

Review Article

The Origin and Spiritual Distribution of Zamfara Drummers and Singers

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Abstract: This paper explores the rich tradition of singing in Hausa culture, shedding light on its meaning, importance, and diverse manifestations. The study delves into the significant role of traditional singers, known as 'makadan Hausa,' who compose songs for various individuals and groups. It highlights the historical context in which singing played a pivotal role. The impact of singing during pre-colonial wars is explored, revealing how oral poetry and chants motivated warriors and eased the burden of handwork. Singing also played a crucial role in fostering cultural exchange, with Hausa praise singers finding themselves in non-Hausa environments, such as Ghana. Additionally, the paper sheds light on the significance of singing in the political realm. It generally provides a comprehensive exploration of singing in Hausa culture, examining its cultural, social, and political dimensions. It showcases the importance of singing in energizing individuals, celebrating professions, facilitating cultural exchange, and entertaining rulers. Through its findings, the study contributes to a deeper understanding of the rich musical traditions within the Hausa community.

Keywords: Singers, Drummers, Hausa, Hausaland, Zamfara Kingdom

1.0 INTRODUCTION

It is crucial to unravel the evolutionary narrative of Hausa music. This endeavor not only aids in classifying the different music styles into specific genres but also contributes to understanding the long-standing efforts of Hausa musicians in preserving the exquisite Hausa heritage and culture within their compositions. Moreover, it greatly enhances modern research in academia, facilitating a comparative analysis between Hausa songs that epitomized the ancient Hausa culture and those of the present era. Consequently, numerous scholarly endeavors have been dedicated to investigating the origins of Hausa music.

On the other hand, Zamfara is a geographical region with a rich and enduring historical legacy of renowned Hausa singers. This has led some Hausa scholars to argue that it was originally the principal Hausa state, serving as the source from which Hausa culture emanated and spread extensively to other significant Hausa territories of the present day. Many of the drummers and singers from both the past and the present, whether traditional or contemporary, have their origins in Zamfara or possess ancestral connections to the area. Furthermore, Zamfara represents a Hausa state that encompasses diverse forms of drummers and musicians, leaving an indelible imprint throughout the history of Hausa literature and culture.

2.0 ZAMFARA

Zamfara derives its name from the territory established by the legendary figure known as *Bukurukuru*. According to the myth, Bukurukuru's grandparents hailed from Arabia, and he embarked on a journey with his followers due to internal conflicts within the family. Initially a group of hunters, they encountered the local indigenous population and Bukurukuru was captivated by the location where the city of Zamfara now stands, ultimately making it his base and

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capital. Through his conquests and conflicts with Adar, he gained control over the surrounding villages, leading to the emergence of the town as a result of increased migration to the area [1].

The people of Zamfara, known as Zamfarawa, experienced territorial expansion towards the southern region, particularly during the reign of Argoje. Under her rule, the town of Birnin Zamfara was expanded. According to Gusau (2009: 25), Argoje frequently organized expeditions, pushing the frontiers of Zamfara westward towards Kebbi until the period of Kanta in 1576. Additionally, raids were conducted in the direction of Azbin. Argoje's prowess in warfare undoubtedly contributed to the kingdom's significant development and peak of prosperity.

Similarly, the Gobirawa people, inhabitants of Gobir, initially settled in Tungar Alkali, which later came to be known as Alkalawa, as migrants, with Zamfarawa acting as their hosts. Over time, however, tensions arose between the Gobirawa and Zamfarawa, leading to a full-fledged war. Eventually, under the reign of Yakubu (1714-1739), the Gobirawa managed to drive the Zamfarawa out of Alkalawa. Subsequently, during the rule of Maroƙi (1754-1764), the Gobirawa destroyed Birnin Zamfara, the capital city of Zamfara. This event forced some of the Zamfarawa people to seek refuge in the territory of Katsina, while others dispersed to various villages and larger cities. Some also migrated to other Hausa kingdoms such as Kebbi, Katsina, and Yawuri, where they established Zamfarawa settlements as a consequence of the destruction of Birnin Zamfara by Gobir.

3.0 SINGING

Singing holds significant meaning and importance. It involves the deliberate articulation of words in a rhythmic manner, whether through poetry, prose, or similar forms of expression. It encompasses the act of elevating one's voice and prolonging sounds, repeatedly delivering them with or without a specific melody. Singing can be accompanied by music or performed without musical accompaniment.

Furthermore, singing involves the repetition of sounds with a distinct tune and intonation, allowing for the conveyance of meaningful messages. These messages can encompass various forms of beneficial content, such as admonitions, words of wisdom, and other forms of lyrical expression.

3.1 The Origin of Hausa Music

Prominent scholars such as Gusau (1993/2002, 2003, 2008, 2009) and Furniss (1996) share similar perspectives on the origin of Hausa music. According to their research, Hausa songs trace their roots back to the praise chants associated with hunting (*kirarin farauta*) and warfare, particularly aimed at boosting the morale of Hausa foot soldiers, prior to the reformation movement led by Sheikh Usman Danfodiyo. During the colonial period, following the conflicts, some of the praise singers began composing songs for the emirs. These songs often recounted the emirs' genealogy and their heroic deeds during times of hostilities. These musicians became known as court musicians, palace singers, or court poets. Among the most renowned of these court musicians are:

- Makada Muhammadu Dodo Maitabshi - Bakura
- Salihu Jankidi - Rawayya
- Ibrahim Naranbada - Isa
- Aliyu Dandawo - Shuni
- Buda Dantanoma - Argungu
- Ibrahim Garso - Talata Mafara
- Jibo Magajin Kuwaru - Gwadabawa
- Abubakar Akwara - Sabon Birni etc (Gusau, 1993/2003: 13-15)

3.2 The Classification of Hausa Singers (Musicians)

Hausa traditional singers, commonly known as Makadan Hausa, hold significant importance within the Hausa community, particularly in the political realm of the traditional Hausa system. The songs crafted by these traditional musicians have gained widespread popularity through radio stations and other modern media platforms. Scholars have categorized traditional singers based on the class of individuals they glorify in their songs.

One such category is Makadan Fada, also known as Court Musicians or Court Posts. These praise singers exclusively compose songs for Emirs and individuals associated with royalty, particularly those holding esteemed titles such as District Heads, Village Heads, and County Heads. In Hausa society, nearly every Emir and District Head has a dedicated singer who composes and performs songs for them. However, with the permission of their masters, these praise singers may also create songs to honor other Emirs.

¹ Researchers that believed in this historical origin include Nadama, (1997), Nalado, (1999) and Gusau, (2009).

These types of praise singers are reliant on their patrons and masters for support and recognition. They serve as important figures in the traditional hierarchy, using their musical talents to extol the virtues and achievements of the noble class.

