</sup> The recording that I have of this poem is from a version that is internally rhymed.

### 3. Salience in Stanzaic Metrical Patterns

This is virtually unstudied. Bruce and I found patterns in poems in the *rajaz* meter that appear to be statistically significant, and I can point to a couple of other non-*rajaz* examples.

#### 3.1. Patterns in *rajaz* quintains

Counts from the two *rajaz* songs in §2.1:

Akilu Aliyu, “Kokon Mabarata” [The Bowl of Alms Seekers]

Foot type	% non-final lines	% final lines
v - v -	47.3	72
- v v -	48.5	16

Mu’azu Hadeja, “Tutocin Shaihu da Waninsu” [Banners of the Shaihu and Others]

Foot type	% non-final lines	% final lines
v - v -	36	58.4
---	19.3	13.6
- v v -	16.2	7.8
v v - -	11.7	2.6

#### 3.2. Final lines in *ramal* quintains

See example from *Imfiraji* in §2.1.

#### 3.3. Catalexis in final lines

Yusufu Kantu Isa, ““Waƙar Munin Jahilci da Ma’abutansa” [Song of the Evil of Ignorance and its Related Things]

002a	Tun da shii / jaahil/cii ai/bu nee,	Since ignorance is a blemish,
002b	Aibii / koo baa / shi da kxan/kxanee,	And the blemish is not tiny in size,
002c	Jaahil/cii mai / cuutaR/mu nee,	Ignorance is the thing that injures us,
002d	Koo farii / nee mai / shii zai / rinee,	Even a light-colored person, its owner will become dark,
<b>002e</b>	<b>In jaa/hilcin / ya yi kau/cii.</b>	<b>If ignorance it latches on.</b>
003a	Jaahil/cii yaa /fi daree / duhuu,	Ignorance is darker than the night,
003b	Cuutaa / tasa taa / fi buhuu/ buhuu,	Its injury is exceed a bag in being a bag (in darkness),
003c	Don yakan / jeeraa / ta sahru / sahru	Because it arranges it (injury) line after line,
003d	In yaa / dafu mai / cii yaa /dahu,	If it (ignorance) is cooked it, its eater is cooked,
<b>003e</b>	<b>Mai sanii / da ganii / nai sai /cii.</b>	<b>One who understands and sees it, he overcomes it.</b>

The base scansion is  $\left\{ \begin{matrix} v \\ - \end{matrix} \right\} v - / \underline{vv} - / \underline{vv} - / v -$ , with line final / v - → / - in line (e).

## 4. Musical Cadences in Performance

- Non-final lines up to the penult usually end in what one might call a musical “half-cadence” and often are followed by a short pause.
- Penultimate lines usually are connected to the final line with no pause
- Final line resolves musically
- To be investigated is the extent to which the sung cadence of final lines overrides tune-to-tone match.

## 5. Stanzaic Structure and Salience in Oral Song

### 5.1. Stanzaic form

- Lines per stanza: stanzas have no fixed numbers of lines
- Songs with a refrain: stanzas are those lines other than the periodically repeated refrain—see page 8 for an example of a full song
- Songs with an instrumental accompaniment: stanzas are those (groups of) lines separated by an instrumental interlude—see page 9 for an example of a full song
- Stanza length in example songs (pages 8-9)
  - Both songs have a few one-line stanzas (Shata usually has more one-line stanzas than are exemplified in this song)
  - The longest stanza in the Shata song is 10 lines (lines 26-35, though lines 33-34 are really truncated versions of line 35)
  - The longest stanza in the Dan Maraya song is six lines (lines 23-28)
- Soloist and chorus: stanza lines are typically sung by the soloist (only by the soloist in the case of Mamman Shata), but it is common in most musical groups for the chorus to join in on some stanza lines, or even to sing full stanzas with or without the soloist; the soloist often begins a song by establishing the refrain, but once this is done, the soloist does not sing during the refrain
- Line length
  - Refrain: invariable in both text and in musical performance; usually one or two lines; establishes the underlying text meter and the meter of the musical performance
  - Stanzas: the ends of stanza lines always align to the right as phrase ends, but they may vary in length; *extra long* lines are possible if the soloist begins before the chorus finishes the refrain; *short lines* are possible since the drum or instrumental accompaniment maintains a continuous rhythm, allowing the soloist to omit metrical positions early in a line without losing metricality;<sup>2</sup> many of the lines in the Dan Maraya song are missing the initial *vv* (see the note at the bottom of page 6 for the meter), e.g. line 7 and others, and in other songs, he omits even more; he sings no extra long lines in this song, though in principle the soloist could begin a line before he has finished playing the interlude<sup>3</sup>

<sup>2</sup> This is NOT equivalent to empty positions at the end of 4-beat lines in English folk verse nor to the empty line initial position in Benkulu as implied by Burling (1966). All lines in Hausa poetry/song are textually “replete”. Unlike English “3” lines, where experienced listeners hear/feel the empty position as part of the rhythmic pattern, a line of Hausa song without the instrumental accompaniment to fill in empty beats would lose the listener.

