ORAL PERFORMANCE IN CONTEMPORARY NIGERIAN SOCIETY:

A STUDY OF TWO HAUSA PRAISE SINGERS IN GUSAU

BY

MUJIDAT OYEBANKE OYEWOLE
(M.A/ARTS/25221/2012-2013)

DEPARTMENT OF ENGLISH AND LITERARY STUDIES,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,

ZARIA

NOVEMBER, 2018

DECLARATION

I Mujidat Oyebanke Oyewole hereby declare that this Dissertation entitled ``Oral Performance in a Contemporary Nigeria Society: A Functionalist Analysis of Two Hausa Praise Singers in Gusau'' has been written by me in the Department of English and Literary Studies, under the supervision of Prof. Abba Sani and Prof. Aliyu Liman. All sources of information in the thesis are duly acknowledged in the text and a list of references provided. I certify that this dissertation has not been presented or submitted in any previous application for the award of Master of Arts in English and Literary Studies.

Name of Student ……..… ……..

Signature Date

CERTIFICATION

This Dissertation entitled Oral Performance in a Contemporary Nigeria Society: A Functionalist Analysis of Two Hausa Praise Singers in Gusau by Mujidat Oyebanke OYEWOLE meets the regulations governing the award of Master Degree in English (Literature) of the Ahmadu Bello University, and is approved for its' contributions to knowledge and literary presentation.

Prof. Abba Sani	……	...…….
Chairman supervisory Committee	Signature	Date
Prof. Aliyu Liman	……	……
Member Supervisory Committee	Signature	Date
Prof. T.Y Surakat	…….	……..…
Head of Department	Signature	Date
Prof. A. Z Abubakar	…….	…….
Dean, School of Postgraduate Studies	Signature	Date

DEDICATION

I dedicate this work to Almighty Allah for his guidance and assistance towards making this research work a successful one.

ACKNOWLEDGEMENTS

I thank Almighty Allah for his consistent mercy and favour in every aspect of my life. I also thank my supervisors for their patience and guidance during the period of this work to completion. To my major supervisor, Prof. Abba Sani, I say a big thank you for your contribution to this work from the beginning to the end. I pray to Almighty Allah to be pleased with you always (Amin). My Minor supervisor, Prof. Aliyu Liman, you did a professional work while editing this work. I pray that Almighty Allah will make you happy always (Amin).
I also thank my internal examiner for his effort in correcting some of the mistakes in the research work, Dr. Hassan Shuaibu, and Dr Moshood Zakariya, HOD English Department, Kwara State University, for his effort in proof reading the dissertation, may Almighty Allah bless you both. I say a big thank you to the Hausa praise singers in Gusau, most especially Alhaji Bala Tambaya Jankidi, you were very helpful. May Almighty Allah enrich your pocket. I thank the translator of the songs, Mallam Abubakar Muhammad, may Almighty Allah increase you in Knowledge (Amin).

I appreciate all the effort and concern of the lecturers and students that contributed to the success of this work, most especially Mallam Kabir Dan Fulani and Funmilayo Kuranga, thank you for your words of encouragement and support. I say a big thank you to the Wakilin Yarbawan Zazzau and his wife, Alhaji and Hajiya Ishak Bello, for accommodating me in their house during my course of study. I pray that Almighty Allah build a castle for you in heaven (paradise).
My sincere appreciation goes to my parents Alhaji Abdulrauf Oyewole and Hajiya Wasilat Oyewole for their prayers and encouragements all through my studies. I pray that Almighty Allah show you mercy and grant you goodness in this life and in heaven (paradise). I say a big thank you to my husband, Mr Sherifdeen Bello, for your support. May Almighty Allah bless us and our children and make us enjoy this life and heaven (paradise). To the two children I gave birth to, during this course; Firdaus and Khadija, I love you and wish you the best in life (Amin).

ABSTRACT

This research focuses on a category of folklore; praise songs, and would be more focused on Hausa praise singers. There are two major types of praise singers in Hausa land; court singers, those who sing for a particular patron and freelance singers, those that sing for whoever pleases them. This dissertation analyses the two types of Hausa praise singers, one of each type. In this work, the two praise singers whose songs are analysed are from Gusau and they include Bala Tambaya Jankidi, the court singer for the Emir of Gusau and Hussani Sahabi, a freelance singer, who praises anybody that he wishes.

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CHAPTER ONE

BACKGROUND TO THE STUDY

This study is an analysis of the works of two praise singers from the functional perspectives. The functionalist theory contends that literature is and ought to be relevant to the society that has given birth to it as well as encouraged it. The theory, which is psychological in nature, examines mental processes and how they relate to human behaviour. Ikeokwu (2007) cites Udeh (1994) that functional literature or functionalism is an approach to literary study. Its principles or precepts are based on those of ``social commitment''. Social commitment is an aspect of social criticism that has received a considerable attention in the pens of modern literary critics. The functionalist approach is used to press the point that literature is and ought to be relevant to the society that knows it origin. Lostraco and Wilkerson (1979:8) buttress this point when they note that ``literature distils life and condenses human experience, it presents us with a concentrated imaginative vision of ourselves and the world in which we live.'' Functional literature to us in this study is that literature, which uses advocacy devices to sensitize individuals or groups in struggling for a common course in order to achieve social justice. In Hausa traditional communities, oral poetry or song is accorded a high position because it is a part of everyday living. This accounts for why the oral art forms have persisted over generations while new ones in terms of composition,

performance and entertainment are evolving and enjoyed by the people.

The praise songs in Nigeria are popular. Styles of folk songs are related to the multitudes of ethnic groups in the country, each with their own techniques, instruments and songs. Praise singers can be seen in places like graduation ceremonies, weddings, and traditional ceremonies, for example, the annual rain making ceremony, this event can be linked to traditional praises.

The typical traditional Hausa praise song is divided into two distinct categories; the instrumental accompaniment, and the vocals. This division might seem old but it should be known that vocals form the main component of the music. It is very common for the Hausa musical groups to play on one type of instrument, especially beating instruments, like Kalangu ``African drum'', maintaining more or less the same beat throughout the song. The skills of the lead musician are essentially in the philosophy and poetics of his songs.

In the Hausa community, music plays an important role as a notable part of culture. Music is accorded importance to the extent that Hausa people respect praise singers for their songs and as such, they are well known in the society. They are given the privilege to attend any function, both traditional and modernised events as they entertain and educate the gathering. There are lots of old musicians in Hausa land, like Mamman Shata and Danmaraya Jos, and these musicians are known locally, nationally and internationally

The Hausa professional singers fall within the categories of court and freelance singers. There are more professional singers among the public singers, although they sing for trade men, they also find time to sing for other people like the emirs, politicians and notable people in the society. Examples of this can be found in the songs of Mamman Dan'anace and Kassu Zurmi. The reason is that people they sing for, the farmers and other trade men are not so wealthy as to lavish their money and gifts on singers that are not permanently singing their praise, as they are free to sing for anybody and on any issue of their choice. This can be ascertained by the words of Kassu Zurmi, a renowned combat praise singer in one of his songs:

Ro ga wanda ba samu wahala ne,

Sai ni ka] ai da nis saba da irinsu,

Ni kan na saba da matcata.

Praise singing for poor men is hard

It is only me who is used to their type

I myself, I'm used to the poor.

Thus, public singers need to have other means of livelihood for the upkeep and confort of their family. They sing for different people and in all sorts of occasion,

in addition with their patron that they sing for, just to make ends meet. They also engage in other forms of activities like trade, to supplement their income. As identified earlier, singers abound in Hausa land. Each of these singers have their different purposes. The purpose of court singers is to praise the Emirs and any other special guests that visit the palace according to the traditional ways. These praise singers also come from a particular family in which they inherit the act of praising the Emir and as such, they are professionals in the art of singing, as they learn how to sing from their young age. (Finnegan 2007)

It is appropriate to state here that this work is about the songs of both court and freelance singers. Bala Tambaya Jankidi is a court singer and his songs, Hankuri Ya yi (1984) and Maza jiran Maza (2015) will be analysed. Also, Hussani Sahabi is a freelance. His song, Baba Bajimi Birni, Baba Bajimi Daji (1984) will be analysed to show the importance of praise songs in the society.

A BRIEF HISTORY OF ZAMFARA STATE

According to Zamfara State Culture and Tourism Guide 2008, Zamfara State is one of the states created on 1st October 1996 by General Sani Abacha, GCON, Head of State, and Commander-in-Chief of the Armed Forces. The first military Governor of the state was Colonel Jibril Bala Yakubu (rtd), followed by Alhaji Sani Yerima Bakura as the first elected executive Governor, and presently Alhaji Abdulaziz Abubakar Yari (Shetima Mafara) as the incumbent.

The state got its name from `Zamfarawa', the traditional appellation by which the people of Anka, a town that had been the Headquarter of Zamfara Empire from ancient times ages. The creation of the state ended decades of unrelenting and tortuous agitation.

Zamfara kingdom was from the 15th Century, one of the kingdoms that made up the old Sokoto Caliphate. The kingdom extended from the River Rima Bend in the North down to River Ka in the Southwest. By the first decade of the 19th Century, Zamfara kingdom had become a flourishing dynasty operating under the `sarauta' system of Sarkin Zamfara. Its first capital was Dutsi with many kings. A Queen reign at Dutsi. They included Bakurukuru, Dakka, Kakai-kakai, Dudufaru, Jatau and Queen Yargoje.

Queen Yargoje ascended the throne in 1310 and reigned till 1350. She relocated the capital of the kingdom from Dutsi to a more strategically defendable area at Kuyambana, a thickly forested zone to the Southwest. This zone is today believed to be somewhere in Dansadau. Yargoje was a very powerful ruler and her reign ushered in an era of peace and progress to the kingdom. The remains of that kingdom is today a tourist abode, while her famous lamp, the Yargoje lamp, is one of the prominent artefacts in the Sokoto State History Bureau Museum. Her immediate successor moved the capital once again to Birnin Zamfara. However, this powerful kingdom collapsed when the forces of Gobirawa in the

second half of the 18th Century destroyed its capital, Birnin Zamfara. This led to another relocation of the capital southwards. It was temporarily based at different times in Kiyawa, Morai, and Sabon Gari, and finally settled in Anka where new permanent capital was built in the second half of the 18th Century. Before the Jihad, Zamfara kingdom was a power that was reckoned within the social-geopolitical setting of the era in the Hausa-land. When the Jihad broke out in 1813, Zamfara became the base from which the Jihadists launched campaigns against both Gobir and Kebbi. The security available in Zamfara heightened the appreciation of the Jihadists leader, Sheikh Shehu Usman Dan-Fodio (of blessed memory).

When he decided to escape from the constant harassment of Kebbi and Gobir, it was to Zamfara territory that he came with his followers. He moved to Sabon Gari where Sarkin Zamfara Abarshi had already established a Garrison Headquarters (Sabon-Gari is in present day Bakura District, Bakura Local Government). Inside the territory of Zamfara Empire of that period, there were also in residence other tribes and ethnic communities. They included small groups of Fulani settlements scattered all over the Empire, especially in Zurmi; Bungudu; Jabaka (Maru District) and Jangeru (Shinkafi Local Government); Katsinawa around the eastern border of Yandoto (Gusau District) and Jangeru (Shinkafi Local Government); Katsinawa; Kotorkoshi, Kuyambana and Burmawa in Bakura

District. These ethnic groups settled alongside the Zamfarawa and with time interacted freely and even inter-married.

After the Jihad, some key lieutenants of Sheikh Shehu Usman Dan-Fodio were appointed to administer parts of the Kingdom and were given plenty potential powers. The Alibawa Clan Head (Abu Hamid) was appointed as Sarkin Zamfara. He was deployed to Zurmi; Mallam Sambo Dan Ashafa as Sarkin Katsinan Gusau; Ibrahim Dan Zundumi as Sarkin Fulani Bungudu; Namoda as Sarkin Kiyawa based at Kaura Namoda while the title of Bango was conferred on Dadi, an Adar Fulani residing in Maru.

During the colonial era and even after independence in 1960, Zamfara was still regarded as semi-autonomous by successive governments. This was why Assistant Divisional Officer (ADO) was stationed at Gusau to take charge of the sub-treasury and other administrative zonal offices established in the town. The Sokoto Native Authority established Native Authority Branch offices to supervise the administration of the zone. Sir Ahmadu Bello, the Sardauna of Sokoto and First Premier of the defunct northern region was deployed to Gusau in 1938 to head and supervise all the Native Administration Branch offices in Gusau. Zamfara state is located at the north-west region of northern Nigeria. It covers a landscape area of 38,418 square kilometres. It has Sokoto to the North, Kebbi and Niger state to the West: Katsina to the East and Kaduna to the South.

Zamfara state was carved out of old Sokoto state and had twelve (12) Local Governments upon creation. However, additional two Local Government Areas were created, which are; Gusau, Kaura Namoda, Talata Mafara, Gummi, Anka, Tsafe, Maru, Maradun, Bukkuyum, Bakura, Zurmi, Bungudu, Shinkafi and Birnin Magaji. The Zamfara state capital is Gusau City.

Zamfara state being a predominantly Hausa-Fulani area has a rich cultural history, the same as the Hausa-Fulani found in almost every area. The traditional attire is mostly a head-cap, big-gown and Shakwara and `Janfa'. The women wear wrappers, head tie, and veil and Buha like dresses. Their traditional weddings are done with colourful celebration. After betrothal, there is the traditional Zaman lalle by the bride and their friends; this aspect signifies the culmination of events, which indicates the advent of wedding day. The wedding day is announced by issuing out kolanuts to friends, relations and well-wishers of both the groom and bride families. On the wedding day, the brides' family collects the dowry and gives their daughter's hand in marriage to the groom's representative or family. As in ancient times, naming ceremonies take place on the seventh day after the baby is being born; it is marked by the slaughter of a ram after announcing the name of the baby. Funeral ceremonies are done in accordance with Islamic injunctions. In the event of a person's death, the person is given the ritual death bath, he then would be dressed in simple white clothing and the `Janaza' prayer is

done. The deceased is taken to grave and buried. Three days are observed for receiving condolences from relative and family friends. Thus Islamic practices have for centuries being mixed up with Hausa culture so much so that predominance is being given to Islamic culture over Hausa/ traditional culture. The traditional food of Zamfara people is the `Hoce' and Miyar gyada. Hoce is made from grounded-guineacorn while Miyar gyada is made from groundnut. Tuwon-dawa and Miyar kuka is also one of the popular food varieties eaten by Zamfara people. Tuwon dawa is made from guineacorn while Miyar kuka is made from Baobab leaves.

Traditional dances and songs are also traced from ancient times. Dances like "wasar kalankuwa" are observed after harvest. Traditional dances are also ancient, dating back to centuries. `Dambe' is a traditional boxing and it is very prominent in the Hausa culture. The legend of Shago is a boxer, from Zamfara like that of Muhammad Ali.

Traditional singing has also an ancient history. Prominent musicians from Hausa land predominantly were from Zamfara. Singers like Ibrahim Narambada, Dan-kwairo, Saidu-faru have all made foot marks in the singing profession and are still held as legendary after the great Shata of Katsina. Thus, Zamfara has a cultural history of producing or having produced the best Hausa singers and no other place in Hausa land has broken this record.

Ibrahim Narambada is considered one of the most outstanding and accomplished Hausa court singers. Until his death in 1960, he was the court singer of Sarkin Gobir Ahmadu Bawa (1935-1975), the Chief of Isa town in Sokoto state. In order to show his allegiance to the chief, he had at various times composed songs in praise of Sarkin Gobir. Moreover, to prove that everything associated with his master was shrouded in success, he also composed a song about the achievements of his master's race horse, Dan Filinge, one that hails from Filinge and titled `Dokin Iska dan Hilinge'.

In an interview with Daily Trust, a weekend magazine published on September 13, 2014, Alhaji Ali, the only surviving member of late Hausa music legend, Alhaji Musa Dan Kwairo's group, talked about his involvement with his colleagues in the band. The 80-year-old Ali nicknamed Sabon Kida, now weaves rope for a living. According to Sabon Kida, the art of singing runs in the family, ``it is as if we drank the gift of music from a fountain,'' he explained. Sabon Kida recalled that the late Premier of Northern Nigeria, Sir Ahmadu Bello, the Saudauna of Sokoto, who had lot of respect for aspects of social life, developed a special liking for the group. He said the late Premier was noted to have placed Dan Kwairo and his band far above any known one, giving them fancy fabrics and vehicles at a time when such gifts were beyond the reach of ordinary men. He explained that after the death of Sardauna, the group took time before they decided to continue working, singing

the praises of such notable northern leaders such as the then Sultan of Sokoto, Sarkin Daura Bashar and Sarkin Zazzau Aminu, all of blessed memory. According to NIPOST, (2009) and the history of Shinkafi town by Shinkafi (2016), in the early days of 1802 before the Jihad of Usman Danfodio, an Islamic scholar named Mallam Muhammad Zabo from Borno Empire migrated along the east of the area with his family and entourage and stopped at a valley near a river they named Tafkin Kaiwa. Some other people also settled down there, until it became a big settlement, developed and congested. The ruler of Badarawa, Magaji Bello shifted them to another settlement, Gonar Mai Saje, (Yan Kukoki) where there was abundance of water. The people settled and began to cultivate rice along the valley in a large quantity, due to their ability in rice production; the community was named `Shinkafi' from the Hausa name of rice – shinkafa.
The socioeconomic activities of the town shows that its market became an international market which attracts traders and merchants from all over the federation and others from the neighbouring countries like Niger Republic, Cameroon, Togo, Mali, Benin Republics, Chad as well as Ghana, who used to patronise the market on weekly basis. There also exists some Tobacco Companiers (NTC) like Philip Morris Tobacco Company, others were cottage industries.

