

# HAUSA HIP-HOP SONGS: A NEW TREND FOR SURVIVAL AND PRESERVATION OF HAUSA LANGUAGE

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## **Abstract**

The study attempts to examine the transformation caused by technological innovation in Hausa hip-hop's style, form, content and function as far as the Hausa poetry is concerned as well as the impacts, if any, made by Hausa hip-hop on the society. Data was collected from Arewa 24 H hip-hop programmes aired every Saturday at nine o'clock in the evening. The study used Hymes's Ethnolinguistics approach and that of Modernists such as, T.S. Eliot and Walter Benjamin. Eliot's method of Impersonality and Objective correlative were employed as analytical tools. On the other hand, Benjamin's terms; Aura and Presence were also used to access the style of composition and performance in the new generation Hausa songs. Three songs composed by three singers were selected and analysed. The study revealed that technological innovations have changed aspects of traditional Hausa music and influenced the contexts of composition, performance and production. That the songs analysed were mostly performed in the form and style of Rapping with the 'disk jockey', while most of the contents were concerned with the socio-cultural, economic and political issues of Hausa society. The study also found that since Hausa hip-hop singers/songs are emotionally attached to the society; as they treat various themes that have direct bearing on people's lives, perhaps, Hausa hip-hop is the survival recipe for the preservation of Hausa Language.

**Key Words:** Hausa, Hip-Hop, New Trend, Language Preservation

## Introduction

Hip-hop is a type of popular culture that includes rap music, dance styles, graffiti art, and fashion. The word is believed to have sprung from New York City in the 1970s, specifically from the club DJs (disc jockeys) of the era. The term appears in the lyrics of some of the earliest rap hits, including “Rapper’s Delight” by the Sugar Hill Gang. Break dancing became a very popular form of hip-hop dance in the 1980s. Today, the term is most commonly used as a synonym for rap music. Dr Dre was born in Los Angeles, California in 1966. He was an American rap music performer, producer and the founder of the rap group Niggaz with attitude (N.W.A) in the early 1990s, Dre was a leading figure in developing the music style known as gangster rap. His producing talents also launched numerous successful rap artists and groups. Dre grew up in Compton, a southern suburb of the city. As a teenager, he worked as a disk jockey (DJ) at high school parties and local clubs and listened to the funk music of the American singer George Clinton (Hickok P.109-110).

As it is the tradition of Hausa people to adopt and transform non-Hausa art forms into the Hausa artistic form, the new generation poets are not left behind. Therefore, this kind of music has been employed in northern Nigeria and is a classic example of the term as further explained by Rantanen thus:

...cultural forms literally move through time and space where they interact with other cultural forms and settings, influence each other, produce new forms, change cultural settings and produce cultural hybrids. (P.112-113)

The interactions of different cultures leads to change in cultural settings hence the combination of modern music and local songs. Adamu (2007: 29) explains that:

.....The modernization of Hausa music as distinct from the indigenous acoustic instrument based traditional music owes a lot to catalytic forces outside the ethnic mainstream of Hausa traditional societies.

He quoted Tony Tetula in an interview saying that: “The only way our kind of Hip-hop can be accepted here is by infusing our culture into it, that is why we call it, Afro hip-hop” (p.29). This is corresponding with the phrase ‘Media domestication’ used earlier by Adamu to indicate his preference for transformation of music in northern Nigeria. Aminu Abba (Nomiis gee), Bello Ibrahim (Billy O), Adam A. Zango, Drama Boy, Ahmad Shanawa, Late Amir Dan Hajiya (Lil Ameer), Khneez, Bobby Hai, Haddy Rapia, Eadris Abdulkareem, Ruby Gyang and the like are among the popular northern Hausa oral singers who perform in the style of hip-hop. This style of singing is alien to Hausa culture hence a development in Hausa oral songs. It is a kind of musical performance of Black Americans. In it, there is a mixture of talking, singing and dancing. Some of these features were found in the oral performance of *Yan Gambara* which form the rhythmic style of speech in performance. Furniss (1994) has termed them ‘rap artist. These could be the only features that link the style to Hausa oral songs. Dance accompanies some songs because of their musical rendition. In some songs, there are people that cut in with some expressions to help the singer in composing additional lines or verses in the song. These people called as *Yan Mu’abba*. All these aspects are put together to form rap music. Since hip-hop is the style of Black American musicians and most African youth are interested in it, our local artists employ it so that the youth who are consumers of hip-hop would patronize them.

