



WAKAR BAKA BAHASHIYA **(The Hausa Oral Songs)**

Sa'idu Muhammad Gusau Ph.D

Sashen Koyar da Harsunan Nijeriya,
Jami'ar Bayero, Kano - Nijeriya

Monday, May 26th, 2014

Bayero University, Kano, Inaugural Lectures Series
No. 14

ISSN: 2315-9693



PROFESSORIAL INAUGURAL LECTURE

**WAKAR BAKA BAHAUSHIYA
(THE HAUSA ORAL SONGS)**

SA'IDU MUHAMMAD GUSAU Ph. D

Sa'idu Muhammad Gusau,
Sashen Koyar da Harsunan Nijeriya,
Jami'ar Bayero, Kano-Nijeriya

Monday, May 26th, 2014

*Bayero University, Kano Inaugural Lecture Series
No. 14*

Inaugural Lecture No. 14

**Published for Bayero University, Kano
By the Public Lecture Series Committee**

ISSN: 2315-9693

***Bayero University, Kano Inaugural Lecture Series
No. 14***

SUMMARY OF PRESENTER'S BIODATA



PERSONAL DATA

Name:	Professor Sa'idu Muhammad Gusau
Marital Status:	Married with Children
Date of Birth:	March 24, 1952
Place of Birth:	Gusau
Local Government Area:	Gusau
State of Origin:	Zamfara

ACADEMIC QUALIFICATIONS

Ph. D. Hausa Studies Bayero University, Kano -	1989
M.A. Hausa Studies Bayero University, Kano -	1983
B.A. Combined Honours Bayero University, Kano -	1980

SCHOOLS ATTENDED

Bayero University, Kano	1985-1989
Bayero University, Kano	1982-1983
Bayero University, Kano	1977-1980
Abdullahi Bayero College, Ahmadu Bello University, Zaria	1974-1977
Sultan Abubakar College, Sokoto	1970-1973
Nizamiyya Islamiyya Primary School, Gusau	1964-1969

WORKING EXPERIENCE SINCE FIRST GRADUATION

Professor of Hausa Studies, Bayero University, Kano	2000
Associate Professor, Bayero University, Kano	1995-2000
Senior Lecturer, Bayero University, Kano	1991-1995
Lecturer I, Bayero University, Kano	1990-1991
Senior Master II, Ministry of Education, Sokoto	1987-1990
Senior Master I, Ministry of Education, Sokoto	1984-1987
Master I, Ministry of Education, Sokoto	1981-1984

Professor Sa'idu Muhammad Gusau was a Member, Bayero University Governing Council, Senate [2000 to Date], Security Committee [1991-1993], Central Scheduling Committee [1991-1996], Central Admission Committee [1994-1996], and Transport Management Committee [1999-2000]. He was the Sub-Dean, Faculty of Arts and Islamic Studies [1991-1996], Admission Committee [1991-1996], Admission Policy Committee [1999], Academic Development Committee [1992-1993], Appointments and Promotions Committee [1991-1996], as well as Member of several other Committees in the Faculty. Professor Gusau was the Chair, Department of Nigerian Languages [2001-2003], and also served as Chairman and Member of various Committees in the Department including Syllabus Review Committee [Chairman – 1999-2014; Member – 1994-1995], Admission Officer [1996-1999], Chairman, Admission Committee [2000-2002], and Deputy Examination Officer. In terms of Community / Non-University Services, Professor Sa'idu Muhammad Gusau was a Member, Governing Board of the National Institute for Pharmaceutical Research and Development [2008-2011], Governing Council, Federal Polytechnic, Kauran Namoda [2000-2003], Council Board, College of Islamic Sciences, Gusau [1995, 1996 to Date]; as well as Chairman, University of Ilorin Teaching Hospital Management Board

[2005-2007], and Management Board, College of Islamic Sciences, Gusau [1995, 1996 to Date]. He was Editor-in-Chief, Journal of Humanities, Faculty of Arts and Islamic Studies; Editor-in-Chief and Managing Editor, *Algaita* Journal of Current Research in Hausa Studies; Editor, *Mujallar Abuja*, as well as Assessor, Member, Editorial Advisory Board, Editorial Consultant, Consulting Editor and Editorial Adviser of several Journals. Professor Gusau has supervised Twenty-Five (25) B.A. and Fifteen (15) M.A. Dissertations, and Thirteen (13) PhD Theses. Professor Gusau has externally examined Three (03) PhD Theses and Eleven (11) M.A. Dissertations in Ahmadu Bello University, Zaria and Usumanu Danfodiyo University, Sokoto. Professor Gusau has published Twenty-Six [26] Books and Twenty-Eight (28) articles in local and international reputable and learned Journals. His publications focus on Four [4] core areas – Hausa Literature [*Adabin Hausa*], History [*Tarihi*], Islamic Studies [*Addinin Musulunci*] and Translation [*Fassara*]. He has attended several Conferences, Seminars and Workshops and presented scholarly papers. He has participated in several Consultancy Services within and outside the University. He also received numerous National and Merit Awards. It is this extensive research and publication that prompted this Inaugural Lecture.

1.0 Gabatarwa

Al'umma a kowace fara ta duniya takan sami dabaru na hikima da fasaha da azanci wadanda takan yi amfani da su ta dinga fito da halaye wadanda sukan dabiabaye rayuwarta ta yau da gobe. Ta haka al'umma take gina wa kanta rayuwa wadda ita kadai ce takan kebanta da ita, kuma a san ta a kanta, sannan a dinga danganta ta da ita. Kida da waka na daya daga cikin wadannan fasahohi da hikimomi da al'umma kan bi ta kansu ta dora kanta bisa wani tafarki na daidaita tunani, ko kaifafa zukata, ko ba da damar hango nesa, ko ayyana halaye wadanda rayuwa takan shiga a cikinsu, ko samar da dabaru na yin nuni cikin nishaɗi da raha.

Kida da waka sun yi matuƙar saƙewa a rayuwa ta kowace al'umma. Kamar ba a yi azarbaɓiya ba idan aka nuna dukkan al'ummu a duniya suna shiryawa da aiwatar da waƙoƙi bisa nau'o'in mataƙai na rayuwarsu. Misali, Larabawa da Turawa da Indiyawa da Pakistanawa da Sinawa da Philipiniyawa da Yarbawa da Nufawa da Hausawa¹ da Igbo da Fulani da Adarawa da Azbinawa da Dakkarawa da sauransu duka suna yin kida da waka. Kuma kidan da waƙar sukan zama sinadari wanda yakan sanya karsashi, ya kuma dinga jan akalar rayuwa ta wadannan al'ummu.

Al'adu da dangogi na matallaban tafiyar da rayuwa sun ba Hausawa wani faffadan gurbi na gwama kida da waka², suna rerawa a kowane mataki na rayuwarsu. Hausawa³ sun cim ma wani matsayi wanda waka da kida suka zamanto musu hantsi leƙa gidan kowa, gidan sarki ne, ko gidan malami, ko gidan attajiri, ko a sauran gidaje na daidayan Hausawa.

A wannan takarda za a yi waiwaye ne dangane da samuwar waƙar baka a wajen Hausawa da masu yin waƙoƙin na kida, amma za a mayar da hankali ne a kan waƙoƙin maƙaɗa. Daga nan kuma za a duba ire-iren waƙoƙin na baka da muhimman sigoginsu, sannan kuma za a kalli yadda aka faro nazarin waƙar baka ta Hausa har zuwa zangon da aka sami mataƙai na yi wa waƙar baka tarke.

¹ Ita al'ummar Hausawa tana daga cikin al'ummu wadanda suke yin waƙoƙi na kida da waƙoƙi wadanda ba na kida ba. Sannan kuma zuwa yau, karni na ashirin da daya (K21), Hausawa suna da hanyoyi biyu manya na shirya waƙoƙin kida. Akwai hanya wadda Hausawan suke yin waƙar baka da ka, su rera ta da ka su adana ta ta haddacewa, sannan da hanya wadda Hausawa suke rubuta kalmomin waƙar Baka, su rera a sitidiyo, su ajiye a album da CD-CD, kamar yadda Larabawan Sudan suke yi wa waƙoƙinsu na *Ugniya*.

² Hausawa sukan sami yalwatacciyar dama wadda sukan yi amfani da fasahar kida da waka su dinga yi wa kansu tuni a kan abubuwa da suka shufe da abubuwan da sike aikatawa da kuma abubuwan da za su zo a nan gaba. Da wuya a sami wata hulfa ta Hausawa wadda ba sukan sa mata kida da waka ba.

³ Hausawa sukan yi kida da waka a lokacin aure da suna da kaciya da yayin gudanar da sana'o'i da lokutan ayyuka na tafiyar da rayuwa da lokacin mutuwa da sauransu.

2.0 Samuwar Waƙar Baka

Kafin a yi bayanin hanyoyin da Hausawa suke kirƙirar waƙar baka, za a fara ba da ma'ana ta ita waƙa ta baka.

2.1 Ma'anar Waƙar Baka

A *Kamusun Hausa* (CNHN, 2006:466) an ba da ma'anar *waka* da 'wata tsararriyar magana da ake rerawa a kan kari ko rauji'. *Waka* kuma shi ne 'yi wa wani mutum ko wani abu waƙa' (CNHN, 2006:466). Shi kuma *kamus* na *Hausa* ya ba da ma'anar *waka* da Ingilishi da *song* ko *poem*, *waka* kuwa yana nufin *religious song* wato waƙar addini ko rubutacciyar waƙa (Awde, 1996:166).

A ɓangare na ma'anar waƙar baka ta fannu,⁴ Alhaji Musa Dankwairo ya ayyana wasu kalmomi na *fulla* da *amsa* da *kara* da *azanci* da kuma *shirya* waƙanda suke yin nuni dangane da mataƙai na bayyana waƙar baka ta Hausa. Dankwairo yana faɗin:

Jagora : Duk maƙadan da at Tsahe na shahe,
: Hab baƙi hay 'yan gidan su duka,
'Y/Amshi : Babu mai *shirya* waƙa kamatawa.

Jagora : Duk maƙadan da at tsahe nai jam'i,
: Hab baƙi hay 'yan gidan su duka,
'Y/Amshi : Babu mai *shirya* waƙa kamatawa.

Jagora : Ga *makadi* ya *fulla* waƙa tai,
'Y/Amshi : Sai a *amsa* mashi ba a *kara* mai,
: In naƙ *fulla* waƙa a *kara* mani,
: Mu huɗu du *azanci* gare mu,
: Shin a'a mutum guda za ya radde mu.
(Gusau, 2008: 104-105)

Muhammad (1979:87) a lokacin da yake nuna zumunta a tsakanin waƙar baka da rubutacciyar waƙa ya yi ishara dangane da ma'anar waƙar baka inda ya bayyana, 'aiwatarwa a WK1 ta haɗa da rerawa da baƙi, sannan a sadar da ita a gaban jama'a, kuma wadda bisa yawanci ake yi a ƙungiya ta jagora da 'yan amshi, kuma a haɗa ta da kiɗa'.

⁴ In ban da Umar (1980: 3 & 1987: 28) wanda ya haɗa ma'ana ta waƙar baka da ta rubutacciya a waje ɗaya, ba a ci karo da wani wuri wanda wani manazarci ya bayyana ma'anar waƙar baka ita kaɗai kamar yadda Gusau, (1993, 2003, 2008, 2011 & 2013) ya yi ta kakkawo ba. Umar (1987:28) ya ba da ma'anar waƙa bahaushiya da 'ita ce nau'in sarrafaffen harshe da ake gabatarwa da sigar gunduwoyin zantuka da ake kira baitoci ko diyoyi (diya), waƙanda ake ginawa a kan kari kayyaddaje, kuma ake rerawa da wani irin sautin murya na musamman (Umar, 1987:28).

Gusau (2003:XIII) yana ganin a ma'ana ta ilimin waƙa; waƙar baka, wani zance ne shiryayye cikin hikima da azanci da yake zuwa gaƙa-gaƙa bisa ka'idojin tsari da daidaitawa, a rere cikin sautin murya da amsa-amo na kari da kiɗa, sau da yawa kuma a tare da amshi⁵ (Gusau, 2003:XIII). A wani wuri Gusau (2011) ya daɗa bayyana, 'waƙar baka⁶ fage ce wadda ake shirya maganganu na hikima, da ake aiwatarwa a rere cikin rauji tsararre haɗe da kiɗa cikin daidaita rerawa. Waƙar baka ita ce kuma wadda take zaburar da al'umma tare kuma da hankaltar da ita zuwa ga dabarun tafiyar da rayuwa da za su ba da damar a cim ma ganga mai inganci" (Gusau, 2011:1).

Bisa wannan ma'ana ta ilimin fannu, waƙar baka ta Hausa tana kunshe da manyan sigogi guda biyar (5) da suka haɗa da kiɗa da yanayin aiwatarwa da rauji bisa murya mai hawa ko sauka ko faɗuwa da yanayin kulla kalmomi cikin rerawa ta kulla da kari⁷ ko ta kulli kawai ba kari⁸ sannan a sadar da ita a gaban jama'a. Kalmomi waɗanda aka zaɓa aka shirya su suka zama matanin waƙa kuma aka rera su bisa waɗannan sigogi kuma aka sadar da su ga jama'a, su ne suke haɗuwa su zama waƙar baka ta Hausa.