They provide shelter, food, clothing, farmland and all their needs. Examples of these palace praise singers are:

Praise Singer	Master(s)
Salihu Jankidfi	Sarkin Musulmi Abubakar Na III
Ibrahim Narambada	Sarkin Gobir Na Isa (Amadun Bawa)
Abdu Kurna	Sarkin Kayan Maradun
Ibrahim Gurso	Sarkin Mafara Abubakar Barmo
Aliyu Dandawo	Sarkin Kabin Argungu Muhammadu Sama Sarkin Kabin Argungu Muh'd Shehe Sarkin Yawuri Alhaji Abdullahi
Idi Dangiwa Zuru	Sarkin Dabai Muhammadu Sani Sarkin Zuru Usman Danga
Alh. Muhammadu sarkin Taushen Katsina	Sarkin Katsina Muhammadu Dikko Sarkin Katsina Usman Nagwaggo Sarkin Katsina Muhammadu Kabir

This group of Hausa traditional musicians often includes a specific individual who serves as both a praise singer (Maroki) and a commentator on various events. In addition to composing songs that celebrate and honor their masters, they also engage in criticizing opponents of their patrons. These musicians use their lyrical prowess to support and defend the interests of their masters, while also challenging those who may pose a threat or oppose their authority. Through their songs, they play a crucial role in shaping public opinion, expressing political allegiances, and preserving the cultural values of the Hausa community.

3.2.1 Professional Praise Singers (Makadan Sana'a)

These traditional occupational singers are individuals who specialize in composing songs for individuals associated with specific professions in Hausaland. These professions are diverse, and each one often has its own designated traditional singer who crafts songs specifically for members of that occupation. The traditional occupational singers are as follows:

- i. Makadan Noma (Farm Singers)
- ii. Makadan Maƙera (Black Smith's Singers)
- iii. Makadan Runji (Mahauta) (Butcher's singers)
- iv. Makadan Wanzamai (Berber's singers)

3.2.1.1 Farm Singers (Makadan Noma)

This group of singers exclusively performs for the Chief of Farmers (Sarkin Noma) in rural areas, traveling from village to village. The members of this category of musicians mostly consist of former Makadan Fada (court musicians), with the exception of Aliyu Dandawo, who originally did not belong to this group. Over time, some of them transitioned into becoming royal praise singers.

3.2.1.2 Black Smith's Singers (Makadan Maƙera)

This category of singers is known as Makadan Zari. In the past, their songs were exclusively composed for blacksmiths. They would travel between markets and participate in ceremonies within the blacksmithing community. Often, dancers would accompany them, much like the occupational performing groups of hunters, such as 'yantauri and 'yanburtu.

3.2.1.3 Hero Singers (Makadan Maza/Jarumai)

This group of singers are the musicians that compose songs for brave individuals who confront dangerous situations without expressing fear. Examples are:

- i. Kidan Dambe (Songs of Boxers)
- ii. Kidan Kokawa (Songs of Fighters)
- iii. Kidan Tauri (Songs of Warriors)
- iv. Kidan Wasa da Maciji (Songs of Snake Catchers)
- v. Kidan Wasa da Kura (Songs of Hunters)
- vi. Kidan Yaki (Songs of war)

This category of singers is the musician that composes songs to praise their actors and encourages them. The musician in this category are:

- i. Dan'anace
- ii. Hamisu Maiganga (Wakar sabo Wakilin Tauri)
- iii. Makadan Shanci (Dangambo, 1984: 25)

3.2.2 Popular Singers (Makadan Jama'a)

This category of musicians composes their songs for everybody, as long as they can make a gain from such person. The singers belonging to this group include:

- i. Alh. Dr. Mamman Shata Katsina
- ii. Muhammadu Ganga-ganga
- iii. Audu Karen Gusau
- iv. Mammalo
- v. Illon Kalgo
- vi. Danmaraya Jos
- vii. Garba Liyo
- viii. Garba Sufa
- ix. Amadu Doka

As well as Alh. Musa Dankwairo who eventually compose praise songs to whoever he can gain from.

3.2.3 Humor Musicians (Makadan Ban Dariya)

This group of singers usually compose their songs just to entertain people and make them happy. Examples of some are.

- i. 'Yan Kama
- ii. 'Yan Gambara
- iii. 'Yan Koroso
- iv. 'Yan Galura
- v. 'Yan A-Daki-Buzu

Gusau (1993/2003: 5-22) presents the view that the development of Hausa music can be attributed to two primary factors: hunting and farming, which were the main occupations in the Hausa region. Both of these occupations had associated practices and dependent occupations, each of which had specialized singers dedicated to praising their practitioners. The following table (Table 1) highlights these associations:

Table 1: Dependent Occupations and Practices in Hausa Music

Major Occupation	Dependent Occupations/Practices	Form of Music
Hunting (Farauta)	Boxing (Dambe)	Boxing Musicians (Makadan Dambe)
	Warriorship (Tauri)	Warriors Musicians (Makadan Tauri/'Yan Tauri)
	Wrestling (Kokawa/Kokuwa)	Wrestling Musicians (Makadan Kokuwa/'Yan Kokuwa)
	Shooting (Harbi)	Shooters' Musicians (Makadan Maharba)
	Jinn Harp (Garayar Iskoki)	Jinn Harpists (Masu Garayar Iskoki)
Farming (Noma)	Farming (Noma)	Famers Musicians (Makadan Noma)
	Blacksmithing (Kira)	Blacksmiths' Musicians (Makadan MaKera)
	Butchering (Runji/Fawa)	Butchers Musicians (Makadan Rundawa/Makadan Mahauta/Makadan Fawa)
	Barbing (Wanzanci)	Barbers Musicians (Makadan Wanzamai)

Furthermore, wars among different Hausa communities also played a significant role in the evolution of various categories of musicians. Funtua (2011: 51-54) highlights the following categories of musicians that emerged as a result:

- i. The Tambari Drummers (Makadan Tambari)
- ii. The Jauje Drummers (Makadan Jauje)
- iii. The Banga Drummers (Makadan Banga)
- iv. Calabash Drummers (Makadan Kwarya)
- v. The Taushi Drummers (Makadan Taushi)
- vi. The Kotso Drummers (Makadan Kotso)
- vii. The Kuwaru Drummers (Makadan Kuwaru)
- viii. The Kalangu Drummers (Makadan Kalangu)
- ix. Drum Beaters (Makadan Ganga)
- x. Comic Drummers (Makadan Bandariya)
- xi. The Algaita Drummers (Makadan Algaita)

- xii. The Farai Drummers (Makadan Farai)
- xiii. The Kakaki Drummers (Makadan Kakaki)

These different categories of musicians emerged as distinct groups, each with their own specialized drumming techniques and styles. The wars between Hausa communities not only influenced the development of these musicians but also contributed to the diversity and richness of Hausa musical traditions.

4.0 Outstanding Zamfara Drummers

Zamfara Kingdom is well known for its notable and outstanding drummers and singers. Many singers in other kingdoms across the Hausaland have their origin traced to Zamfara or at least inherited or acquire the skill from there. This part of the article accounted for some notable singers from Zamfara.

4.1 Makada Muhammad Dodo Mai Tabshi (1850-1936)

The real name of Dodo Mai Tabshi is Muhammadu. His father, Makada Usman, was the son of Makada Muhammadu Arzika. They were residents of Bakura in the Bakura Emirate of Zamfara State. Muhammadu Dodo Mai Tabshi was born around 1850 in Bakura.