There is a rich tradition of oral and written poetry in Northern Nigeria. The oral is an intrinsic part of folk life and the written is inspired by religious devotion. But the belief of many traditional Hausa poets is that the western has been synonymous with materialism, deviant behaviour, corruption and un-Islamic practices in some cases like, mixed gender performances. In fact, many traditional Hausa poets condemn youths who dress in the western way and speak English as abandoning their Hausa roots and succumbing to corruption. However, Hausa singers, singing and songs have changed and are still changing. The traditional socio-cultural taste attached to the songs of traditional singers like Shata, Dan Maraya Jos, Uwaliya Mai Amada,

and Barmani Choge is diminishing. For instance, they are no longer appreciated especially by the youth. Though their songs are being played by the media, a significant number of the young Radio and Television listeners now prefer the modern or the new generation of singers like hip-hop artists, Kannywood singers and the likes.

Against this background, the paper seek to demonstrate that the new generation of singers and their products have been able to perform most of the roles which used to be played by the traditional singers and their performance.

### Literature Review

Researches have been carried out on traditional Hausa oral singers/songs like Dan Maraya Jos, Mamman Shata, Barmani Choge, and the like. Dandatti Abdulqadir, in his PhD thesis titled “The Roles of the Oral Singer in Hausa/Fulani Society: A Case Study of Mamman Shata” explores the various roles of the singer and his song in the society which goes beyond just entertainment as pointed out thus:

The role of the oral singer transcends mere entertainment. The songs of Mamman Shata contain significant information about Hausa/Fulani society. Direct and subtle statements about customs, history, and important social values recur in his repertoire. (P: 232)

Shata in an interview re-affirmed his commitments and roles towards his community: he is a custodian of oral history in the society, and instrumental to the fame of certain individuals in the society, a propagator of government policies and also a moulder of the opinion (ibid: 226-8). These justify the significance and relevance of the oral singer in the society. These roles are observed by Yahaya (1981:140) that:

The freelance musicians and the court singers... often compose self-induced or patronized songs for the molding of public opinion on such vital issues as leadership, government programme, political campaign and cultural revival

These are indications of the interest shown by different scholars on Hausa oral singers.

In the recent past, Adamu's interest in Hausa oral songs was demonstrated by his work on the song of the great women singer Barmani Choge titled, "*Womanist Ethos and Hausa Domestic Ecology: A Structuralist Analysis of Barman Choge's Operetta, Sakarai Ba Ta Da Wayo (A Useless Woman)*". Choge uses language to depict a cultural process. For instance, the expression, "*ballagaza bazaar-bazar ta barza*" reflects an intermedial narrative that seeks to combine the visual act of grinding the grain with a word that approximates the vocalisation of the process. The word itself, *ballagaza* (ungainly, unsightly) is further used to reinforce the narrator's aversion to her protagonist. This onomatopoeia is well acquainted with Hausa shamanistic practices (*tsibbu*) putting a spell in which words sound alike with the Holy Qur'an (Adamu 2008:107). Irony is also used in the poem as a narrative device. In relating the story of women in choge's operetta, it is apparently useless. This is more so because, as Claire Colebrook (*ibid*) argued:

Poems are ironic because they take words we use in everyday language and give them a richness of meaning. It is not by referring to the world and its conflicts that texts are ironic; the irony lies in the tensions of language. Thus in the operetta Choge displays, perhaps, unconsciously, situational, dramatic, verbal irony in Hausa poetics.