STATEMENT OF THE PROBLEM

Traditional praise songs have suffered lots of changes due to modernisation, which has made many people lose interest in the songs. Many traditional praise singers have stopped singing, like their fathers and fore-fathers used to for a living, due to lack of interest shown by people in the society.

This research intends to critically study the value of praise singing and of praise singers in the society, depicting the gradual changes of praise singing from the traditional, modern and royal points of view. Though there are changes here and there in how praise singing is presented and there are variations in their purpose, there are some traits of the traditional ways which have stood the test of time. The researcher intends to picture what sustained praise singing from generation to generation.

AIM OF THE RESEARCH

The aim of this work is to analyse some of the songs of Gusau praise singers. Jankidi and Sahabi are among the best and most popular Hausa praise singers in Gusau, whose works, as far as the researcher knows, have not been given enough scholarly attention. Their songs for the Emir of Gusau reflect in the lives of those who have had the opportunity of listening to them. They praise bravery and caution people to support the Emir, to enable them live in peace and harmony. They urge

people to persevere and bravely face any challenge in life.

JUSTIFICATION OF THE RESEARCH

The research focuses on the Hausa praise singing in Gusau, Zamfara state. The main issue is to explain how praise singers survived from generation to generation. Since praise singing in the past had its packages, what drives today's praise singers to do their praises. The researcher also, wants to find out the power in praise singing as linked to our society and how it connects to our everyday life. According to Jangebe (2014), praise songs should be documented so that members of the society in this generation and in the future generations would be given opportunity to benefit from the wisdoms that are hidden in Hausa praise songs. Documenting such work would no doubt, keep a very important genre of oral literature alive thereby adding to existing knowledge in literary studies.

OBJECTIVES OF THE RESEARCH

1.This research focused on two Hausa praise singers in Gusau. Bala Tambaya Jankidi, court singer for the Emir of Gusau and Hussaini Sahabi, a freelance singer.
2.Bala Tambaya Jankidi songs, Hankuri Ya yi (1984) and Maza jiran Maza (2015) will be analysed, also Hussani Sahabi's song, Baba Birni, Baba Daji (1984).
3.The major objective of this work is to present the works of two praise singers, to show the importance of praise songs in the society; this would be achieved by translating some of the songs into English language.

RESEARCH METHODOLOGY

1.In carrying out this research, a variety of methods was used. These include reading books on praise singers; reading research works and journals', and browsing the internet.

2.A face to face interviews was carried out. Among those that were interviewed are prominent praise singers in Gusau, Zamfara state. They include Bala Tambaya Jankidi, Alhaji Hussaini Sahabi, and other scholars in the field.
3.Another method is that of questionnaires. Most of the questions that were asked were open ended questions, in order to extract as much information as possible. In some cases, the researcher recorded on tape and later transcribed to collect sufficient data.

SCOPE AND DELIMITATION OF THE RESEARCH

In the world and yonder, there are many ways by which people can communicate to both the living and the dead. This is done through praise poetry and music, sometimes accompanied by dance. If one needs to understand the Sharu tradition, one needs to understand first their communication systems, their way of worship, their norms as well as their values.

Considering the above issues, the researcher will look into praise singing in Gusau, Zamfara state. This is because there are some areas which need special attention

since some authors who visited the same field of study left some gaps on the issue of what keeps praise singing surviving. Besides, the issue of praise singing, like religion, takes the shape of ideology of the day. A common expression goes, the amount of wine one consumes determines how high one dances. The same applies to praise singing. The number of situations prevailing determines the various praises to be chanted.

However, orature is a wide field of research that no researcher could exhaust in his life time, because of the multiplicity of subjects that can be discussed under this topic and more so, a researcher may not be able to draw analysis from all the generic forms of orature. Therefore, the study will be limited to two Hausa praise singers in Gusau, Zamfara state in an attempt to depict African culture.

HAUSA PRAISE SONGS AND THEIR RELEVANCE IN THE SOCIETY

In order to better understand the relevance of Hausa praise singers in the society, there is need to know the various classifications of the Hausa songs, as

well as their relevance.

HAUSA PRAISE SONGS: these are salutation songs or chants aimed at extoling one's good qualities, pride and ego. It starts from traditional lineage invocations and salutations. Apart from this, it could also be used to describe clans, animals or inanimate objects. Among the Hausas, every celebrated man has praise names

which are used as basis for prolonged praises by professional flatterers. OCCUPATIONAL SONGS: songs of different profession and different products are available in the Hausa traditional community, for example, the song of occupation and song of farming as composed by Choge and Dan Indo respectively. Through such songs, people are educated in the types of professions, the needs for and importance of such professions. Mobilization of youths for economic improvement is also an aspect through which Dan-Indo's commitment in nation building can be assessed. He composed the song of farming Wakar Noma in which Dan Indo generalises that farming is the profession of both men and women as against the beliefs of other people in this region that farming is the work of only men. In the song, Dan-Indo says:

Mata Maza na Noma

Yaron ya san bai Noma

Bani kular hauren banza

Farming profession is for everyone

I have no regard to anyone

Who doesn't farm

The Hausa society is generally a farming society. Farming as an oldest profession has been and is still been accorded due respect by our leaders of the past and present. When talking about farming and governments commitments in it, one will no doubt remember programmes like `Green Revolution Operation Feed the Nation' and many more. In these programmes government solicits mobilisation from Hausa poets. Dan-Indo's mobilisation for economic improvement and development in the youths is multi-dimensional. It covers almost all kinds of profession. He has songs that advocate youths to join the Police and Army which will likely minimise the rate of unemployment.

HEROIC SONGS: songs under this category are composed for the celebration of heroic qualities of some leaders, living or dead. Such leaders are either legendary or political leaders. Some heroic poetry is communal songs composed by the community not by individual or group. The epic is another kind of hero-centred poetry into Hausa society. It is a long narrative song which recounts the mysteries surrounding the birth, growth and the attainment of heroic status of the subject.

Dan Anace's most famous songs were in praise of the famous boxer, Muhammadu Shago, who was born in Talata Mafara around 1933. Another popular heroic praise singer is Hussani Sahabi of Gusau, he is popular for the song he sang for the late Emir of Gusau.

Baban bajimi birni, baban bajimi daji

Muhammadu, dan Muhammadu, sarki Katsinan, Gusau

Ga gwarzo ko kwaso kare

Ba su fada da kai

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

He is a strong stalk, they cannot fight him

The song explainshow powerful the late Emir of Gusau was during his life time. He is said to be unbeaten in all his battle and no one could contest a fight with him and win. He has been a hero from the village he comes from before he goes to the city and becomes a hero and later crowned the Emir of Gusau. The fact is that there are a lot of things that make life worth living, these things are valuable. In every culture, people value certain aspects of their tradition which make that particular culture distinct. In the Hausa land, it is the traditional praise singers and their praises that help make their culture more interesting. The significance of the praise singers is known by many people who appreciate their songs. Apart from entertainment, many things can be learnt from songs. Without exaggeration, the knowledge acquired from praise singing can be applied by the present generation and it will make the world a better place.

Since praise singing has existed from the immeasurable past and have paved its way into the present generation, it can as well easily change human life for the better. It might have gone through diverse changes, but whatever the case may be the fact remains that praise singing is a tool for social development and as such will be difficult to be totally forgotten. As long as emotions continue to exist, praise singing will continue to be of good impact in human life. Especially in Africa, where girls are taught by elderly people to respect their husbands, and praise him when necessary and also in occasions like wedding, religious gathering, graduations and so on, where praise singers are given the opportunity to sing and they are well respected for the wordings of their songs.

Praise songs constitute important aspects of life among many African groups. Praise song is a means of bringing reassurance to the approved modes of behaviour. For instance, a person whose praise contains approval feels encouraged to keep seeking such approval whereas the person whose praises are not good ones praises feels urge to make amends. Among the Hausas, as Smith (1957) notes roko (praise-singing) is an informal regulative institution, through which praise or shame are distributed. As an informal regulative institution, it simultaneously imposes social control and reflects honour on the formal agencies of social control''. In addition, praise songs validate one's status in the society by its contents. The Hausas praise their ruler in terms of birth and decent.

Hausa praise-singing is a profitable enterprise for those who engage in it. That is to say, it provides the singers with a source of livelihood. Though many people view praise singers as beggars who move around praising people for them to be rewarded financially but this belief is not completely true about praise singers as some of them sing praises about the happenings in the society. In an interview with Mamman Shata by Abdulkadir (1975), Shata said that there are many occasions that he attended uninvited and when he is given the opportunity to sing, he speaks out his mind about the wrong things happening in the country without any fear.

Akpabot (1986) reveals that most Nigerian ethnic groups have more or less similar musical instruments in their various musical traditions and performances. A discussion of some Nigerian musical instruments drives home the point very clearly. The xylophone, an instrument with varying notes, made of wood, is common to many ethnic groups in Nigeria. The xylophone instrument with 15 notes among the Hausa Fulani is called Kundun, while the 8-notes xylophone of the Ibibio is called ikon eto (xylophone made of wood) but the Igbos have two types of xylophone, namely, the gedegwu with two notes and the ekwe omaba of 4 notes. Whatever name or variety each group's instrument has, it is used as an instrument for entertainment in choreographic o rchestras and in poetic rendition. It should be noted that music and poetry are inseparable. Certainly, the oral poetry of people resides substantially in the people's music traditions and instruments. The

common origin and common goal and functions of the instrument discussed here underscore the unity of the various groups that use it.

Just as musical instruments, certain songs are common to the various groups in Nigeria. Apart from the aesthetic functions of such songs, they help to sanitize the society and foster unity among the people. The Hausa old songs Wakokin Da, is an example of Hausa dance in which two men fight to choose the bride of their choice. The Udje dance song reported by Ojaide (2001) and Udoey (1973) among the Urhobos readily comes to mind. Work, occupational and praise songs may be occasional but they contain values capable of promoting national unity. Zurmi (1981) has widely discussed the value of praise songs among the Hausa group of Nigeria. His evidence is amply corroborated by Ibrahim Yaro Yahaya (1981) in his **The Hausa Poet.**

Each ethnic group in Nigeria has rich oral poetic heritage comprising such forms as musical instruments, dance songs, names and naming systems, greetings and oratory, folk songs, work and occupational songs, praise songs, proverbs, symbols and symbolism, divination poetry and myths. Strikingly, these forms enjoy ample similarities in function, subject matter, shapes, origin, the world view they project, the values they emphasise, the vices they condemn, the philosophies they propagate, and the manners in which they are performed.

Praise singing is of paramount importance in the African culture. It is therefore quite a default to believe that African culture can do without praise singing. That is one reason why it becomes a true fact when Dhliwayo (2007:14), quotes Gunner and Gwala (1991) that praises flourish in virtually any context and for almost any person. This shows that praise is a popular art. What one deduces from their view of praise singing is that, poetry is a powerful weapon or rather, medium to send appropriate messages to the intended audience or person. It is for the reason that it is a powerful tool that governments tend to use it a great deal. To support this, Bello (2000:4), asserts that Hausa songs on Radios and Television houses are very popular. So, government in its efforts to reach the masses and in fact all citizens, pay them to propagate their programmes. This brings us back to the idea that praise singing is normally done for the public to inspire each other for the task ahead of them.

CONCEPT OF PRAISE SINGERS

Poetry has to do with human emotions or feelings. The issue of poetry having to do with human emotions is acknowledged by Nkuzana (1988:14) who rightly states that poetry is ``… a verbal expression of emotions, based upon truth and beauty''. Concurring with the above authorities, Phythians (1970:122) cited by Nkuzana (1988:14) defines poetry as, ``… the spontaneous overflow of powerful feelings, it takes its origin from emotions''. Having established this, it becomes clear that

poetry is all about verbalised emotions, be it of joy, sorrow, depression or various others

Just as writers share varied opinions on what poetry is, they possess diverse views on the praise singer. According to Damane and Saunders (1974:24), a praise singer is, ``a seloki (praise singer) who composes or recites praises". He is a special person with a peculiar talent, a special memory and in African settings, the person is commonly a man. This is because most events recited have in most cases to do with wars, and other acts of heroic valour. This Seloki (praise singer) in Zulu is an `Imbongi'. According to Stuart (1968: 28), an Imbongi (praise singer) is ``someone who records the praise names, the victories and glorious qualities of the chief and his ancestors and recites these in lengthy, high sounding verse on occasions which call for public adjuration of the ruler''. The link here is that, a Seloki and an Imbongi in Zulu (praise singer) are linked by the fact that they both recite praises, be it of chiefs or kings or both. The issue remains that they compose praise songs.
Hufford (1991) renders that folklore constitutes traditional cultural expressions through which a group maintains and passes its shared values and ways of life; they express a group sense of beauty, identity and values. She discloses that folk arts, which are usually constituted in folklore, are essentially learned informally through performance, by examples or in oral traditions among families, friends, neighbours, co-workers rather than through formal education. Praise song is also

an oral performance and many praise singers pass it down to their children and other interested people that work with them.

Praise singers' ways of performance is very unique and interesting, as they calmly compose their songs to correspond to the occasions they are to perform and the people that are invited for such occasions. Praise singers are always conscious of the fact that the more they are able to get the attention of the audience, the more they will be applauded, rewarded, and also recommended for another occasion. They sing in such a way that they will be able to express their inner mind on the situation of things in the society by adding some proverbs and idioms to their song to make it traditional and appealing to the audience at the same time for the audience to learn a lesson or two.

Praise singers may represent the cultural aspect of human life but they are also in a way connected with other aspects of human life, especially the social and the educational aspect of life. Social in the sense that, praise singers have a way of making a gathering more interesting and entertaining through their songs and performance. Praise singers also contribute to the educative system in the society through the wordings of their songs, the audience, especially the youths, can easily learn lessons and use it to better their lives, through the way they link the past and the present. Ekwujuru (2007) holds that there is nothing which is more intimately connected with people than the pattern of values which they order and which also

give direction to their everyday lives. This implies that values, according to him, constitute social virtues and are picked unconsciously from the environment through our interactions with phenomena. Therefore, if values associated with the development levels of individuals, including learners, are properly implemented within the frame work of schools, these values could cater for the career talents and capabilities needed by these individuals.

Thus, the folkloric performances of African praise singers are determined by their role and social status in the society. Some praise singers sing to mould public opinion through entertainment in sponsored or self-induced musical performances. This is especially true with the court-singers. On the other hand, the freelance singers sing praises for those who are able to employ their services, like wealthy merchants, traders or when they are invited to perform during important ceremonies such as weddings, or the installation of a new emir or chief. In trying to deal with oral songs, it is important we have a look at what poetry is. According to Mamman (2014), citing Pope in Egudu (1982:37), poetry is what often was thought; but never so well expressed. This view is further affirmed by Glenco (2002:577) that: The poem on the page is only a shadow of the poem in the mind. And the poem in the mind is only a shadow of the poetry and the mystery of things of this world.

I agree with the opinions shared by these scholars as most praise songs just like poems are mind thoughts and past experience of the singers which they put together and make meaning out of. Although praise songs are usually more of the biography of a particular person or place, history alone cannot make a song interesting without the inner feelings that will inspire the singer to sing the praises.

A praise singer is a repository of oral tradition and is also often seen as something of a societal leader due to his traditional position as an adviser to royal personages. As a result of praise singers' functions, they are sometimes also called the bard. According to Oliver (1970),

Though the griot has to know many traditional songs without error, he must also have the ability to extemporize on current events, chance incidents and the passing scene. His wit can be devastating and his knowledge of local history formidable. This means that as a praise singer, apart from the fact that he should be very knowledgeable on the royal history, he is also expected to be updated on the present modern era.

Band is generally known as a type of professional singing in Hausa land, and it is common among tied singing, like Bala Jankidi and his group who sing for the Emirs only, with their favourite Taushi drum instrument. A variety of different performance techniques are also found among freelance singers, Hussani Sahabi and his group is a good example, as they sing at any occasion they are invited and

are capable of using any instrument of their choice. A famous freelance singer, Dan Maraya Jos, sings solo, accompanys himself on the kuntigi, a small single-stringed lute. Singing solo, his songs do not deploy the verse and chorus form to any great extent. Haruna Oji, another popular solo singer uses the gurmi, a two-stringed lute (Kofoworola and Lateef, 1987:239) in accompanying himself. Kassu Zurmi, a singer well known for his songs about boxers, hunters and thieves, sings solo but with the accompaniment of drums (A. Magaji, 1980). Conversely, Ahmadu Dan Matawalle, whose songs are unusually about the natural world, not in praise of any patron, uses a chorus without instruments (M. S Aliyu, 1980). Binta Zabiya, a popular woman singer whose reputation is based upon her songs for bori spirits, sings generally solo in her early years, of a drum (Yar'adua, 1983:8), and later of a garaya `two-stringed lute' in addition to rattles. Other popular women singers such as Uwaliya mai Amada and Maimuna Barmani Choge perform often with an accompanying chorus of women and the playing of kwarya the `upturned calabash floating on water', a distinctive style. Garba Supa (Dan Musa, 1990) combines drum, a chorus and his own playing of goge, a single-stringed bowed form of fiddle, an instrument particularly associated with bori. The combination of goge and drums is a popular style with singers such as Amadu Doka (playing the smaller bowed fiddle, the kukuma). This was also played by Ibrahim na Habu and Hajiya Faji (M.S Ibrahim 1976), while Garba Liyo's reputation is based to a

considerable extent not upon singing but upon his instrumental recordings on the goge with accompanying drums and dancers. There appears to be a concentration, in the aesthetic appreciation of many people, upon the words and the language, upon the singing, rather than the instrumental accompaniment. Though this seems to reflect a more traditional view of music and song, it is a perspective that is to be altered by the influence of many other forms of West African and Western music as well as the long-standing effect of popular Indian films. According to Lawal (2015:12):

The human voice is a natural instrument with a natural capability. Thus, speech with the aid of performance and music has been combined since earliest times to communicate valuable insights into human nature and universal themes of life. Such themes include life, death, good and evil. It was discovered that just like in any other nation or community, Hausa performances reflect the socio-geographical experiences of the Hausa people, their natural environment and how they express their world view and artistic aspirations.