2.2 Faruwar Waƙar Baka

Kamar yadda aka nuna a baya, al'adu na Hausawa su ne suke yin jagora wajen samarwa da gina waƙoƙin baka ta yadda masu shirya waƙoƙin suke saƙa tunaninsu ta la'akari da abubuwan da suke zagaye da su na rayuwar zamantakewa. Waƙar baka ta Hausa ta fara bullo kai ne a yayin da Hausawa suka fara kafa iyali, musamman a lokacin da suka fahimci farauta ta tudu da ta ruwa har zuwa lokacin da suka fahimci dabarar noma da sauran sana'o'i na tattalin arziki (Gusau, 2008:191-192 & 2013^a: 345 & Gusau, 2013^b:5).

Al'adun sarauta a ƙasar Hausa sun ba da sauli na a dinga yi wa sarauta da masu riƙe da muƙamai na sarautu kaɗe-kaɗe da waƙe-waƙe, haka su ma malamai da attajirai an sami wasu mutane, Hausawa, waɗanda suke yi masu kiɗa da waƙa.

Manyan mata Hausawa suna rera waƙoƙi a lokacin da suke aikace-aikace a cikin gidajensu tare da haɗa su da amo wanda suke samarwa ta amfani da kayayyakin da suke yin aiki da su kamar turmi da tabarya da dutsin niƙa da tafunan hannuwa da madaɓi da sauransu. 'Yanmata da 'yan samari su ma ba a bar su a baya ba, suna gudanar da waƙe-waƙe a lokacin gudanar da wasanninsu na tsinka jini da tsalle-tsalle da sauran hanyoyi na motsa jiki. Har

⁵ Ke nan, akwai waƙar baka mai 'yan amshi wadda ita ce ta fi yawa da waƙar baka maras 'yan amshi.

⁶ Hausawa sun fi la'akari na ma'ana da saƙonnin waƙa fiye da amon kiɗa wanda ake gwama ta da shi. Da alama, wannan ne ya sanya maƙaɗan baka suke zuɓa saɗaru da ɗiya masu yawa a waƙoƙinsu na Hausa. A kuma lokacin da maƙaɗan baka suke rera ɗiya na waƙoƙinsu sun fi so a sassauta kiɗa domin a dinga jin amon na kiɗa yana fita daga ƙasa, shi kuma furuci na kalmomi da jumlole ya dinga tashi a sama.

⁷ Wato rerawa wadda jagora yake yi tare da 'yan amshinsa, *rerawa mai amshi*.

⁸ Wato rerawa wadda jagora yake yi shi kaɗai, *rerawa maras amshi*.

wa yau kuma samarin nan da 'yan mata sukan haɗu a raneku na cin kasuwanni a farkashin wata bushiya, su baje kolinsu na rera waƙoƙi.⁹ Irin wannan yanayi yana ba wa samari da 'yan mata wata dama ta kara hikima da zalafka da kaifin azanci na shirya waƙa.¹⁰

Kamar yadda aka faɗa a baya, kiɗa da waƙa sun shiga zaharan a yawancin fagage na rayuwar Hausawa tun ma ba a lokutan aure da haihuwa da sarauta da shugabanci da sana'o'i da wasanni da yaƙe-yaƙe da hidime-hidime na bauta da sauran hanyoyi na bukukuwa da shagulgula.

Al'ummar Hausawa ta zama mai ruwa da tsaki a waƙoƙin da take shiryawa, sannan take rerawa. Kuma wannan ne ya sanya fasahar kiɗa da waƙa suka kasance ana aiwatar da su tun daga haihuwa da furuciya da balaga da manyanci da tsufantaka da mutuwa har zuwa kai mamaci kabari.

Dubi yadda a cikin waƙar Malam Hassan ta 'Ki Garaje', Sa'idu Maidaji Sabon Birni, ya kulla wani ɗan waƙa wanda ya yi bayani kanzaman mamaci a cikin kabari. Yana faɗin:

Jagora : Ka gani ba kukan uba nai ma Allah ba,
'Y/Amshi: Ni ba kukan uwa nai ma Allah ba,
Jagora : Don mutuwa ba ni tsoron ta sha raina,
: *Kwanin kabari*¹¹ shi dai ka ban tsoro,
: Kana kwance cikin duhu ba ka motsawa,
: In ka yi gabas bango ya tarbe ka,
: In ka yi yamma bango ya tarbe ka,
: Ba ka tashi tsaye sai itace su kwabre ka,
: Kuma kana so ka ga naka ba a ba ka hanya ba,
'Y/Amshi: Allah ka yo mana halin zuwa mui *zaman kewa*,
: Ki garaji uban Buba bai ɗauki wargi ba,
: Dole in yaba Malam Hassan mai halin girma.
(Maidaji Sabon Birni, Waƙar Malam Hassan)

3.0 Masu yin Waƙoƙin Baka

Gusau (2008:192) ya nuna Hausawa tun a farkon rayuwarsu zuwa yau suke aiwatarwa da rera waƙoƙin baka na Hausa. Daga cikin masu shiryawa da sadar da waƙoƙin na baka akwai samari, 'yan maza da 'yan mata, da manya mata da maza manya da makada da masu shirya finafinai da sauransu. Muhimmai daga cikin masu shiryawa da aiwatarwa da sadar da waƙoƙin baka na Hausa sun haɗa da:

⁹ A irin wannan lokaci ne samarin da 'yan matan har gasa da tseren rera waƙoƙi suke yi a tsakanin junansu, wani bi ma har da zaɓen Sarkin Waƙa da Zabiya Waƙa.

¹⁰ Waɗannan waƙoƙi da matasan nan, mata da maza suke rerawa akan sami masu kalangu ko duma su dinga yi musu kiɗa.

¹¹ Kwancin kabari ne masu fiƙhu suke ambata da *zaman barzahu* ko *zaman kewa*.

3.1 Yara: Samari, 'yan Maza da 'yan Mata

A kasar Hausa, yara 'yan maza da 'yan mata, sukan shirya waƙe-waƙe iri-iri waƙanda suke aiwatarwa tare da sadar da su a wurare da lokuta mabambanta. Yawancin yara sukan yi waƙoƙi ne a lokutansu na shaƙatawa ko hira ta cinye lokaci, bisa yawanci a farkon dare kafin a shiga bacci ko kuma a lokuta na bukukuwa¹² da sauransu.

Yara 'yan maza sukan haɗa waƙoƙi ne da wasannin da suke gudanarwa a dandali tare da tafa hannuwa da raye-raye da sauran abubuwa na motsa jiki. 'Yan maza sukan yi waƙe-waƙe kamar 'kai na cilo-cilo da 'Dan'akuyana' da 'Dulli karkara, Dulli' (Gusau, 2013^c: 10-33) da waƙoƙin tashe da sauransu.

Yara 'yan mata kuwa sukan tsara waƙe-waƙe ne na gaɗa da daddare a gidajensu, ko gidan amarya, ko lokutan wasu bukukuwa da sauransu. 'Yan mata sukan yi waƙoƙi da yawa waƙanda suke haɗawa da tafi ko kiɗan duma ko kiɗan kalangu da sauransu da suka haɗa da misalin waƙar 'Ayye yaraye nanaye, Dankwali' da ta 'Dantaralle' da ta 'Raina Ila' da ta 'Danmaliyo Maliyo' (Gusau, 2013^c: 54-77) da waƙoƙin tashe da makamantansu.

3.2 Mata, Manya

Hausawa mata, manya, waƙanda suka yi aure sukan dinga aiwatarwa da rera waƙoƙi na baka a gidajensu na aure. Mata sukan raka ire-iren waƙoƙin da suke shiryawa da kiɗa ta tafi da hannuwa ko ta wasu kayayyakin da suke tafiyar da ayyukansu na gida da su kamar turmi da taɓarya da dutsin niƙa da madaɓi da mawashi da dutsi na dandatsa goro da sauransu. Mata sukan yi waƙoƙi na lugude a lokacin daka da na niƙa¹³ da na daɓe a lokacin da suke daɓe daƙin amarya ko sabon mazauni da na raino, musamman a lokacin da suke yi wa yara tawai da kuma waƙoƙi waƙanda tsofaffi mata masu shirya tatsuniyoyi suke jefawa a tatsuniyoyin nasu a matsayin kodago.¹⁴

Daga cikin misalai na waƙoƙin manyan mata akwai waƙar 'wayyo naƙuda ta tashi (Illo, 1980:8) da waƙar 'Ana lugude ana mama (Gusau, 2008:224-225) da waƙar tatsuniyar 'Biri da Kare' ta 'Na Kashe Kura Tara' (Usman, 2005:19) da sauransu. Matanin waƙar 'Na Kashe Kura Tara' yana cewa:

Jagora(Kare): Biri ya kawo ni gidan mutuwa,
: Biri ya kawo ni wurin halaka,
: Biri ya kawo ni kura ta kashe.

¹² Kamar bikin aure ko na haihuwa ko bikin kaciya ko fitar shayi ko bikin salla karama da salla babba ko bikin takutaha ko bikin maulidi ko bikin saukar karatu da sauransu.

¹³ A lokacin da mata suke niƙa da dutsin niƙa.

¹⁴ *Kodago* a nazarin warwara na tatsuniya shi ne 'yar waƙa wadda ake tsamawa a cikin zanguna na tatsuniyoyi (Gusau, 2008:51).

Jagora (Biri): Na kashe kura tara,
: Yanzu zan kashe ta goma,
: Ni da kare mu sha nama,
: Na hura wutar dafa kura ta goma,
: Yau zan kashe kura ta goma.
(Usman, 2005:19)

3.3 Maza, Manya

Akwai wasu rukunoni na Hausawa, maza, wafanda sukan yi wakofi na baka bisa wasu al'adu na rayuwar Hausawa. Alalmisali, a Unguwar Tani cikin garin Gaya, Jihar Kano idan daga cikinsu ya yi tafiya mai nisa, ya jima kwarai, sannan ya dawo gida, mutane manya daga cikin maza ne za su tarbo shi suna rera waka suna kida ta hanyar daka kafafuwa a kasa suna samar da amo, za su dinga zagayawa suna tattakawa¹⁵. Wannan kida ta fitar da amo da kafa shi ake kira kidan kalma¹⁶.

Hausawa maza manya kuma sukan shiga a dinga yin tashe tare da su a watan Azumi na Ramalana. Daga cikin nau'o'in tashe da maza¹⁷ suke yi, suna hadawa da rera waka, suna kada turu ko wani abin kida ko tafi akwai tashen 'Ga Danda Dokin Kara' da tashen 'Dogo Dogori, Dogo' da tashen 'Ka yi Rawa kai Malam' da sauransu.

3.4 Matasa

Matashi (suna, namaji, tilo) shi ne yaro wanda ya fara balaga; matashiya (suna, mace tilo); matasa (suna jam'i) (CNHN, 2006:339). Matasa wafanda suka fara kai karfi na jiki da na kwakwalwa da tunani, sukan soma ganin sun isa su shiga hada-dadar rayuwa, sukan yi wakokin baka na Hausa. Matasa Hausawa suna gudanar da ayyukan fasaha na raha a yawancin hada-hadarsu a rayuwa. Matasa ne ke yin wakofi a lokacin kalankuwa da a yammaci na

¹⁵ A halin yau kidan kalma ya zama ruwan dare a garin Gaya. Akan gayyaci masu yin kidan kalma a lokutan bukukuwa da a sauran taruka na al'ada.

¹⁶ Misali na wata wakar baka wadda ake hada kidan kalma da ita shi ne:

G/Waka: Allah la Ilaha illallah,
: Muhammadan Rasulallah,
Jagora: Allah Jalla babban Sarki,
: Kai ne mai maza mai mata,
: Allah Kadiran wa Muridan,
: Tutal mulki babban Sarki,
: Allah mun yi nufi na salati,
: Taimaka mana gatan kowa,
'Y/Amshi: Allah la Ilaha illallah,
: Muhammadan Rasulallah.

¹⁷ Misali, Kano akwai tashen Nalako wanda maza ne manya suke yi a Azumi.

ranakun kasuwanni a kasar Hausa, musamman a lokutan da suke takara na rera waƙoƙi a tsari da al'ada na *Asauwara*.

Yawancin matasa kuma su ne suke shirya waƙe-waƙe waƙanda suke jejjefawa a cikin finafinai na Hausa. Wasu daga cikinsu kuma sukan shiga a dinga yin waƙoƙin tashe a tare da su. Haka kuma ba a bar su a baya ba a wajen aiwatar da kirare-kiraren farauta da na noma da na lokacin dambe da na kokawa da a lokacin ayyukan gayya da ire-irensu.

3.5 Makada

Makadī (namiji tilo); makadīya (mace, tilo); makada (jam'i); a luggance na nufin mai yin kiɗa; makadī kuma shi ne icen da ake yin kiɗa da shi wato gula (CNHN, 2006:321). A ma'ana ta fannu, *makadī* shi ne wanda yake gwama kiɗa da waƙa a lokaci ɗaya, kuma yake shirya kalmomi cikin jumloli ya fitar da matani na waƙa, ya rera shi, ya sadar da shi, sannan ya lazimci yin haka har ya zama mai raya adabi.

A al'adar Hausawa akan sami makada bisa zangunan shekaru mabambanta. Akwai makada Hausawa, manya, maza da mata da kuma Hausawa matasa, maza da mata. Daga cikin makadan nan kuma akwai makada na gado, da makada na haye, akwai waƙanda suka shiga cikin kiɗa da waƙa a kintse cikin shiri da waƙanda suka faɗa kawai, ba bisa wata alkibla ba. Sannan akwai makada waƙanda suke rera waƙoƙi cikin *ƙungiya* da kuma wasu makadan waƙanda suke rera waƙoƙi a *kadaita*.