<sup>3</sup> I haven’t had the opportunity to go through the Shata song line by line. Given Shata’s highly improvisational style, it probably has both extra long and short lines.

## Mamman Shata, "Abubakar Tafawa" (Häussler 1987:139-141)

1. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
2. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
3. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
4. Ya Allah shi zan gyara baya nai
5. Danginshi har bisa 'ya'ya
6. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
7. 'Yan Nijeriya sun yi kuka,  
8. 'Yan nijeriya sun yi gum,  
9. Kuma sun yi shiru, suna buda baki,  
10. Sun rasa ran Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
11. Ya Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
12. Kasashe na waje sun yiwo aike,  
13. A rediyo hatta a tarkada.
14. Sun yi masa addu'a tun farko,  
15. Sun yi masa addu'a ran karshe.  
16. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
17. Sa da zuminici wurin Tafawa,  
18. Ga alheri wurin Tafawa,  
19. Ba bambanci wurin Tafawa,  
20. Kowa ya zo wurin Tafawa
21. Sai ya rike shi da zuci da baki.  
22. Kowa ke yin wannan hali  
23. Kai ko lahirar ba ya kuna.
24. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
25. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
26. Kowanne ya shirya addu'a tai,  
27. Na ji kowa ya shirya addu'a tai.
28. Malamai duk sun yi addu'arsu,  
29. Sarakai ma duk sun yi addu'arsu,  
30. Shugabanni duk sun yi addu'arsu,  
31. Har makadi mai Shata na Yalwa
32. Ni ma na shirye addu'ata.  
33. Allah ji kan Abuba...  
34. Ya Allah ji kan Abu...  
35. Ya Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
36. Ya Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
37. 'Yan Nijeriya, mun yi rashid kwarai.  
38. 'Yan Nijeriya, mun yi rashid kwarai.
39. Mun rasa ran Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
40. Mu yi hakuri ma kai ranmu ga Allah,  
41. Mu yi dangana mu kai ranmu ga Allah.
42. Kome Allah in ya yi shi  
43. Shi no dai gyarawa kowa.  
44. Allah ji kan Abubakar fa...a'a...  
45. Allah ji kan Abubakar Tafawa.  
Allah ji kan Abubakar Tafawa
46. Da ma shi ne Abubakar na karshe,  
47. Kuma shi ne Abubakar na fari.  
Allah ji kan Abubakar Tafawa
1. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
2. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
3. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
4. May God look after what he left behind,  
5. His relatives and his children.
6. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
7. The people of Nigeria are crying,  
8. The people of Nigeria are despondent,  
9. They are quiet, they are shocked,  
10. They have lost the life of Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
11. Oh God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
12. Countries from abroad are sending messages  
13. On the radio and in letters  
14. They are praying for him. Since the beginning [of his  
15. They have been praying for him for his last day [that is  
16. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
17. There was friendliness in Tafawa,  
18. There was generosity in Tafawa,  
19. There was no discrimination in Tafawa.
20. Everyone who came to Tafawa  
21. He would accept him 'with heart and mouth'.  
22. Anyone with these qualities  
23. Will never burn in the next world.  
24. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
25. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
26. Everyone made his own prayer,  
27. I heard everyone make his own prayer.  
28. All the imams made their own prayer,  
29. And also all the emirs made their own prayer.  
30. All the government leaders made their own prayers.  
31. Even a drummer with the name of Shata of Yalwa,  
32. Even I made my own prayer.  
33. God have mercy on Abuba...  
34. Oh God have mercy on Abu...  
35. Oh God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
36. Oh God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
37. People of Nigeria, we have suffered a terrible loss.  
38. People of Nigeria, we have suffered a terrible loss.  
39. We have lost the life of Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
40. We must be patient and put our trust in God,  
41. We must forbear and put our trust in God.  
42. Everything God does -  
43. It is He who will make everything right.  
44. God have mercy on Abubakar fa...a'a...  
45. God have mercy on Abubakar Tafawa.  
God have mercy on Abubakar Tafawa
46. For he was the last Abubakar,  
47. And he was the first Abubakar.  
God have mercy on Abubakar Tafawa