Performance is defined as ``assumption of responsibility to an audience for the display of communication competence'' (Olaniyan and Quason, 2007:384). According to Bauman (2007), performance is a ``verbal art'' and ``species of situated human communication'' (383-384). The creative artist assumes this responsibility through bodily movements, gestures and spoken words to

communicate to the audience. Furthermore, Hymes in Okpewho (1990:04) defines performance as an activity ``emergent … or arising within its social context … as something creative, realized, achieved, even transcendent of ordinary course of events''. In essence, it is not a kind of mechanical linguistic discussion but something creative that can even go beyond ordinary limit. Harding (2002:2), on the other hand, describes performance as:

The evanescent cusp between the imaginary and the real … it makes visible the unseen and present that which is past or in the future, manipulating space and time and challenging social and natural order … notions of exaggeration, condensing, highlighting, revealing, concealing, of disguise, of social, political and spiritual boundary-crossing, of transgressed behaviour.

To elaborate on this, we take a look at the Yoruba Egungun festival which is a very serious affair. Its main function is the worship and appeasement of the dead. The masks (Those masks imitate snake, tortoise, monkey and even leopard and those wearing it must act the parts) worn are regarded as a physical representation of ancestral spirits that have both physical and sacred powers. They are also sacrosanct and to touch them could mean death. During such festivals, one should anticipate violent action or even death. Drewal (1992:98) posits: During a 1978 Egungun festival … one young warrior with glazed bloodshot eyes ran up … he was mounted by the spirit of a deceased warrior. Blood streamed

down the side of his mouth. People scattered including myself, but the young man seemed oblivious. The confrontation was frightening The Hausa people as generally known do not have any customary tradition, apart from the Argungu fishing fiesta in Kebbi state and few others, like the act of fighting for a girl hand in marriage for the strongest man to be known and be betrothed with the girl in question, in Zamfara state, farming festival and the likes. There are however many other occasions in which the Hausa praise singers display their ability and perform to the excitement of the audience, such as the inauguration of new emir, wedding ceremony, political gatherings and lots more.

The art in performance however is produced in the performer or the self of the artist. The art is seen and heard through presence, voice and movement. Performance according to Akporoboro (2006:04) is:

A speech accentuated and rendered alive by various gestures, social conventions and the unique occasion in which it is performed …. It's a speech act or discourse whose beauty and aesthetic effects derive from the process of acts of articulation. In effect, the artistic forms emerge from a cultural environment that shape and determine the musical forms, imagery and themes. Tanimu (1999) is of the opinion that ``some historical data recorded that annual gathering used to be held at such ancient places as Dala and Gorondutse in Kano state; Kufena, Madarkaci, and Turunku in ancient Zaria and Kwatarkwashi in Zamfara'' (p.18).

Kofoworola (1987:5-11) gave an example of a ritual performance, the Borin Fashin ruwa - ``Breaking of water''. It is pserformed yearly at the approach of a new fishing season in Argungu, a Hausa speaking area. This ritual performance is observed in a special location, referred to as Mai fashen ruwa, a part of the fishing area of the river. Thus, all ritual performances must take place in special locations which are considered the abodes of the `spirits' or supernatural forces so as to ensure their intervention and response. Another example is the gyaran gari-ritual "cleansing of town''. The rituals are carried out in locations considered sacred before they are generally observed in town. Furthermore, Shan Kabewa ``eating of pumpkin'' ritual is enacted to herald the harvest season when the pumpkin is almost ripe.

Costumes and make-up are also used in these ritual performances. For example, in the ritual performance of birkice-ta lele, the costume used is green in colour which symbolises rain. Thus, the green colour of the costume reflects the symbolic value of the desired objective.

Jankidi and Sahabi do not use any costume other than their native attires. The two praise singers and their group members always dress in native attire of shirt and trouser and some of them put on the big over-all cloth Babariga and cap to match their dressing, while the group leaders, Jankidi and Sahabi are always fully dressed with a cap and long white veil, tied around the cap and the neck. They look more

gorgeous and respected in this attire than any other costume when they perform their praise songs.

Kofoworola posits that, musical instruments are used in order to produce music which in turn stimulates the emotions, feeling and sensitivity of the ritual performers. This makes them to be in a trance. Musical instruments used in Bori performances include the garaya-two stringed plucked flute and buta-gourd rattle. To Kofoworola (1987:25) the Hausa ritual performance is part of the oral traditional performances, and it is the root of Hausa performance art. Hausa ritual performance dates back to the pre-dynastic Hausa society. It was a period when the Priest-king wielded enormous power and influence on the ground of his religious significance in the lives of the people. One of the religious performances prevalent then was the one in honour of Barbushe. Burdon (1972:45) explains that ``Barbushe was the Priest-king in pre-Islamic period of ancient Kano''. In the same vein, Harul (2000) states that:

Barbushe was Pries-king to the god Tsunburbura, whose shrine was a tree called Shamus, surrounded by a wall. No one could enter the shrine but Barbushe whoever entered died. Barbushe descended from Dala two days a year, when mystic rites were performed in a grove (244-246).

During this religious ritual performance, invocations are carried out and these invocations to Barbushe are `vocalized', thus

Lead: Babban jimuna aka sa mun gama

Kara gaya laya Tsumburbura

Great father of Jimuna, we have come

night to thy dwelling in supplication'

Tsumburbura

Chorus: Dubi Tchburburai (sic) ku jama'a

Kano dubi wajen Dala

Look on Tchburburai (sic) ye men of

Kano look towards Dala

CHAPTER TWO

LITERATURE REVIEW

INTRODUCTION

Oral culture was the first dominant means of transmitting information, history and culture known to man. The verbal communication allowed generations into past history which otherwise would have been lost to the sands of time. Verbal speech through praise songs cover vast areas of human life from culture, traditions, religions and laws, making life easy and interesting to live.

Spoken history that highlights peoples' literature, knowledge, and laws make the praise song an effective way of recording the past. Many countries have different oral cultures from Ancient Greece to Egypt, Europe, America, India and Africa. The advent of the modern media made written words and other electronic gadgets a good method for Africans to communicate lessons through spoken words that bound people together in accepted communal living.

According to Olugbayo (2015), citing Bichi (2013), oral praise songs are very important components of folklore of many sub-Saharan African groups. They occur in various forms. These songs are basically epithets called out in reference to an object (a person, an animal, a town, and so on) in celebration of outstanding qualities and achievements. In relation to this, Ajewumi (2006) is of the opinion

that oral songs live despite influence of the foreign religion and westernisation. Finnegan (1970:111) defines panegyric poetry as the court poetry is one of the most developed and elaborate poetic genres in Africa. It seems to go with a particular ethos, I stress on royal or aristocratic power and an admiration for military achievement.

The researcher, Kayode, explored the ways in which praise poetry function as tools of performance in court poetry and as objects of religious worship, saying that Praise poetry function as a means of delineating the character of individual gods, of invoking their presence as well as of performing sacred

Dhliwayo (2007), quoted by Nyandoro (1994:12), Realism in C. Mungoshi's Novels, rightly recognises the importance of observing what other authorities have established when embarking on research when he states that ``when embarking on a research, there is need to highlight what others have already covered in the field.'' This enables a researcher to know the gaps that have been left and therefore need to be plugged.

The issue raised by Nyandoro on gaps left in research, has made Dhliwayo to undertake a research on the generational gaps in praise singing. Dhliwayo is able to discuss in the thesis, the types of praise singers from the beginning of time to the present which she argued out that, the past and the present-praise singers have the

same role and their chants or poetry or songs have the same effect. She also highlights situations where praises are chanted in modern times. Hausa praise songs are a type of Hausa traditional poetry and could be classified into Wakokin Yabo (written praise) and Kirari (epithet). The term, Yabo, is a Hausa word which refers to praise. Kirari on the other hand, is a form of short praise epithets. In throwing more light about praise forms, Kofoworola (1981) says Sometimes Kirari is rendered by an individual in praise of himself as a kind of morale booster derived from the traditional oral repertoire that is exclusive to one particular family linage.

Such self-projection could be regarded as often of ego, as experienced in the performance of Masu Dambe, the traditional boxers and those engaged in traditional wrestling contest, Kokawa. Furthermore, Kofoworola goes ahead to throw more light on the term Kirari. Hence he says Amidst the rhythm source of music, it is customary for Dambe contestants to step out into the centre of the encircled audience and declaim in a loud voice, his Kirari.

Having distinguished some vital keywords, that is, Wakokin Yabo and Kirari which reflect the characteristics of the Hausa praise song, it is imperative to quote a few research works on Hausa praise singers.

According to Daba, (1978); Hausa poets are called Makada, (court singers) Mawaka or Maroka (public singers).

These are the two main categories under which other sub-categories emerge. The first main categories are the court singers who sing for the emir, district heads and the royal blood. The second are the public or freelance singers who sing for any wealthy patrons, professional, brave men, Malamai and the spirit cult. Considering these categories, one could agree that Bala Tambaya Jankidi's songs are court songs while Hussani Sahabi's songs are public songs.

Indeed, the role played by African praise singers is more than mere entertainment. At certain time, they do not hesitate to criticise and condemn the actions of their patron, if he violates traditional norms and values. Among the Hausa of Nigeria, for example, as Abdulkadir states, (1975:37) ``An oral singer not only entertains his community, he also informs the public about current events as well as the ancient historical accounts and instructs new generations about traditions, custom, history, folklore and culture of their ancestors. He can also praise, warn, condemn, or advise, depending on the situation and circumstance''. The theme of ridiculing traditional rulers is very popular in Mamman Shata's songs. Like the song of ``Hassan na Hussain mai Tsuntsaye''. The praise singer is able to express his feelings about the chief's bad behaviour, by criticising him publicly and condemning his ways of abuse of power and how he abandons his responsibilities

and commitment to the people. This also shows how praise singers can use their songs as tools for social control.

As Hale (1998:38) has amply demonstrated, praise singers have served as respected advisors to rulers, as tutors for princes, and as diplomats in delicate negotiations … They are also composers, poets, musicians and masters to a variety of ceremonies (naming, weddings, installation of chiefs, and so on).

According to Bello (2000) in his Abstract,

Hausa praise poetry is not only a means of entertainment but also an important means of promoting programmes or policies for effective development. Hausa songs to Radios and Television houses are very popular. So government in its efforts to reach the masses and in fact all citizens, pay them to propagate their programmes.

Sani Dan-Indo and Barmani Choge are among the most popular singers in the last ten years. Their music is not just for entertainment but a means of positive social change.

The researcher, Bello was able to analyse the work of praise singers beyond the level of entertainment; he was able to show how it also teaches moral lessons. Entertainment is the major role that many people know praise singers for, but they are also a tool for national development. Through the wordings of their praise

songs, people can learn lot of lesson; gain some knowledge and in turn, help to better the life of people in the society.

The researcher having mentioned national development was supposed to look for Hausa praise singers that used few English words in their songs to make other language speakers understand the message they are trying to pass to the society. This way, a non-Hausa speaker may not have to look for a translator to understand some of the songs, if not all, at least to obtain an idea of which will motivate him to search for someone to translate the song for him and it will also increase the number of admirers for the praise singer and make him more popular. Nigeria has lots of language and socialization has brought us together, thereby sharing religions, marriage and lots more, so adding few words of a language, like English language that is formally accepted in Nigeria will make many language speakers to benefit from the song and easily understand what the singer is trying to pass across.

Rabiatu (2015:2) in her work, said:

The universal nature of man had led to countless definitions of the term communication. According to Chappell and Read (1984: p.1) in James et al (1990) Communication ``is any means by which a thought is transferred from one person to another" (p.2). Eyre (1983) defines the term as ``not just the giving of

information, it is the giving of understandable information and receiving and understanding the message. It is the transferring of a message to another party so that it may be acted upon" (p.1) Udall and Udall (1979) define communication as ``a process by which one person (or group) shares and imparts information to another person (or groups) so that both people (and groups) understand one another" (p.5). From the fore going definitions, we can say that communication is a process of transmitting the thought, the sharing and imparting of information, the conveying of idea, attitudes and feelings or a transmission of information between a source and receiver using a signalling system.

The signalling system of communication relevant to this study is the language used in a research work that is meant to provide information and improve the life of people in the society. This means that English, a language that is generally spoken and accepted should be used often, especially in a case where by what is spoken or written is meant for many people to understand.

Adamu (2009) says:

Mainstream popular traditional Hausa music is divided into two distinct categories, that is, the instrumental accompaniment, and the vocals. This division might seem trite; but it should be pointed out that vocals form the main component of the music. It is very common for Hausa musical groups to play on one type of

instrument-predominantly a percussion instrument such as the Kalangu or ``African'' drum, maintaining more or less the same beat throughout the song. The skills of the lead ``musician'' are essentially in the philosophy and poetic of his songs.

Adamu categorised Hausa music into three distinct groups; in the first instance, even if it has no specific instruments, but relying on the voice, it is still called music. Secondly, it is predominantly a single-instrument process in which a single type of instrument, mainly a drum, is used in a variety of combinations, with the lyricist providing the focal point of the music – the words, which with some musicians such as Muhammad Dahiru Daura, a blind beggar minstrel poet, can be in the form of operetta. Third is the gender dimension of Hausa music which sees a strict separation of the sexes- in effect a reflection of the Hausa traditional society which segregates the sexes. Thus Hausa traditional music, like most musical forms around the world, is based on a single gender voice- either male or female; but rarely a combination of the two in the same composition.

According to Adamu (2009) when Hausa society became more cosmopolitan, and began to absorb influences from other cultures, more instrumental groups would start to appear, combining the percussion instruments with predominantly stringed instruments such as Goge, Kukuma, (fiddles) leading the orchestra, or as in the case of Koroso music, a combination of Sarewa (flute), Doman kirke (drums) and

Lalaje, a calabash discs pierced in a stick to form a rattle. Rarely are there musical combos with string, percussion and wind instruments in the same band. Indeed wind instruments, such as Kakaki (trumpet) are mainly royal palace instruments, while Sarewa which is predominantly used in Fulani music genre is often a Solo instrument used on its own, or accompanied by voice.

According to Jangebe (2014):

The aim of this work is to document some of the songs of Amali Sububu. Amali was one of the numerous talented Hausa professional musicians whose work, as far as the researcher knows have not been given scholarly attention. His songs for `manoma' (farmers), touch on the life of those who have had the opportunity of listening to him. He praises valour and admonishes or rather exhorts people to prepare themselves well against any eventualities in life. He abhors indolence and wants people, especially his subject of praise and his admirers to always prepare for farming so that they will be self-sufficient in food.

The praise singer, Amali Sububu, who sings for farmers, encouraged them to be hardworking and persevere in all conditions and also wants other people in the society to see the importance of farming which he said would prevent starving. According to Jangebe (2014), Amali was born in Sububu village of Maradun Local Government Area of Zamfara state in 1933. His real name was Muhammadu. The

name Amali was given to him by his grandmother because he shared the same name with his grandfather that is her father-in-law. Amali grew up in his community at Gidan Bisa where he attended the traditional Quranic School. He did not undergo the western school system of education and also did not inherit music from any section of his family maternal or paternal. As a young man Amali developed interest in music by using objects like `huffi' (rubber cover shoes), jerry cans, `tandu' etc to produce music and songs for wifeless men. It was from this practice that he transformed into a singer for the professionals, notably farmers. He later dropped the `tandu' for drums.

It is important to note that the work as its objective, of presenting the work of the singer to people who do not understand or speak Hausa language. This could be achieved by translating some of his songs into English language and making literary analysis of them as well.

This will provide an opportunity for scholars from other cultures to understand the work of Amali Sububu and even conduct further research in his songs and other praise singers' songs. This is because it is only the documented oral songs that will ensure the preservation of some `aspects of the Hausa culture; which is fast giving way due to forces of modernization.

The researcher, Jangebe, was able to analyse the praise singer in such a way that a non-Hausa speaker will understand the message that the singer is trying to pass across to his listeners by translating the songs into English language for more people to benefit from the songs.

The method of language mix in Hausa praise songs has not been researched in Gusau, and for this reason, this research work would analyse the use of other languages to sing praises of people and places. That is why I decide to choose the songs of Hussani Sahabi, a freelance Hausa praise singer who sings purely in Hausa language and that of Bala Tambaya Jankidi, a court praise singer who sing for emirs and mixes other languages in his songs, which gave him a greater cross-cultural appeal.

However, the focus of my research is to evaluate the contemporary relevance of two Hausa praise singers operating in a society in which the art is receding as a result of cultural modernity. For instance, there is the occurrence of language mixing in a traditional performance that is thoroughly understood in the original Hausa culture.

THEORETICAL FRAMEWORK

There is no extant documentation that is visible to testify to the fact that the Hausa people had any form of the writing of their thoughts apart from the use of Ajami

and Boko forms of writings. One can then safely say without contradiction that the manner and how the thoughts and belief systems of the people were also stored for others to see and share are probably in the lore of the people.

According to Malumfashi and Bunza (2013:9) legends, superstitions and folktales, may be if fully scrutinized give a semblance of the activities of thoughts processes of the people; their gods, marriage life, kinship pattern, history of the community, relations with neighbours, etc.