Makadan baka na Hausa sun rera waƙoƙi da yawan gaske kuma har yanzu suna kan rerawa da sadar da waƙoƙin baka na Hausa. Daga cikin waƙanda ake yi wa waƙoƙin kiɗa akwai mutane, maza da mata da suka haɗa da Sarakuna da attajirai da malamai da ma'aikata da sojoji da 'yan siyasa da masu sana'o'i da matasa da sauransu. Sannan kuma akwai tsuntsaye da dabbobi da kayayyakin da ake buƙatar tallatawa da abubuwan ban-dariya da abubuwan da ke daga zuciya da na ta'ajubi da sauran abubuwa na sassan rayuwa daban-daban.

4.0 Ire-Iren Waƙoƙin Baka na Makada

Waƙoƙin baka a kowace al'umma suna tafiya ne bisa al'adu da ɗabi'u na wannan al'umma, musamman ma yadda ake gina waƙoƙin ta la'akari da abubuwan da suke kusa da mutane kama daga gidajen da ake zazzaune a cikinsu da yanayin abinci da sutura da sana'o'i da wasanni da wuraren yin su da gonakai da fasahohi da ƙere-ƙere da wuraren aiwatar da su da sauransu. Hikima da azanci da zalaka da fasaha da dabaru su ne kuma suke yin jagora wajen shirya kalmomi da jumloli a samar da ƙanana da mayan saƙonni a

waka. Sannan amon murya da hawa da sauka da faduwar murya su suke tsayar da rauji na waka, ita kuma rerawa ta dada daidaituwa da amon kida.¹⁸

A halin yau, a wajen al'ummar Hausawa, waƙoƙin baka waƙanda maƙaƙa¹⁹ suke shiryawa da aiwatarwa ta hanyar rerawa da sadarwa sun kasu zuwa manyan rukunoni guda biyu. Akwai waƙoƙin baka na gargajiya da waƙoƙin baka na zamani. Ga bayanannan waƙoƙi kamar haka:

4.1 Waƙoƙin Gargajiya

A *Kamusun Hausa* (CNHN, 2006: 159) an bayyana *gargajiya* da 'dabi'a ko wani kaya irin na zamanin da'. *Gargajiya* a fannin waƙar baka kuwa na nufin *asali ko farko* wato waƙoƙin baka na asalin Hausawa waƙanda suka fara aiwatarwa da rerawa da kansu. Domin haka, *waƙoƙin gargajiya*, waƙoƙi ne na kankin kan Hausawa waƙanda suke faga su da kansu, suke yin su bisa al'adunsu, kuma suke shiryawa da ka, su rera su da ka,²⁰ sannan su sadar da su da ka, kuma su adana su ta hanyar haddacewa.²¹ Zubin kalmomi da jumloji na waƙoƙi duk da ka ake yin su, sannan ana dora musu amo na kida ta amfani da kayan kida waƙanda Hausawa suke firfirar su da kansu gwargwadon yanayin wuri na kasar Hausa da suke zaune a cikinsa. Waƙoƙin da ake aiwatar da su bisa wannan yanayi kuma suka dore a kan haka, su ne ake kira waƙoƙin gargajiya na Hausa.

Waƙoƙin Hausa na baka na gargajiya ana iya shirya su a *kungiya* ko a *kaƙaƙa* kuma suna iya zama waƙoƙi ne na *shiri* ko na *kire*. Haka kuma ana iya yi wa waƙoƙin rerawa daya ko biyu ko uku gwargwadon yadda maƙaƙi ya rage daya da ya zuba wa rerawa ta farko ko kuma ya kara su.²²

¹⁸ An sha nanata faɗar amon kida ya zame wa Hausawa ruwan dare game duniya (Gusau, 2003^b:14-15; Gusau, 2008: 55-108; Gusau, 2013^b:2-4) wanda suke amfani da shi tun a farkon zaman Hausawa zuwa yau. An yi wani lokaci ma da Hausawa suke ambatar waƙa da kida kawai kamar kidan bishi da kidan turu da kidan yaki da kidan tauri da kidan garaya na bori da girka da bauta da kidan duma da kidan kalangu da kidan saran tuji da kidan kaka da kidan shantu da kidan kwarya ko kidan amada da kidan dara da kidan molo da kidan kotso da kidan taushi da kidan fiyano da busar kaho da gogo tushi da tafa hannuwa da buga kafafu a kasa da kidan molo na coci na kungiyar zumunta da kungiyar matasa da yabon Yesu Almasihu da kidan gora ko kidan buta na malamai da shaihunai da kidan mandiri na Kadiriyya da ake begen Manzon Rahama da yabon waliyai da shaihunai da kidan fiyano na Tijjaniyya na Madahu da yabon waliyai da shaihunai da sauransu.

¹⁹ *Makaƙa*, kamar yadda aka bayyana shi a baya a wannan takarda, shi ne duk wani mutum wanda yake rerawa da sadar da waƙa tare da haɗawa da amon kida, sannan ya jibinci yin haka cikin rayuwar al'ummar Hausawa da adabinta na Hausa.

²⁰ Waƙoƙin baka na Hausawa suka fara shiryawa da rerawa tun a lokacin da Hausawa ba su iya kowane irin nau'i na rubutu ba wato lokaci na fasahar hadda.

²¹ Bayan da Hausawa suka haɗu da Turawa, suka sami rediyo da talabijin da rekoda da kaset da makamantansu sai aka dinga naɗar ire-iren waƙoƙin nan na gargajiya a cikinsu.

²² Akwai bukatar kafin a fahimci an yi wa waƙa kari ko ragi na daya sai an tabbata an sami cikakkiyar rerawa ta farko.

4.2 Waƙoƙin Zamani

Kamusun Hausa (CNHN, 2006: 489) ya ba da ma'anar zamani da 'yayi ko lokaci ko lokacin da ake ciki ko mai ci'. Amma ma'anar *zamani* ta fannu a waƙar baka, tana nufin lokacin da Hausawa suka iya rubutu da karatu na harshen Larabci har suka samar da rubutun Ajami da kuma lokacin da suka iya rubutu da karatu na harshen Ingilishi har kuma suka samar da rubutun Boko. Ke nan, waƙoƙin baka na Hausa na zamani, waƙoƙi ne waƙanda suka wanzu a sakamakon iya rubutu da karatu na Ajami da na Boko da Hausawa suka yi, sannan bisa yawanci ake shirya su a rubuce²³, a samar da rauji da kiƙa, a kuma fitar da rerawa a sitidiyo²⁴. Daga nan ne za a iya sadar da su ta bin faramar murya daga kwamfuta. Ana ajiye waƙoƙin baka na zamani kai tsaye ta naɗar su a C.D-CD ko a album-album.

Ana ɗora wa waƙannan waƙoƙi kiƙa ne daga kayan kiƙa na baƙi waƙanda aka tanada a ɗaki na musamman da ake kira sitidiyo.²⁵ Daga cikin kayan kiƙa baƙi da ake harhaɗawa a sitidiyo akwai fiyano da jita da tasoshi da ganguna na Turawa da bigala da tsintsiya da sauransu.

Yawancin waƙoƙin baka na Hausa na zamani akan yi musu rerawa ɗaya ce a sitidiyo,²⁶ sannan a wajen sadar da su a taruka da bukukuwa da sauran wurare akan maimaita rerawa ne ta bin rerawar farko ta sitidiyo.²⁷ Wannan yanayi ne ya ba maƙaɗi damar ya iya tsara waƙa, ya fitar da ƙa'idojin shirya ta a sitidiyo ta bin kalmomin da ya rubuta, da rauji da kiƙa da kuma rerawa, sannan a naɗe ta a CD, a kuma aika ta wurin da ake da buƙata da ita. Ta haka sai a iya sadar da ita ta hanyar na'urar kwamfuta da amsa-kuwa ko ta hanyar DVD da amsa-kuwa da sauransu.

Waƙoƙin da aka aiwatar da su kuma aka rera su, sannan aka sadar da su ta wannan hanya, su ne ake nufi da waƙoƙin Hausa na baka na zamani.

²³ Hausawa sun sami nau'o'in rubutu guda biyu, rubutun Ajami da rubutun Boko. Hausawa sun fara rubuta waƙoƙinsu na baka na zamani saboda tasiri na iya rubutu da karatu na Ajami da na Boko.

²⁴ Sitidiyo wuri ko ɗaki ne da ake zuba masa kayan kiƙa na Turawa waƙanda ake haɗa kalmomi da amo da rauji a fitar da rerawa ta waƙa. Daga nan ne za a naɗi rerawar a kwamfuta sai a ɗingi bin rerawar ana ɗaɗa maimaitawa. Kuma ta kwamfuta da amsa-kuwa ko CD za a ɗinga sadar da waƙar.

²⁵ A wasu ƙasashe kamar Sudan, Gwamnati takan haɗa irin waƙannan kayan kiƙa a mota a ɗinga zuwa ko'ina da ita a sadar da waƙoƙin. Za a harhaɗa kayan kiƙan ne a ɗinga ba da rerawar waƙar duk da ake buƙata ana maimaita rerawa. A Kano akwai wasu daga cikin maƙaɗan nan na zamani da suka mallaki kayan kiƙa na zamani kuma suke yawo da su a wuraren da ake buƙatar su maimaita rera waƙoƙin kamar Aminu Alan Waƙa.

²⁶ A wajen maimaita rerawa a biki ko a taro ko a wasu wurare akwai wasu maƙaɗan kamar Alan waƙa waƙanda sukan gwama kiƙan kalangu a zahiri, ƙari a kan sautin da aka riga aka tsara waƙa daga sitidiyo.

²⁷ Da alama ba za a iya yi wa waƙoƙin na zamani rerawa ta biyu zuwa sama ba, sai dai a shirya wata sabuwar waƙar wadda za a samar da kalmomi a rubuce, a tsara rauji da kiƙa tare da rerawa duk a sitidiyo, sai kuma a ci gaba da maimaita rera ta a duka wuraren da ake buƙata.

5.0 Muhimman Sigogi na Waƙoƙin Baka na Makada

Akwai wasu muhimman sigogi waƙanda ake tantance waƙoƙin bakan Hausa na makada da su²⁸ waƙanda suka shafi yanayin aiwatarwa da yanayin kulla waƙoƙin da kiɗa da rauji da rerawa da kuma sadarwa.

5.1 Yanayin Aiwatarwa

Aiwatarwa²⁹ kamar yadda Gusau (2008:448) ya bayyana 'hanya ce wadda ake bi a tsara waƙar baka'. Akwai waƙoƙin baka na shiri da waƙoƙin baka na kire.

5.1.1 Waƙoƙin Shiri

Waƙoƙi na shiri su ne waƙoƙin baka waƙanda ake tsayawa a keɓe, kuma a natse a tsattsara su ta yadda za a zaɓo musu kalmomi da jumloli a ka ko a rubuce, a samar da murya bisa rauji mai nagarta, sannan a ɗora kiɗa a kuma bi da rerawa.³⁰ Su waƙannan waƙoƙi na shiri suna da halaye kamar haka:

- Za a fara tunaninsu a kwaƙwalwa;
- Sannan a zaɓo kalmomi da jumloli;
- A ɗora rauji ta la'akari da karin murya ko gurabun murya da hawa da sauka da faɗuwar muryoyi;
- Dora kiɗa daidai da rauji wanda aka zaɓa;
- A fara samar da *gindin waƙa*³¹ idan matanin³² yana da shi;
- A gina ɗiyan waƙa.³³

²⁸ Sigogin nan kuwa sun danganci waƙoƙin baka na gargajiya da kuma waƙoƙin baka na zamani ba tare da rarrabewa tsakaninsu ba.

²⁹ A kamus na Hausa an ba da ma'anar *aiwatar* da ta Ingilishi, ita ce, *to go ahead with*, ko *to operate*, ko *to carry out* (Awde, 1996: 3) wato yin wani aiki ko tafiyar da wani abu da sauransu.

³⁰ Ta haka ma Larabawa, musamman na Sudan, suke tsara *uguniya* wato waƙar kiɗa in da za su samar da *kalimat* (Kalmomi) da *ilhani* (rauji) da kuma *ada'i* (rerawa). Turawa ma haka suke haɗa waƙoƙinsu na kiɗa ta hanyar *Composer* da *Rhymer* da *Performer*.

³¹ Gindin waƙa, shi ne furuci na wasu kalmomi masu ma'ana da nauyin saƙo waƙanda ake shiryawa don a gabatar da waƙa. Akwai waƙoƙin baka masu gindi da waƙanda ba su da shi. Makadi na maimaita rera gindin waƙa don a dinga rarrabe ɗa da ɗa a rera ɗiyan waƙa, kuma yakan zama jagora wajen fitar babban turken waƙa kuma yakan zama sunan waƙa. Idan gindin waƙa ya zaunu a waƙa zai karfafa tunani, a sami damar zuba sadarar da ɗiyan waƙa gwargwadon yadda ake bukata (Gusau, 2008: 452-453). Misalin Gindin Waƙa:

G/Waƙa: Gogarman Tudu jikan Sanda,
: Maza su ji tsoron ɗan Maihausa.
(Narambada, Sarkin Gobir Amadu)

³² Matani ya ƙunshi kalmomi da jumloli waƙanda aka shirya zubin waƙa da su wato ƙunshiyar waƙa.

³³ Da (tilo), ɗiya (jam'i) zubi ne da ake yi a shirya sadarar ko sadarar da za su iya ƙunsar ƙaramin saƙo ɗaya ko biyu ko fiye da haka. Da yakan ƙunshi furucin jagora + furucin 'yan

Duka waƙoƙi na gargajiya da waƙoƙi na zamani ana iya aiwatar da su ta wannan hanya ta shiri.