## Dan Maraya Jos, “Auren Dole” [Arranged Marriage]

Ln. = line number

I. = number of lines of instrumental interlude, if any

underline = cadential phrase

Ln.	I.	Text	Translation
6		Uwa dà ùbà gà gàrgàdà, Kun ga auren tilàs babù kyàu, Shí yakàn sakà yàrà <u>gàntàlì</u> .	Mother and father, here's a warning, You see that forced marriage is not good, That is what causes young people to roam about.
2		Uwa dà ùbà gà gàrgàdà, Kun ga auren tilàs babù kyàu, Shí yakàn sakà yàrà <u>gàntàlì</u> .	Mother and father, here's a warning, You see that forced marriage is not good, That is what causes young people to roam about.
5		Malàm wannàn 'yàrkà cè, Gà wandà takè sò tuntùnì, Tun sunà 'yan yàrà fànkànà, Sai kà cè matà bà kà <u>ba tà shí</u> .	Sir, this is your daughter, And here's the one she has loved for a long time, Ever since they were small children, Then you tell her you won't give him to her.
1		Sai wàndà kakè sò zà kà ba, Sai kài matà auren dolè shin, 'Yà in an kai tà gidan mijì,	Just the one you want is who you are giving, Then you impose a forced marriage on her, The daughter, when is taken to her husband's house,
10		Sai kà ji lalle tâ canè, Bàba yà minì auren dolè nè, Tundà an mìn auren dolè ai, Tò zama à gídà <u>bà dolè ba</u> .	Then for sure you will hear her say, Daddy imposed a forced marriage on me, Since a forced marriage was imposed on me, Well staying at home is not not forced,
15		Sai kà ga 'ya ta karkàcé, Sai kà ga 'ya ta tazgàdè, Sai kà ga 'ya ta gañdau..., Sai kà ga 'ya ta kañkàcé, Sai kà ga 'ya ta fandàrè,	Then you see the daughter deviate, Then you see the daughter get "tilted", Then you see the daughter ?..., Then you see the daughter deviate, Then you see the daughter go astray,
20		Kàn à Jimà tà kai Gùsau, Sai kà ji ta je Nafgutàr, Kàn à Jimà Légo's ta je, Tò idan dà kudfìn motò tâ je,	Before long she has reached Gusau, Then you hear that she has reached Narguta, Before long she's gone to Lagos, Well if she has the money for travel, she'll go,
25		In babù kudfìn ma tò tâ je, Tò uwa dà ùbà sukà <u>haddàsà</u> , Uwa dà ùbà don Annabì, Auren tilàs <u>babù kyàu</u> .	Even if there is not money, she'll go, And its the mother and father who caused it. Mother and father, for the sake of the Prophet, Forced marriage is not good,
30		Auren sò shí nè dà <u>kyàu</u> . In kun matà auren sò kuma, Ku kwâ kwan à farin cikì, Ita tâ kwan à farin cikì,	Marriage of love is what is good. If you do a marriage of love for her moreover, You will surely pass the night happily, She will pass the night happily,
35		Angò nà ta farin cikì, Hař à zò sunà dadà kun jiyà, Mârayà mài mukù kùntigì. À sha ciñà nan dà nan, À sha dinà nan dà nan,	The groom is happy, Such that one will come to a naming, you hear, Maraya is the one playing <i>kuntigi</i> for you. There will be a dinner party right away,
40		Ha' à san ingancìn cí <u>gàba</u> . Uwa dà ùbà gà gàrgàdà, Kun ga auren tilàs babù kyàu, Shí yakàn sakà yàrà <u>gàntàlì</u> .	There will be a dinner party right away, Such that one knows the future will be durable. Mother and father, here's a warning, You see forced marriage is not good,
45		Wata ta ficè à gidan mijì, Tò wata sai karyaf giyà, Sànnan wata sabìs ma takè, Duk uwa dà ùbà sukà <u>haddàsà</u> ,	That's what causes young people to roam about. One slips out of her husband's house, Well another just becomes a drunken bitch, Then another is acting as a barmaid, All that the mother and father have caused,
50		Auren tilàs babù kyàu, Auren sò shí nè ya fi kyàu, Don dařajàr 'yà Annabì, Kuma don dařajàr 'ař Rabbàna, Tò uwa dà ùbà dà <u>ma kù ji</u> .	Since it's a forced marriage that they have made. Mother and father, for the sake of the Prophet, Forced marriage is not good, Marriage of love is what is better, For the sake of the Prophet's daughter's position, And for the position of our Lord's daughter, Well mother and father please listen.

## 5.2. Salience marking in stanzas

Ideas here are mainly from Häussler (1987:108-117). This refers to the songs of Mamman Shata Katsina. The extent to which this can be extended to other songs remains to be investigated.