This then goes to show that an understanding of the Hausa people by any group from within and outside Hausa land was best obtained through folklore. The major hindrance probably has to do with extricating what to rely on and what to dismiss as false; this is not unconnected with the notion of falsity of such kind of collections by a professional folklorist or historian. Whatever may be the case, a compendium of folklore is an abundant source of oral history; as traditions of origin and religious beliefs are encapsulated from generations to generations, however flimsy one may look at them

FUNCTIONALIST THEORY

According to Jangebe (2014), oral literature is an everyday part of people's life. It is studied in so many ways and at different places. To guide the generality of people in its study, scholars' profound theories that will shed light on the path of

any student of oral literature. Some of these theories include; Historic-Geographic theory, cross-cultural theory, mass cultural theory, oral formulaic theory, psycho analytical theory, and folk cultural theory among others.

This work is based on the concept of functionalist theory. This is one of the appropriate theories for oral literature, as the subject itself is about the ways of life of the people in the society. The traditions of people need to be analysed from their cultural background where they learn many things about life.

Functionalism is the oldest, and still the dominant, theoretical perspective in sociology and many other social sciences. This perspective is built upon twin emphases: application of the scientific method to the objective social world and use of an analogy between the individual organism and society.

Functionalism is also labelled “Structural-Functionalism” because of its focus on the functional requisites, or “needs” of a social system that must be met if the system is to survive and on the corresponding structures that meet these “needs”. (Wallace and Wolf, 1991)

Functionalists argue that societies are generally in a normal state of affairs, with the different parts functioning smoothly to contribute to the operation of the society. There may be disturbances from this normal state of affairs from outside the society, because the different parts are not operating properly, or because of

features such as population or technical change, but these disturbances trigger adjustments in the various parts of society that return the society to a state of equilibrium. An example from economics is that when there are shortage of a product, the price of the product rises, and this induces producers to produce more of the product, thus eliminating the shortage. When there is a disturbance in the social world, the various roles and organizations have means to return the society to a more normal state of affairs. (Ogunbameru, 2013).

1. Functionalism is also known as ‘functional’ analysis or ‘consensus’ theory. It is often referred to as ’consensus’ theory because it does not address the issue of conflict in society, rather it projects an ideal picture of harmonious social relationships.

   Functionalism is the theory that states that all elements of a culture are functional in that they serve to satisfy culturally defined needs of the people in that society or requirement of the people in that society or requirements of the society as a whole.

   (www.china .org.cn/English/features/Archaeology/98851.htm)
2. Functionalism is the view that the physical realization of a functional component is not, in some sense, its essence, rather, what makes a functional component the type it is, is characterized in terms of its role in relating inputs to outputs and its relations to other functional components.

3. Functionalism is the sociological theory which holds that each part of society is necessary for the functioning of the social organism. There are several elements in the functionalist paradigm which explain how society functions to remain the social organism and keep it alive. These elements, or tenets of functionalism are cohesion, integration, solidarity and equilibrium. These elements explain how society is divided into its different functional parts, with each part dependent on the other.
4. Structural-Functionalism is a consensus theory; a theory that sees society as built upon order, interrelation, and balance among parts as a means of maintaining the smooth functioning of the whole. Structural-Functionalism views shared norms and values as the basis of the society, focuses on social order based on tacit agreements between groups and organizations, and views social change as occurring in a slow and orderly fashion. Functionalists acknowledge that change is sometimes necessary to correct social disfunctions, but that it must occur slowly so that people and institutions can adapt without rapid disorder.
5. Structural Functionalism is the theory which focuses on society as an entity in which all of the components work together cooperatively and cohesively for the betterment of the overall society. This theory emphasizes the

functions within the structure of the main parts of society and the contributions of each for the overall society's survival and growth.

6. Structural Functionalism is a range of theoretical perspective within anthropology and sociology that addresses the relationship of social activity to an overall social system. Structural Functionalism emphasizes the aspect of social institutions and behaviour that are conducive to stability and order within society.
7. Functionalism is a theoretical perspective based on the notion that social events can best be explained in terms of the functions they perform, that is, the contributions they make to the continuity of a society. (Giddens, 1993).

   The history of functionalism can be traced to many sources. Some claim it has its origins in the works of Emile Durkheim, who was especially interested in how social order is possible or how society remains relatively stable. Some historians of ideas trace the modern doctrine of functionalism, to Montesquieu, but in reality, it started from Comte, who contributed to its recent influence (Cohen, 1969).

   'Structural-Functionalism' has its roots in natural science and its application to the study of society (Worsley, 1992). It emerged in Europe in the 19th century as a response to what was perceived as a crisis of social order. This crisis seemed to be the result of two developments:

1. The emergence of a new industrial society with its subsequent loss of community, poor working conditions, increase in crime, growth of housing slums, poverty among other factors.
2. The French revolution which suggested ideals of equality, happiness and freedom of the individual (sociology of Hewett, 2006). Functionalist analysis has a long history in sociology (Haralambus and Holborn, 2000), it is prominent in the work of Augusts Conite (1798-1857) and Herbert Spencer (1820-1903). It was developed by Emile Durkheim (1858-1917) and refined by Talcott Parsons (1902-1979). Parsons and the functionalist approach to sociology occupy an intermediate position between classical and contemporary sociology. Some new sociological approaches were developed in North America before Parsons. But Parsons and the functional approach to sociology became so dominant that by the late 1950s, sociology and functionalism became more or less identical. This meant that sociology studied the roles of institutions and social behaviour in society in social terms (Wallace and Wolf, p. 17). Wallace and Wolf traced the development of structural functionalism to Comte, Herbert Spencer and Durkheim. The functional approach was developed from the 1930s through the 1960s in the United States. Parsons studied Weber and Durkheim, and translated some of these into English.

Parsons thus became a major interpreter of these writers in America, and his interpretation may be considered to have developed the influence of these writers in a particular way. Although a liberal within the American context, Parsons used concepts and models from Weber and Durkheim to establish a sociological approach which countered the Marxian view. Structural functionalism draws it inspiration primarily from the ideas of Durkheim. (Durkheim & Cosier 1997). Durkheim was concerned with the question of how societies maintain internal stability and survive over time. He sought to explain social cohesion and stability through the concept of solidarity. In more ‘’primitive ‘’ societies it was mechanical solidarity, everyone performing similar tasks that held society together. Durkheim proposed that such societies tend to be segment, being composed of equivalent parts that are held together by shared values, common symbols, or systems of exchanges. In modern, complex societies members perform very different tasks, resulting in a strong interdependence between individuals. (Ogunbameru, p. 24)

3. The functionalist approach dominant in British anthropology in the mid-twentieth century, particularly the `structural-functional’ form emphasising stability and homogeneity, had direct implications for the study of oral arts and traditions in that period. This included:

1. A focus on the function of `myth' (the favoured term) in upholding the status quo. The concept of a `mythical charter' was particularly prominent, usually as an origin myth sanctioned the current ruler's position (a concept derived from Malinowski 1948- where in fact he takes a wider view of narrative and its artistry)
2. Little interest in other forms of verbal arts as `only' of artistic significance, hence marginal for social structure, with the possible exception of moralities for educating children or reinforcing socially sanctioned norms.
3. A playing down of local meanings, artistry, individual creativity, or conflicting interpretations in favour of the generalised function of upholding the overall soial order
4. Usually an emphasis on the `traditional' order with little interest in diachronic analysis or `new' forms. (Finnegan, 2005)

   Structural functionalism makes seven main assumptions. These assumptions focuses on several levels of analysis (society, community individual, social unit (e.g family, organizations))

   Systems have a property of order and an interdependence of parts. Societies and social units are held together by a cooperation and orderliness. Systems tend towards self-maintaining order, or equilibrium. Societies and social units work best when they function smoothly as an

organism, with all parts working towards the `natural' or smooth working of the system.

The system may be static or involved in an ordered process of change. The nature of one part of the system has an impact on the form that the other parts can take.

System maintain boundaries within their environments.

Natural (external) environments are separates but adapt to each other. The same dynamics occurs within societies and, or social units, if one or more parts significantly conflicts with others, others must adapt. Allocation and integration are two fundamental processes necessary for a given state of equilibrium within a system.

Division of labour and positions help maintain balance; each part interacts, relates to create efficiency and harmony; the most capable individuals must be motivated to fill the most important roles or positions. Systems tend toward self-maintenance involving control of boundaries and relationships of parts to the whole, control of the environment and control of tendencies to change the system from within. The famous functionalists include

- Auguste Comte

- Herbert Spencer
- Emile Durhkeim
- Talcolt Parsons
- Robert K. Merton
- Bronislaw Malinowski
- Alfred Reginald Radcliffe-Brown
- Niklas Luhmann
- George Murdoch
- Davis and Moore

The structural-functionalist view societies in terms of their institutions, Durkheimian sociology sees societies as something more than the sum of their parts. Like Marx, Durkheim viewed sociology as the search for the underlying sources of order and change (Bilton, 1996; Giddeon, 1986). Although Spencer's evolutionary theory generally resembled the theory that Durkheim later presented in The Division of Labour in Society, a theory that generally influenced modern functionalists, there were still some two major differences:

1. Durkheim did not insist on the inherent necessity of social differentiation, as did Spencer.

2. Durkheim's insistence that social facts were the proper subject matter for sociology directly contradicted Spencer's reductionist position that the cause of social progress was psychological, that is, the determining factor was the individuals need for greater happiness. (Wallace and Wolf, 1991)
3. According to Odhiambo (2013), Functionalist theory of oral literature proposed by Malinowski and Brown expounds the view that any cultural activity must have a utilitarian value for its people. My interest is in the utilitarian function of the oral narratives as reconstructions of a community's culture and history and as media through which the community's perspective about life is expressed. Functionalists see the society as a stable entity perpetuated by various cultural activities. Narratives are then seen as embodiment of the beliefs, customs, rituals and structures that need to be maintained. They are also charged with the role of censuring deviants (Miruka, 1994).

   The theory in effect proposes a complete way of looking at life as a construct maintained by selected immutable principles and perhaps processes that must be perpetuated. However, it is worth noting that societies change and accommodate contemporary thought.

For the purpose of this research, the theory would be used to study Hausa praise singers and how the people in the society gain knowledge of culture and social life through their orature. In particular, the study is interested in the people's practical world view as projected in their oral narratives.

STATE OF GUSAU PRAISE LITERATURE TODAY

Praise singing may be an old act, but it is still regarded and appreciated today as a means of communication and entertainment. Therefore, today, people modify what has been done in the past, through different transformation brought about by technology, which causes major changes in the music industry. Due to the changes, praise singers today have a reason to advance from the oral practice to more advanced and enlightened ways of singing. Instead of memorising information orally, various ways have been adapted for storing knowledge, like composing song on paper and on disc.

Praise singing today has more benefits than in the past. Unlike in the older generation when there was no technology and the praise singers only get compensated by Emirs or chiefs, with money or food. In this generation, praise singers are more advanced, as their songs can be recorded and downloaded on the internet, where millions of people, both within the country and abroad, can

appreciate them and promote their works, thereby earnable them more money and fame. Some of the songs of famous praise singers in Gusau have been recorded in audio disc and are available in the market for sale.

Jankidi said in an interview that some of his songs have been recorded and sold out to the public, adding that many of his father's song have been written down and compiled into books for research purpose, as they are available for sale in bookshops.

Praise singers today include poet and musician, they do various things, like writing books of poetry, composing songs and sing, and can also put their songs on internet for easy access for researchers and fans. Praise singers today also do live performance and make people pay to attend to their shows. These singers vary from solos, quartets, mass choirs and many more, like the traditional musicians, the religious and occasional musicians.

There are different types of praise singers, who sing for different occasions using different techniques. They include; poet, musician, traditional singer, occasional singer, and religious singer. Sahabi is an example of a traditional, occasional, and religious singer, because he is a freelance singer, so he has sang for different types of people in Gusau and in different occasions. Sahabi said in an interview that singing is a gift from God, and he is opportuned to be gifted with singing. He said that he started since he was young and is lucky to be recognised and appreciated in

Gusau. That is why he has been invited to different functions, from the high rank to low rank of people in Zamfara state.

One can say that a poet is the mouthpiece of the nation. Acknowledging that, Amuta (1989:176) points out that, ``the poet speaks not for himself alone but for his fellow men. His cry is their cry, which only he, can utter''. This is true of praise singing because the poet has some kind of power to say anything. Praise singers also praise at the same time partly criticises those in power. They include their problems and other people's difficulties as they praise the people in authority.

Praise singers today are similar to the old poets, as they both speak for the silent nation, raised their voices above other people's voices without any fear. The only difference between the traditional poets and that of today is that, instead of passing information orally, praise singers today store their information in modern ways. Praise singers of this generation know the worth of their voices, so, they preserve their materials by recording it, save it in CDs, and a means of documentation for immediate and future use. This method helps the general public to get the information available at all times. It retains the originality and is easy for students' use, in their various schools. The students receive the information without any change, and use it for their research work.

The musician is a poet in his own way, just like a praise singer. The difference is that the musician set the poem to rhythm and sings it, while the poet chants it and the praise singer goes deep into history. According to Heese (1968:30), poetry is a form of music... it shows that poetry and music are the same in their functional value. According to Gunner (1995:59), poetry and music are both used to criticise and ridicule people whose behaviours are unacceptable in terms of societal norms and expectations. This is why it was earlier said that poets are the voice of the people, as they say what is going on in the society, especially the things that affect the masses, so do the musicians, they also sing about the happenings in the society, while the praise singers are both voices of the people and social chanters, as they narrate events or a person's history from inception.

The traditional singers had a great deal of job since they were the only source of entertainment before the coming of the various forms of entertainment. Traditional singers were there to serve numerous purposes including parties, festivals and even at naming ceremonies, among other things. At such occasions, traditional singers had something to remind the people of and also educate them about. It was the duty of the traditional singer to address social issues in the community. The traditional singers also bring broken souls to life through their songs as well as the musical instruments accompanying those melodies. The traditional singers kept on singing to retain information. They help to preserve historical incidents which

make people's history and passes them on from one generation to the next orally. Some singers prefer to sing in a way that they will praise God and His existence in human life. These religious musicians are found in every religion as they sing in religious gatherings to remind people about God and in a way, instil the fear of God in people's mind, for them to be of good conduct in the society. This type of song becomes acceptable and familiar to Africans as the issue of religion is not something new. They belief in it, they live with it and hope for a better future through their religion. The truth is that, religion is not far from the original African songs. This is because some people belief in praising their God through song and preferred to sing the praises of God than singing about some other things.

Jankidi is among the singers that praise God in the course of singing. He uses Arabic to praise Almighty Allah in one of his songs, titled **HANKURI YA YI JITAU MUNAYABA MAI GIRMA (1984) HE REALLY EXERCISED PATIENCE**

In muso muyi waka, muyi tada har Hausa ko a cikin Larabci
In aciki Larabci, sai mucema Muhammad
Ji'ita ilaika Muhammad, likai nakulu ilaika
Marhaba bika shukuran
Amiruna mai girma
If we wish to sing a song

We do it in Hausa language or in Arabic

If it is in Arabic we say to Muhammad

``Ji'ita ilaika Muhammad, likai Naqulu Ilaika,

``Marhaba bika shukuran'',

Our best leader

This is very common with the Hausa praise singers, they always find a way to praise God in their song. They do this to show their religion devotion and also to impress their listeners. Jankidi as a Muslim, beliefs that Almighty Allah must be involved in everything he is doing, and so, he always finds a way to praise God publicly, to show his loyalty and total submission to Almighty Allah

FACTORS RESPONSIBLE FOR THE SURVIVAL OF PRAISE SINGERS

Poetry is a form of art which deals with emotions. Therefore, as long as emotions live, praise singing will never die. Dundeins (1965:308), concerning the issue of protest poetry says, whenever there is injustice and oppression, one can be sure that they will find some solace in folklore. This means that if praise singing is connected with an act made, it will never pass away. This is because oppression and injustice will continue to surface in every society. This is because there are some leaders who do not deserve the position they are given, but due to corruption, they manuover their way to the top and start misbehaving.

As long as human beings exist and people continue to live an injustice life, praise singers will continue to sing. It should be kept in mind that in praise singing, criticisms are found. Another thing which keeps praise singing alive is the traditional names given to newly born babies in Gusau, as it is earlier said that most of the ways of the Hausa people are in accordance with Islamic religion. Jankidi said in an interview that, before a child is given a name, the parent will consult the elders in the family for a good name. Usually, babies are given names of their grandparents, both living and dead. This manner of naming is for the child to continue to bear the father or grand father's name even after his death, for respect and remembrance, and the names are usually of good meanings. Jankidi gives an example of the name of the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba. He says that the Emir was given his father's name, and so, when the praise singers wants to praise him, they start from his father, then to him, to show that he is a true son of his father and a confirmed member of his family. This can be seen in Sahabi's song BABAN BAJIMI

BIRNI, BABAN BAJIMI DAJI THE GREAT HERO IN THE CITY, THE GREAT HERO IN THE VILLAGE

Baban bajimi birni, baban bajimi daji

Muhammadu, dan Muhammadu, sarki Katsiya, Gusau

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

This shows that praise singing will never die, because in the Hausa land, names of leaders, Imam, Emir, Governor, Senators, or even the President are given respect and anyone that is given that name will be praised through the name. Therefore, praise singing will survive the odds of times.