5.1.2 Waƙoƙin Kire

Waƙoƙi na kire, waƙoƙin baka ne waƙanda ake gudanar da su kai tsaye kuma nan take. A tsari na kire ana so kawai a fahimci wanda ko abin da za a tsara wa waƙa, daga nan, sai a bi ta waƙannan mataƙai na aiwatar da matani nata a rera ta:

- Tunani na nan take a kwaƙwalwa;
- Zaben kalmomi kai tsaye a kwaƙwalwa,
- Samar da rauji da karin murya;
- Kiɗa da daidaita shi da rauji;
- Gina gindin waƙa da ɗiyan waƙa;³⁴ ko
- Gina ɗiyan waƙa babu gindin waƙa.

Bisa yawanci, an fi samun waƙoƙin kire daga waƙoƙin gargajiya waƙanda ake haɗa su da kayan kiɗa na gargajiya kamar kotso da kuntigi da kukuma da molo da goge da kalangu da gangi da komo da cali da makamantansu. Ba safai ake samun waƙoƙi kire daga cikin waƙoƙin zamani waƙanda ake yin su da kiɗan fiyano ko jita ko gangunan Turawa da sauransu da ake shiryawa a sitidiyo ba.

5.2 Yanayin Kullawa

A waƙoƙin baka na makadɗa akwai hanyoyi guda biyu na kulla³⁵ su waƙanda suka haɗa da hanya ta ƙungiya da kuma hanya ta kaɗaita.

amshi (+ Kulli + Kari) ko furucin jagora kawai ba tare da furucin 'yan amshi ba (+Kulli – Kari), haɗe da gindin waƙa (+Kulli +/- Kari + G/Waƙa) ko ba haɗe da gindin waƙa ba (+Kulli –Kari –G/Waƙa) (Gusau, 2008: 450-451).

³⁴ Waƙoƙin kire masu gindin waƙa su ne kamar waƙar 'Yar kyamara mai ɗaukar hoto' ta Mamman Shata da wasu waƙoƙin Mamman Gawo Filing. Su kuma waƙoƙin kire marasa gindi su ne kamar waƙar 'Babban ɗanƙasa na ƙasan nan' da ta 'Na Khadija zaki' na Babangida Kakadawa (Gusau, 2008:267-276).

³⁵ Musa Dankwairo a wani ɗa na waƙa ta 'shirya kayan faɗa' ya nuna suna kulla waƙa ne inda yake faɗin:

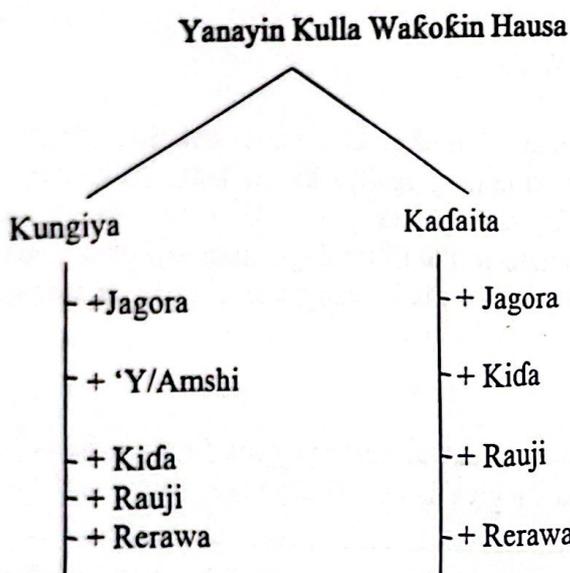
Jagora : Ga makadɗi ya *kulla* waƙa tai,
'Y/Amshi: Sai a *amsa* mashi ba a *kara* mai,
: In naƙ *kulla* waƙa a *kara* man,
: Mu *hudu* duk *azanci* gare mu,
: Shin a'a *mutum guda* za ya radde mu.
(Dankwairo, Waƙar 'Yandoton Tsafe, Alhaji Aliyu)
Mutum guda, yana nufin makadɗi mai kulla waƙa kawai wato a *kaɗaita*

5.2.1 Hanya ta kungiya

Wakokin baka na Hausa waƙanda ake kullawa ta hanyar kungiya waƙoƙi ne waƙanda ake rerawa a kungiya. Kungiya³⁶ ta waƙa takan funshi jagora wato shugaba na kungiya da 'yan amshi da masu yin kida wato makida da masu daukar kaya da shirya kayan kida da tsara wurin da za a yi waƙa, wata kungiyar ma za ta funshi ɗan ma'abba da sauran hadimai na waƙa.

5.2.2 Hanya ta Kadaita

Wakoki su kuma waƙanda ake kullawa ta hanyar kadaita, waƙoƙi ne waƙanda jagora ne kawai shi kadai yake kulla su. A waƙa ta fire jagora ne ake jin muryarsa yana furta ɗiyan waƙa ba tare da wani yana taimaka masa ba.³⁷



A bisa waƙannan hanyoyi na kulla waƙoƙi da suka shafi kungiya da kadaita ake bi ake kufkula waƙoƙi na gargajiya da waƙoƙi na zamani na baka da Hausawa suke aiwatarwa da rerawa da kuma sadarwa.

5.3 Kida

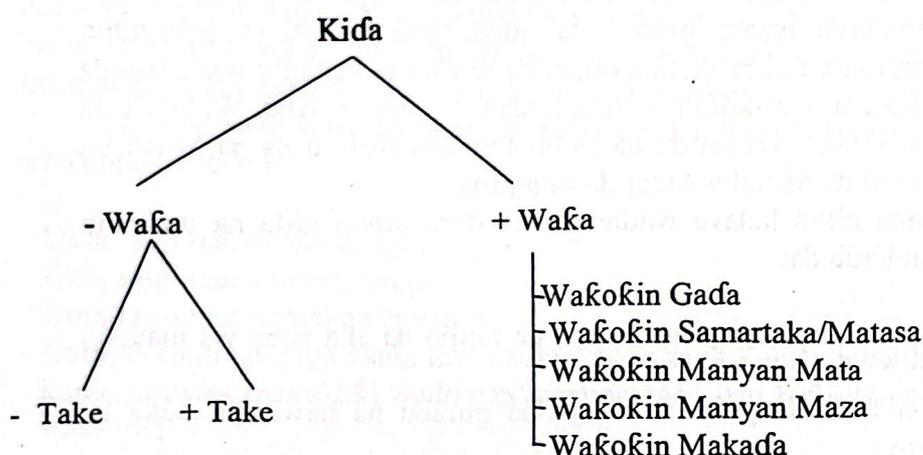
Kida (namiji, tilo) ko kade-kade (jam'i) na nufin bugun ganga ko kalangu ko abin bugawa ko bugun kwarya ko goge ko garaya (ko taushi ko kotso) da hannu ko da makadi ko da wani abu. Kida kuma ya yi daidai da kifi (CNHN, 2006: 243).

³⁶ An fara samun kungiyar kida a wajen Hausawa tun a zaman farko na Hausawa, wadda aka soma tsakanin miji da mata, sai ta maigida da matansa na aure da 'ya'yansa, sannan aka sami kungiya ta jagora da yaransa (Gusau, 2008:114-116&457).

³⁷ A waƙar fire jagora ne yake zaɓar kalmomi da rauji, ya dinga rerawa tare da sadar da su.

A ilimin fannu, kida yana nuni da amo ko sauti da ake samarwa ta gwama abubuwa biyu kamar dutsi + dutsi ko tafi + tafi ko baki + kahon dabba ko ganga + gula (makadi) ko wani abu + wani abu da sauransu. Haka kuma kida wani amo ne wanda yakan shiga jikin mai sauraro, ya sa masa karsashi har ya dinga rausayawa yana tattakawa ko jujjuyawa. Gusau (2008: 54) yana ganin kida shi ne wanzar da amo mai shiga jiki da ake aiwatarwa ta hada abubuwa biyu ta hanyar busawa ko tafawa ko bugawa ko kadawa ko gogawa ko girgizawa ko wanin haka.

Wakokin baka na Hausa suna tafiya da kade-kade ne kuma akwai kayayyakin kida da yawa wasu na gargajiyar Hausawa wasu kuma na bakin wasu al'ummu ne Hausawa suka aro, suna amfani da su. A wajen Hausawa akwai kida zallarsa ba tare da waka ko kirari ko take ba, akwai kuma kida wanda ake hadawa da waka, wanda ake yi wa wakokin baka na makada. Ga tsarin kidan Hausawa a wannan jadawali kamar haka:



5.3.1 Kayan Kidan Wakokin Gargajiya

Kayan kida na wakokin gargajiya na Hausa, kayan kida ne da Hausawa suke firfirar su da kansu, su harhada su ta amfani da abubuwan da suke zagaye da su, kamar yadda aka yi bayani a baya.

Daga cikin kayan kidan gargajiya na Hausawa akwai turu da kuge da tambari da shantu da banga da jauje da kalangu da duma da kuwaru da cali da bata da kurya gangar mutuwa da gangi da bishi da sarewa da kaho da tillibere da kotso da taushi da buta da kirgi da kakaki da algaita da farai da goge da kuntigi da gurmi da kukuma da garaya da sauransu da yawa.

5.3.2 Kayan Kidan Zamani na Hausawa

Hausawa sun aro wasu kayayyakin kida na wasu al'ummu kamar Turawa da Larabawa da Fulani³⁸ da Yarbawa da Indiyawa da sauransu suka

³⁸ Misali, kotsare wanda Fulani suka zo wa Hausawa da shi kari a kan kotso na Hausa.

dinga gwama su a wajen rera wakokinsu wadanda aka kira wakokin Hausawa na zamani.

Wasu daga cikin kayan kida baki da Hausawa suke amfani da su a tsarin kade-kadensu sun hada da bandiri ko mandiri da ganguna da tasoshin kidan Turawa da tsintsiya da jita da fiyano da sauransu.

5.3.3 Yanayin Kida a Wakokin Hausa

A tsarin wakokin baka na Hausa, wasu makada ana yi musu kida ne wato suna da makida na daban da 'yan amshi na daban kamar a tsari na wakokin Mamman Shata. Wasu makada kuma 'yan amshi su ne suke yin kida da amshi kamar a tsari na wakokin Ibrahim Narambada da Musa Dankwairo da sauransu. Wasu kuma jagora na kidan ne yake yin kida da kansa, musamman ma makada na wakokin kadaita kamar Danmaraya Jos da Garba Sufa da Ibrahim Nahabu da Babangida Kakadawa da makamantansu.

Masu fulla wakokin zamani ana daidaita musu kida ne a sitidiyo inda ake da mutane, makida matasa, masu tsara kidan, suna daidaita shi bisa zubin kalmomi da karin murya da rauji, ana samar da rerawa ta matanin waka wanda yake a rubuce. Kamar a wakokin Aminu Ladan Abubakar, Alan Waka da na Fati Nijar da na Sadik Zazzabi da na Bello Ibrahim Billy-o da na Musbahu Muhammad Ahmad da Miftahu Umar da sauransu.

Wasu daga cikin halaye wadanda ake dora amon kida na wakokin baka a kansu sun hada da:

- Sadar da kida daidai da nauyi na murya da raujin da aka zaba wa matanin waka;
- Dacewar amon kida da gabobin murya da gurabu na hawa da sauka ko faduwar muryoyi;
- Karfafa madirar gabobi;
- Kaurara amon kida;
- Sassauta amon kida;
- Jan amon kida
- Matse ko tauye amon kida;
- Kwairanta amon kida;
- Kuma yanayin kida yana iya zama:
 - . Mai diri
 - . Mai karfi
 - . Mai sauki
 - . Mai kauri
 - . Mai zaki
 - . Mai kumbura sauti ko amo
 - . Mai kaurara amo
- da sauransu

5.4 Rauji a Waƙar Baka

Rauji wani sauti ko amo ne wanda yake tashi a sama ko ya sauka ko ya faɗi. Rauji yana iya zama murya ta wata halitta mai rai ko sauti na wani abu maras rai kamar ƙara daga tartsatsin tsawa ko sauti daga tafi na hannuwa ko doka ƙafafu a bisa ƙasa ko wani tsando ko sauti daga kukan tsuntsaye. Har wa yau kuma akwai rauji mai daɗi, mai zaƙi da rauji maras daɗi, mai-ta-da-hankali kamar kukan kanari (mai zaƙi) da kukan jaƙi (maras zaƙi, mai ɗaukar hankali).

Rauji a fannu na waƙar baka yana nufin *rhythm* da inglishi (Muhammad, 1990: 44 & 103) wato murya mai tafiya ta yanayin hawa da sauka da faɗuwa bisa dogon zango ko gajeren zango ko kuma matsakaicin zango. Wata ma'ana ta rauji na iya zama masaukar murya a gaba.

Rauji a waƙar baka ta Hausa yana tafiya ne bisa muryoyi na gaɓoɓi na kalmomi waɗanda akan sarƙa su tayar da saɗara³⁹ a ɗa⁴⁰ na waƙa. Tsayin rauji wanda aka zaɓa a saɗarar farko na ɗan farko shi zai dinga daidaita tsarin rerawa a dukkan saɗaru da ake kullawa a ɗiya na waƙa. Nauyin rauji a waƙar baka ta Hausa gajere ne, shi ya sa yake tafiya bisa gaɓoɓi na kalma gwargwadon hawansu da saukarsu da kuma faɗuwarsu.