His father, Usman Maidama, composed songs for Sarkin Burmin Bakura, Yusufu Dankwari (1859-1888), and later for Sarkin Burnin Na'abu (1888 to 1904). Muhammadu Dodo received musical training from his father, Usman Maidama.

Based on the advice of Manufar Tsamiya Muhammadu, son of Sultan Abdurrahman (1891 to 1902), due to the abundance of musicians in Bakura town, Dodo Mai Tabshi decided to leave Bakura. He migrated to Rara, an area under the territory of Bakura.

Dodo also used to visit the Emir of Katsina, Alhaji Muhammadu Dikko (1906-1944), for musical tours. The Emir even offered Dodo a position as his chief musician, but Dodo declined the offer.

Instead, Dodo migrated to the palace of the Emir of Katsina, Alhaji Muhammad Dikko (1906-1944). The Emir proposed to make Dodo the king of Taushi if he agreed to stay, but Dodo did not stay for certain reasons.

He then traveled to Sokoto, where Sultan Muhammadu Maiturare (1916-1924) wanted him to serve as his chief courtier. Dodo accepted the position and became the chief courtier of Sultan Muhammadu Maiturare. His children also assisted him in composing songs. Some of his children include:

1. Alu
2. Sa'idu
3. Umaru Tunau
4. Ibrahim Maigandi
5. Amadu
6. Yusufu

These children played a role in collaborating with Dodo in composing songs during his time as the chief courtier of Sultan Muhammadu Maiturare.

Before Muhammadu Dodo Mai Tabshi started singing for Sultan Muhammadu Maiturare, he had performed for several emirs, including:

1. Emir of Kano Alu (1894-1903)
2. Emir of Kano Abbas (1903-1919)
3. Emir of Gwandu Halliru Abdu (1906-1915)
4. Emir of Katsina Muhammadu Dikko (1906-1944)
5. Sultan Muhammadu Tambari (1924-1931)
6. Emir of Kano Abdullahi Bayero (1926-1923)
7. Sultan Muhammdu Maiturare (1916-1924)

Despite becoming the patron of Sultan Muhammadu Maiturare, Muhammadu Dodo Mai Tabshi continued to sing for other emirs as well. He composed and sang for:

1. Etsu Nupe Muhammadu Majigi
2. Emir of Zazzau Jafaru
3. Emir of Kwantagora Umaru
4. Emir of Kwantagora Ibrahimu

5. Emir of Argungu Muhammadu Sama – Muh'd Sani
6. Sultan Muhammadu dan Mu'azu (1931-1938)

According to (Gusau, 1996: 38), Muhammadu Dodo Mai Tabshi had 34 surviving children, both males and females. Among them are:

1. **Makada Aliyu (1876-1956):** He also became a court singer and sang for Muhammadu Tambari, the district head of Gwadabawa. He later became the chief courtier of Sultan Hassan, the son of Mu'azu, in 1936. He is the father of Muhammadu Danbungudu (1928), who held the title of the Sultan's chief courtier.
2. **Makada Sa'idu (1885-1954):** He sang for Marafan Tangaza, Isa, the son of Sultan Muhammadu Maiturare. He is the father of Bala, the chief musician of Marafan Tangaza, and Abubakar, who migrated to Kano and became the chief musician of the emir, Balarabe (Gusau, 1996: 39).
3. **Umaru Tunau (1898-1974):** He was given to the Ciroma of Kano, Muhammadu Sanusi, when he ascended the throne of Kano, and served until the reign of Ado Bayero. He passed away in 1974. He is the father of Umaru, who inherited his musical talents, and Balarabe, the chief musician of emirs Alhaji Abdulkadir, Muhammadu, and Aminu.
4. **Balarabe (1899-1968):** He served as the musician of the district heads of Gobir, starting with Muhammadu Adiya and continuing until the time of the district head of Gobir, Abdu Jatau. Afterward, he returned home to Sakkwato. He passed away in 1968. He is the father of Dan Tulle, who migrated to Ghana, and Abubakar Maigari, Alu, and Muhtari, who lived with the chief praise singer, Muhammadu Danbungudu.
5. **Ibrahim Mai Gandi (1903-1969):** He served as the praise singer of Marafan Gada Ibrahim. He passed away in 1969, leaving behind his son Muhammadu, who continued to live with Muhammadu Danbungudu.
6. **Amadu (1914-1959):** He was sent to Kano to serve the Dan'iyar Bichi. He passed away in 1959. He is the father of Ibrahim, who also served alongside Mamman Danbungudu.
7. **Yusufa (1924):** He resided in Bichi with Dan'iya, his older brother Amadu. After Amadu's death, he returned to Sakkwato and stayed with Mamman Danbungudu.
8. **Malan Jibirilu (1924):** He performed alongside his father, Dodo Mai Tabshi, but later pursued Islamic knowledge and became a renowned scholar in Sakkwato. He was one of the prominent scholars of Sakkwato during his lifetime. He is the father of Amadu and Musdafa, Muntaka, and Muhammadu Tirmizi. They were all scholars but assisted the chief courtier, Mamman Danbungudu, with drumming.
9. **Abubakar (1925-1980):** He sang for the district head of Raba, Muhammadu Bello. He passed away in 1980. He is the father of Bello, who lived with the chief courtier of the Emir of Kano, Balarabe.
10. **Muhammadu Sani (1933):** He served as the courtier of the district head Wurno, Sarkin Sudan Alhaji Shehu Malami Na Adfa.

4.2 Ibrahim Gurso (1867-1958)

Ibrahim Gurso was born in Tunfafiya and became the first settler of Mafari, known as the old settlement, in 1867. His father, Tsoho, was a musician also known as Dan'inda. Tsoho served as a farmer's musician and sang for Turu, Ibrahim Gurso, who had an elder brother named Muhammadu Buwai, who was also a farmer's musician.

Gurso grew up during the later stages of the conflicts between the Jihadists and the Hausa kings. During this period, people demonstrated bravery and acquired defense and survival skills. It was a time when games of valor, such as wrestling, horse-riding, races, and other physical exercises, were taught.

The musicians of that time were also involved in religious education. They would learn the entire Qur'an and engage with scholars in gatherings where Islamic jurisprudence was taught (Gusau, 1996: 43).

Gurso learned the art of music from his elder brother, Muhammadu Buwai, who was a farmer's singer and used the Kuwaru instruments.

After initially singing farmer's songs, Ibrahim Gurso transitioned to performing for kings. His first opportunity came when he sang for Magaji Babba Danhutsaye, who was the grandson of the king of Mafara, Aliyu Dangwarzo (1897-1916), during Babba's tenure as the district head of Talatar Mafara. The first song he sang for him was:

Chorus: Muhammadun Garba Dansanda,
The heir who cures enmity.

Oh ye poor, stay at home,
As the poor cannot win wars,
This is the brave warrior who conquers,

Even if an enemies wins, it will be countered.

Day and night fully prepared for war,
Conquering the Dankaiwa hills,
Conqueri g through Dambo,
Untill we defeat Dankumba.

Lead: Muhammadun Garba Dansanda,
The prince provides a panacea to hatred.