- Stanza ends derive their salience from a *concluding motive* or a *join-in signal* based on the last half of the last or only line of the choral refrain (Häussler 1987:111)
  - Text: stanza frequently ends in final words of a refrain line (often the full line)
  - Rhythm: the rhythm (alignment of syllables with musical beats) firms up to that of the refrain
  - Melody (“concluding motive”): the melodic pattern of the last stanzaic line matches that of the last or only line of the refrain
- Tonal rhyme: Häussler cites Dalhatu Muhammad, “Tonal rhyme—a preliminary study of the role of linguistic tone in Hausa verse,” *African Language Studies* 17:89-98, 1970, seeming to equate the melodic pattern of the “concluding motive” with tonal rhyme. The LINGUISTIC tones in the stanza final lines in the example below do not “rhyme”, though the tune of the musical phrase does. I have always been skeptical that poets systematically match tones from line to line, but this needs empirical (dis)confirmation with something like maxent.

Mamman Shata, “Dadín Kudí” [The Pleasures of Money], selected lines from Häussler (1987:161-165)

Concluding motive:

Refrain, 005, 016

050 -ci Mam-man Sha-ta (“-ci” should be “-cen”)  
 069 -ki-di sha- sha-ta  
 086 mu-na go- de mai  
 087 -ga sha-shan-ci ba



REFRAIN (TWICE), 1<sup>ST</sup> STANZA: FINAL LINE OF STANZA = REFRAIN

RS1	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.
RC1	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.
RS2	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.
RC2	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.
003	Àmmáa bàa bísa sháasháncìi,	But don't spend it foolishly,
004	Káanà bàa bísa sáakárcìi bá,	And don't spend it stupidly,
<b>005</b>	<b>Kúdxíi à káshèe sú tá hányàa mài kyâu.</b>	<b>Money, spend it in a good way.</b>
R	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.

STANZA LINES 12-16: FINAL LINE OF STANZA VARIANT ON REFRAIN

012	Máalàm dúk cìníkín dà kákèe yíi,	Sir, any trading that you do,
013	Dúk wùyánshì dúk dàadxínshì,	With all its problems and its pleasures,
014	Ín káa sàami kúdxín káa táaràa,	If you get money and collect it,
015	Ín dáí kái niyyàb bxáddàa su,	If indeed you have the intention to spend it,
<b>016</b>	<b>Jee kà káshèe sú tá hányàa mài kyâu.</b>	<b>Go and spend it in a good way.</b>
R	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.

## STANZA LINES 45-50: FINAL LINE OF STANZA DIFFERS FROM REFRAIN

045	Gàa wání yáa yi gùmíí yáa sáamùu,	Here is someone who sweated and got (money),
046	Yáa sháa wùyáa yáa sáamùu,	He went to the trouble and got it,
047	Yáa zóo à wurin bxáddàawáa,	He went where he might spend it,
048	Yáa bxáddàa à cíkín sáakárcii,	He spent it in a foolish way,
049	Wannán yáa zámá wáawáa kèe nán,	This person was nothing but a fool,
<b>050</b>	<b>Bài bí bá zàncén Mámmàn Sháatá.</b>	<b>He didn't follow Mamman Shata's advice.</b>
R	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.

## STANZA LINES 65-69: FINAL LINE OF STANZA DIFFERS FROM REFRAIN

065	Náa sháa wùyáa ná sàamí àbíináa,	I have experienced difficulty and I got my thing,
066	Náa kxáaràa háR sún tàarú,	I have done more so that it (money) has piled up,
067	Ín náa jée háR náa yíi sháasháncii,	If I go and act in an irresponsible way,
068	Náa káshèe sú táfarkín bánzáa,	And I spend it in a useless way,
<b>069</b>	<b>Tòo, dáadxà nâa rìkìdxí sháashàasháa.</b>	<b>Well, then I will become an irresponsible lout.</b>
R	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.

## LINES 83-87: FINAL LINES OF STANZAS DIFFER FROM REFRAIN

083	Ídan yáa káshèe sú tá hányàa mài kyâu,	If I spend it in a good way,
084	Fárkóo Állàh náa góodèe másà,	First, Allah, I thank him,
085	Káanà Ánnábii náa góodèe mâi,	Then, the Prophet, I thank him,
<b>086</b>	<b>HáR móo mútàanée múnàa góodèe mâi.</b>	<b>And we, the people, we thank him.</b>
R	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.
<b>087</b>	<b>Dón kò mún sán bài shìgá sháasháncii bá.</b>	<b>Because we know that it didn't result in irresponsible behavior.</b>
R	Kúdxíi à káshèe sú tá hányàa mài kyâu.	Money, spend it in a good way.