Domin haka, a wajen samar da rauji a waƙar baka ta Hausa za a iya bin waɗannan mataƙai:

- Dora rauji mai dogon zango;
- Dora rauji mai gajeren zango;
- Dora rauji mai matsakaicin zango;
- Gaba ta rauji tana iya zama mai nauyi wadda za ta ƙunshi bww ko bwb, ko kuma ta zama mai sauƙi wadda za ta zama gaba mai baƙi da wasali kawai wato bw;
- Ana iya kaurara gaba mai nauyi;
- Ana iya jan gaba mai nauyi ko mai sauƙi;
- Daidaita amsa amon kari mai *hawa* ko *sauka* ko *faɗuwa* a ƙarshen gaba ta kowace kalma ta ƙarshen saɗara;
- Akan sami wasu waƙoƙin baka na Hausa na zamani waɗanda ake daidaita musu amsa amon harafi na gaɓar ƙarshe ta kowace saɗara a ɗiya na waƙa ɗaya,⁴¹ amma idan an rera su sukan sauya su koma bisa zubin waƙar baka.

³⁹ Wato layi.

⁴⁰ Muhammad (1978: 79) ya nuna a waƙar baka ta Hausa *ɗa* yana iya ya ƙunshi saɗaru/layuka gwargwadon yadda ake buƙatar a kulla ƙaramin saƙo a cikinsa. Ta haka ne ɗa zai iya ƙunsar ƙaramin saƙo ɗaya ko fiye da haka, kuma ya iya zama mai sauƙi ko mai tsauri.

⁴¹ Duk da yake wani lokaci. Muhammad (1979:87) ya nuna waƙa ta ɗaya (WKI) ta baka ta Hausa ba ta da amsa-amon harafi (ƙafiya), amma tun daga ƙarshen K20 zuwa farkon K21 akan sami waƙoƙin baka na Hausa na wannan lokaci da ake yi musu ƙafiya kamar waƙoƙin Alan waƙa da na Nazir M. Ahmad da na Murja Baba da na Fati Nijar da na Saɗiƙ Zazzaɓi da sauransu.

5.5 Rerawa a Waƙar Baka

Kalmar *rera* tana nufin 'kakkarya murya da tausasa ta wajen yin waƙa' (CNHN,2006: 370). *Rerawa* a fannin *wakar baka* ita ce dabara ta daidaita rauji da kiɗa a furta kalmomi na waƙa. Ana rera waƙoƙin baka na Hausa a cikin kungiya inda za a sami jagora da 'yan amshi ko kuma a kaɗaita inda jagora ne kawai zai dinga rera waƙa ba tare da 'yan amshi ba.

Wasu daga cikin mataƙai na rera waƙar baka sun haɗa da:

- + Jagora
- + Kulli
- + Kari
- + Tarbe⁴²
- + Gindin Waƙa
- +/- Rakiya (+/- Karbeɓɓeniya)
- +/- Zagi⁴³
- +/- Dani⁴⁴
- +/- Takidi
- +/- Bayayyeniya
- +/- Kwaikwaye⁴⁵

Ita irin wannan rerawa ta kungiya ita ce ake yi ta hanyar +Kungiya + Jagora + 'Y/Amshi = + Kulli + Kari +/- Dani +/- Zagi +/- Takidi +/- Rakiya/Karbeɓɓeniya -/+ Bayayyeniya +/- Gindin waƙa + kiɗa (Gusau, 2008: 453).

Akwai kuma:

- + Kaɗaita
- + Kulli
- +Gindin Waƙa
- +/- Takidi
- Kari
- Tarbe

⁴² Mahalli ne da 'yan amshi suke ƙarasa furta ma'ana ƙarama (ƙari) da jagora ya fara furta ta a gurbinnsa na *kulli*.

⁴³ Wuri ne inda 'yan amshi za su fara furta ƙaramar ma'ana (sako ƙarami) a matsayin kulli, daga nan, jagora ya zo da nasa furucin ya ƙarasa zancensu. Furucin jagora a nan yakan ia yin sauya kalmomi.

⁴⁴ Wuri ne inda ɗaya daga cikin masu amshi zai nemi ya rera wani da a waƙa, a wannan rerawa *ɗan amshi* yakan wakilci *Jagora* ne, Jagora ya sami dama ya huta kafin ya ci gaba. *Mai ɗani* yana aiki ne irin na *Jagora*.

⁴⁵ Wuri ne da Jagora ko mai Dani zai dinga kwaikwayar yanayin furucin wasu jinsuna kamar furucin mace ko na yara ko wani yanayin furuci na ɗaiɗaikun mutane da sauransu. Danmaraya Jos ya yi irin wannan tsarin rerawa a waƙarsa ta 'Gulmawuya: Jawabin Aure' da ta 'Sisi Lagos' da makamantansu.

- Rakiya (-Karbe66eniya)
- Zagi
- Bayayyeniya
- +/- Kwaikwaye

Ita kuma rerawa ta kadaita ta funshi + kadaita + Jagora -'Y/Amshi - Gindin Waka + Kida = +Kulli - Kari - Tarbe - Dani - Rakiya +/- Takidi - Gindin Waka + Kida (Gusau, 2008: 454).

5.6 Sadarwa a Waƙar Baka

Kalmar *sada* a ma'ana ta lugga tana nuni kan *isar da ko gama* (CNHN, 2008: 380).

Sadarwa a waƙar baka ta funshi dabaru waƙanda ake amfani da su wajen isar da waƙoƙin baka ga waƙanda ake yi wa su. Ana isar da waƙoƙin ne ta hanyar rera wa mutane a wurare da lokuta da yanayi. Bayan an sadar da waƙoƙin kuma ana iya ajiye su ko adana su ta juya su a na'urori mabambanta ko ta dabba'a su.

Halaye waƙanda ake sadar da waƙoƙin baka na Hausa sun haɗa da:

5.6.1 Wurare

Wurare waƙanda maƙaɗan bakan sukan je su sadar da waƙoƙin baka sun haɗa da:

- Gidajen al'umma kamar gidajen Sarakuna da gidajen malamai da gidajen attajirai da gidaje na ɗayaɗayan al'umma;
- Wuraren gudanar da bukukuwa, misali bikin suna da bikin aure da bikin kalankuwa da bukukuwan sarauta da bukukuwan masu sana'o'i da bukukuwan nunin amfanin gona da bikin taya murna da sauransu;
- Wuraren tarukan jama'a kamar tarukan siyasa da tarukan kulob-kulob da taruka na makarantu da fungiyoyin jama'a na gama-kai da makamantansu;
- Sauran wurare waƙanda suka haɗa da kasuwanni da wuraren farauta da gayya da gidajen rediyo da gidajen talabijin da sauransu.

5.6.2 Lokaci da Yanayi

Lokaci na sadar da waƙoƙin baka na Hausa yakan kasance da safiya ne ko da hantsi ko da rana ko da yammaci ko da daddare da sauransu. Hausawa kuma sukan sadar da waƙoƙin baka na Hausa a kowane yanayi na damina ko kaka ko rani ko bazara ko hunturu ko ɗari da sauransu. Haka kuma a bisa kowane yanayi akwai waƙoƙi da aka fi sadarwa kamar waƙoƙin noma da aka fi yin su a yanayi na damina da waƙoƙin bullowar kaka da sauransu.

5.6.3 Wuraren Adana Waƙoƙin Baka

Idan aka sadar da waƙoƙin baka na Hausa akan ajiye su a farkon rayuwar Hausawa ta hanyar haddacewa, sannan sannu a hankali aka sami

na'u'rori waɗanda ake juya waƙoƙi a cikinsu ko a naɗe su a ajiye su kamar ril-ril da kaset-kaset da CD-CD da album-album da kwamfuta da *memory* da USB da intanet da sauransu. Akwai kuma hanyar ajiye su ta rubuta su tare da ɗabba'a su a kundayen bincike da littattafai kanana da manya ta yadda a halin yau har an fara samun diwanai na waƙoƙin baka na Hausa (Gusau, 2009 & HBTKA, 2003).

6.0 Matakan Nazarin Waƙar Baka

Makaɗan baka na Hausa, daɗa na gargajiya ko na zamani, sun baza himma wajen shiryawa da fulla waƙoƙin baka na Hausa. Zuwa yau, an sami wasu mutane waɗanda suka dage wajen yi wa waƙoƙin baka na Hausa hidima ta hanyar sauransu da tattara su da nazarinsu ta yin sharhi da tsokaci a kansu (Gusau, 2011:2). Mutane da yawa, musamman masu sha'awar waƙoƙin baka, sun sha faɗar fahimtarsu da ganowarsu game da matanoni na waƙoƙin baka. Alalmisali; Hausawa da sauran jinsunan mutane a duniya masu sha'awa da fahimtar harshen Hausa da Sarakuna da su kansu makaɗan baka da gidajen rediyo da gidajen talabijin da makarantun soro/zaure da makarantun boko duka suna yin nazarin waƙoƙin baka na Hausa tun daga mataki na fassara waƙoƙin da bayani a kan ɗiyan waƙa da madosar sakonnin waƙoƙin zuwa fito da zakinsu ko gardinsu ko kuma a kushe musu.

Masana da manazarta da ɗaliban adabin Hausa sun yi nazarce-nazarce da yawa a game da waƙoƙin baka na Hausa tun a wajen 1935 lokacin da Milman Parry ya fito da hanya ta nazarin *awon baka* a waƙoƙin baka.

A babban taron kara wa juna ilimi kan harshe da adabin Hausa da Cibiyar Nazarin Harsunan Nijeriya ta Jami'ar Bayero, Kano ta gabatar a 1978, a takardar da Muhammad (1978) ya rubuta, ya yi magana a kan *amsa-amon kari* tare da kawo misalai daga waƙoƙin baka na Hausa. Takardar ta tabbatar da waƙoƙin baka na Hausa suna da *amsa-amon kari* wanda shi ne daidaituwar kari iri ɗaya a gabar farshe ta layuka na *ɗiya* a waƙar baka (Muhammad, 1978:56).

King (1981 da 1986) ya yi fofarin fito da tsarin ɗa a waƙoƙin fada ta lura da yadda ma'ana take *hawa* da *sauka* da yadda ake yi mata *takidi* da *saukar sauka* da *ajewa*. Haka kuma ya yi nazarin *tsarin rerawa* ta fitar da *tarbe* da *rakiya* da *karbeɓɓeniya* da *bayayyeniya* a yayin rera ɗiya na waƙoƙin baka. Ta hanyar dangantakar ɗiya a waƙoƙin baka, King (1986: 29) ya nuna akan gina *ɗa* a waƙa ta baka bisa *karamin turke* wato *sako karami*⁴⁶, sannan a wajen rerawa za a iya maimaita shi sau da yawa a cikin waƙa ɗaya.

⁴⁶ Wannan kalma ta *turke*, an samo ta ne daga bakin makaɗan baka kuma tana nufin saƙo wanda aka gina waƙar baka a kansa wato manufa wadda aka turke waƙa a waje ɗaya a cikin zaɓaɓɓun kalmomi. Domin karin haske a kan ma'ana da madosar turke ana iya duba "Sako a Waƙoƙin Baka: Tsokaci kan Turke da Rabe-Rabensa" (Gusau, 2002^b: 295-297). Turke, ke nan, yana iya zama babban saƙo a waƙa ko karamin saƙo a ɗa.

Gusau (2002^b: 295-297) shi ma ya nazarci turke a waƙar baka. A wannan nazari an duba yanayin turke a waƙar baka da mataƙai na fitar da turke tare da kawo nau'o'in turaku da ake samu a waƙoƙin baka na Hausa.

Schuh (1995) ya fitar da wata hanya ta nazarin karin waƙar baka ta bin tsarin *Gidan Dara na Kari* da kuma *Gurabun Kari*. A bisa irin wannan nazari ne Schuh (2002: 154-161) ya dora waƙoƙi uku⁴⁷ da suka shafi aure na Dammaraya Jos ya fitar da karuruwansu⁴⁸.

Bayan waƙannan ayyuka, akwai nazarce-nazarce⁴⁹ na digiri na uku da na biyu da na ɗaya da aka gudanar da yawan gaske a Jami'o'i da Kwalejojin Ilimi game da waƙoƙin baka tare da samar da mataƙai, daidaiƙu, na nazarin waƙar baka ta Hausa. Har wa yau, akwai kuma sakamako da aka fitar na wasu ayyukan kwamitoci waƙanda suka samar da wasu kalmomin nazarin adabin Hausa kamar Muhammad (1973) da Muhammad (ed) 1990).

Sannan akwai manazarta waƙanda suka yi rubuce-rubuce kai tsaye a kan waƙar baka, da kuma waƙanda za su iya shafar nazarin waƙar baka. Daga cikin ayyukan akwai Yusuf (1979) da Ibrahim (1983) da Gusau (1984) da Umar (1985) da Yahya (1997) da Furniss (1996) da Abba, M. da Zulyadaini, B. (2000) da Yahya (2001) da Gusau (2002)^{a&b} da Dunfawa (2003) da Hukumar Tarihi ta Jihar Katsina (2003) da Gusau (1995 & 2005) da Seme da wasu (2006) da Dangambo (2007) da Gusau (1995 & 2008) da Gusau (2008) da Bunza (2009) da Gusau (2009, 2010, 2011, 2012, 2013^{a-c}) da sauransu.

Hanyar nazarin waƙar baka ta Hausa da Gusau (1993, 2003:24-66 & 2011-1-56) ya shimfiɗa tana kunshe da waƙannan mataƙai kamar haka:

6.1 Gabatarwa

A tarken waƙar baka za a fara fito da salsalar waƙa da shekarar haihuwa da lokaci da wuri da yawan diya a waƙa da tarihin maƙaɗi da bayanin wanda aka yi wa waƙa.

6.2 Turke da Warwararsa

A wajen fitar da turken waƙa wato saƙonta ko darassin da take dauke da shi za a fara nuna muhallin turke sannan a taƙaita turke da warwara da tsettsefewar turke da tubalan ginin turke.

⁴⁷ Waƙannan waƙoƙi su ne, Waƙar 'Jawabin Aure' da waƙar 'Auren Dole' da 'Gulma-Wuya'.