Oh, the poor! Go back and stay home,
The poor do not execute a war,
Therte it goes a wrong *Katsa-katsa*,
Even if it started good, it must go bad.

Go to bed ready and remain ready,
Match the hill of Dankaiwa,
We pierce a sword through Dambo,
On that day we apprehend Dankumba.

Following his role as the praise singer for the Sarkin Mafara, Ibrahim Gurso expanded his repertoire and sang for Various other kings, He embarked on journeys to different cities, where he showcased his talent and entertained numerous rulers. Some of the kings he sang for include:

- i. District Head of Sabon Birnin Gobir Umar Shawai
- ii. District Head of Isa, Sarkin Gobir Muhammadu Ammani
- iii. District Head.of Isa, Sarkin Gobir Amadu Bawa
- iv. District Head of Moriki, the Sarkin 'Burmin Moriki
- v. District Head of Zurmi, the Sarkin Zamfaran Zurmi Muhammad and his son
- vi. Several rulers of Kiyawa since the time of Asha
- vii. District Head of Bungudu, the Sarkin Fulanin Bungudu Amadu Kure
- viii. District Head of Gusau, the Sarkin Katsinan Gusau Muhmmadu Mai'akwai and Umaru Malan
- ix. District Head of Tsafe, 'Yandoton Tsafe Abdullahi
- x. District Head of Kwatarkwashi, Maikwatarkwashi Abdu
- xi. District Head of Kuyan-Bana, the Sarkin Kudun Dansadau Malan Shehu son of Sama'ila
- xii. District Head of Dabai, the Sarkin Dabai Muhammadu of Andi
- xiii. District Head of Wasagu, the Sarkin Wasagu Mamman Dan Kumbushi
- xiv. Bena son of Bafo
- xv. Falkai Mahuta
- xvi. District Head of Anka, the Sarkin Zamfaran Anka
- xvii. District Head of Maru, the Banagan Maru Manman Sule
- xviii. District Head of Maradun, the Sarkin Kayan Maradun Garba
- xix. District Head of Bakura, the Sarkin 'Burmin Bakura and that of Tureta
- xx. District Head of the Sarkin Sarkin Bauran Dange Abdu
- xxi. District Head of Shuni, the Ardon Shuni
- xxii. District Head of Bukkuyum, the Dankon Bukkuyum
- xxiii. District Head of Gummi, the Sarkin Mafaran Gummi
- xxiv. District Head of Kebe, the Sarkin Kabin Kebe
- xxv. District Head of Jabo, the Sarkin Burmin Jabo
- xxvi. District Head of Sifawa, the Sarkin Kudun Sifawa
- xxvii. District Head of Yabo, the Sarkin Kabin Yabo
- xxviii. District Head of Dogon Daji, the Sarkin Yamman Dogon Daji
- xxix. District Head of Dingyadi, the Sarkin Zamfaran Dingyadi
- xxx. Sultan Hassan, son of Mu'azu
- xxxi. Sultan Abubakar III, when he was the Sardauna of Sokoto, in charge of Talata-Mafara

With such an extensive list of district heads and Sultan Abubakar III for whom Ibrahim Gurso performed, it is clear that he traveled extensively to fulfill his musical engagements. This allowed him the opportunity to visit the towns mentioned above (Gusau, 1996: 43-47).

Furthermore, some of Ibrahim Gurso's backup singers ventured out to other cities to pursue their own singing careers. For instance, his servant, Dan Boko, relocated to Zazzau, while another backup singer named Abdu became the prime musician for the Prime Minister Abbas, as Gusau (1996: 48) suggested.

4.3 Salihu Jankidi (1852-1973)

Jankidi was born in the town of Rawayya, located in the Bungudu district of Bungudu local government area, around the year 1852. His father, Alhassan dan Giye Dan Tigari, was known as the owner of musical instruments. Jankidi earned his nickname from his maternal uncle, Karbau, due to his remarkable musical prowess.

4.3.1 His Father

His father, Makada Alhassan Giye Dan Tigari, was a skilled player of the talking drum and often traveled to perform. He would leave his village of Rawayya and journey to different cities to showcase his talent, even during times of war. He visited places such as Argungu and Bida, passing through Kwantagora, Kotonkoro, and various other cities. However, he would always return home to Rawayya before setting off for Kotonkoro. Eventually, he settled in Kwantagora, where he entertained Emir of Kwantagora, the Sarkin Sudan Ibrahim with his songs.

4.3.2 His Youth and Adulthood

During his youth and adulthood, Salihu Jankidi spent his formative years in Kwantagora. He engaged in wrestling and martial arts, combining these activities with other thrilling pursuits of his youth. Growing up during a time of warfare, prior to the arrival of British colonialists, he completed the study of the Holy Qur'an. Additionally, he delved into supplementary Islamic books such as *Kawa'idi da Ishmawi* and *Kuradabi*, among others.

4.3.3 Apprenticeship and the beginning of his career

He started learning singing and drumming from his father. He started playing the instrument *kuntukuru* (kanzagi). Afterwards, he joined his elder sisters as backup singers.

Invariably, his father once entrusted him to his brother, dan Yawuri to learn how to play the speaking drum. After the death of his father, he became the leader of the musicians of Kwantagora and was assisted by the following:

Alhajiya- Daughter of Halima Bakaba.

A'ishatu

Halimtu Bakaba.

After Salihu Jankidi began his singing career, he continued the tradition of combining the songs of farmers and butchers, utilizing the speaking drum, just as his ancestors had done. However, when the colonialists invaded Hausa land, Kwantagora, the place where he resided, was conquered and dispersed. As a result, Salihu Jankidi and his family were compelled to relocate first to Kotongoro, then to Bagega in the district of Talatar Mafara, and further to Kanoma and Bungudu. Eventually, following the conclusion of the war, he returned to Kwantagora.

From Kwantagora, Salihu Jankidi made his way back to his hometown, Rawayya. Once the colonialists had gained control over the entire Hausa land, he started using Taushi (tafashe) to sing praises for kings. He moved from Rawayya to Tsafe, where he sang for 'Yandoto Muhammadu (1897-1924) and 'Yandoto Ibrahim Maikano (1926-1928). Subsequently, he relocated to Gusau and stayed at the palace of the district head of Gusau, the Sarkin Katsinan Gusau Muhammadu Mai'akwai (1929-1943).

When Muhammadu Mai'akwai was dethroned from his position, Salihu Jankidi found patronage under Sultan Abubakar the III (1938-1988). The Sultan eventually honored him by crowning him as the chief musician of the court.

4.3.4 Places He Visited for Musical Performances

Salihu Jankidi's influence extended across numerous cities in Nigeria, particularly in the northern region. He embarked on extensive tours, visiting both major and minor cities within Sokoto State. He traveled to cities such as Kano and Hadeja, Daura and Katsina, Mani and Zariya, Kaduna and Bida, Ilorin and Minna, Ibadan and Lagos, Enugu, and many more (Gusau, 1996: 56).

Salihu Jankidi's remarkable musical journey came to an end on Friday, 13 October 1973, when he passed away at the remarkable age of 120. His legacy as a renowned musician and his contributions to the cultural heritage of the region live on.