THE VALUE OF THE TRADITIONAL PRAISE SINGERS AND THEIR PRAISE TODAY

There are lots of things that make life worth living, among it is the sense of value. Every culture in the world has certain things that they value in their tradition which make their culture unique. In the Hausa land, it is the traditional praise singer and his praises that help to make the culture interesting and outstanding. The efforts of praise singing have been seen for many years and many things can be learnt from it. The success of praise-singers in many African societies as Hiskett (1975:5) notes ``depends largely on their skills in using innuendo for the conventions include restrictions on the directness with which they may phrase their insults; and public resentment is quickly aroused by excess or clumsiness''. This can be seen in the songs of praise singers in Gusau. Sahabi for example, praised the Emir in his song titled BABAN BAJINI BIRNI, BABAN BAJINI

DAJI THE GREAT HERO IN THE CITY, THE GREAT HERO IN THE VILLAGE

Baban sameka yayi sah'a

Yasha fura da nunu, sanna tuwo da nama

Baba sai dai ya ci mankani

Baba, he who meets with you is very lucky

He would drink Fura and Nunu

And eat delicious food with meat

Baba, he who rejects you, shall end up eating cocoyam

From the song, it is very clear that the people of Gusau respect the rich and those in authority. They believe that there are lots of things to gain from the rich and influential people in the society. So, those that refused to associate with them are believed to be missing a lot of goodies. The important part of it is that, knowledge acquired through praise songs during weddings, religious gatherings and other important ceremonies can be applied in real life to add value to life. Rasheed and Aliyu (2013) citing Akinmade (2000) reflect that folklore, particularly the proverb, has for a very long time been an important and appropriate instrument of pedagogy in most cultures in Nigeria. She concedes that

the legacies left by folklore, through traditional education are prominently reflected in several Nigerian cultures. Ojo (1989), in analysing Yoruba traditional education, points out that teaching was based on the use of folklore to impart the necessary social skills. She expatiates further that even though the formal use of folklore in schools may be minimal, its application for the purpose of instructions at home and in the society are extensive. Thus, Majasan (1986) endorses that folklore occupies, to large extent, a significant part of the folk's culture. Additionally, Majasan (1986:41) notes that folklore explains common rules and etiquette of the society and help in various ways to instruct and direct the young to be able to grapple effectively with varying conditions of life.

Thus, Mezieobi (1992:51) was prompted to portray ``the efficacy of folklore as an educative means in given societal framework whereby citizens or individuals become socially and politically aware, socially integrated into the social milieu, acquire social skills and competencies, become socially sensitive and actively participates in their social responsibilities for maximum productivity and development, all in the interest of a given socio-cultural setting''. In advancing the social significance of folklore, Akinmade (2000) portrays them as "educative designs" which are categorised diversely as myths, legends, folktales, proverbs, songs, riddles and tongue twisters that are constituted into science of survival of beliefs and customs in modern ages.

According to Rasheed and Aliyu (2013), folklore has always been and continues to be an important tool of education in the Nigerian society (Biobaku, 1955; Majasan, 1969; Ojoade, 1983; Mezieobi, 1992; Akinmade, 2000). Elements of folklore are employed to teach one kind of value or the other by parents, teachers and the community, so as to promote the tenets of effective citizenship among youngsters, children and learners, including students. Thus, Majasan (1969:42) observes that various categories of folklore "act not only as an educational device, but are equally variable in maintaining a sense of group unity and group worth". An important role of folklore, therefore, is to explicate the common morals and code of conduct of the society concerned. Folklore helps in diverse ways to teach and guide people to live useful lives and be able to cope successfully with whatever situations they found themselves as prospective, productive and effective citizens (Mezieobi, 1992).

In another song titled Maza jiran Maza (2015), `The Great Man Who Did Not Relent', Jankidi also praised the new Emir of Gusau for his accomplishment. In the first stanza of this song, he said:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki baban Abdulkadir

Nigeria ga baka da aushi jikan SamboKana da dau kaka illimi Allah ya bakaKana chikin zubein layin jikon kin SamboThe great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

In Nigeria, you have no sorrow, as far as you are the grandson of Sambo

You are very intelligent, it is Almighty Allah's gift

You are among the grand children of Sambo

In the song above, Jankidi praises the new Emir of Gusau for his victory and personal qualities, at the same time exposes his audience to origin as the grandson of Sambo, which means that he is entitled to the throne he got. Therefore, praise-song which is an element of folklore has many traditional values which cannot be under estimated.

CHAPTER THREE

THE PRAISE SINGERS AND THEIR SONGS

INTRODUCTION

Praise singing is an African oral tradition that uses recitations, and songs to communicate to listeners. The poetic form could be through repetition, chants, verses, and songs. Custodians of culture and traditions like court historians, learn the words both written and memorised, and transmit it to the younger generations. Praise singing could be purely vocal like that of the Hausa bards; vocalised and accompanied with instruments like the modern musicians. It could be done by a single individual or a group of singers; they might use only vocalisation or could introduce musical instruments to present an elaborate rendition.

A popular Hausa praise singer, Jankidi, has a way of combining English and Arabic in his praise songs which made the songs more pleasant to hear and easy to understand, even to people who do not understand Hausa language. Jankidi is of the opinion that Nigeria is more developed as many people are getting educated, so it is better to carry the audience along while singing than to continue doing the same old things, of singing exactly the way his forefathers sang, by using only the Hausa language to sing for the people. He decided to introduce some English and Arabic words to his songs just the way some contemporary Nigerian musicians do.

When these modern singers sing in English, they mix it with other languages and they are widely accepted. Jankidi believed that the use of English and Arabic words in his songs, helped in promoting his song as there are now far and more appreciating audience listening to him than when he started singing. The young and the elderly buy and listen to his praise songs and even those that are non Hausas listen and appreciate his praise songs.

THE ARTISTES

Jankidi and Sahabi originate from the same area of Northern Nigeria, Gusau, Zamfara state. They share the same socio-cultural setting which requires them to be modest in the practice of their profession.

CAREER PROFILE OF BALA TAMBAYA JANKIDI

Bala Tambaya Jankidi was born in Gusau, Zamfara state capital, in 1955. Bala Marafa or Jankidi as he is popularly known, inherited the performance of praise singing from his father, Tambaya Muhammad, who had also inherited the profession from his father Salisu Jankidi many years back. According to the Hausa tradition, `Bala' is a name given to a male child who was born after the death of his grandfather, (it is believed that such a grandfather has come back to life in form of a baby). Bala was the first child that was born after the death of his grandfather. The name, Jankidi, was given to Tanbaya as a result of the song he composed for

the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba, during his inauguration, titled ``Hankuri Ya yi'', which made him popular:

Hankuri ya yi jitau munayaba mai girma

Danku maliki kai jalla ya nada ba su ba

Diyan maroka ku taho ga Jankidi yadawo

Diya daaji kokinsa ga munan mundawo

He really exercises patience (that is why) we praise and respect his position
It is you the Almighty choose not them

I call on all singers', Jankidi has come back

His son and relatives are here for him

At a tender age, Bala attended the Quranic School before proceeding for Western education. In 1969, Bala was enrolled into Abdullahi Gusau Primary School in Gusau and also attended Abdullahi Gusau Secondary School, in Gusau, Zamfara state.

As a teacher, Bala tutored at Birni-Gobir Primary School in Gusau, and later became a staff at the Village Extension Worker (VEW) in Gusau. During the period of his schooling and working, he used to join his father's group to sing at the Emir's palace in Gusau.

After the death of his father, Bala decided to take up praise singing as his profession. He therefore set up his own group and named it ``Sarikin Taushi", which according to him means, ``leader of singers'', the name was meant to derive respect from people, to reflect his ability in praise singing as the best among other praise singers. Bala continued singing at the Emir's palace where his forefathers used to sing

Bala's Western and Arabic education reflects in the way he sings the praises of the Emir and anybody he chooses to praise in his song. He also follows the Emir to attend occasions outside the palace if required. He sometimes adds English and Arabic words during the process of praise singing. For example,

In muso mu yi waka mu yi ta da Hausa

Ko da bakin TuranciIn a cikin turanci, sai mu ce ma Muhammad

The best king, the great king

We come to you, to greet you, to congratulate you

Baba mai Turawa

In mu so mu yi waka

Mu yi ta da Hausa ko a cikin Larabci

In a ciki Larabci

Sai mucema Muhammad

Ji’ita ilaika Muhammad, likai nakulu ilaika

Marhaba bika shukuran

Amiruna mai girma

Translation

If we wish to sing a song

We do it in Hausa language or in English

If it is in English, we say to Muhammad

``The best king, the great king,

``We come to you, to greet you, to congratulate you”

Baba, the man of all

If we wish to sing a song

We do it in Hausa language or in Arabic

If it is in Arabic we say to Muhammad

``Ji’ita ilaika Muhammad likai naqulu ilaika,

``Marhaba bika shukuran''

Our best leader

After the performance of this song, Bala said in my interview with him that he got a lot of money and became popular with his style of praise singing. The praise song was recorded and many people listen to it repeatedly and tirelessly up till. In my interview with some of Bala's listeners, they attribute his ability in praise singing to the use of other languages as one of the reasons for their interest in him. One of the listeners, Mallam Bello Isah, said that Bala became popular when he started singing for the Emir, especially the one he sang for the late Emir of Gusau in 1984, during his inauguration, ``Hankuri Yayi'', an occasion well attended by dignitaries. Alhaji Yahya Abubakar, another listener, however said that apart from the fact that Bala is usually seen at the Emir's palace, his praise songs are unique. "He sings very well like other praise singers in Gusau, but he has an upper hand due to the western education that he acquired and the way he is able to reflect this in his songs," said Mallam Jibril Usman, another listener.

Bala sang another song in (2015) during the inauguration of the new Emir of Gusau, Maza jiran Maza `The Great Man Who Did Not Relent', in which he used Hausa language throughout but added some proverbs and riddles as well as some challenging words. He continued singing for the new Emir after the death of the

old Emir, because it is his duty to sing for Emirs of Gusau. In his song, Maza jiran Maza, he praised the new Emir for his new position:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki baban Abdulkadir Nigeria ga baka da aushi jikan Sambo.

Kana da dau kaka illimi Allah ya bakaKana chikin zubein layin jikon kin Sambo

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir.

In Nigeria, you have no sorrow, as far as you are the grandson of Sambo

You are very intelligent, it is Almighty Allah's gift

You are among the grand children of Sambo

Bala praised the new Emir in this song, at the same time explained the fact that the new emir is also one of the grand sons of Sambo, which means that he is also entitled to the throne. Bala's group is characterised with a combination of seven performing artists including Bala as the leader of the group. Bala has a Special Assistant, called Muhammad Kamaldeen, with whom they produce songs. In some cases Bala and his Special Assistant play the Taushi instrument and together with other members of the group produce songs. The assistant, Kamaldeen, was singing with Bala's father at the Emir's palace before his death, so he is an experienced

praise singer and he knows how to play the instruments. That is why Bala decided to make Kamaldeen his assistant when he formed his own group. The chorus consist of Yusuf Dogon Turu, Muhammad Lawali, Muhammad Sani, Ibrahim Muhammad and Mahe Muhammad. Most of the group members are not educated, they only have some Islamic knowledge and started the act of singing at their young age. One of the chorus members; Yusuf, is Bala's cousin and the youngest among them. He is 19 years old and has finished his secondary education but has not written his external examination. He intends to further his education into higher institution and become knowledgeable and respected like his uncle, Bala. Yusuf said that he wished to continue with the profession of praise singing but in a modernised way, considering the way Gusau is getting civilised day by day, and that is the reason for his interest in education. He said that education will enable him communicate with his audience through song and also get more people to listen to him. Yusuf intends to be a free praise singer in the future, he desires to sing for anybody, on any occasion and talk on any issue. He does not wish to have a leader who will control him and tell him when to sing, like his uncle that only sings for Emirs.

The assistant also joined the chorus in singing, whenever he is not playing the instrument. Similarly, two boys play the Kuntigi music and another two of the chorus members play the Kalangu.

Bala only sings for the Emirs of Gusau, and occasionally follows the Emir for events outside the palace. He sings the praises of the Emir, and also sings the praises of other Emirs that visit the palace. Sometimes, when the Emir's friends visit, Bala joins the visitors' names in his praise songs to make them feel welcomed into the palace and in his own interest, as the guests usually compensate him financially before leaving the palace.

Bala lives a fulfilled life through the money he earns from praise singing as he said that he built a house with the money, got married and sponsored his children to school. Bala lives in a comfortable house that he built with his money and has achieved what an average Nigerian achieves with a salary job. He is proud of his profession and believes his son will take after his position when he dies, since there is no retirement in traditional praise singing.

Bala's presentation of folklore creates a friendly environment in the palace and makes his audience very happy and attentive, as he thrills them by adding some English and Arabic words in his songs. It makes the song more entertaining to the audience and also educates through the information that are contained in his song. The most popular song of Bala is Hankuri Ya yi Jitau Munayaba Mai Girma that he sang in 1984 during the installation of the late emir of Gusau. The song makes him popular to the people of Zamfara state and some other lovers of praise-songs. After which he sang many other songs and later composed another special song for

the new Emir of Gusau, Alhaji Ibrahim Bello, in 2015, Maza jiran Maza, which he sang during his inauguration.

CAREER PROFILE OF HUSSAIN SAHABI

Hussain Sahabi was born in Gusau, Zamfara state capital in 1961. He is also known as Sarkin Kusau. He inherited the art of praise singing from his father. The name, Sarkin Kusau, was given to him by the late Sultan of Sokoto, Alhaji Siddiq Abubakar III, when he visited Gusau and heard Sahabi's praise song. He grew up in his Mallam (Master) house as an Almajiri, who attended Quranic lessons in the morning and evening time, and ran errands for his master during the day time. At the age of adolescence, Sahabi enrolled himself in an adult education class for mass training in Gusau, where he learnt how to speak English.

As a grown up man, he went back to his father's house and developed passion for praise singing that his father and forefathers did for their livelihood. He setup his own group and named it ''Sahabi Makama'', a seven member group including himself, which is made up of his age group and some young men, namely, Muhammad Murtala, Abubakar Babangida, Adamu Isah, ShehuMakama, Yusuf Useni, and Adamu Useni. The members serve as chorus whenever Sahabi is performing. One of the boys plays the Kotso instrument that Sahabi loves so much

in his music and about three others are seen playing other instruments that give rhythm to the praise songs.

The group started their praise singing in 1984 at the Emir's palace in Gusau and became popular among the people of Zamfara state and other lovers of praise songs, through the praise song they dedicated to late Emir of Gusau Alhaji Muhammad Kabir Dan Baba in 1984, ``Baban Bajimi Birni, Baban Bajimi Daji".

Sahabi is a freelance singer who sings for whoever he wishes and attends any occasion he has been invited. He as well sings for the royalties if invited to the palace or during occasion in which there are politicians and other respected people in the society. He is the leader of his group and has the power to choose any occasion he wishes to attend. In my interview with Sahabi, he said that he usually attend his occasions and in a situation when there are more than one occasion for him to attend in a day, he attends the occasion of the first person that invited him and apologises to the other person, except if there is time variation, like morning and evening hours, he will be able to attend the two without any problem.

The way Sahabi performs his praise-songs is traditional in nature. Apart from the tone he uses and his local instrument that brings out the expected sound, his dressing usually shows that he is a proud African man. The way he always look in his native attire, with his big over-all clothes (Babariga) and a cap wrapped with a

long veil on his head, shows that he is a well-respected Hausa man. Although he lives in the city as a freelance praise-singer, he moves around and goes into some principal cities of the North such as Kano, Kaduna, Kebbi and Sokoto sometimes, to attend occasions like weddings, naming ceremonies and other social gatherings. Sahabi does not have the opportunity to acquire western education other than the Adult education for the masses that he attended in Gusau. Sahabi said in my interview with him, that all practical purposes during his performances and the whole of his song collections are memorised. Sahabi however, said that where it becomes necessary, like when there are educated and well known people in a gathering in which, like the emir's palace, he could only use the written words to memorise some historic details. During some events in the palace for instance, information about the Emir's guests will be important to know, for him to include them in his praise songs, but he had never attempted to compose or sing in English. Sahabi and Jankidi grew up in Zamfara state, in the Northern part of Nigeria. As Muslims, they live a simple way of life which can be seen through their native dressing, communication with people in the society and their sense of reasoning when they are in discussion. They are both married with some children. They grew up in Nigeria and remain closely attached to their localities. Although their praise-songs still originate from traditions, their materials deal more specifically with the actions and events of their time, rather than with those of the past. They are living

in their own houses and have the important things to make them live a comfortable life

TRAINING AND APPRENTICESHIP

In the past, praise singers job was valued, since it was one of the few sources of entertainment. Traditional singers were there to serve numerous purposes including wedding parties, celebrating the full moon, funerals, celebrating the inauguration of Emirs, and the likes. This can be seen during the inauguration ceremony of Emir of Gusau, Alhaji Muhammad Kabir Dan Baba, when Sahabi sang his praises

Da wonakai Sambo ya yi

Yaddawo gari Gusau, ya sareta sun

Ka dawo zuriya guda Gusau

Translation

From Wonaka, Sambo starts as a village head

Then comes back to Gusau, established the place

The family beco

es one (united)

At occasions and gatherings such as like the inauguration of the new Emir, Sahabi had something to remind people about the Emir. He highlights the way Sambo got to Gusau from Wonaka town where he was a village head and how he settled down, got familiar with the area and united the people of Gusau and was later crowned as the Emir. Sahabi used the medium of his praise song to educate the audience about the new Emir and in a way, narrate his life history. It was the duty of the traditional singers to address social issues, in places like, political gathering, and installation of a new Emir. Through their songs, they communicated with the leaders, so as to help in changing the living standard of the people. Praise singers are usually invited to sing at these occasions so they are expected to speak the mind of the masses, like their problems and challenges, in their songs in order to contribute their own quota to national development. The traditional singer also has the duty of bringing broken souls to life through his praise singing, especially the court singers that sing for the Emirs. Whenever the emir is angry or sad, they are expected to sing his praises in a way that will make him calm and restore his happiness through the musical instruments and the wordings accompanying those melodies.