More so, Abubakar's Dissertation titled: "Changing Pattern in Hausa Oral Songs" concentrates on the style, form, content and function. He concludes that in most of the songs performed by Aminu Ladan Abubakar (ALA) and Fati Niger, the contents are concerned with socio-political issues of the Hausa society. What makes them modern is not just the use of electronic music but also the fact that they express their themes indirectly and in detail. While, Billy O,' a Hausa hip-hop artist uses a style that is so strange as far as Hausa culture is concerned. He uses the style of 'Rapping' with 'Disk Jockeys'. The things that relate him to Hausa are the use of words that are typical to Hausa like, *Tibani*,

*Anini, Inna* and so on. He also urges researchers to go deep in the studies of Hausa oral songs especially with the remarkable changes that are obvious with the genre as Daba (2006:12) pointed out thus:

Obviously, traditional songs could be said to have in some ways become victims of technological innovations and other foreign influence. Yet they ceased extinction... it is hope that more studies would be carried out on the new trend taken by modern Hausa oral singers.

Music as a form of art plays a functional role in society which is communicated through language. With the aid of technological innovation and other socio-cultural determinants, things have changed and influenced the nature of composition and performance of Hausa oral songs, because of its availability. Liman (2009:69) believes that:

...the new music is dependent on an organized system of production, chain of distribution outlets, peculiar consumption patterns and advertisement strategy that exclusively targets the youth.

Liman's view is on the motive behind the production of these songs which are more organized than in the past, and which are also targeted at a specific audience. Adamu (2006:6) also observed that Hausa society, being structured on specific occupational hierarchies, often considers music a low art form. Musical appreciation can, however, be either low or high. It is not acceptable for the ruling class to engage in music; thus, a prince cannot be a musician. While Liman is concerned with the economic aspect, Adamu is concerned with the status of artistes as 'low' which has now been raised socially, politically and economically. These observations serve among the factors that determined the revolution in the art of oral singing; the first two observations are concerned with technological and economic factors whereas the last is on the socio-cultural factors.

While Abubakar dwells much on the changing patterns of Hausa oral forms as well as concentrates on the technological innovations and the status of the new generation singers as gain oriented, this study corresponds with his findings but in contrast, the

present study specifically selected the Hausa hip-hop program of Arewa 24 television station. The aim is to interpret Hausa music not just as a form of entertainment but also as a means of education, enlightenment, and employment. This study also identifies Hausa hip-hop as a linguistic community which has sustained its norms and values over the time with music being part of the people's identity. That is why new generation singers exploit the modern media to upgrade the status of the art and to be in tune with contemporary taste in the globalized and digital age.

### Theoretical Frame work

An eclectic approach was used in analysing the data in this work. This is because the study involves Hymes's Ethnolinguistics approach and Modernists such as, T.S. Eliot and Walter Benjamin. Eliot's method of *Impersonality* and *Objective correlative* are employed as analytical tools. On the other hand, Benjamin's terms; *Aura* and *Presence* are used to access the styles of composition and performance in the new generation Hausa songs.

Modernists' ideas were supported by Benjamin (a German theorist) who is described as a defender and promoter of modernism. He acknowledges Brecht's and Kafka's ideas which were attacked by the Marxist theorist, Lukacs, on the grounds of literary tastes. Benjamin seems to appreciate modernist techniques. In his essay 'the work of Art in an Age of Mechanical Reproduction' included in *illumination* (1968), he argues that: 'the technological reduplicability of the art work changes the relation of the masses to art" (p.36). Benjamin examines the influence of technology on the industrialized societies of the 19<sup>th</sup> and 20<sup>th</sup> centuries and the development of the media. Benjamin (1968) believes that modern technological innovation has changed the concept, status and values of art as he observes thus:

Around 1900, technological reproduction not only had reached a standard that permitted it to reproduce all known works of art, profoundly modifying their effect, but it also has captured a place of its own among the artistic process (p.25).