⁴⁸ Wannan hanya tana a kan gwaji, shi kansa Schuh (2002: 161) yana tababa ko za a iya bi ta wannan hanya a fefe kowace waƙar baka ta Hausa?

⁴⁹ Akwai kuma wasu marubuta da manzarta waƙanda suka yi nazarin wasu waƙoƙin baka suka fito da al'adu da hanyoyin rayuwar al'umma ko suka kawo hanyoyin yabo da kwarzonta al'umma da waƙoƙin suke kunshe da su. Wasu ayyukan kuma sun dubi yadda waƙoƙin suke kallon falsafa da tunanin Bahausha a rayuwa ta yau da gobe.

6.3 Awon Baka

Nazarin awon baka ya funshi yawan layuka a da da zubin fiya a waka da tsarin da da tsarin rerawa da takidi da karin murya wato rauji da amsa-amon kari da gidan dara na kari.

6.4 Salo da Sarrafa Harshe

A salo da sarrafa harshe za a duba adon harshe da ya shafi kamantawa da siffantawa da alamtarwa da kinaya da jinsintarwa da karangiya da jaddadar karfafawa da zubi mai jan rai da ya funshi gangara da sabi-zarce da jinkirin fadar sakamako. Sai kuma a duba bangaren aiwatar da harshe dangane da zaben kalmomi da karin harshe da Hausar nahiya da ginin jumla da sauran abubuwan da suka shafi nahawun waka.

6.5 Nadewa da manazarta da rataye na wakar da aka yi tarkenta.

7.0 Kammalawa

A wannan takarda an bibiyi tarihin samuwar wakar baka a kasar Hausa, farfajiya wadda al'ummar Hausawa take zaune a cikinta. An fara waiwaye ne a kan ma'anar wakar baka, da yanayin faruwar wakar baka da masu shiryawa da aiwatar da wakokin baka wadanda suka hada da yara, samari, da 'yan maza da 'yan mata, da matasa, da manyan mata, da manyan maza, sannan da makada.

Daga nan takardar ta mayar da hankali a kan wakoki wadanda makada, maza da mata, manya da matasa, suke shiryawa da rerawa. Ta haka ne takardar ta karkasa wakokin baka na Hausa zuwa rukunoni manya guda biyu da suka funshi wakokin gargajiya da wakokin zamani. Sai kuma aka yi bayani a kan muhimman halaye ko sigogi na wakar baka guda shida (6) da suka hada da yanayin aiwatarwa da yanayin kullawa da kida da rauji da rerawa da kuma sadarwa.

Bayan haka kuma an yi waiwaye a kan mata kai da hanyoyi ko dabaru na nazarin wakar baka. An nuna a lokutan da makadan baka suke kullawa da rera wakokin baka na Hausa, haka ma aka sami wasu mutane wadanda suke tattara wadannan wakoki, suna dora nazarce-nazarce a kansu. An yi bayanin Hausawa 'yan kasa⁵⁰ sun shiga wannan fage na nazarin wakar baka daga bisani, bayan da sassan duniya kamar Turawa da Larabawa da Indiyawa suka jima suna gudanar da shi. Har wa yau an yi bayani, a yau akwai hanya wadda

⁵⁰ Kamar Muhammad (1971, 1973, 1978^a, 1978^b, 1979, 1980, 1990) da Abdulkadir (1975) da Yahaya (1979, 1983, 1985) da Dangambo (1973, 2008) da Daba (2006) da Bunza (2009, 2012) Abba & Zulyadaini (2000) da Tsoho (2002, 2010, 2012) da Magaji (1980, 1983) da Yahya (1995, 1997, 2001) da Yusuf (1979) da Umar (1980, 1984, 1985) da Muhammad, A.L. (1985) da Ibrahim (1983) da Gusau (1983, 1989, 1993^a, 1993^b & 2003^a, 2003^b, 1995 & 2005, 2002^a, 2002^b, 2008, 2009, 2010, 2011^a, 2011^b, 2012, 2013^a, 2013^b, 2013^c, 2013^d, 2013^e) da sauransu.

Gusau (1993,2003 & 2011) ya tattara mata kai na tarke na waƙar baka da suka funshi gabatarwa da turke da warwararsa da awon baka da salo da sarrafa harshe da kammalawa da manazarta da rataye na waƙoƙin da aka yi nazari.

Wannan takarda ta fahimci kowacce daga cikin waƙoƙin Hausa guda biyu da Muhammad (1979: 85-90) ya kira WK1 wato waƙar baka, da WK2 wato rubutacciyar waƙa, tana da ke bantattun halaye da sigogi waɗanda aka rarrabe ta da su. Waƙar baka tana da matsayinta na daban, sannan waƙa rubutacciya tana da nata matsayi na daban. Da alama tasire-tasiren zaman Hausawa da al'adunsu da wasu sassa na adabin bakansu suke yi wa waƙoƙin biyu wato WK1 da WK2 shigar juna⁵¹.

A takardar ana son a tabbatar da waƙa wadda za a iya kira waƙar baka ta Hausa ita ce wadda ta hau bisa tsari na kida da rauji da rerawa ta jagora da 'yan amshi mai kulli da kari a kungiya, da rerawa ta jagora kawai babu 'yan amshi, mai kulli kawai ba kari wato kadaita da tsarin aiwatarwa a zubi na baka ko a zubi na rubuce, sannan a sadar da ita ga jama'a.⁵²

Haka kuma ana so a fahimci akwai waƙoƙin baka na Hausa waɗanda aka gabatar da su da ka, a rera su da ka, a ajiye su ta haddacewa ko ta nadar su a na'urorin ajiye magana. Sannan akwai wasu waƙoƙin baka waɗanda ake rubuta su a haɗa musu kida da rauji tare da rera su a sitidiyo.

Har wa yau kuma ana so a lura waƙoƙin nan da ake rubutawa akan yi musu amsa amo na harafi wato kafiya tare da daidaita yawan sadarunsu. Amma idan an rera su a sitidiyo, kida da rauji da yanayin rerawa sukan sauya adadin sadarun da aka shirya musu na farko, sai su koma ba a daidaice ko a kayyade ba. Ta haka sai su hau yanayi na shirya diya na waƙar baka ta yadda sadarun da ba za su fare ba sai an numfasa a kan adadin kananan sakonni da ake so a zuba masa.

Muna rokon Allah ya sa mu kara amfanuwa tare da dadfa fahimtar hanyoyi da dabaru na nazarin adabin Hausa, musamman dabarun nazarin waƙar baka bahaushiya. Muna rokon Allah ya ci gaba da daukaka harshen Hausa tare da kiyaye shi, sannan ya karfafa zukatanmu a yi masa ibada da kaunar Manzon Rahama, sallallahu alaihi wa sallama.

⁵¹ Kuma hakan ne ya janyo ake samun kulli na zumunta tsakanin waƙar baka da rubutacciyar waƙa.

⁵² Muhammad (1979: 87) ya nuna WK1 ita ce wadda ake aiwatarwa ta baka a kuma rera ta bisa yawanci a gaban jama'a, a kungiya ta jagora da 'yan amshi kuma wadda ake haɗawa tare da kida.

Manazarta

- Abba, M. & Zulyadaini, B. (2000). *Nazari kan Waƙar Baka ta Hausa*. Zaria, Nigeria: Gaskiya Corporation Limited.
- Abdulkadir, D. (1975). "The Role of an Oral Singer in Hausa/Fulani Society: A Case Study of Mamman Shata". Ph.D. Thesis. Bloomington: Indiana University.
- Abdu, S. (2003). *Poet of the People Republic*. Kano: Benchmark Publishers Limited.
- Ames, D. & King, A. V. (N.D). *Glossary of Hausa Music and its Social Context*. London.
- Amfani, A. H. (2006). "Four Decades of Language and Linguistics Studies in Hausa (1960-2000)" in *An Encyclopaedia of the Arts*, Vol. 4.
- Awde, N. (1996). *Hausa*. New York, America: Hippocrene Books, Inc.
- Aminu, M. (1978). 'Muhimmancin Marokan Baka a Kasar Hausa' in *Hausa Language and Literature*. Yahaya, I. Y. & Rufa'i, A. (ed). Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University.
- Baldick, C. (2004). *Dictionary of Literary Terms*. London: Oxford University Press.
- Bamako. (2010). "Regional Workshop on the Harmonization for Fulfulde, Hausa and Mandenkan: Report of the Hausa Commission". Bamako, Mali: Held at Hotel Massaley.
- Bunza, A. M. (2009). *Narambada*. Lagos: Ibrash Islamic Publications Centre Limited.
- Bunza, A.M. (2012). "Lalurar Kiɗa Daga Baƙin Makada' in Munkaila, M & Zulyadaini, B. (eds) *Language, Literature and Culture: Festschrift in Honour of Professor Abdulhamid Abubakar Maiduguri*, Nigeria: Department Languages and Linguistics, University of Maiduguri.
- Burton, S. H. (1954). *The Criticisms of Poetry*. London: Longman.
- Chiegeonu, N. (1990). *Introduction to Study of Literature and Criticism*. Oyo: Odumatt Press and Publishers.
- Cibiyar Nazarin Harsunan Nijeriya. (2006) *Kamusun Hausa na Jami'ar Bayero*. Zaria, Nigeria: Ahmadu Bello University Press Limited.
- Daba, H. A. (1978). "Hausa Oral Poetry: A Case Study of Adamu Danmaraya Jos". M. A. Thesis. Sudan: Jami'ar Khartoum.
- Daba, H. B. (2006). *Danmaraya Jos in Folkloric Perspective*. Kano: Benchmark Publishers Limited.
- Dunfawa, A. A. (2003). *Ma'aunin Waƙa*. Sokoto: Garkuwa Publishers.
- Dangambo, A. (1973). "Shata da Waƙoƙinsa". B. A. Dissertation. Kano: Department of Nigerian Languages, Bayero University.
- Dangambo, A. (1981). 'Rikidar Azanci: Siddabarun Salo da Harshe Cikin Tabarƙoƙo Tahamin Aliyu Dansidi' in *Studies in Hausa Language, Literature and Culture*. Yahaya, I. Y.; Rufa'i, A.; Abu-Manga, A.

- (Editoci). Kano: Centre for the Study of Nigerian Languages, Bayero University.
- Dangambo, A. (2007). *Daurayar Gadon Fedé Waka* (Sabon Tsari). Kano: K.D.G. Publishers.
- Dangambo, A. (2008). *Rabe-Raben Adabin Hausa* (Sabon Tsari). Zaria: Amana Publishers Limited.
- Dan'iya, D. (1997). "Adon Harshe a Cikin Rubutaccen Adabin Hausa". M. A. Thesis. Kano: Department of Nigerian Languages, Bayero University.
- Finnegan, R. (1970). *Oral Literature in Africa*. London: Oxford University Press.
- Furniss, G. (1977). "Some Aspects of Hausa Modern Poetry: Themes, Style and Values with Special Reference to the 'Hikima' Poetry Circle in Kano". Ph.D. Thesis. London: SOAS.
- Furniss, G. (1996). *Poetry, Prose and Popular Culture in Hausa*. Edinburgh: Edinburgh University Press Limited.
- Goldstein, K. S. da Ben-Amos, D. (1975). *Folklore: Performance and Communication*. Paris: Mouton.
- Gusau, S. M. (1983). "Waƙoƙin Noma na Baka: Yanaye-Yanayensu da Jigoginsu, Musamman a Sakkwato". M.A. Thesis. Kano: Department of Nigerian Languages, Bayero University.
- Gusau, S. M. (1984). 'Nazarin Zabaɓɓun Waƙoƙin Baka na Hausa'. Cyclostyled Edition. Kano: Department of Nigerian Languages, Bayero University.
- Gusau, S. M. (1985 & 1993^a). 'Salo da Sarrafa Harshe a Waƙoƙin Baka na Hausa' in *Studies in Hausa Language, Literature and Culture*. Rufa'i, A. Yahaya, I. Y., Bichi, A. Y. (ed). Kano: Centre for the Study of Nigerian Languages, Bayero University.
- Gusau, S. M. (1988). "Waƙoƙin Makadan Fada: Sigoginsu da Yanaye-Yanyensu". Ph.D. Thesis. Kano: Department of Nigerian Languages, Bayero University.
- Gusau, S. M. (1993^b & 2003^a). *Jagoran Nazarin Waƙar Baka*. Kano: Benchmark Publishers Limited.
- Gusau, S. M. (1995 & 2005). *Makada da Mawaƙan Hausa*. Kano: Benchmark Publishers Limited.
- Gusau, S. M. (1995 & 2008^b). *Dabarun Nazarin Adabin Hausa*. Kano: Benchmark Publishers Limited.
- Gusau, S. M. (1996). "Dabarar Alkunya a Waƙoƙin Makadan Baka' in *The West African Journal of Language, Literature & Criticism*. Kano: Bayero University.
- Gusau, S. M. (2001). 'Waƙar Gogarman Tudu ta Ibrahim Narambada a Mazubin Nazari' in Yusuf, M. A. (Ed) *Algaita Journal of Current Research in Hausa Studies*. Kano: Department of Nigerian Languages, Bayero University.