As a group leader, Sahabi's duty is to make sure he cares and protects his voice from losing its sweetness, so, he needs to identify possible negative vocal manners that he should avoid, such as excessive throat clearing, coughing, loud talking,

yelling, singing beyond range and taking too much of cold drinks, all of which can affect a praise singer's voice, thereby making his song unattractive and boring. In my interview with Jankidi and Sahabi on April 19, 2015 in Gusau, they said that when someone is interested in learning to sing, he can ask a praise singer for lessons. After agreeing on the payment, usually a set amount per session and additional material gifts, a time is set for each session. In most cases, praise singers usually have their own group with whom they perform and relate for many years, except on rare occasions when there are misunderstandings between them and one or two of the members decide to leave the group for another group or to be alone. In the case of Sahabi, who is a freelance singer, although he has his own group with whom he started, they still train themselves when there is a big occasion in which they will need to compose a new song and add some important names for the people that invited them to be pleased. The group leader usually takes more responsibility in composing the songs. Others can then suggest and add some things to the praise song. He is the one to dictate the time for rehearsal, which is usually during their free time, to enable everybody attend. Sahabi as well teaches anybody he wishes to teach, because as a freelance singer, he is available for anybody that wishes to learn. Jankidi also have his own group and they practice during their free time too. As a court singer who follows the emir out for occasions, he is expected to be widely

knowledgeable of the affairs of the emir, his friends, politics, and must be current on social matters, for him to know how to compose his song in a way that will touch the lives of members present at the gathering, and most especially the emir. The rehearsal technique of Jankidi involves a multiple of languages, in which the members watch and imitate the instructor's words and manners, especially the chorus team that need to repeat their lines during the performance. The song is chanted, and repeated until it is committed to memory. This procedure depends heavily upon the practical application of efforts rather than the analytic evaluation of techniques.

Just as Hausa musicians teach by demonstrating their own styles, they also observe the styles of other musicians, borrow tunes and imitate one another regularly. Such sharing is common among Hausa performers and although each piece is ultimately an original composition, familiar rhyme scheme and metric patterns are often used as frames for new compositions. The audience expects a praise singer to compose his own original works, yet sharing is also a significant feature of poetry. During the process of the praise singers' training, some talented members are identified based on the way they sing, some understand more than one language, while others can use the instrument better and even compose themselves well. The same way some unserious members can be easily noticed and removed from the team that will go for any serious event.

CONTENT ANALYSIS OF THEIR PRAISE SONGS

Judging from the earlier discussions on the nature of Hausa oral praise songs, one could be at liberty to classify Jankidi and Sahabi as court and freelance singers. This is without prejudice to the characteristics of the songs of the two singers. Jankidi and Sahabi's songs usually start with the introduction of the praised, his name, identity, his title or rank in the society, and even his relations. The people that Jankidi and Sahabi sing their praises are usually Emirs, Governors, wealthy and middle class people. The target of the praise songs could also be brave people, or blessed farmers, hunters and wrestlers. Similarly, they could be religious men (Mallamai in either Islamic or Western education)

JANKIDI'S PRAISE SONGS

Jankidi's praise songs are only for the Emir of Gusau, as he is a court singer that has one patron and as such he is loyal to the Emir and acts in accordance to the Emir's wish. Jankidi is capable of singing the praises of both men and women but for only those who are related to the Emir like family and friends.

Jankidi's praise song Hankuri Ya yi Jitau Munayaba Mai Girma ``He Really Exercise Patience, We Praise and Uphold his Position,'' of (1984) during the inauguration of the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba, is the most popular of his songs. Jankidi composed the song in such a way that the Emir

felt honoured and accepted by the people of Gusau. He congratulated the Emir for his success as the new Emir of Gusau, saying that, among other princes that are in the royal family, he was the chosen one. Jankidi praised the Emir for his patience for which he earned people's commendation and respect. He was in support of the Emir to ascend the throne and rule the people of Gusau. He added that it was Almighty Allah that chose the Emir among other contestants. Jankidi called on other praise singers to come and hear him and his group members sing. He boasted that he is capable of singing in both Hausa and English language, quoting few. Jankidi said that he can also sing in Arabic and included some Arabic words in his song.

Jankidi's praise song, Maza jiran Maza `The Great Man Who Did Not Relent', which he sang during the inauguration of the new Emir of Gusau, Alhaji Ibrahim Bello, is also a popular song and is liked by the people of Gusau. He starts by praising the Emir as a great man who did not relent in his struggle for power, and he is also the father of Abdulkadir, his first born. Jankidi says that the Emir has no need to be sad, as long as he is the grandson of Sambo. Jankidi also recounts the behaviour of one of the Emir's son, who is ill-mannered and stingy. Jankidi says that the prince is full of pride and he does not care about him as long as the prince remains this way. He further compares the prince to animals that live in the bush, by using an Elephant as an example. He says that the Elephant is an arrogant

animal in the bush, but the Hyena can still live comfortably in the same territory with the Elephant, despite the fact that Hyena is small, while the Elephant is big. Jankidi says that the prince is a brother to the Emir and the son of Bello, the Emir's father, but he still have a bad manner and full of pride. He says that the Emir struggled for the throne with greater people but he still became the Emir. He however adds that the women were inside the house, waiting for the men to return to them. Jankidi says that the people of Gusau like the Emir in his position. He says that the entire inhabitants of Gusau are very happy of his reigning, adding that both children and adult and everybody are happy with the Emir. Jankidi urges the Emir to be thankful to Almighty Allah for making him the Emir. He says that the entire community of Gusau is in the hands of the Emir, saying that this community was given to him by Almighty Allah.

SAHABI' S PRAISE SONGS

Sahabi's praise songs is for males and the females, in which those that possess good behaviour in the society are praised, such good people include; men with traditional titles, politicians, school principals, other principal officers in the ministries, private organisations, also hardworking men and women that can afford to pay his price.

Sahabi's praise song Baban Bajimi Birni Baban Bajimi Daji ``The Great Hero in the City, Great Hero in the Village,'' (1984) was sang during the inauguration of the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba and it turned out to be his best song. Sahabi composed the song to the delight of the Emir and the people that attended the occasion. He starts the song by praising the Emir that as a great hero both in the city and back at home. Sahabi recalls that the Emir was the true son of his late father who happened to have the same name with his father. He says that the Emir was a strong warrior that was undefeated, and he narrates how the Emir ruled his people from Wonaka (town) where the Emir started as a village head and later relocated to Gusau and settled with his family. Sahabi also recounts how someone tried the throne but failed and the people mocked him and called him a fool. He says that anybody that is opportune to meet the Emir is lucky, as the person will eat and drink to his satisfaction. Sahabi however says that anybody that rejected the Emir will end up starving

One thing to consider in praise songs is that of the stability of the chorus. All through the songs, the chorus is stable, following their leaders at an average pace. For instance, in the song of Jankidi titled Hankuri Ya yi Jitau Munayaba Mai Girma ``He Really Exercise Patience, We Praise and Uphold his Position,''

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

He really exercised patience (that is why) we always praise him

Uphold the throne it is you the Almighty chose, not them

Also in his song Maza jiran Maza `The Great Man Who Did Not Relent'

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki baban Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki baban Abdulkadir

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

Likewise, in the song of Sahabi, titled Baba bajimi birni, Baba bajimi daji ``The Great Hero in the City, Great Hero in the Village,

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Katsiya, Gusau

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

These verses are repeated twice in the songs of the two praise singers, except in a few instances where they were rendered once. It started from the beginning, repeated at intervals during the course of the songs and also ended the song of Sahabi. The first two lines of the verses are also the title of the songs.

In some cases, the chorus sang two line verse in a repeated way, and add two more lines to the verse, to make the song more understandable and pleasing. For example, in the song of Jankidi

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

Hankuri Yayi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

Diyan maroka ku taho ga Jankidi yadawo

Diya daaji kokinsa ga munan mundanno

TRANSLATION

He really exercised patience (that is why) we always praised him and respect his position

Uphold the throne it is you the Almighty chose not them

He really exercised patience (that is why) we always praised him and respect his position

Uphold the throne it is you the Almighty choose not them

called you all the singers' family, you should come, Jankidi is back to you

His sons and relatives are here for him

While in the song of Sahabi, although the first two lines is also repeated twice by the chorus members, the other two lines of the verse is also repeated twice to make special indications to the meaning of the song

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Katsiya, Gusau

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

Ga gwarzo ko kwaso kare

Gwarzo ko kwaso kare

Ga gwarzo ko kwaso kare

Gwarzo ko kwaso kare

TRANSLATION

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

He is a strong stalk

They cannot fight him

He is a strong stalk

They cannot fight him

The consistence in chorus is very common and possible because where it exists, it adds value and meaning to the song. Jankidi and Sahabi used a form that will be easy for their chorus, members of the chorus respond to them by repeating the first few lines of the songs. In most cases, the first lines or stanzas serve as the chorus which members of the chorus repeat at the end of each stanza. The two praise singers also used repetition throughout their songs, to specify some certain things in their songs as well as add rhymes to it. Jankidi repeats the first two lines of his song, leaving the second two lines but the

entire six lines were rendered as a chorus, and repeated twice in the song. He also repeats the seventh line on two occasions in the song. The first set of repetition was about the Emir of Gusau, it described the person of the Emir. He says that the Emir is a patient person, an attribute which made people to praise and respect him. Jankidi further says that the Emir should take over the throne, saying that the Emir was chosen by Almighty Allah among other contestants. The verse explains the main objectives of the song

He repeats the seventh line on two different occasions to boast of his ability to use more than one language to sing. Jankidi says that if he wished to sing, he could sing in Hausa, English or Arabic language and he includes a few English and Arabic words in his Hausa praise songs

Sahabi also repeats the first two lines of his song as well as the second two lines, but only the first two lines were used as chorus for the song. The chorus is used to praise the Emir, as a great hero in the city and in the village. The second two lines that were repeated also described how strong the Emir is, adding that the Emir is a strong warrior that nobody could fight. The chorus repeated the first two lines five times, throughout the song.

The themes in Jankidi and Sahabi's songs are five in number, but the major theme is the throne of Gusau. The two praise singers praised the Emir as he became the

new Emir of Gusau among other contestants. However, the following themes have been discovered to be prevalent in Jankidi and Sahabi's poetic works: Theme of Heroism

Theme of Praise

Theme of Victory

Theme of Generosity

Theme of Scornful

Theme of Patience

THEME OF HEROISM

The theme of heroism is first discovered from the title of Sahabi's song, Baba Bajimi Birni Baba Bajimi Daji (The Great Hero in the City, The Great Hero in the Village). In the song, Sahabi describes the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba, as a great hero both in the city and in the village. He goes to explain that the Emir is a great hero that has never been defeated

Ga gwarzo ko kwaso kare

Gwarzo ko kwaso kare

He is a strong stalk

They cannot fight him

Sahabi says that no one can win a battle against the Emir. He further explains that the Emir started as a village head in Wonaka and relocated to Gusau, established the place, united the people and later became the Emir.

Da wonakai sambo ya yi

Yaddawo gari Gusau, ya sareta sun

Ka dawo zuriya guda Gusau

From Wonaka (town) Sambo starts (as a village head)

Then comes back to Gusau (city), established the place

The family becomes one (united)

The chorus of the song is also about the Emir, how great a hero he was, before he became the Emir of Gusau

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

According to Zamfara State Culture and Tourism Guide (2008), in the traditional precolonial Hausa society, strength is considered as a major characteristic of a good leader. This can be seen in their tradition, especially when a man wants to marry, he had to participate in a wrestling contest with other men, to be able to show how strong he is before he can get a girl to marry. This same method is used to choose a leader in Hausa land, though the leader will not have to fight other contestants for the position, they must have been of good conduct. The preferred leader in Hausa land must be someone that has the interest of the people at heart and have done some good things for the people in the society.

This can also be seen in the song of Bala Tanbaya Jankidi, especially in his song titled Mazanjira Maza `The Great Man Who Did Not Relent', from the first two lines, which Is the chorus of the song, Jankidi explains how powerful the Emir is

Maza jiran maza Alhaji Ibrahim Bello baisakeba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisakeba zaki Baba Abdulkadir

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

Jankidi says that the Emir is a great man, who struggled for his position without relenting, and compared him with a Lion, who is known as a warrior and the King of the jungle. He further says in the song that the Emir struggled with other people who are greater than him, and yet he defeated them and became the Emir.

Maza kajin wuya basu fadi subido girma

The Emir struggled with higher people and became the Ruler

THEME OF PRAISE

Sahabi praises the late Emir of Gusau in his song titled Baba Bajimi Birni Baba Bajimi Daji (The Great Hero in the City, The Great Hero in the Village). He is a freelance praise singer whose duty is to praise people for him to be rewarded financially or with material gifts, but he took it as an honour to praise the Emir. Jankidi on the other hand praised the Emir in his song titled Hankuri Ya yi Jitau Munayaba Mai Girma, in such a way that the Emir felt dignified. As a court singer, his duty is only to praise one patron, which is the Emir, and he did it to the best of his ability.

Sahabi started his praise from the beginning of the song when he called the Emir, the great hero in the city and in the village

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

In the song, Sahabi praises the Emir in such a way that the Emir was pleased, likewise the audience. In an interview, Sahabi says that the song was the first he ever composed and he wanted it to be very interesting and accepted, as many people got to know him through the song

Jankidi on the other hand praised the Emir as well as himself in the song Hankuri Ya yi Jitau Munayaba Mai Girma. The song was dedicated to the Emir on his inaugural ceremony. As the palace praise singer, he knows the behaviour of all the people in the palace. Jankidi praises the Emir for his patience and also salutes his position as the new Emir of Gusau.

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

He really exercised patience (that is why) we always praised him and respect his position

Uphold the throne it is you the Almighty choose not them

Jankidi also praises himself for his ability to sing in English and Arabic language, which is actually not common among the Hausa praise singers. He calls on people to come and listen to his song, boasting that he can decide to sing in any language of his choice, among Hausa, English and Arabic language.

...Diyan maroka ku taho ga Jankidi yadawo

Diya daaji kokinsa ga munan mundanno

In muso muyi waka muyita da haishan Hausa

Ko da bakin tunraci

... In muso muyi waka, muyi tada har Hausa ko a cikin Larabci

I called you all the singers' family, you should come, Jankidi is back to you

His sons and relatives are here for him

If we wish to sing a song

We do it in Hausa language or in English

We do it in Hausa language or in Arabic

THEME OF VICTORY

Victory is something that everybody has to work hard to achieve in life. In Sahabi's song titled Baba Bajimi Birni Baba Bajimi Daji (The Great Hero in the City, The Great Hero in the Village). He talks about the victory of the late Emir, of Gusau, Alhaji Muhammad Kabir Dan Baba as he was able to ascend the throne. Sahabi explains how the Emir worked hard before he got his victory, from being a village head to becoming an Emir, through different tactics that he used in fighting his enemies and achieving his goal

Da wonakai sambo ya yi,

Yaddawo gari Gusau, ya sareta sun

Ka dawo zuriya guda Gusau

From Wonaka (town) Sambo starts (as a village head)

Then comes back to Gusau (city), established the place

The family becomes one (united)

Capability and dedication is another means to attain victory. A leader must be capable before he can rule a large number of people, at the same time, he must be dedicated towards serving his father land. The theme of victory can also be seen in Jankidi's song, Hankuri Ya yi Jitau Munayaba Mai Girma. In the second line of the

song, Jankidi says that the Emir should sustain the throne as he was chosen by Almighty among other contestants. The line is among the verse for the chorus and was repeated several times in the song

Danku maliki kai jalla ya nada ba su ba

Uphold the throne it is you the Almighty choose not them

Also, in his song titled Maza jira Maza `The Great Man Who Did Not Relent', Jankidi says that the new Emir struggled with higher people and became the Emir of Gusau.

Maza kajin wuya basu fadi subido girma

The Emir struggled with higher people and became the Ruler

In the last three stanzas of the song, Jankidi says that the people of Gusau are happy to have the new Emir as their leader and so, the whole community of Gusau belongs to the Emir, adding that it was rewarded to him by Almighty Allah and he should be thankful.

Mai farin jirni ga sarauta tun radda ya zamo

Fadin Gusau ga baki daya na murna

Yara da manya kullum kowa na murna

Kai Kayita godiya gun Allah madau kakin sarki

Yau kasar Gusau gabadaya kaine ya ba mulki

Kasar Gusau sarki kai Allah ya ba

The people like him on his present position as the Emir

The whole area of Gusau are very happy of his present position as the Emir

Children and adult, everybody are happy with him

We have to thank Almighty Allah for making the Emir become our leader

Now the whole area of Gusau is in your hand (the head)

The whole area of Gusau was rewarded to you by Almighty Allah

THEME OF GENEROSITY

Praise singers are generally known to sing for those that are generous, as they are sure that such nice people will give them money or material gifts. Sahabi praised the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba in his song titled Baba Bajimi Birni Baba Bajimi Daji (The Great Hero in the City, The Great Hero in the Village). He started his praise by calling him a hero, to make the Emir happy, then commending the Emir for his kindness to the people of Gusau. Sahabi said that the

Emir has a good heart and always make people happy by giving them food and drink whenever they visit him

Baba sameka yayi sah'a

Yasha fura da nunu

Sanna tuwo da nama

Baba, he who meets with you is very lucky

He would drink Fura and Nunu

And eat delicious food with meat

According to a wise saying, when the issue of food is resolved in the life of human being, half of his problem has gone. That is why the singer specify the Emir's way of giving out food to people

THEME OF SCORNFUL

Praise singers are generally known as those that sing about the happenings in the society, both the good and bad things that happen. They are bold and straight forward and they can sing about anybody, no matter the status of the person. Jankidi condemned the behaviour of one of the princes in Gusau, in his song titled Maza jira Maza `The Great Man Who Did Not Relent'. He boldly described the

prince, using some adjectives and comparisons. Jankidi said that the prince is very stingy and full of pride

Wani dan sarki mairowa kayi mashi watakanta

Shina tachi chika wai shi na adan sariki

Ina ruwan mara wankida na shi na dauka

Dan giwa ka chi chika daji kuma babu ilaifa

Dan damisa kachin gefen gabobin hanya

Ja da baya kafafu ba sokokin damke

Na sariki dan Bello takama kafin kalo

One of the sons of the Emir, he is very stingy and it has become part of him

He is very proud, because he is the son of the Emir

The singers do not care about him, as long as he is a bad person

The son of an Elephant who is full of pride in the bush, and there is no doubt

A Tiger tapping at the edge of the road

It has no much flesh, very skinny

A brother to the Emir, Son of Bello, you are rude and full of pride

THEME OF PATIENCE

One of the qualities of a good leader is patience. Jankidi in a song titled Hankuri Ya yi Jitau Munayaba Mai Girma by acknowledging the patience of the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba. Jankidi said that the Emir's patience is the reason why people praise him and honor his position.