This is because with technology, works of art could be reproduced in different ways and form; hence available to the masses. His reason is that before the coming of technology, the artists seemed to be more creative and their creativity was encountered in the process of the production or performance. But with technological innovations, the work of art loses this creative essence. To explain this, Benjamin uses two key terms which are ‘aura’ and ‘presence.’ Van Loon defines ‘aura’ as: “That which gives a work of art its unique features. It reminds us of its singularity in space and time, on our privileges of encountering it, and of the genius of its creator....” This shows that mechanical production of works of art could lead to the loss of originality as further explained thus:

The central thesis of ‘The Work of Art’ is that with mechanical reproduction, the nature of artistic representation shifts from one being based on genius, oriented towards maintaining authenticity (its unique existence or ‘presence’) and asserting the authority of its creation, to a ‘liquidation of traditional value of the cultural heritage. (Ibid: 52)

‘Presence’ could be used to mean composition in performance. In other words, live performance, on being in the vicinity of meaning production to that of ‘presentation’ in terms of ‘reproduction’ (Ibid: 50).

Considering the technological advancement, this could be applied to the situation where those who are interested in oral songs have the opportunity of becoming oral singers as pointed out by Adamu (Ibid: 33) thus:

Thus with the reluctance of the traditional musicians to pass on to their own children, or even open music “schools” to train others, and with the legendary ones dying, ... the Hausa traditional musical genre therefore becomes wide open to influences that follow the path of least resistance.

With the availability of modern musical instruments, oral singers use their skills to compose songs and later find suitable music



to accompany the songs from the studios that have synthesizers which are more sophisticated than instruments like a piano. Also, according to Benjamin in his work "Author as Producer" (1934: 31): "...art like any other form of production depends upon certain techniques of production ...." These techniques could be seen as the use of modern music and styles in contemporary Hausa oral songs for financial reasons, because the songs "...are also commodities produced ...and sold on the market at a profit" (Ibid: 59). The target audience of most contemporary songs is the youth. This is because of their transformed features like the use of computers, employment of hip-hop style, and dissemination on Satellite, Mp3s, mobile phones, television and Radio stations. These also indicate the prosperity of these singers and their products as concluded by Liman (Ibid: 81) that:

The emergent media based popular culture is decisively becoming the alternative sources of cultural forms and values, texts and practice not only in Nigeria but in other societies in transition to modernity.

This shows that Benjamin's idea is relevant in these ways: on the one hand, modern technological innovations have become an opportunity for singers to compose and produce songs in group. This development enhances mass production which gives everybody the opportunity to access these artistic products and for the singers and studio managers to benefit financially.

On the other hand, Benjamin opines that: "the whole sphere of authenticity eludes technological and of course not only technological reproduction" (p.21). This means that "... mass production destroys the sense of the special and unique" (ibid). This idea of the loss of authenticity and originality is worth observing, but the shift from oral to written had since paved the way in which oral arts were changed and hence developed. Since modernists concentrate much on form and this research is dealing with songs, ideas of modernist poets like T.S. Eliot are seen as relevant in the analysis and interpretations of the selected songs.

Thomas Sterns Eliot (1888-1965), popularly known as poet and critic, in his influential essay titled: 'Traditional and the Individual Talent' develops the idea of poetic 'impersonality'. For him "...the poet necessarily disappears as the language of the poem takes over". Eliot separates the poem from the poet's emotion thus:

Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. But of course, only those who have personality and emotion know what it means to want to escape from these things. (1974:58)

His belief is that the emotion exists within the poem and "...one way of getting emotion into the poem is by the projection of an independent objective correlative (ibid: 121), a phrase used by Eliot as the best way to express emotion in another essay 'Hamlet and His Problem' thus:

The only way of expressing emotion in the form of art is by finding an "objective correlative" in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked (ibid:100).