- Gusau, S. M. (2002^a). *Salihu Jankidi Sarkin Taushi*. Kaduna, Nigeria: Baraka Press and Publishers Limited.
- Gusau, S. M. (2002^b). "Sako a Waƙoƙin Baka: Tsokaci a kan Turke da Rabe-Rabensa" in *Studies in Hausa Language, Literature and Culture*. Kano, Nigeria: Bechmark Publishers Limited.
- Gusau, S. M. (2003^b). 'Wakar Sir Sanusi Sarkin Yaƙi a Mazubin Nazari' in Abba, I. A. (Ed) *FAIS Journal of Humanities*. Kano: Faculty of Arts and Islamic Studies, Bayero University.
- Gusau, S. M. (2008). *Waƙoƙin Baka a Ƙasar Hausa: Yanaye-Yanayensu da Sigoginsu*. Kano: Benchmark Publishers Limited.
- Gusau, S. M. (2009). *Diwanin Waƙoƙin Baka: Zafabbun Matanoni na Waƙoƙi na Hausa*. Kano: Century Research and Publishing Limited.
- Gusau, S.M. (2011^a). Bitar Littafin *Waƙoƙin Aminu Ladan Abubakar Alan Waka*". A Paper Presented. Kano, Nigeria: Musa Abdullahi Auditorium, Bayero University.
- Gusau, S. M. (2011^b). *Adabin Hausa A Sauƙaƙe*. Kano: Century Research and Publishing Limited.
- Gusau, S.M. (2012^a). "Wasu Dabarun Tafiyar da Rayuwa Daga Waƙoƙin Baka na Hausa, in *Champion of Hausa Cikin Hausa. A Festschrift in Honour of Dalhatu Muhammad*. Zaria, Nigeria: Ahmadu Bello University, Press Limited.
- Gusau, S.M. (2012^b). "Makaɗan Hausa Jiya da Yau". A Paper Presented at Makon Hausa No. 39. Kano, Nigeria: Hausa Association, Bayero University.
- Gusau, S.M. (2013^a). Mizani Tsakanin Waƙoƙin Hausa na Baka da Rубutattu' in *Studies in Hausa Language, Literature and Culture: The 1st National Conference*. Kano: Centre for the Studies of Nigerian Languages, Bayero University.
- Gusau, S.M. (2013^b). Dangantakar Waƙoƙin Baka da Al'adun Hausawa: Bunƙasa ko Koma-Baya'. A Paper Presented at the International Conference. Katsina, Nigeria: Umaru Musa 'Yar'adua University and Katsina State History and Culture Bureau.
- Gusau, S.M. (2013^c). *Wasanni Don Yara*. Kano, Nigeria: Century Research and Publishing Limited.
- Gusau, S.M. (2013^d). Waiwaye a kan Tarihin Muhammadu Gambo na Kulu Makaɗin Barayi'in *Makaɗi a Mahangar Manazarta*. Kano, Nigeria: Gidan Dabino Publishers.
- Gusau, S. M. (2013e) *Tatsuniya a Rubuce*. Kano, Nigeria: Century Research and Publishing Limited.
- Gusau, S. M. & Malam, A. A. (2014). "Tarihin Kidan Kalma". A Paper Presented. Kano: Department of Nigerian Languages, Bayero University.
- Halliru, A. (1983). "Aliyu Dandawo da Waƙoƙinsa". B.A. Dissertation. Sokoto: Usmanu Danfodiyo University.

- Hukumar Binciken Tarihi da Kyautata Al'adu ta Jihar Katsina. (2003). *Wakokin Alhaji Mamman Shata* (Diwani na Daya) Katsina: The Government Printer.
- Ibrahim, M. S. (1982). "Adabin Gargajiya na Hausa Kafin da Kuma Bayan Musulunci" in *Studies in Hausa Language, Literature and Culture* Vol. II. Kano: Centre for the Study of Nigerian Languages, Bayero University.
- Ibrahim, M. S. (1983). *Kowa ya sha Kida*. Ibadan: Longman Nigeria Limited.
- King, A. V. (1967). "Music at the Court of Katsina". Unpublished Ph.D. Dissertation. London: Univeristy of London.
- King, A. V. (1981). 'Form and Functions in Hausa Professional Songs' in *Oral Poetry in Nigeria*. Lagos: Nigeria Magazine.
- King, A. V. (1986^a). "Statement, Restatement and Extension: Stanzaic Structure in Hausa Court Songs". A Paper Presented. Zaria, Nigeria: Department of Nigerian and African Languages, Ahmadu Bello University.
- King, A. V. (1986^b). 'An Introduction to the Life and Works of Abubakar Akwara'. A Paper Presented. Zaria, Nigeria: Department of Nigerian and African Languages, Ahmadu Bello University.
- Magaji, A. (1980). "Kassu Zurmi da Wakokinsa". B. A. Dissertation. Kano: Department of Nigerian Languages, Bayero University.
- Muhammad, D. (1971). "Hausa Oral Poetry in *Introduction to Nigerian Literature* (ed. King, A.V.). Lagos, Nigeria: Evans Brothers (Nigeria Publishers) Limited.
- Muhammad, D. (1973). 'A Vocabulary of Literary Terms in Hausa' a Cikin *Harsunan Nijeriya Vol. III*. Kano: Centre for the Study of Nigerian Languages, Bayero University.
- Muhammad, D. (1978^a). 'Waka Bahaushiya' in Yahaya, I. Y. da Rufa'i, A. (Ed) *Studies in Hausa Language and Literature*. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University.
- Muhammad, D. (1978^b). 'Structural Tension in Poetry: Case Notes on Enjambment and Run-on in Hausa' in *Harsunan Nijeriya VIII*. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University.
- Muhammad, D. (1979). "Interaction Between the Oral and the Literate Traditions of Hausa Poetry" in *Harsunan Nigeria Vol. IX*. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University.
- Muhammad, D. (1980). "Zumunta Tsakanin Marubutan Wakokin Hausa da Makada" in *Harsunan Nijeriya X*. Kano, Nigeria: Centre for the Study of Nigerian Languages, Bayero University.
- Muhammad, D. (ed). (1990). *Hausa Metalanguage*. Ibadan: University Press Limited.
- Muhammad, L.S. (2006). *Wakokin Malam Amadu Danmatawallen Hadejia*. Kano, Nigeria: Suda Communications Limited.

- Muhammad A.L. (1985). "Ranar Kida da Waka ga Sarki" in *Bahaushiya Journal Zaria*, Nigeria: Hausa Association, Ahmadu Bello University.
- Rasmussen, D. (1974). *Poetry and Truth*. Paris: Monton.
- Satatima, I. G. (2009). "Wakokin Darsashin Zuciya na Makadan Hausa". Unpublished Ph.D. Thesis. Kano: Department of Nigerian Languages, Bayero University.
- Schuh, R. G. (1995). "Text and Performance in Hausa Metrics". California: UCLA.
- Schuh, R. G. (2002). 'Karin Wakokin Aure na Danmaraya Jos' in Bichi, A. Y.; Kafin Hausa, A. U.; Yalwa, L. D' (Ed) *Studies in Hausa Language, Literature and Culture*. Kano: Benchmark Publishers Limited.
- Sheme, I. Kankara, A. I., Albasu, Y. T., Malami, A. (2006). *Shata Ikon Allah*. Kaduna: Informat Publishers.
- Skinner, N. (1970). "A Hausa Poet in Lighter Vein," *African Language Review*.
- Skinner, N. (1971). "Realism and Fantasy in Hausa Literature" in *Review of National Literature Vol. 2 No 2*.
- Skinner, N. (1980). *An Anthology of Hausa Literature in Translation*. Zaria: The Northern Nigeria Publishing Company.
- Tsoho, M.Y. (2001). "Tubalan Ginin Wakokin Yabo: Tsokaci kan Yabau a Wakokin Iko" in *FAIS Journal of Humanities*. Kano, Nigeria: Bayero University.
- Tsoho, M.Y. (2002). "Eulogues, the Building Blocks of Hausa Praise Songs: A Thematic and Structural Examination". Unpublished Ph.D. Dissertation. Zaria, Nigeria: Department of Nigerian and African Languages, Ahmadu Bello University.
- Tsoho, M.Y. (2010^a). "Sankira: Gudummawarsa ga Gina Wakokin Yabo" in *Harshe: Journal of African Languages*, N0.4. Zaria, Nigeria: Department of Nigerian and African Languages, Ahmadu Bello University.
- Tsoho, M.Y. (2010^b). "Jarunta a Wakokin Baka: Nazarin Waƙar Shago ta Muhammadu Dan'anace" in *Himma: Journal of Contemporary Hausa Studies* N0. 2 Katsina, Nigeria: Department of Nigerian Languages, Umaru Musa 'Yar'adua University.
- Tsoho, M.Y. (2011). "Hausa Court Songs: Classification of the Art of Composition and Performance" in *Algaita: Journal of Gurrent Research in Hausa Studies*. Vol. 2, N0. 1 Kano, Nigeria: Department of Nigerian Languages, Bayero University.
- Umar, M.B. (1980). *Adabin Baka don Makarantu*. Kano, Nigeria: Hausa Publications Centre.
- Umar, M. B. (1985). *Danmaraya Jos da Wakokinsa*. Ibadan: University Press Limited.
- Umar, M. B. (1987). *Dangantakar Adabin Baka da Al'adun Gargajiya*. Kano, Nigeria: Triumph Publishing Company.

- Usman, B. (2005). *Dankutungayya*. Kano, Nigeria: Gidan Dabino Publishers.
- Yahaya, D. H. (1991). "Alhaji Musa Dankwairo: Makadin Fada ko na Jama'a". Unpublished B.A. Dissertation. Kano: Department of Nigerian Languages, Bayero University.
- Yahaya, I. Y. (1979). "Oral Art and Socialization Process: A Socio-Folkloric Perspective of Initiation From Childhood to Adult Hausa Community Life. Unpublished Ph.D. Dissertation. Kano: Ahmadu Bello University/Bayero University.
- Yahaya, I. Y. (1983 & 1985). "Tsarin Kayan Kidan Hausa da Muhallan Kada su" in *Harsunan Nijeriya Vol. XIII*. Kano: Centre for the Study of Nigerian Languages, Bayero University.
- Yahaya, I. Y. da Dangambo, A. (1986). *Jagoran Nazarin Hausa*. Zaria: The Northern Nigeria Publishing Company.
- Yahaya, I. Y. (1988). *Hausa a Rubuce: Tarihin Rubuce-Rubuce Cikin Hausa*. Zaria: The Northern Nigeria Publishing Company.
- Yahya, A. B. (1995). 'Kawancen Jigo Tsakanin Waƙoƙin Sarauta na Baka da Rubutattu' in *Harsunan Nijeriya Vol. XVII*. Kano: Centre for the Study of Nigerian Languages, Bayero University.
- Yahya, A. B. (1997). *Jigon Nazarin Waka*. Kaduna, Nigeria: Fisbas Media Services.
- Yahya, A. B. (2001). *Salo Asirin Waka*. Kaduna, Nigeria: Fisbas Media Services.
- Yusuf, H. (1979). *Hamza Caji da Waƙoƙinsa*. Kano, Nigeria: Huduhudu Publishers.

*Rataye na Daya: Misalin Waƙar Baka ta Gargajiya
Daga Waƙar 'Gadan-Gadan yay yi Dawa' ta Aliyu Dandawo*

Makafi: Aliyu Dandawo (Ya Rasu 1965)

Waƙar: Sarkin Yawuri Muhammadu Tukur (1923-1955)

Gindin Waƙa: Gadan-gadan yay yi dawa uban Hassan Mahawayi,
: Muhammadu Abdullahi danni mai dan farhi.

Jagora: Wada aka so an samu,

'Y/Amshi: Yanzu gidan Abdullahi babu haushin komi,
: Ana cikin wasuwasin an yi rashin Abdullahi,
: Sai Tukur yak kawo,
: Ya riƙa mata da maza,
: Ya riƙa babba da yaro,
: Ya riƙa bayi da diya,
: Duy ya dauke barori,
: Abin da Abdullahi yar ruhe,
: Ka maishe shi haw wucewa ka yi.

Jagora : Naka Nuhi ya cika x^2 ,

'Y/Amshi : Duniya buƙatatai ta yi gahwara as saura,
: Tun da gidan Abdu Abarshi a azurhwah Hausa x^2 .

Jagora: Shaye-shaye da a kai na rakko ko rakkanuwa,
: Ba a hwaɗa makwanin zuma da zafin rana,
: In ana son zaƙi asha madi ko galla,

'Y/Amshi: Hwaɗa ma kowat taɓi buttamin zuma,
: Na san ba shi farsuwa,
: Ban hana masu rakkiya su farsa ba.

Jagora: Gero ya ga ruwa wanda ba na surhe nai ba,

'Y/Amshi: Hausa gidan Jeraɓana babu mai gwada mai komi,
: Ko da shibka taɗ tashi ta ga sabra gona.

Jagora: Ina tuna ma Abarshi,

'Y/Amshi: Wanda duk kab ba yay yi ma tsura,
: Amshi abin ka in shinai ma wargi,
: Wanda duk kab ba kurga yas shigam ma gandu,
: Kag ganai kas sa mai ido bari nai kay yi,
: Gano abin Abdu Abarshi in faɗewa yay yi.

Jagora: Wurin yini ya aje duniya ta dan Abdullahi,

: Ba wurin kwana ba,
: Tukur ka yi don Allah,

: Shi ka bari don Allah,
 'Y/Amshi: Halinka ba dai da halin na yau ba,
 : Tun can hwarko,
 : Abin da duy yas same shi,
 : Ba shi cewa wani yay yi mai,
 : Ga Allah shika dogara,
 : Shi ko tuban mai,
 : Abin da duy yas samu,
 : Shi tabbata,
 : Allah yan nuhwai da shi tun hwarko,
 : Tukur gidan Abdu Abarshi ka dada mai haske,
 : Tukur gidan Abdu Abarshi ka dada mai haske.