Hankuri Ya yi Jitau Munayaba Mai Girma ``He Really Exercise Patience, We Praise and Uphold his Position,

Judging from the songs, one could be at liberty to classify Jankidi and Sahabi as court or freelance singers. This is without prejudice to the characteristics of the songs that the two singers composed and performed. Jankidi and Sahabi songs, usually start with a sort of introduction of the praised, his name, identity, title or rank and even his relations can be known through the praise songs.

The praise in their songs also revealed some bravery tendencies in war, occupation and the ability and wisdom to control the people of the society.

PURPOSE OF THEIR PRAISE SONGS

Political Purpose

eward Purpose

Worship Purpose

POLITICAL PURPOSE

For many years, praise singers have been known to sing for political purpose, till present day. In traditional kingdoms and empires, before warriors went to war, or after the war, praises were recited as a way of encouraging them to face the enemies without any fear. Praises are also chanted to unite people of different tribes who were facing common enemy.

According to Dhliwayo (2007) regard to politics and praise singing, Guma (1984:12), points out that, praise singing is a vehicle for expressing and reiterating deep feelings of royalty and solidarity towards the king and the nation. Stuart (1968:31) agreed on the issue of loyalty and solidarity says, praise poems for chiefs built a tribal loyalty and solidarity for the chief they served as unifying forces among different tribes.

According to I.Y. Yahya (1981) the purpose of praise-song is in terms of the values of traditional leadership. G. Bello (1976), also talked about how singers foreground five primary attributes in a ruler; decent, religiousness/piety, military achievement, administrative expertise, and generosity.

Smith (1957) points out that, the assessment of such characteristics is carried out in relation to the expectations of the officer rather than of the individual who fills it. It is the difference between the expectations articulated by the praise-singer of the

office and the actual performance of the current office-holder which provides the singer with his leverage. The converse of praise is vilification and the singer is able to deploy both in pursuit of reward. Within the world of royal praise-singing, both are deployed: praise of the royal patron and vilification of his rivals both within his extended family and beyond. In the world of the lowly itinerant praise-singer, praise can be heaped upon the generous temporary patron and vilification upon the stingy. (Furniss 1996)

This is why Jankidi said in an interview, that whenever the Emir have visitors at the palace, he always try and get information about the guests, so that he will be able to include the guests in his praise song. He said that it is an act of professionalism and at the same time, a means to get reward from the guests. Therefore, the act of praising a patron and another person at the same time is possible in royal praise-singing, as Furniss cited.

The public performance of the praise-singer not only articulates the identity and attributes of the ruler it also marks out the distance between masu sarauta `aristocracy' and the talakawa `ordinary people' (Mashi 1986:32). As praise-singing moved into the arena of modern politics so these same attributes are re-articulated and adapted for modern politics.

Therefore, the praise singer had been able to unite the different classes of people in the society, through his song, and this is the idea behind functionalist theory. To be able to return the society to a more normal state of affairs. That is, the lower class, middle class and the upper class having a reason to seat together in a gathering and listen to the song of praise singer, which has a lot to do with the well being of the society, and therefore concern all the people in the society, for harmonious social relationships.

REWARD PURPOSE

Reward is the main purpose of praise singing. Many people believed that praise singers sing for them to be rewarded, which they belief is another means to earn a living. There are many praise singers today who are singing religious song because they have the talent and also want to earn a living. In such cases the purpose may be met but the reason for such singing will be cheaply adjusted.

This can be seen in what Sahabi said in an interview, that the main reason why he is singing is to get a source of income to provide for himself and his family. Though he said that singing is something that he derives pleasure in, but there is no joy in singing without any reward or achievement.

The financial reward that a praise singer seeks is incomparable to what the listeners gain from praise songs. According to functionalist theory, what makes a functional

component the type it is, is characterized in terms of its role in relating inputs to outputs and its relations to other functional components. This means that, it is not only the praise singer that gain from his effort of singing, but the listeners also have a lot to gain, through the information passed across by the praise singer, to the people in the society. Thereby enlightening the people about certain things in the society, which will be of great help for the betterment of the society.

WORSHIP PURPOSE

Praise singing gives a truthful interpretation of religious life. It portrays the various religions available and among them is ancestral worship and worshipping God.

The way people worship God nowadays is appreciating, compare to before when people were ignorant. Many people's conscience is focused on praising and worshiping God Almighty. Some belief that it can be achieve through praise song by praying and sharing the words of God through song.

Some people also praise and worship their ancestors through song. These set of people belief in the traditional way of calling on to God, so they set aside some special days for celebrating. These ancestral worshipping ceremonies varied. Like the rain making ceremony which is done when there is drought or signs of drought. According to Dhliwayo (2007) who quoted Gombe (1993:77) remarks ``Rain making ceremony was carried out by our elders especially when there were no

rains or when the rain season had delayed. It was their tradition that towards the rainy season they carried out this practice. The tradition was not just practiced during the drought season, but it was their custom,

From the above mentioned purposes, it is clear that praise singing is very important in Africans way of life. Praise singing and music are strongly attached to each other and are inseparable from African way of life.

The act of praising God publicly in a social gathering by praise singer, is a form of socialised way of worship. This is because every religious group have their place of worship, and they can as well worship God in their homes or secluded places, so once a praise singer sing the praises of God, publicly and in organised gathering, then it is considered a social form.

According to Giddens (1993), functionalism is a theoretical perspective based on the notion that social events can best be explained in terms of the functions they perform, that is, the contributions they make to the continuity of a society.

Giddeons point can be related to the method of singing by the praise singer, that is, worship purpose. A praise singer that publicly sings the praises of God in a gathering did not only praise God for him to be favoured by God, but also to enlighten the listeners on the existence and importance of God to the people in the society

CHAPTER FOUR

FORMS, STYLES AND PERFORMANCE OF THE ARTISTES

FORMS AND STYLES

The qualities of oral literary forms have several implications for the study of oral literature. Points which would seem only secondary in the case of written literature become critical. Questions about the details of performance, audience and occasion, to ignore these in an oral work is to risk missing much of the subtlety, flexibility and individual originality of its creator and, furthermore, to fail to give consideration to the aesthetic canons of those intimately concerned in the production and the reception of this form of literature. (Finnegan 2007).

The most specialised forms, and those which will primarily be considered here, are the formalised praises directed publicly to kings, chiefs, and leaders, composed and recited by members of a king's official entourage. In this perception, the court singer is always at the Emir's palace and follows him out to occasions, together with the Emir's entourage, to sing his praises.

First, something must be said about the `praise names' which often form the basis of the formal praise poetry. These are most often given to people but may also describe clans, animals, or inanimate objects, and they are usually explicitly laudatory. The late Emir of Gusau was praised in one of his names as a great hero.

Sahabi in his song, titled Baba Bajimi Birni, Baba Bajimi Daji `The Great Hero in the City, The Great Hero in the Village. Such words or phrases occur frequently within the more complex form of a complete poem. Other praise names are offensive or concerned more with insight into inherent qualities than with praise. Another song by Jankidi, titled Maza jira Maza condemns a prince for his stinginess; Na Sariki dan Bello takama kafin kalo `a brother to the Emir, and son of Bello, stingy and full of pride

These generalised and offensive `praise' names seem characteristic of some West African societies and appear in proverbs and riddles as well as conversation. They do not replace the more laudatory comments. However, among the Hausas, every celebrated man has his own praise name which is used as a basis for prolonged praises by what Tremearne describes as `professional flatterers' (Newman, 1913:177).

According to Adah and Chiama (2014), Northern Nigeria's Music Legends a feature article, ``Bongos Ikwue, whose unique ``folk-soul'' style of music has enjoyed national and international acclaim, Dan Maraya-Jos, one of the northern Nigerian most popular folklorists whose career has taken him to many countries of the world, Mamman Shata, Barmani Choge, Musa Dan Kwairo and a host of others were the shining stars in the North's music firmament." Citing example:

Shata was involved in petty trading in Kola nuts and sweets (alewa) before he dumped that to embrace music full time. Many who had the privilege of encountering Shata in his day usually had the best of entertainment and relaxation times with him. This great folklorist was one of the bestselling PolyGram artistes from northern Nigeria in the `80s. (Adah and Chiama, 2014)

The mainstay of Dan Maraya's repertoire is praise singing, addressing his own heroes who are usually not the rich and famous. His first and perhaps still his topmost hit song is Wakar Karen Mota (Song of the Driver's Mate), a song in praise of young men who are bus conductors and do the dirty work of changing the tyres, pushing the buses when they break down, etc. (Adah and Chiama 2014). Jankidi's style of praise singing is language mix give more value and understanding to his songs at the same time sound more interesting to the listeners.

The issue of praise singing, ``has to do with praising someone successes and little of one's failures,'' (Guma 1980:153). This too was observed by Stuart (1968:28), who says ``the praise poem contains criticism and praise…'' This can be seen in the song of Jankidi, titled Maza jira Maza `The Great Man Who Did Not Relent', in which he praised the new Emir of Gusau, Alhaji Ibrahim Bello for his intelligence and power to become the ruler, adding that the people of Gusau are happy with him. In the same song, Jankidi expressed his hatred to one of the prince

in the palace, who he said is very stingy and full of pride, saying that he does not care about the prince

Wani dan sarki mairowa kayi mashi watakanta

Shina tachi chika wai shi na adan sariki

Ina ruwan mara wankida na shi na dauka

Dan giwa ka chi chika daji kuma babu ilaifa

Dan damisa kachin gefen gabobin hanya

Ja da baya kafafu ba sokokin damke

Na sariki dan Bello takama kafin kalo

One of the sons of the Emir, he is very stingy and it has become part of him

He is very proud, because he is the son of the Emir

The singers do not care about him, as long as he is a bad person

he son of an Elephant who is full of pride in the bush, and there is no doubt

A Tiger tapping at the edge of the road

It has no much flesh, very skinny

A brother to the Emir, Son of Bello, you are rude and full of pride.

The singer boldly and publicly addressed the bad behaviour of the prince, and carefully described the person, without any fear or remorse, for the prince to know how the people in the society feels about his behaviour.

One major feature of oral tradition, which relates to the nature of performance, is the involvement of the community in the creative process as well as in the criticism. Every performance is for and about the audience. The main objective of the performer is to entertain, amuse, and impress the audience so as to earn praises, admiration and material gifts. In creative performance, members of the audience will not wait to listen silently and for the invitation of the performer before joining, instead, the audience spontaneously breaks into the performance with additions, queries and comments.

According to Akinyemi (2010):

In her assessment of the importance of performance in African verbal arts, Finnegan stresses that a ``full appreciation must depend on an analysis not only of the verbal interplay and overtones in the piece, its stylistic structure and content, but also of the various detailed devices which the performer has at his disposal to convey his product to the audience" (Oral Literature in Africa 13)

This means that for a praise singer's performance to be enjoyed by the majority of the audience, it has to be well presented, in a high and sweet tone, with a unique style and most of all, it should be detailed and understood.

Performance under this context refers to the utilisation of the musical instruments by the performing artistes, the composition and presentation of the song by the singers and their chorus as well as the application of the dancing exercise by the singers alone or both the leader and the members of the performing group.

PERFORMANCE OF THE ARTISTES

Whenever the Hausa praise singers wants to sing their memorised songs, they will either stand together with their group members or seat down on a laid mat or a long bench comfortably. During the whole presentation, the performer would only stop for breath, and these stops would often be followed by chorus by the group members. Some members of the audience may marvel at the talent of the singer, even before the singer pauses for breath. Exclamations such as Allahu Akbar `Allah is the greatest' and shouts also naturally punctuate recitations as well as singing performances: they express among Hausas, great amazement, admiration, etc. To ensure concentration (which is hardly possible after a couple of recitations), the singer would gaze at some precise point, object or person while singing.

The critic of oral literary performance usually focuses on features, such as facial expressions, costuming, bodily gestures, histrionics, vocal pyrotechnics, idiophones, purposeful, calculated shifts in narrative tempo, the use of mime, song and dance. (Okoh, 2008)

An example of a skilled Hausa narrator is Jankidi, his art provides a multi-faceted phenomenon, and still a professional in deploying oral artistic devices, especially launching in to a style which appropriately measures up to, or matches the particular action being depicted. For example, he effectively launches into a louder, slow, even fierce mode of delivery, to narrate a miser. Jankidi handles the rhythm of his narration, shifting his narrative gear to describe how stingy and arrogant a person can be, using some primitive words

Wani dan sarki mairowa kayi mashi watakanta

Shina tachi chika wai shi na adan sariki

Ina ruwan mara wankida na shi na dauka

Dan giwa ka chi chika daji kuma babu ilaifa

Dan damisa kachin gefen gabobin hanya

Ja da baya kafafu ba sokokin damke

Na sariki dan Bello takama kafin kalo

One of the sons of the Emir, he is very stingy and it has become part of him

He is very proud, because he is the son of the Emir

The singers do not care about him, as long as he is a bad person

The son of an Elephant who is full of pride in the bush, and there is no doubt

A Tiger tapping at the edge of the road

It has no much flesh, very skinny

A brother to the Emir, Son of Bello, you are rude and full of pride.

A related remark of this narrator lies in the incorporation of exclamations particularly at those points at which he propels himself into a higher narrative pace. One of the sons of the Emir, he is very stingy and it has become part of him, which corresponds roughly to; The son of an Elephant who is full of pride in the bush, and there is no doubt or A brother to the Emir, Son of Bello, you are rude and full of pride. Impressively concludes this vivid, action-packed, and highly dramatic description.

This aspect of Jankidi's style reveals one of his outstanding characteristics as a story teller, specifically which of being involved, indeed immersed in, and absorbed by, his narrative act.

Performance offers an exciting, exhilarating means of heightening the aesthetic effect of a work. For the oral artist, there exist several possibilities of achieving such heightening or emotional impact. But clearly, such extra resources or devices are exceedingly inaccessible to his counterpart using the written medium. Economy of effort, narrative time and space, is achieved by the skilled oral artists' manipulation of these self-same means. The performer can dress and sound like a beggar, in his attempt to depict one, bark like an angry or rabid dog, make a reaction on his face, to paint a convincing, powerful picture of a character in pain, or assume an infinite number of bodily postures to demonstrate defiance, disgust, disapproval, disappointment, elation, capitulation or triumph

The oral artists perform for three different reasons, first is for his audience, secondly; he also derives some enjoyment from his performance and thirdly for the understanding of his work

Oral narrative performance, like all other speech acts, is a communication system in which a social discourse takes place principally between a narrator, performer, and an audience. (Okoh, p, 63)

A court singer like Jankidi for instance, performs for the emir in the palace and he does it with all seriousness and might. Especially in a situation when there are other dignitaries in the palace. He performs with his group and they play their instruments in a high and sweet tone to the enjoyment of the audience. They are

richly rewarded by those who appreciate their performance. Jankidi said in my interview, that praise singing is more appreciated when it is well presented and the performance is outstanding and well accepted. He however said that the important thing about praise songs are the good wordings and the way a praise singer is able to compose his songs to correspond to the occasion and the mood of the audience. Adding that the audience develop more interest in the song with the way the song is been presented through the performance of the artist

There are a lot of inter-related factors that are responsible for the complexity of performance art in Hausa land. Such inter-related factors are religion, social orientation politics, occupational system, traditions, and language etc. According to Kofoworola (1987:1), religion was examined as one of the earliest sources in the manifestation of Hausa performing arts. He further asserts that man tries to understand the supremacy of nature with the view of putting it under control. The Hausa people belief in the existence of invisible power or spirit which is capable of controlling their daily affairs, lives and even their fortunes. Various forms of performance such as music, songs and dances are employed as means of communication with unforeseen forces to solve people's problems. Such problems may be those of sickness, bareness, social crises, drought etc.

Sahabi agreed with Kofoworola, that the major thing that Hausa praise singers put into consideration while composing his songs is the Islamic religion. He said in my

interview, that as it is well known that majority of the praise singers in Hausa land are Muslims and as such there is no way they will compose their songs without the religion reflecting in their songs. Sahabi said that he considers a lot of things during the process of composing his songs, among which is the type of audience that will attend the occasion he is to perform. In a situation where I am to perform at the palace or wedding ceremony or even at a political gathering; most of the dignitaries there will be Muslims and they will expect me to sing and perform in a way that will be in line with the Islamic doctrine. This way the praise singer will have more audience and rewarded accordingly.

PERFORMANCE OF BALA TAMBAYA JANKIDI'S SONG

Jankidi's group is characterised by a combination of six performing artists including Jankidi as the leader of the group. He has a special Assistant called Muhammad Kamaldeen together with whom they present songs. In some cases Jankidi and his special Assistant play the Taushi instrument and together present the songs to their audience. The chorus consists of four men but whenever the special Assistant is not playing the Taushi, he joins the chorus. Since Jankidi's musical accompaniment is a combination of instruments, it has been noted that the Taushi instrument which Jankidi as a leader uses during the performance gives the rhythm of the song. It is also observed that Jankidi adheres to his musical accompaniment to give form to his songs.