According to Goring et al (2005), the objective correlative is among the key terms and theoretical ideas of Eliot which was developed in his essay on Hamlet (1919). Bretens (2006:125) and Child and Fowler (2006: 160) provide the definition of 'objective correlative'. Barry (2006:26) further explains that: "..... the best way of expression of emotion in art is to find some vehicle for it in gestures, actions or concrete symbolism, rather than approaching it directly or descriptively. The two theories are summarized by Goring et al (ibid: 228) thus:

Central to Eliot's views on art were the need for impersonality and an emphasis on objectivity in a celebrated formula. He claimed that poetry was 'not a turning loose of emotion, but an escape from emotion'. Related to these ideas

was his theory of the 'objective correlative', where subjective experience is expressed through something external like an object, a place, event or situation which correspond it.

In conclusion, the songs analysed in this study correspond with Eliot's ideas. For instance, his idea of impersonality; since songs could be composed by someone and performed by another while some are performed in duo. In this case therefore, it is difficult to have a noticeable discharge of emotion. The concern of composer/performer is to do everything possible to please the audience hence their response; in other words, their patronage. In the case of the 'objective correlative' the title *Tibani* of Billy O's song conform to the idea. *Tibani* is the example of an irony which changes the assumption of the audience. One may think that Billy O' is trying to expose and appreciate one of his favourite traditional food. Instead, he ends up with Romantic expressions hence it is a love poem. Also in *Abin Dadi* songs, there is the wrong choice of the title, which is presented to the listeners in an unfamiliar phrase.

Against this background, the selected songs bear the characteristics of modern poetry which concentrates on content and how it is expressed. The analysis concentrates on the patterns that are new or enhanced as far as the composition and performance are concerned. Three songs composed by three singers were selected and analysed in this study. The selected songs and singers are as follows: *Gambara* by Adam A. Zango, *Tibani* by Bello Ibrahim Billy O and *Abin Dadi* by Lil freez.

## Methodology

Two sources of data were used in this study. These include data collected from Arewa 24 H hip-hop programmes aired every Saturday at Nine O'clock in the evening. It can be accessed and retrieved via their website; [www.ArewaHipHopMusic.com](http://www.ArewaHipHopMusic.com). The selected online Hausa hip-hop artist's websites videos and audios retrieved from various internet sources. The second source of data used in this study was

obtained through the “Introspective method”; that is, the researcher’s knowledge and personal acquaintance with the language. To avoid ‘artificiality’ and shortcomings from this source, the researcher also discussed with some of the available artists. The songs/singers selected in this study were only those who play hip-hop as their style of music. The reason is that this study is focused only on hip-hop music that uses Hausa as the language of expression. Therefore, the technique adopted for collecting the data for this study was purposive.

## Data Presentation and Analysis

### Song 1: *Gambara* by Adam A. Zango

The song is typically Hausa ‘*Gambara*’ in form, content and function. It is a mixture of talking, slow dancing, and rhythmic style of speech in performance. The second stanza explains thus:

Ku saurara ku jini, wata waka zani  
tsara akan wasu  
Yan matan kasarmu wai basa san  
wakar garinmu.

#### Chorus:

Ah Ah! To wakar wa suke so da  
zasuki  
Al’adar garinsu, su kama na turai  
ya’n asara.  
Wai wakar Hausa ce basu so, ba  
Ginger, ba Suwaga.  
Inyamurai sun damke nasu,  
Yarabawa ma sun kama nasu  
Amma kaji mutan garinmu basa  
nunin kauna ga nasu  
To ai Allah ba ruwanshi

Listen to my satirical song  
addressing some  
Ladies who dislike Hausa  
traditional songs

Ah! It is horrible for them to  
prefer  
European songs and reject theirs.