4.4 Aliyu Dandawo (1925-1966)

Aliyu Dandawo was born during the time when Ardo Aliyu served as the district head, coinciding with the reign of Sultan Tambari (1924-1931). He was born in the town of Shuni, which was part of the former Bodinga local government area, now under Dange-Shuni. His estimated year of birth is around 1925.

Aliyu Dandawo acquired his nickname "Dandawo" due to his constant selling of *dawo-dawo*. His father, Aliyu Fodiyo, was a respected scholar in Shuni, known for his teachings of reading and writing.

From a young age, Aliyu Dandawo displayed intelligence and diligence. He diligently memorized and practiced what his father and other scholars taught him, including the Qur'an and various Islamic books such as *Kawa'idi*, *Ahallari*, *Kurdabi*, *Iziyya*, *Risala*, and others.

Aliyu Dandawo's path as a singer was not inherited but emerged from his exceptional talent for memorization. He would memorize any song he heard from the singers of Shuni. This skill caught the attention of the Ardo of Shuni, Aliyu, who would buy his calabash of corn to enjoy the songs Aliyu Dandawo could sing for him, composed by other musicians. He also began composing his own songs and would perform them at social gatherings where youths gathered.

Ardo Mamman, the son of Aliyu, sought the acceptance of Aliyu Dandawo as his praise singer. Aliyu granted Ardo's request and even selected his backup singers, which included individuals like *Dandaura*, *Danganga*, *Sahabin Tashuri*, and *Dankawu Dogon Marken Shuni*.

Aliyu opens the praise of Ardo Mamman with the son that says:

*Your reward is good,
He who endures today and tomorrow,
He gives.*

After his first patron, Ardo Mamman, Aliyu Dandawo went on to serve Lamne Tsoho, the revered leader of Augi in the emirate of Argungu. He mesmerized him with his beautiful songs. Subsequently, he returned to Argungu and became the praise singer for King Muhammadu Sama of Kabi (1920-1934), remaining in his service until the reign of King Muhammadu Shehe of Kabi (1953-1959).

Aliyu's fame spread beyond Argungu, prompting him to embark on journeys to other towns for his performances. Eventually, he settled in Yawuri and established his own school. During his time in Yawuri, he resided with the esteemed Emir Abdullahi Abarshi (1923-1955), and later with Emir Muhammadu Tukur (1955-1981). The first song he performed for Emir Abdullahi of Yawuri was:

*Owner of Yawuri boundary of the world,
Abdullahi hero of men
Allah elevates you
Such that no one has its equivalence in the Hausa land. (Gusau, 1996: 60)*

Alhaji Aliyu Dandawo died in Yawuri in the year 1966. He was survived by eight children, six male:

1. Lawal,
2. Umaru,
3. Muhammadu Bello
4. Abubakar
5. Sani
6. Ahmed

And two females:

1. Aishatu
2. Jummai

Among his sons, Alhaji Sani Aliyu Dandawo inherited his trade.

4.5 Ibrahim Narambada (1875-1960)

Ibrahim Narambada, also known as Narambada, was born in the town of Tubali in the Isa district in 1875. His father, Maidangwale, named him Ibrahim, but he gained the nickname Narambada due to his deep affection for his dog, "Rambada." This love for his canine companion led his peers to call him by that name, and it became well-known and associated with him. Ibrahim Narambada received his education in the Qur'an from his teacher, Malam Shehu, whom he studied under until he completed the Qur'an. He furthered his Islamic studies by delving into supplementary books, demonstrating his keen perception and conscientiousness in his actions.

Muhammadu recognized Ibrahim Narambada's dedication, proclaiming that he would excel in whatever he pursued. Despite not inheriting his musical talents from his father, Ibrahim's mother had a musical background inherited from her father. Her father was skilled in playing the Kotso, a musical instrument, and she also inherited musical instruments from him. Ibrahim, growing up with an admiration for singing, gradually learned music and became an expert without a formal teacher.

He initially began his musical journey by singing songs related to farming, but over time, his knowledge and fame expanded, making him well-known throughout the region. He then took up the Kotsannin, the musical instrument inherited from his mother's lineage, and started performing for royalty in Tubali. When Tudu Muhammadu Na'ammani ascended the throne of Gobir of Isa in 1927, Narambada joined in the celebration and sang a song that impressed the king. This performance earned him the esteemed title of chief musician. Subsequently, he became the official musician for the district head of Isa, the Sarkin Gboir Muhammadu Na'ammani (1927-1935) until his passing. Some of the first songs he sang for him include one in which he says:

Muhammdu son of Audu

Your enemies surrender

They follow you with their spears

So that they can manage to eat and live (Gusau, 1996: 65-6)

After the passing of Sarkin Gobir Muhammadu Na'ammani, Narambada continued to enjoy the patronage of the new Gobir King, Amadun Bawa (1935-1975), until his own death in 1960. Narambada hailed from the Barebari ethnic group and had distinct tribal marks on his face that symbolized his heritage. Known for his joyful and humorous nature, he often entertained people with his jokes. One unique aspect of his relationship with the Fulani rulers was the conviviality between the Fulani and Barebari communities, allowing him to playfully jest at the expense of the Fulani rulers without consequences.

With the permission and support of the kings of Gobir in Isa, Narambada embarked on numerous travels to perform in various cities. He sang for numerous emirs, district heads and village heads, including:

1. Emir of Zazzau Jafaru
2. Emir of Zazzau Muhammadu Aminu
3. 'Yandoton Tsahe Alhaji Aliyu
4. District head, Kudan Gusau Alhaji Sule
5. Ibrahim Naguraguri na Shinkafi
6. Alkalin Alkalai, and many others.

(Gusau, 1996: 69)

These performances showcased his talent and versatility as a musician, earning him recognition and appreciation from rulers across different regions.

4.6 Abdu Kurna (1899-1962)

Abdu Kurna, also known as Kurna, was born in the town of Dankadu within the Bakura Emirate. His father, Makada Usman Dankwanada, was the son of Makada Kaka. The nickname "Kurna" became so widely recognized that it overshadowed his given name, and he was predominantly known by that name.

4.6.1 Abdu Kurna's Father, Makada Usman Dankwanada (Shehu Mani) (1860)

His father, Makada Kaka Maiganga, was a skilled musician who played the *Takashama* drum and sang the songs of farmers in the town of Bakura. He also utilized the white drum as part of his musical repertoire.

Following the passing of Kaka Maiganga, his son Usman Mani inherited his musical talents and became the primary singer in their household. Usman Mani gained renown as a musician, particularly among farmers, using the white drum for his music. However, when performing for royalty, he would switch to the Kotso drum. Makada Usman Dankwanada sang numerous songs in the town of Bakura.

Usman resided in his village of Dankadu, where he entertained both farmers and royalty through his performances. In 1914, when the king of Kayan Maradun, Ibrahim (1903-1923), requested Usman's presence as his singer in Maradun, Makada Usman Maradun accepted the invitation and relocated there. At that time, Abdu Kurna was 15 years old, and Musa Dankwairo was only 5 years old.