Being an oral performer, Jankidi explained during an interview with him on April 19, 2015, in Gusau, that he only relied on his memory for his rich repertoire and that he never for a single day or time depended on any written texts before he produces a song, though he uses other languages such as English and Arabic language only to thrill his audience. Jankidi has a high intensity of tonal expressions, gestures, and enthusiasm that precede his performance. This nature of performance makes his songs well known and completely accepted among greater number of his audience.

Jankidi performs only at the Gusau Emir's Palace as his father and fore fathers did. Jankidi said that singing for the Emir is a royal honour to his family and he will make sure it continues that way. As for singing the praises of other people, Jankidi said he only does so when there is a visitor to the Palace to greet the Emir, like his old school mate, family members and politicians.

Whenever Jankidi is performing, his performance attracts hundreds of people. His audience consists of males, females, young and old. Perhaps what is more motivating apart from the diction or form of Jankidi's songs, is the music. The audience most especially the women enjoy the beats and sound of Kalangu which in most cases encouraged them to dance consciously or unconsciously. Dancing is very important aspect of entertainment and Jankidi's music has that power of inspiring the audience to dance.

Finally, in all cases, Jankidi produces by means of his creative impulse, his tonal imagination and the knowledge of his work, the composition we hear from the basic material of his music. What Jankidi tends to admit is the fact that he has the ideas of what he wants to sing and then depending on the occasion of the performance, he symbolizes ideas and says them directly in artistic manner by conforming to the rhythmic pattern of his music or the beat of his song.

PERFORMANCE OF HUSSANI SAHABI SONG

Sahabi's songs are truly traditional music of the people, most especially the women in Gusau. The musical accompaniments include Kotso, one small calabash soaked in a big plastic bowl of water and two short pieces of sticks used in beating the soaked calabash. Sahabi who is the leader of the group performs the song. In most cases whenever Sahabi is performing, other members of his group adhere to his musical accompaniments to give form to the songs. Sahabi as an oral performer in an interview with him declared that he always think of a reasonable song that will befit his occasion before he produces a song. Sahabi has a way of singing with fine voice and demonstrate with his hands and facial expression, during his performance.

Sahabi performs at government functions, open places such as markets or around the village head's house, Emir's Palace and many more of such places. He is

viewed as an occasional singer who performs at occasions such as naming or marriage ceremonies, Sallah festivals, fishing festival or any other festival he is invited. As for the invitation by his patrons, Sahabi said he tried all he could to honour any invitation by his patrons. Where his presence is not seen despite the invitation, Sahabi said should be the result of two or more invitations received for the same date. But he uses the method of ``first-to-come first-to-serve'' in honouring invitations from his patrons. This means that he honours the invitation of the first person that invites him, and ignores the other, except if it is a different time and he will be able to attend the two occasions without any of them being affected.

AUDIENCE FOR THE PRAISE SONGS

The audience of Hausa praise songs in Gusau, Zamfara state is of different classes of people; like the rich and poor, males and females, also, young and old people listen to praise songs. The audience can be classified into two groups

The affluent

The public

The affluent comprised of the royal families, politicians, rich and wealthy people in the society. Professional praise singers are invited to sing at such occasions. Singers like Jankidi and Sahabi are called upon to entertain the nobles. They

compose their songs in a way to befit the occasion, at the same time, to impress the influential people that are listening to them. Occasions like the inauguration of new Emir, political gathering and wedding ceremony of the influential in the state. Jankidi said in an interview, that in such occasion, the singer needs to prepare himself before that day, and make enquiries about the people that will attend the occasion. This will enable him to have some information about the distinguished guests, so that he can include their praises when singing, to make the guests happy. In a public gathering, different types of praise singers are given the opportunity to express themselves. The praise songs are done in different ways and manner, depending on the mood of the singer and the situation of things in the society. Occasions like political campaign, wedding ceremony, religious gathering and festive celebration. Sahabi, a freelance singer, said in an interview, that praise singers express themselves well in a public gathering. He said that in such occasions, they say their inner mind, without any fear, knowing fully that they have nothing to lose, and they are not scared of anybody, when they criticise the government. They tend to sing in northern Hausa traditional praise songs. As the Hausa are mainly Muslim people, their praises usually starts off with Allah and the prophet Muhammad. Subsequently, patrons are from the audience, they may offer lots of money and gifts to the praise singers and in turn get their praises. The amount of money depends on the amount of praise, and commonly whole songs

are dedicated to patrons who had given largest gift or money. This tends to be by Emirs, Politicians, Traditional Chiefs (Sarki or Shugaba).

Therefore, in Gusau, the audience of praise songs are all classes of human beings, from the young, to the old, including both sex, listen to praise songs. Those that understand the language being used to sing peoples' praise always appreciate the praise song better. Those that do not understand the language also appreciates praise songs sometimes, especially when the sound is appealing and the praise singers performed in a dramatic and interesting manner.

At the Emir Palace of Gusau, where Jankidi always perform his songs, his audience consists of males, females, young and old. There are some other people who do not understand Hausa language, but visit the Palace for different reasons, and still appreciate his songs. Although, he only sings at the Emir Palace, but sometimes, he attends events with the Emir, outside the Palace where other common indigenes listen to his praise songs.

As a freelance singer in Gusau, Sahabi have varieties of audience, which are made up of men, women, and youths, educated, illiterate, and even royal families. He attends all the events he is been invited, including the royal events.

However, during the inauguration ceremony of the Emir of Gusau, all classes of people graced the occasion. Both the court singers like Jankidi and freelance

singers, like Sahabi, also performed at the occasion, to the enjoyment of all the people present. As the rich and influential people sat on their space, the community people held their own place as well, in the same occasion. Fans of each of the singers that performed, appreciated them in different ways. Some gave out money, others gifts, while some people applauded the singers.

CHAPTER FIVE

SUMMARY AND CONCLUSION

This work is based on the concept of functionalist theory. This is one of the appropriate theories for oral literature, as the subject itself is about the ways of life of the people in the society. The traditions of people needs to be analysed from their cultural background where they learn many things about life.

The theory in effect, proposes an absolute way of looking at life as a construct maintained by selected immutable principles and perhaps processes that must be perpetuated. However, it is worth noting that societies change and accommodate contemporary thoughts

For the purpose of this research, the functionalist theory was used to analyse two Hausa praise singers in relation to and how the people in the society gain knowledge of culture and social life through their orature. In particular, the study has examined is interested in the people's practical world view as projected in their oral narratives.

Jankidi and Sahabi's songs started with introduction of the praised, his name, identity, his title or rank in the society, and even his relations. The praised were usually Emirs, Governors, wealthy or middle class persons, or even manual worker. They also sang the praises of hardworking farmers, hunters, and wrestlers.

The singers made use of special language features to describe the Emir of Gusau in a remarkable way. Figures of speech were used by the singers to create images that the listener can easily understand. Languages such as Hausa, English and Arabic were used by Jankidi to prove his ability of language and for better understanding of his song. It is also important to note that the singers created awareness among listeners about the Emir of Gusau. The two singers specified on the good qualities of the Emir in their songs. The Emir was portrayed as a legitimate son of Gusau, who has good qualities of a leader. The singers elaborated that the Emir is a great warrior, explaining how he defeated his enemies on different occasions. They praised the Emir for his patience and generosity to the people of Gusau and visitors.

Jankidi's praise songs were mostly sung for the Emir of Gusau, because he is a court singer who has one patron and as such, he is loyal to the Emir and act in response to the Emir's wish. Jankidi is capable of singing the praises of both men and women, especially those that are related to the Emir, like family and friends

Jankidi's praise song Hankuri Ya yi Jitau Munayaba Mai Girma of (1984) during the inauguration of the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba, is the most popular of his songs. Jankidi composed the song in such a way that the Emir felt honoured and accepted by the people of Gusau. Jankidi's other praise song that were also analysed in this paper work is Maza jira Maza that he sang in

(2015) during the inauguration of the new Emir of Gusau, Alhaji Ibrahim Bello. The song was popular and liked by the people of Gusau. Jankidi praised the Emirs (late and new Emirs respectively) in the two songs and congratulated them for their success as the Emir of Gusau. He supported the view of other people for the Emirs to ascend the throne and rule the people of Gusau, adding that it was Almighty Allah that chose them among other contestants.

Sahabi sings for both men and women in the society, in which those with noticeable qualities are revealed and praised, such good people include; men with traditional titles, political zeal, commissioners, school principals, other principal officers in the ministries and private organizations, also hardworking men and women that can afford to pay his price.

Sahabi's praise song Baba Bajimi Birni Baba Bajimi Daji (1984) was sung during the inauguration of the late Emir of Gusau, Alhaji Muhammad Kabir Dan Baba and turn out to be his best song. Sahabi composed the song to the delight of the Emir and the people that attended the occasion. He started the song by praising the Emir, that he is a great hero both in the city and at home.

Praise songs are of different forms and purpose. Some praise songs are for political purpose, while some are for the reward, and some praise songs are for worship. In

each of these purposes, there are different ways in which praise singers compose their songs in a way that the reason for singing will be known through the song.

For many years, praise singers have been known to sing for political purpose, till present day. In traditional kingdoms and empires, before warriors went to war, or after the war, praises were recited as a way of encouraging them to face the enemies without any fear. Praises are also chanted to unite people of different tribes who were facing common enemy.

Reward is one of the well-known purposes of praise singing. Many people believed that praise singers sing for them to be rewarded, their sole means of earning a living. There are many praise singers today who are singing religious song because they have the talent and also want to earn a living.

Some praise singers also praise and worship their God through song. These set of people belief in the traditional way of calling on to God, so they set aside some special days for celebrating. These inherited worshipping ceremonies varied. Like the rain making ceremony which is done when there is drought or signs of drought. Rain making ceremony is usually carried out by elders when there were no rains, especially when the rainy season is not forth coming. The tradition is not just practiced during the drought season, but it is their culture.

Praise singing is an old act, but it is still regarded and appreciated today as a means of communication and entertainment. Therefore today, people modify what has been done in the past, through different transformation brought about by technology, which caused major changes in the music industry. Due to these changes, praise singers today have a reason to advance from the oral practice, to more advanced and enlightened ways of singing. Instead of retaining information orally, various ways have been adopted for storing knowledge, like composing songs on paper and on disc.

Praise singers today have more things to gain, unlike in the past when there was no technology and the praise singers only get compensated by Emirs or chiefs, with money or food. In this generation, praise singers are more advanced, as their songs can be recorded and down loaded on internet, where millions of people, both within the country and in foreign land, can access their work, appreciate them and also promote them.

Poetry is a form of art which deals with emotions. Therefore, as long as emotions live, praise singing will never die. Dundes (1965: 308), concerning the issue of protest poetry says, whenever there is injustice and oppression, one can be sure that they will find some solace in folklore. This means that if praise singing is connected with an act made, it will never pass away. This is because oppression and injustice will continue to surface in every society. That is why today, even in

holy places where people belief it is where righteousness exist, it is difficult to find a good and honest person. This is because there are some leaders who do not deserve the position they are given, but due to corruption, they pay their way to the top and start misbehaving.

The purpose of this usage of language by the singers is to inspire people, educate them about the past and happenings in the society and also showcase the talents of Hausa praise singers.

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APPENDIX

PRAISE POETRY FOR SUPREME BEING

HANKURI YA YI JITAU MUNAYABA MAI GIRMA by Bala Tambaya Jankidi (1984)

CHORUS TEAM:

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

Diyan maroka ku taho ga Jankidi yadawo

Diya daaji kokinsa ga munan mundanno

LEADER:

In muso mu yi waka mu yi ta da Hausa

Ko da bakin Turanci

In a cikin turanci, sai mu ce ma Muhammad

The best King, the great king, mun yaba har madi

We come to you, to greet you, to congratulate you

Baba mai Turawa

CHORUS:

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

Hankuri Ya yi Jitau Munayaba Mai Girma

Danku maliki kai jalla ya nada ba su ba

Diyan moroka ku taho ga Jankidi yadawo

Diya daaji ko kinsa ga munan mundanno

LEADER:

In mu so mu yi waka

Muyi ta da Hausa ko a cikin Larabci

In a ciki Larabci

Sai mucema Muhammad

Ji’ita ilaika Muhammad, likai nakulu ilaika

Marhaba bika shukuran

Amiruna mai girma

Transliteration by Sadiq Bello

TRANSLATION

CHORUS:

He really exercised patience (that is why)

We always praised him and respect his position

He really exercised patience (that is why)

We always praised him and respect his position

I called you all the singers' family, you should come, Jankidi is back to you

His sons and relatives are here for him

LEADER:

If we wish to sing a song

We do it in Hausa language or in English

If it is in English, we say to Muhammad

The best King, the great King'', we salute you forever

We come to you, to greet you, to congratulate you"

Baba, the man of all

CHORUS:

He really exercised patience (that is why)

We always praised him and respect his position

He really exercised patience (that is why)

We always praised him and respect his position

I called you all the singers' family, you should come, Jankidi is back to you

His sons and relatives are here for him

LEADER:

If we wish to sing a song

We do it in Hausa language or in Arabic

If it is in Arabic we say to Muhammad

Ji ita ilaika Muhammad, likai Naqulu Ilaika,

Marhaba bika shukuran'',

our best leader.

Translated by; Abubakar Muhammad.

MAZA JIRAN MAZA by Bala Tambaya Jankidi (2015)

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Nigeria ga baka da aushi jikan Sambo

Kana da dau kaka illimi Allah ya baka

Kana chikin zubein layin jikon kin Sambo

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Wani dan sarki mairowa kayi mashi watakanta

Shina tachi chika wai shi na adan sariki

Ina ruwan mara wankida na shi na dauka

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Dan giwa ka chi chika daji kuma babu ilaifa

Dan damisa kachin gefen gabobin hanya

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Nigeria ga baka da aushi jikan Sambo

Kana da dau kaka illimi Allah ya baka

Kana chikin zubein layin jikon kin Sambo

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Ja da baya kafafu ba sokokin damke

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Na sariki dan Bello takama kafin kalo

Matsa yi dau kaka damuyi hiba ka bido girma

Maza kajin wuya basu fadi subido girma

Mata su na chikin daki sai an isko su

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Wani dan sarki mairowa kayi mashi watakanta

Shina tachi chika wai shina adan sariki

Ina ruwan mara wankida na shi na dauka

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Mai farin jini ga sarauta tun radda ya zamo

Fadin Gusau ga baki daya na murna

Yara da manya kullum kowa na murna

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Kai Kayita godiya gun Allah madau kakin sarki

Yau kasar Gusau gabadaya kaine ya ba mulki

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

LEADER:

Kasar Gusau sarki kai Allah ya ba

CHORUS:

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir

Maza jiran maza Alhaji Ibrahim Bello baisa keba zaki Baba Abdulkadir.

Transliteration by Sadiq Salaudeen

TRANSLATION

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

In Nigeria, you have no sorrow, as far as you the grandson of Sambo

You are very intelligent, it is Almighty Allah's gift

You are among the grand children of Sambo

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

One of the sons of the Emir, he is very stingy and it has become part of him

He is very proud, because he is the son of the Emir

The singers do not care about him, as long as he is a bad person

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

The son of an Elephant who is full of pride in the bush, and there is no doubt

A Tiger tapping at the edge of the road

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

In Nigeria, you have no sorrow, as far as you are the grandson of Sambo

You are very intelligent, it is Almighty Allah's gift

You are among the grand children of Sambo

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

It has no much flesh, very skinny

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

A brother to the Emir, Son of Bello, you are rude and full of pride

The Emir struggled with higher people and became the Ruler

Women are inside the house, until we return and meet them

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

The people like him on his present position as the Emir

The whole area of Gusau are very happy of his present position as the Emir

Children and adult, everybody are happy with him

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

We have to thank Almighty Allah for making the Emir become our leader

Now the whole area of Gusau is in your hand (the head)

CHORUS:

The great man who did not give up, Alhaji Ibrahim Bello Lion (great man) father of Abdulkadir

LEADER:

The whole area of Gusau was rewarded to you by Almighty Allah

Translated by Sadiq Bello

BABA BAJIMI BIRNI BABA BAJIMI DAJI (1984) By; Hussani Sahabi

CHORUS:

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

Ga gwarzo ko kwaso kare

Gwarzo ko kwaso kare

Ga gwarzo ko kwaso kare

Gwarzo ko kwaso kare

Ba su fada da kai

Baba bajini birni, Baba bajini daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

LEADER:

Da wonakai sambo ya yi,

Yaddawo gari Gusau, ya sareta sun

Ka dawo zuriya guda Gusau

CHORUS:

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

LEADER:

Ga wani yaso abashi sarkin Kastina, Gusau

Bai samu ba, munka maishe shi mahankai

Amma mun nada shi sarkin Kastinar Gusau

CHORUS:

Baba bajimi birni, Baba bajimi daji

Muhammadu, dan Muhammadu, sarki Kastina, Gusau

Baba sameka yayi sah'a

Yasha fura da nunu, sanna tuwo da nama

Baba sai dai ya ci mankani

Transliteration by Sadiq Bello

TRANSLATION

CHORUS:

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

He is a strong stalk, they cannot fight him

He is a strong stalk, they cannot fight him

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

LEADER:

From Wonaka (town) Sambo starts (as a village head)

Then comes back to Gusau (city), established the place

The family becomes one (united)

CHORUS:

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

LEADER:

Someone tried the throne of being the Emir of Gusau

He failed and we called him a mad person

But later crowned him the leader of Okro harvester

CHORUS:

The great hero in the city, the great hero in the village

Muhammad the son of Muhammad Emir of Gusau

LEADER:

Baba, he who meets with you is very lucky

He would drink Fura and Nunu

And eat delicious food with meat

Baba, he who rejects you, shall end up eating cocoyam

Translated by Abubakar Muhammad.