They dislike Hausa songs for it  
lacks Ginger and swagger  
Igbos and Yorubas sustain theirs

But my people dislikes theirs  
God is able

These two stanzas explain the foolishness of some Hausa native speakers who listened to European music but reject theirs. He speaks out his concern that if the Igbo and Yoruba youth are very interested in their

traditional songs, why not Hausas? As he would say, If Hausa youth are not bothered about them disappearing, their grandchildren might, later but then, it will be too late. The singer, therefore, skilfully employs tongue twisters deliberately to launch abusive attacks against Hausa native speakers who dare to reject Hausa songs and prefer European music:

Wanda yace bai san ganin mu,  
burbudin buridin burdin. bura  
bukon bura burabuskun buruda  
burbudin bagaryar bura buba  
bubai, inji su Barmani choge-  
choge-choge yar taura tasu qare-  
qare-qare in qara inyo masu karan  
wadanga girarra ne.

If anybody dislike our Hausa  
music

Let them to go to hell as choge  
cursed them I will also reaffirm  
that they must be wood to hell fire

### Chorus:

Iye! In danna Takulli ta bangarota  
garau handau. Namijin Giginya  
mai tsula tsiyar ta tsala tsatsibar  
tsatsar. Tsakiyar tsaka tsakin  
tsakanin tsitstsibirin....!

I will push the foolish down  
as baobab tree and so  
deep  
Abuse their parent

Indeed, this is the nature of *Gambara* singers/songs: to skilfully and systematically employ tongue twisters which in Hausa literature are called 'Salo'. A tongue twister is one of the most applicable terms equivalent to rap in modern music; using abusive terms and harsh language to praise or to criticize their patrons. Hence the songster has done the right thing for the transformation as well as to preserve the traditional value of Hausa Language and cultural heritage.

### Song 2: Tibani by Billy O'

The song opens with a dialogue between Billy and Fati who sings the chorus in the poem and at the same time act as another girl in the same village. What signifies a village setting is the act of fetching water from the river as Fati responds; it gives an image of the rural life.

The song is composed in a kind of style that is typical to rap songs and the use of exclamatory remarks at the beginning of the songs justifies this:

**Billy:** Ah. Fati ya aka yi ne? Ina kwana

**Fati:** Lafiya kalau Billy O' Ina zaki haka? Daga rafi nake na debo ruwa ina sauri. Na kai gida zan wuce makaranta. Gaye ya hadu, ya cika *hard* gaye. Bashi da ko sisi Kai...!

Ah Fati how is it? Good morning. It is fine Billy O' where are you heading to? I going to fetch water from the river. I'm in a hurry to go home and prepare to go to school. What a guy, a hard guy. But penniless wow...!

The song starts with a narration of Billy's experience at a traditional restaurant which set the chorus as well as the conflict as the penniless young man is unable to pay for the meal thus:

**Salima:** Don Allah saurayi ban kudin tibani. Bani ni ban kudin tibani na. Don Allah saurayi ban kudin tibani.

Young man, please pay the bill of the meal. Pay the bill for me. Young man, please pay the bill of the meal

There is no consistency of rhyming scheme. However, the songster presents the title: *Ban Kudin Tibani* (Tibani is a bean pudding garnished with Jalapeno and peanut oil (Adamu, Ibid) to serve as the motivator of the confrontations thus:

**Billy:** Bacin na lashe na ce amshi kudinki. Sai tace ka barshi, sai naji wani nishi. A zuciya ta don bani da ko sisi. Take nan uwarta sai ta mike. Baba: Ban da ke salima ja'ira, macuta. Mai daukar jari taje takai makota. Ya ci mana tibanin. Ya baki dukiya kice baki karba.

When I finished, I said: have your money. He said that is alright, so I languish. In my heart because I'm penniless. Right then her mother stood up, Salima you are stupid? Who took wealth to the neighbours? He ate the meal. He paid the bill and you reject it.