In Maradun, Makada Usman performed for the king, accompanied by his wife Hajiya Rabi, his son Abdu Kurna, his son Musa Dankwairo, and his maids. As Makada Usman grew older, he eventually retired from performing and passed the responsibility to his son, Makada Abdu Kurna.

4.6.2 The Youthful Years of Abdu Kurna

Makada Abdu Kurna had a brief period of studying the Qur'an, but his true passion and focus lay in farming. However, as time went on, he developed a deep interest in singing and drumming. This newfound passion for music became his primary pursuit, and he dedicated himself to honing his skills as a singer and drummer.

4.6.3 Apprenticeship and early years of singing:

Makada Abdu Kurna learned the art of singing and drumming from his father, Usman. He began his musical journey by mastering farmers' songs. Once he had gained proficiency in these songs, he ventured out to nearby villages to showcase his talent.

During his performances of farmers' songs, Makada Kurna captivated audiences of all backgrounds, ranging from the chief of farmers and his esteemed subordinates like the Dan Galadiman Noma, Jagaban Noma, and Gojen Noma, to courageous and hardworking ordinary farmers. He sang a vast repertoire of farmers' songs, gaining recognition and popularity.

As Makada Kurna was establishing himself as a farmers' musician, his father retired from performing and entrusted him with the honor of singing for the district head of Maradun, the Sarkin Kayan Maradun, Muhammadu (1928-1939), and Abubakar (1939-1964). He also became the lead musician for the village head of Birnin Kaya, the Sarkin Burmi Sule, as well as the Sarkin Burmin Birnin Kaya Jayi and Dangaladima Mamman (Gusau, 1996: 74).

In addition to his association with the *Sarakunan* (kings of) Kayan Maradun and Burmin Birnin Kaya, Makada Kurna performed for various other monarchs, including:

- i. The Mafara District Head, Muhammadu Maccido
- ii. District Head of Mafara, the Sarkin Gabas Shehu
- iii. Village Head of Gora, the Sarkin Kayan Gora
- iv. Village Head of Jangebe, the Sarkin Kayan Jangebe
- v. Village Head of Morai, Banaga Dari Abu
- vi. District Head of Maru, the Banagan Maru Sule
- vii. District Head of Anka, the Sarkin Zamfaran Anka
- viii. District Head of Bakura, the Sarkin Burmin Bakura
- ix. Village Head of Kanoma

Makada Abdu Kurna's musical prowess and versatility allowed him to leave an indelible mark on the music scene, entertaining audiences and earning the respect of royalty throughout his career.

4.7 Idi Dangiwa Zuru (1893)

Makada Dangiwa Zuru, whose given name is Idrisu, hailed from a family with his father named Mamuda and his mother named Ginau. Due to his distinctiveness, he earned the nickname "Dangiwa," and upon his return to Zuru, he came to be known as Dangiwa Zuru.

Idrisu was born in the town of Rimi, situated within the district of Bakura, in the year 1893.

4.7.1 Dangiwa Zuru's Father, Makada Mamuda (1843)

Idi Dangiwa Zuru's father, a farmers' musician, primarily performed within the emirate of Bakura, and although he occasionally traveled for his performances, his range of travel was limited. Idi learned and absorbed his father's music during his early childhood. However, by the time Idi began singing, his father had already passed away. (Gusau, 1996: 83)

4.7.2 His Early Years

In addition to his Quranic education, Idi Dangiwa Zuru received practical training as a singer under the guidance of his father's friend, Makada Tunau. Alongside his younger brother Sule, Idi served as an apprentice to Makada Tunau, who was renowned for his mastery of the Kotso and the farmer's drum. Together, they embarked on various journeys, visiting towns such as Sakkwato, Argungu, Gwandu, Katsina, and Zariya.

During their time in Katsina, specifically the times of Korau, Idi and his mentor Makada Tunau found patronage under Prince Abdu, the son of the emir of Katsina, Abubakar (1887-1904). Prince Abdu held the position of district head in Tsakiya before being transferred to Safana. It was in Safana that Idi Dangiwa was given the freedom to pursue his career independently from Makada Tunau and his family, marking a significant milestone in his artistic journey. (Gusau, 1996: 84-s)

4.7.3 Dangiwa Zuru's Independence

After being granted the freedom to pursue his vocation, Dangiwa Zuru relocated to Ruma in Katsina, where he began performing palace music at the district head's palace under the patronage of Sarki Abubakar. He spent a year in Ruma before moving on to Wonaka in Gusau, where he sang for Kogon Wonaka, Adudu. Following Adudu's passing, Dangiwa moved to Faskari and performed at the palace of Kogo Musa for three years.

Subsequently, Dangiwa Zuru traveled to Zuru in Kebbi state during the reign of Mafaran Dabai Muhammadu Sani. He remained in Zuru for three years until Dabai ascended the throne of Zuru after the death of his predecessor. At that point, Dangiwa Zuru relocated to Zuru permanently, adopting the alias that almost replaced his given name.

Upon the death of Sarki Sani, Dabai Dantudu became the ruler of Zuru, and Makada Idi Dangiwa came under his patronage. He remained in Zuru until the reign of Usman Danga.

With the permission of his patron, Makada Dangiwa Zuru traveled to various places to perform, including Sokoto, Yawuri, Kwantagora, Kaduna, Zariya, Kano, and many others. He had the opportunity to perform for several kings, including the Emir of Yawuri Muhammadu Tukur and Sarkin Yawuri Shi'aibu, Sultan Abubakar III, the District Head of Sakaba, Emir of Kano Ado Bayero, Emir of Zazzau, District Head of Fakai Isa, District Head of Wasagu, Emir of Katsina, and Emir of Kwantagora. (Gusau, 1996: 85).

4.7.4 Musical Instruments

He was known for using three instruments: 1- Farming drum 2- Toho (kotso) drum -3 when he became independent, he used the *tafashe*.

4.8 Alhaji Muhammadu Sarkin Taushen Katsina (1911-1990)

Muhammadu was born in the town of Goran Namaye, located in the district of Maradun, in the year 1911. Unfortunately, his father passed away when he was still a young child. As a result, Muhammadu was taken to live with his relatives in Rimi, Bakura. At the age of around seven years old, he left his birthplace and settled in Rimi.

In Rimi, Muhammadu's mother remarried, and she gave birth to two more sons, Tunau and Ada. Muhammadu grew up in Rimi under the care of his mother and stepfather. He spent his formative years in Rimi until he reached the age of 17 when he was married off to a wife chosen for him.

4.8.1 His Early Years

Mamman grew up with determination and talent for composition. He studied the Holy Qur'an and some books of Islamic knowledge (Gusau, 1996: 91).