Jagora: Ni roko yak kawo ni,
 : Ba zama makaranta ba,
 : Ba rifon birni ba,
 : Ba ni dillanci,
 : Ban taho hiton jirgi ba,

'Y/Amshi: Abin da ya kawo ni,
 : Dag gabas shi niy yi.

Jagora: Saboda son Annabi ya buwayi sauran bayi,
 : Allah ya hihita shi duniya da makoma,

'Y/Amshi: Abin da duy yar roka garai yana karo mai.

Jagora: Na yi takarda na ba na Bubakar an kai mai,
 : Ga ni ba ni ga amsa ban ga takarda ta ba,

'Y/Amshi: Hankalina ya tashi ban ji laihina ba.

Jagora: In wani ya yi rawa sai a ba shi girken Bidida,
 : Au a sa mai yabki,

'Y/Amshi: In wani ya zo nan yay yi sai shi sha buloli,
 : Ka ga komi tsananin hwari,
 : Kana ishe tohwa da kunnuwan nan danye,
 : Cikin sarautar Allah ta rayu ba da ruwa ba,
 : Allah bai yi sarautad da za a koyo nai ba.

Jagora: Ganin uban aiki ya hi leke-leken banza,
 : Gaskiya ta yi halinta na gama na koma,

'Y/Amshi: Gidan Sama'ila Haruna an hwashe min haushi.

Jagora: Ina mazaje Auta uban Gado ya niso,

'Y/Amshi: Yawuri koway yi kuren ka duniya ta basai,

: Zuwa gida in ba naka na ba fannas suna.

Jagora: Wanda yag ga Zabarkanu bai da sauran kuna,
'Y/Amshi: Tun da na ji Zabarkanu ya ga Annabi tun duniya,
: Zabarmawa ku yi ta takama dan Sarkinku,
: Wanda yag ga Zabarkanu lahira ya tsira.

Jagora: Ashe zama da masoyi ya hi komi dafi,
'Y/Amshi: Saboda son Sarki yanzu kasuwa ta zan tau,
: Don na sami latun gero ga takardun kudafi.

Jagora: Wanga sabon Sarkin Alieru ya kai tsoro,
: Ko ya debe babu sauran sauna,
'Y/Amshi: Yini da mai samu ya hi shekara da matsaci,
: Yana zuba ma karya.

Jagora: Aboki mai bariki ba shi gasuwa sai ya so,
: Shi ka aiki karshen wata a yo bococi,
: Sai ya kai boca ran biya a sa mai hannu, x^2
'Y/Amshi: Aboki ya wa Sarki adashi saura kwasa,
: Wanda yab ban ya ba ka ni hwaɗi d'ai an nau. x^2

Jagora: Wurin yini ya aje duniya ta dan Abdullahi,
: Ba wurin kwana ba,
: Tukur ka yi don Allah,
: Shi ka bari don Allah,
'Y/Amshi: Halinka ba d'ai da halin na yau ba,
: Tun can hwarko,

Jagora: Abin da duy yas same shi,
: Ba shi cewa wani yay yi min,
: Ga Allah shika dogara,
: Shi ko tubam mai, x^2
'Y/Amshi: Abin da duy yas samu shi tabbata,
: Allah ya nuhwai da shi tun hwarko,
: Tukur gidan Abdu Abarshi ka dafa mai haske x^2 .

Makadfi : Aminuddeen Ladan Abubakar,
Alan Waka (Haihuwa: 1973)

Waƙar : Baubawan Burmi

Gindin Waka: Baubawan Burmi, x 3

Iye-iye, x 3

Kasassabarmu ce kan zaban jagora,
Iye-iye.

Jagora : Allah malikul mulki,
: Tatal mulki man tasha'u a kan mulki,

'Y/Amshi : Iye-iye.

Jagora : Allah mun yi zaman dirshan,
: Tamkar fitila a lokon Alkuki,

'Y/Amshi : Iye-iye.

Jagora : Sai a kafa mu a raurayar,
: Allana muna bukatar jagora,
: Iye-iye,

'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce, kan zaban jagora,
: Iye-iye.

Jagora : Sallu alaika Rasulallah,
: Dan Amina mafi tsarkin jagora,

'Y/Amshi : Iye-iye,

Jagora : Alihi har ashaba,
: Masu biya biyar dafa gun jagora,

'Y/Amshi : Iye-iye,

Jagora : Mai alfarma da adala,
: Ahmadu hamidun fiyayyen jagora,
: Iye-iye,

'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Allah ka san kukana,
: Ka san hujjar zubar da hawayena,

'Y/Amshi : Iye-iye,

Jagora : Yau bauta ce tac canza,

: Tad dauko salo da tsari mummuna,
 'Y/Amshi : Iye-iye,
 Jagora : Mun bar mulkin mallaka,
 : Kama karya a yau shi muka daura,
 : Iye-iye,
 'Y/Amshi : Sauyin sauyin muke so,
 : Sassaucin tausasawa,
 Jagora : Ala mai fadafakarwa,
 : Daina kukan kokawa,
 : Allah ne yake sakawa,
 : Sannan shi ke cirewa,
 : In ya so zai canjawa,
 : Ba mai ikon hanawa,
 'Y/Amshi : Sauyin sauyi muke so,
 : Sassaucin tausasawa.
 Jagora : Dole in koka da tsiwa,
 : Dubi kasar nan Arewa,
 : Ba ilimi tallakawa,
 : Ba mu da aikin taɓawa,
 : Mun zama jujin zubawa,
 : Tarkacen tarkatawa,
 'Y/Amshi : Baubawan burmi,
 : Kasassabarmu ce kan zaban jagora,
 : Iye-iye.

Jagora : Dangi a duba min hanya,
 : Da can da muna a mulkin mallaka,
 'Y/Amshi : Iye- iye,
 Jagora : Wahala dai aka ba bawa,
 : Amma duk tsiya abinci a ba ka,
 'Y/Amshi : Iye- iye,
 Jagora : Yanzu ko gadonmu talauci,
 : Ai kudarsa ta fi dukanka da gora,
 : Iye-iye,
 'Y/Amshi : Baubawan burmi,
 : Kasassabarmu ce kan zaban jagora,
 : Iye-iye.

Jagora : Tallauci shi muka gada,
 : Jahilci kwa ya zamanto rigarmu,

'Y/Amshi : Iye-iye,
Jagora : Ba mu da ikon yin mulki,
: Balle mu ciro masharin kukanmu,

'Y/Amshi : Iye-iye,
Jagora: Mun dore da tumasanci,
: Mabarata muke a hannun jagora,
: Iye-iye,

'Y/Amshi : Baubawan burmi,
: Kasassaɓarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Dangi a waiwaya a duba,
: A makarantunmu daban ne da na 'ya'yansu,

'Y/Amshi : Iye-iye,
Jagora : La'akkari da abincinsu,
: Kama har zuwa ruwan da suke sha su,

'Y/Amshi : Iye-iye,
Jagora : Kai duba da makwancinsu,
: Daga nan za ka gane mugun jagora,
: Iye-iye,

'Y/Amshi : Baubawan burmi,
: Kasassaɓarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Sannan ba sa alkunya,
: Daga an doka tamburan nan na siyasa,

'Y/Amshi : Iye-iye,
Jagora : Kunya ba tsoron Allah,
: Su yi oda ta atamfar nan sosa,

'Y/Amshi : Iye-iye,
Jagora : Su mammanna gumakansu,
: Su rarraba a mu d'auke su mu d'ora,
: Iye-iye,

'Y/Amshi : Sauyin sauyi muke so,
: Sassaucin tausasawa,
Jagora : Allah kai aka kaiwa,
: Karar duk mai cutarwa,
: Kokena kai na kaiwa,
: Shugaba mai cutarwa,
: Ka tsare tallakawa,

: Kai muke sujjadawa,
'Y/Amshi : Sauyin sauyi muke so,
: Sassaucin tausasawa,
Jagora : Mun azabtu da kwawa,
: Karar kuka da tsuwa,
: Mun shagaltu da yunwa,
: Mun bishe da kishirwa,
: Mun makance da sowa,
: Allah kai ke sauyawa,
'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Su ke tarkata yaranmu,
: Da makamai suna ta saran junansu,
'Y/Amshi : Iye-iye,
Jagora : In da alamar adalci,
: To, mai zai hana cakuda 'ya'yansu,
'Y/Amshi : Iye-iye,
Jagora : Kayan maye suka ba su,
: Su hau gidan mutum su fada shi da sara,
: Iye-iye,
'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Kudfin abinci ake ba ku,
: An maishe ku sai ka ce dabbar kiwo,
'Y/Amshi : Iye-iye,
Jagora : Kudfi a duntse su a watsa,
: Kub bi kuna ta wawaso har ku ji ciwo,
'Y/Amshi : Iye-iye,
Jagora : Ungulu za dai fa ki koma,
: Gidanki dai na tsamiya daina gadara,
: Iye-iye,
'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Allah wanga kashin mulki,
: Ya yi kama guda da kashin dankali,
'Y/Amshi : Iye-iye,
Jagora : Na samma ya danne na kassa,
: Idan ya so numfashi babu dalili,
'Y/Amshi : Iye-iye,
Jagora : Jin dadinsu kawunansu,
: Alfarmarsu iyalansu suna kibira,
: Iye-iye,
'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Allah kai kab ban iko,
: In ki abin gudu da fatar bakina,
'Y/Amshi : Iye-iye,
Jagora : Allah kai kab ban hikima,
: In yi ragargaza da harshen bakina,
'Y/Amshi : Iye-iye,
Jagora : In fadakar gun al'umma,
: Don su yi kyamata ga mulki na gadara,
: Iye-iye,
'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye.

Jagora : Dangi Aminuddeen Ala,
: Na Tudun Murtala na kwanar 'yan Ghana, x 2
'Y/Amshi : Iye-iye, x 2
Jagora : Shugaban 'yan Shabbabu,
: Mai Kulafuci da Kwawa dangina, x 2
'Y/Amshi : Iye-iye, x 2
Jagora : Shi ne ke muku addabo,
: Sai wata ran idan muna da yawan kwana,
: Iye-iye, x 2
'Y/Amshi : Baubawan burmi,
: Kasassabarmu ce kan zaban jagora,
: Iye-iye. x 2

THE HAUSA ORAL SONGS

By

**Sa'idu Muhammad Gusau, PhD
Department of Nigerian Languages,
Bayero University, Kano-Nigeria**

**BEING PROFESSORIAL INAUGURAL LECTURE
PRESENTED AT MUSA ABDULLAHI AUDITORIUM,
BAYERO UNIVERSITY, KANO-NIGERIA**

ABSTRACT

Societies the world over have different ways and methods of relaying what they feel are good and morally upright and therefore worth preserving for the benefit of future generations. In this way, societies build up unique ways of life not just valuable to them but also custodians of such ways of life, for which they can become well known. Singing is one among such ways that some societies employ in charting a path for its cultural memory and relevance. Oral songs is found indigenous to every human society. It would not be farfetched to argue that there is no society where some form of singing is not found. For example, Europeans, Arabs, Indians, Pakistanis, Chinese, Filipinos, Yoruba, Nupe and Hausa, including Igbo, Fulani, Adarawa, Tuaregs, Dukkarawa etc all have one form or another of oral songs. The oral songs found in these societies often plays a significant role in the cultural life of the people.

The Hausa community has been blessed with natural environment that gave its people opportunities to perform and communicate songs abundantly from time immemorial. The Hausa songs were initially composed orally in gatherings and in public functions or in individual homes of the Hausa people. Today, Hausa songs are composed in both oral and written form with accompaniment of the traditional musical instruments or in the studios. The specific religious as well as socio-cultural imperatives of the Hausa society have engendered the development and subsequent deep entrenchment over time, of oral songs in all its expansive forms. In this way, the oral songs has become, so to emphasize, commonplace and has been domesticated in the cultural life of the Hausa people, ranging from the traditional rulers, to Islamic clerics, the wealthy and the masses.

The main focus of this paper is to examine Hausa songs, bringing about their historical background, classifications, as well as main features. It further looks at the characteristics and other related features of Hausa songs.

The paper, therefore, traced the history of Hausa folk songs and enumerated the categories of people that composed the songs. They included children, youths, elderly men, elderly women and poet-singers, *Makadā*. The paper has carefully classified the Hausa oral songs into two major distinctions, namely, Traditional/Classical and Modern/Contemporary songs. The traditional or classical songs are the songs that are composed orally, presented in gatherings, or in public, or in any of the homes and memorized by the composer/singer. The Contemporary or Modern Hausa songs are composed in written form, rhymed in a studio and very rarely memorized by a singer. The paper places the Modern/Contemporary Hausa songs that are composed in the studio in Nigeria, Sudan, Egypt and other countries of the African Continent as folk songs. The placement is based on their objectivity, mode and pattern of presentation, mode of communicating the songs, accompaniment of music, chorus performance and other modes of composing. The paper concludes its discussion by denoting that all the Hausa oral songs are the same in performance pattern (*Yanayin Aiwatarwa*), mode of composition (*Yanayin Kullawa*) between solo, chorus or without chorus, music or melodic pattern (*Kida*), rhyme and rhythmic pattern (*Rauji*), performance structure (*Tsarin Rerawa*) and communicating pattern (*Tsarin Sadarwa*).

The paper uses historical research method, as including a systematic collection and objective evaluation of data relating to past occurrences in order to test hypotheses concerning causes were utilized. Effects or trends to explain present events and anticipate future events on the literary theories are taken into consideration. Much emphasis on Gusau's scholarly works of 1993, 2002, 2003, 2008, & 2011 on the techniques of literary criticism in Hausa oral songs are herein utilized. Finally, two different texts (*matani*) of classic and contemporary songs signifying the traditional and modern mode of compositions are cited as appendix.