The use of code-switching in the song indicates the young man's and the maiden's level of literacy as well as their worldview. It could also be a way of justifying most young men's preferences in relation to their life partners as Billy asks and responds thus:

Sai na ce Salima kina jin turanci?  
Sai ta ce: Har ma larabci. Billy:  
Alhamdulillahi, masha Allah...!  
*Listen Salima I've lost my wallet. Sai*  
*tace: Okay Billy don't worry.*

I said: Salima, can you speak English? She answered: Yes, Arabic is inclusive. Praise be to God for his good deed. Listen Salima I have lost my wallet. She said, Okay Billy don't worry

Billy also gives a description of his outfit suggestive of the taste of contemporary girls even in the villages thus:

Ta ke nan Salima sai tace wa Baba.  
Baba ina son sa ni ki barni ina son shi

At the moment Salima told her mother. Mummy allow me I love him

The objects: Black jean, T-Shirt and the likes give an image of city boys. The song ends in this way, sparking up a relationship between Billy and Salima in an amusing way. However, the song could be seen as an opera. It consists of a chain of events or a situation which is created mainly to amuse the audience/viewers.

### **Song 3: Abin Dadi** by Sultan Frazé

The song was originally an 'Orchestra' calabash music sung by the famous Hausa female singer called, Barmani Choge. It is now transformed into modern music and aims not only to immortalise Choge herself but also serve as a tribute as far as the Elegy is concerned. The song starts thus:

Ga kida musha lagwada, bana  
zamu sha dadi. Aari, ga abin dadi,  
Aari. Tunda barmani choge ta tafi  
Ni ne kawai gwanin mata. Ga abin  
dadi, duniya abin mamaki, bamu

yaki, sai wakoki Allah sarki  
Barmani, Allah ka rahamshe  
Barmani uwar dukanmu mawakan  
zamani; Sultan, Billy and co. Arii  
*North to the east, to the west, to the*

*south, I ask what happen to my people  
hence her sudden death shock me so  
much. May her soul rest in gentle  
perfect*

substitute war with songs Oh!  
Barmani, may the soul of the  
mother of all songsters; Sultan,  
Billy and co rest in peace north to  
the east, to the west, to the south.

Wow! Something very sweet. I  
must be the only songster to  
women for the demise of Barmani  
choge; something very sweet. The  
world is full of surprises, we

I ask what happen to my people  
hence. Her sudden death shocks  
me so much. May her soul rest in  
gentle perfect.

The above reveals that technological innovations have changed aspects of traditional Hausa music and influenced their contexts of composition, performance and the emergence of a new generation of Hausa hip-hop; these transformations are a welcome practice. The songs analysed are mostly performed in the form and style of Rap music with the 'disk jockey' and most of the contents are concerned with the socio-cultural, economic and political issues of Hausa society. Nevertheless, Hausa hip-hop singers/songs are emotionally attached to the society, as they treat various themes that have direct bearing on people's lives.

## **Conclusion**

The oral and written traditions of poetry in northern Nigeria face many challenges that need to be tackled; why is there is a paucity of modern poets in English of Northern Nigerian origin? Why is the area understudied? Many Hausa poets condemns Youths who dress in the western way and speak English as abandoning their Hausa culture and conceding to corruption. As such, very few of northern Nigerian scholars are interested in Hausa music. The study used Hymes's Ethnolinguistics approach and Modernists such as, T.S. Eliot and Walter Benjamin. Eliot's method of Impersonality and Objective correlative as analytical tools. On the other hand, Benjamin's terms; Aura and Presence were used to access the style of composition and



performance in the new generation Hausa songs. Data was collected from Arewa 24 H hip-hop programmes aired every Saturday at nine o'clock in the evening.

Three songs composed by three different singers were selected and analysed in this study. The study revealed that technological innovations have changed aspects of traditional Hausa music and influenced the context of composition, performance and production.

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