Muhammadu did not inherit singing and drumming. He started by singing youthful songs and the Tashe in the month of Ramadan. From there, he started singing songs for the village head of Rimi. However, his relatives objected to his choice of career and commanded him to stop singing. This was the situation when a certain man in Rimi, by the name Magawata, sought the approval of their village head to make the *taushe* for him. Muhammadu started playing music with the *taushe*, and without any backup singer. His first song was dedicated to the village head of Rimi, thus:

He has defeated warlords like Dankuru,
This is the strong pillar of war,
He is Abubakar the son Muhammadu,
Who fights like the return of Abdu son Jalli.
(Gusau, 1996: 93)

Muhammadu was singing his Taushi songs in Rimi, then he left for Katsina around the year 1938. At Katsina, the Emir of Katsina Muhammadu Dikko, had a certain Molo performer called Sodangi of Bakura, who was born in the town of Rimi. He was the chief singer of the Emir. Sodangi was a brother to Mamman, in fact, he was his father. It was in Katsina that he performed *taushe* to his death. Upon his demise, the emir was informed about the visiting taushi performer, who is the son of the late chief taushi performer, Sodangi. The emir sent for Mamman, and asked him to play from the talent God had blessed him with. He sang for him thus:

Oh my king, accept me wholeheartedly, for I am not a devilish person,
For only a devilish person get rejected,
I am but your singer, I came to sing for you,
You are the defeater, Korau of Waziri Dikko,
The leader who supports his kiths,

I repent, I follow Allah's injunctions and I follow the Prophetic injunctions,
I also obey you, Oh Sarkin Fada
Do not forsake me alone, I have no helper.

The emir called the backup singers of Sodangi and installed Makada Tundu as the new leader of the group. He, Mamman, followed Tundun until his demise, upon which he became the leader of Taushin Katsina.

He sang for the following emirs:

- Sultan Abubakar III (1938-1988)
- Emir of Zazzau Ibrahim (1924-1937)
- Emir of Zazzau Jafaru (1937-1959)
- Emir of Zazzau Muhammadu Aminu (1959-1975)
- Emir of Kano Abudullahi Bayero 1926-1953
- Emir of Kano Muhammadu Sanusi 1953-1963
- Emir of Kano Ado Bayero (1963-2014)
- Emir Hadeja Haruna Mainasara da sauransu.

4.8.2 The genres of his songs

- Political songs
- Social songs
- Songs of the rich
- Songs of royalty

Among the wealthy individuals he sang for are:

- Alhaji Haruna Danja –Zariya
- Alhaji Barau Yaro –Katsina
- Alhaji Haruna Katsina-Kano
- Alhaji Shehu Aminu Sarkin Sharifai Sakkwato

He died on Thursday 31 May 1990.

4.9 Sarkin Taushi Tunau (Magajin Mamman)

Muhammadu Tunau, hailing from the village of Goran Namaye in Maradun Emirate, Zamfara State, came into the world in 1929. In the year 1952, accompanied by his elder sister Halima, he embarked on a significant journey to Katsina. Their purpose was to pay a special visit to a woman named Kaka, who happened to be the younger sister of Sarkin Taushe Mamman.

Although Tunau's primary occupation revolved around farming, his visit to his elder brother in Katsina presented an opportunity to immerse himself in the world of music alongside Sarkin Taushe Mamman. Tunau actively assisted him in performing captivating songs.

Following the passing of Muhammadu, Tunau stepped into the role of Sarkin Taushe and received his turban in the year 1990. Tunau shared a special bond as a brother to Sarkin Taushe Mamman, along with their mutual connection to Kaka.

4.10 Alhaji Musa Dankwairo Maradun (1909-1991)

Musa Dankwairo, born in 1909 in the village of Dankadu in the district of Bakura, Zamfara State, was blessed with parents named Usman Dankwanada and 'Yarnunu. His nickname, Kwairo, derived from his maternal uncle's name. When Usman, his father, ceased performing, Musa stepped in as his backup singer. It was during this transition that Musa's father declared the replacement of Kwairo with Dankwairo, thus establishing his new name (Gusau, 1996: 104).

Living in the village of Dankadu within the Bakura district, Makada Usman and his family catered to the musical needs of both farmers and royalty. In 1914, when Musa was merely five years old, they accepted an invitation from the Sarkin Kayan Maradun, Ibrahim (1903-1923), to serve as court musicians. Relocating to Maradun, they brought their talents to the king's court, beginning a new chapter in their musical journey.

4.10.1 His Early Years

Dankwairo resided in the town of Kayan Maradun, where he led a life characterized by diligence, obedience, and discipline. Though he did not have the opportunity to pursue Quranic studies, he displayed remarkable intelligence,

industry, and a natural aptitude for music. Additionally, his talent extended to possessing an excellent memory, allowing him to easily retain and recall information he acquired from others. Moreover, he held great respect for his elders and demonstrated a commendable level of reverence towards them.

4.10.2 His Father's Musical Status

Musa Dankwairo's father, Makada Usman, was highly regarded as a skilled farmers' musician in the Bakura region even prior to his relocation to Kayan Maradun. His musical talents extended beyond entertaining farmers, as he had the privilege of performing for royalty as well. Accompanying his performances were the enchanting sounds of the white drum and the Kotso, two instruments that were passed down to him from his father, Makada Kaka. Makada Kaka himself was renowned for his ability to captivate audiences with his music, whether it be during times of war or during the agricultural season, demonstrating his versatility as a musician. (Gusau, 1996: 105)

4.10.3 Early Years of His Musical Career

From the age of 7, which was in the year 1916, Musa Dankwairo began his musical education under the guidance of his father, Usman. He started by learning to play the Kanzagi and gradually progressed to the role of a backup musician, following the traditional apprenticeship path. In addition to his father, he also learned from his older brother, Audu Kurna, accompanying him on performances in various towns and villages.

Dankwairo's musical journey led him to become a musician of 'Yandoton Tsahe, upon the request of 'Yandoto Alhaji Aliyu II. Makada Abdu Kurna, recognizing the talent of Musa Dankwairo, entrusted him as his younger brother's musician after 'Yandoto Alhaji Aliyu II ascended to the throne in the year 1960. Subsequently, Dankwairo migrated to Tsafe, further expanding his musical horizons.

Dankwairo sang varieties of songs which include:

- Farmers' songs
- Dirges
- Political songs
- Social songs
- Popular songs
- Court songs for royalty

4.11 Sa'idu Faru (1932)

Sa'idu Faru was born in the town of Faru in the Maradun district in the year 1932. He acquired the nickname "Dan'umma" after his maternal uncle's wife, whom he referred to as Umma instead of mentioning her name. His father, makada Abubkar Dan Abdu, descended from a lineage of musicians. His grandfather, makada Abdu Aliyu Mai Kurya, was also a musician who performed numerous songs during times of war.

While Sa'idu Faru was enrolled in a Qur'anic school and received an education, his true passion and interest lay in music. Despite his studies, his inclination and dedication were always towards the world of music.

4.11.1 Early Career

Sa'idu Faru learned music from his father, makada Abubakar, who was his mentor and guide in the art of singing. At the tender age of 10, Sa'idu started accompanying his father to musical performances, gaining valuable experience and exposure. By the time he reached the age of 16, he had developed his skills to the point where he began singing as a backup vocalist.

His talent and dedication earned him opportunities to sing for esteemed figures such as Ibrahim, the Sarkin Yamman Faru. He continued to showcase his musical prowess by entertaining princesses with his melodious tunes. Eventually, he had the privilege of meeting the Sarkin Kudu Maccido, who held the prestigious title of Sarkin Gabas, symbolizing his role as the village head of Talatar Mafara.

4.11.2 Varieties of His Songs

Sa'idu Faru did not sing for anybody, except kings or individuals with royal blood. Among the songs he sang are:

- Sarkin Yamman Faru Ibrahim
- Sarkin Kiyawa Abubakar Kaura –Namoda
- Sarkin yakin Banga Sule da Abubakar
- Sarkin Gabas na Mafara Muhammadu
- Sarkin Musulmi Abubakar III
- Sarkin Yawuri Alhaji Muhammadu Tukur

- Sarkin Sudan na Wurno Alhaji Shehu
- Sarkin Kano Ado Bayero
- Turakin Kano Ahmadu
- Sarkin Kudu Muhammadu Maccido

4.12 Sarki Taushi Muhammadu Danbungudu (1928)

His given name was Alhaji Muhammadu, but he was also known by several other nicknames. One of his nicknames, Danbungudu, originated from the fact that his parents had migrated to Bungudu, where he was born. However, before he was officially named, his family relocated to Tangaza in 1928, and he was named Muhammadu, which led to him being called Dantangaza. Another nickname he had was Dansakkwato, as his mother conceived him in Sokoto.

His father, makada Alu Dan Muhammadu Dodo Maitabshi, was born during the reign of Hanafi Dan Halilu (1876-1888). His father, Dodo Mai tabshi, had traveled to that region for his music career and was born there. Makada Alu had many children who unfortunately passed away in infancy. Muhammadu Dangwandu was his 17th child and the only surviving child who inherited his father's musical vocation.

Mamman Danbungudu, originally hailing from Bakura, belonged to the Burmawa (Kanuri) ethnic group. His lineage can be traced back to his grandfather, Muhammadu Dodo Mai Tabshi, and his parents, who were also natives of Bakura. Mamman was given the name Usman Maidawa by his father, Dodo. The distinctive Burmanci tribal marks adorned by Mamman and his family served as a significant identifier of their affiliation with the Burmawa ethnic group (Gusau, 1996: 129).

4.12.1 His Early Years

Makada Muhammadu demonstrated a strong commitment to education and immersed himself in Islamic studies, focusing on the teachings of the Qur'an. He displayed exceptional diligence and a remarkable ability to learn and memorize quickly. Throughout his educational journey, he received instruction from various esteemed teachers, including Malam Majidadi, Malam Sahabi, Malam Audu, Malam Mamman Dankarami, Malam Balarabe, and his paternal uncle, Malam Jibirilu Dan Dodo Mai *tabshi*. He delved into a wide range of scholarly works, including *Usulu Al-Ilmi*, *Ahlari*, *kawa'idi*, *Ishmawi*, *Iziyya*, *Risala*, *Ishriniya*, and numerous others.

4.13 Buda Dantanoma (1858-1933)

Makada Muhammadu, hailing from the town of Kilgori, was the son of Muhammadu and Tanoma. Born in Kilgori, his ancestral roots trace back to Bazamfare through his mother's lineage, as she hailed from the town of Zurmi. Makada Muhammadu served as a court musician, skillfully playing the instrument known as "Kotso," which was also referred to as "Zakka" in certain regions like Yabo (Gusau, 1996: 18).

4.14 Abubakar Akwara (1876-1962)

Born in the town of Nabatsami within the Gwaranyo region, which emerged as a settlement following the Jihad in the 19th Century, Abubakar Akwara was the son of makada Muhammadu Dankwado, who, in turn, was the son of makada Abubakar Dakwata.

4.15 Makada Muhammadu Dankwado (1836-1916)

Makada Muhammadu Dankwado's father was Abubakar Dankwado, a renowned war musician. He skillfully sang war songs for the king of Gobir, Ibrahim Babari (1742-1770), employing the melodious kuwaru instrument, also known as *туру*. Born in the year 1836 in the town of Nabatsami (Gusau, 1996: 25), Muhammadu Dankwado adeptly utilized the Kuwaru instrument to perform famous songs. Subsequently, he expanded his repertoire to include war songs. He held the esteemed position of personal musician to the Sarkin Yaƙin Gobir Maje na Gwaranyo, and later transitioned to playing the drum.

5.0 The Place of Singing in the Hausaland

Singing possesses the remarkable ability to energize the soul and provide the necessary motivation to tackle challenging tasks. It has the power to strengthen one's determination, alleviate boredom, and alleviate the difficulties of long journeys. Singing can also serve as a remedy for loneliness, uplifting the spirit and increasing overall happiness.

During the 18th century, Hausa caravans of Kola traders would be accompanied by praise singers from Hausaland, riding on the backs of donkeys, all the way to Gwanja. These singers would entertain the traders with a variety of songs, lightening the burden of travel and providing relaxation. Over time, some Hausa praise singers found themselves in non-Hausa regions like Ghana, spreading their musical tradition.

The singing of oral poetry and chants has been known to dispel boredom, ease the fatigue of manual labor, and boost motivation. This was particularly significant during the pre-colonial wars, where songs played a vital role in uplifting the spirits of warriors and maintaining their focus during challenging times.

The role of praise singers in entertaining and composing songs for rulers is noteworthy. Emirs from different parts of Hausaland often requested oral poets from Zamfara to entertain them and create songs in their honor. For instance, the Emir of Argungu once requested the District Head of Shuni to allow his praise singer, Aliyu Dandawo, to visit and perform for him.

It is worth mentioning that various locations such as Shuni, Alkalawa, Dancadi, Jabo, Dingyadi, Shagari, Tureta, Bakura, Sabon Birnin Gbir, Isa, and Sokoto were all part of Zamfara territory before the expansion of Gobirawa, Burmawa, and Fulani influence. Thus, when older people express their intention to travel to Sokoto, they often say, "Zan tafi Hausa," meaning "I am going to Hausa," as Zamfara is considered part of the Hausa state.

6.0 CONCLUSION

Singing in Hausaland is characterized by the rhythmic utterance of words, often accompanied by music, poetry, and prose. It serves as a powerful means of expression, conveying messages with systematic rhythm and intonation. Singing has been observed to energize the soul, strengthen determination, alleviate boredom, counter loneliness, and enhance happiness. The major groups of Hausa traditional singers include Makadan Fada, (the court musicians) who exclusively praise royalty, and traditional occupational singers who compose songs for specific professions. The latter group travels between villages and markets, accompanied by dancers, and plays a crucial role in celebrating and honoring blacksmiths, hunters, and other occupational groups. Tracing back to history, singing played a significant role. During the 18th century, praise singers from Hausaland accompanied Kola traders on arduous journeys, providing relaxation and alleviating the burdens of travel. Poetry and chants also impacted greatly in motivating warriors. As per the significance of singing in the political domain, emirs and rulers from different regions of Hausaland sought the services of oral poets and singers to entertain them and compose songs in their honor. This highlights the cultural importance and demand for singing as a form of artistic expression and entertainment. The paper has highlighted and emphasized the historical connection between Zamfara and the broader Hausa states. It notes Zamfara as being part of the Hausa territory and highlights the intertwined relationship between different towns and territories within the region.

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