APPENDICES

APPENDIX 1: GLOSSARY OF TERMS IN LUBUKUSU

Babuya: A clan of the Bukusu.

Baengele: A clan of the Bukusu.

Bakhurarwa: A clan of the Bukusu to which Mango belonged.

Bakoki/Bakokiwe/Sande: The age mates of the initiate’s father.

Bamasaba: Cousins of the Bukusu occupying the eastern part of Uganda.

Bamasike/Bakhone/Babasaba: Bukusu clans from which circumcisers are believed to come.

Barwa Bakinisu/Barwa: A tribe, which used to be perennial enemies of the Bukusu.

Bimeselo: Leaves of a plant called bimeselo used to clear dirt from the initiate’s circumcision wound.

Birere: Metal rings worn on both wrists of the initiate on which chinyimba are struck.

Buse: Contents from a goat’s/bull’s stomach with which the initiate is smeared before going to the river on his circumcision day.

Butundi: Beads used for decorating the initiate’s chest and back.

Chifufu: A shrub from which thin sticks that are used to make handles for metal bells (chinyimba) are made.

Chinyimba: Bells which the initiate strikes on metal rings worn on both of his wrists.
Appendices

Chirungu/Chilungu/Bicholong’o: Clubs carried shoulder high by singers and dancers who dance in circular motions around the initiate.

Enguu: Traditional herbs obtained from a shrub called enguu. It is applied on the initiate’s wound in the morning and in the evening.

Etyang’i: The spot from where the initiate is circumcised

Eunwa: A bull.

Lisakha: Long spear.

Kamalwa/Busaa: Traditional brew.

Kanzu: An Islamic gown.

Khubita kimibano: A ceremony of purification of knives in which the would-be circumcisers are commissioned.

Khuchukhila: Preparation of ceremonial traditional brew by the initiate.

Khuchuuba: The incitement of the initiate through satire/allusions by participants.

Khukhala kimikoye: Literary translated as ‘cutting of the ribbons.’ This is a ritual that marks the end of the mourning period that is usually one year after the burial of an elderly man.

Khukhweyalula/Khukhwiyalula: A ceremony organised in the month of December, in which the initiates from the same location spent a night together roasting bananas around a bon-fire to mark the end their healing period.
Appendices

*Khulumia*: A ritual in which the circumciser gives the initiate pieces of advice concerning what he should not do and how he should behave as an adult.

*Khuminya*: The activities related to the performance of vocal and instrumental music during the Bukusu circumcision ritual.

*Khuracha*: The stamping done by dancers as they dance and move in a clockwise or an anti-clockwise direction.

*Khururwe-yababe*: An enormous serpent, which used to devour beasts and humans.

*Khururwe we bwayi*: Another name for *Khururwe-yababe*.

*Khusanya*: A dance style adopted by participants while running at a moderate pace when going to invite the initiate's relatives.

*Khusena kumuse/Khuswala kumuse*: A ritual among the Bukusu in which a revered peripatetic speaker comforts and preaches reconciliation amongst the aggrieved a few days after the burial of an elderly person.

*Khwera Omurwa*: We have killed Omurwa, a perennial enemy of the Bukusu.

*Kikayi*: Mango's maternal grandfather's village.

*Kilumbe*: A type of Bukusu circumcision dance, which employs circular patterns in a clockwise or an anti-clockwise motion.

*Kongona*: Finish it all (empty). These words allude to the fact that circumcision ceremony is a season of festivities and happiness in every home.
Appendices

**Kwa ututu:** A heap of mud put on the initiate’s head on which a piece of grass (*lusinyande*) is pinned.

**Kwete:** A kind of traditional brew.

**Lelo endia Mundubi embya:** Today I will eat from my own plate. This symbolically means that after circumcision, the initiate will no longer wholly depend on his parents and relatives. He is a grown-up capable of marrying and raising a family.

**Likombe:** A resting room for the initiate in his mother’s house.

**Likomosi:** A type of shrub, which is known for its quick multiplication.

**Limela:** Millet flour with which the initiate is smeared on the face, hands and sometimes the whole body.

**Lipukhulu:** Fine dry soil dust that reduces slipperiness of the fingers of the circumcisor’s helper.

**Lubaka:** Present offered by the initiate’s father to his contemporaries.

**Lubito/khubita:** The advising and commissioning of the initiate that is usually administered by his circumciser or his elderly male relative.

**Lubukusu:** The language spoken by the Bukusu people.

**Lukembe/Embalu:** A term used by the Bukusu to refer to the circumcision ritual or the double-edged sword/knife used for circumcision.

**Lukhafwa:** Special type of grass tied around the neck of a pot as a sign of blessings.

**Luliki:** The central part of the chest of animals such as cattle, sheep and goats.
Appendices

Likhoni: The meat cut from the chest of a bull (luliki) and put around the initiate’s neck as a gift from his uncle.

Lung’anyo/Khukalusia kamakumba/Khukalusia sisinini: Used interchangeably to refer to a ceremony held after a deceased has been buried and mourned for about one month to 40 days. A special ceremony is held ‘to return the shadow’ into the home (khukalusia sisinini). An animal is usually slaughtered and a beer party organized to mark the occasion. This ceremony is not organized for children aged six months and below.

Lusinyande: Special type of grass pinned in the mud on the initiate’s head on his circumcision day.

Lusola/Lusyola: A type of tree whose branches are hard to break and is used for the construction of a shrine (namwima). The name is equivalent to the English word ‘arbitrator.’

Luwaya: Literally meaning ‘a piece of wire’ and refers symbolically to the male productive organ (the penis).

Mango: The courageous man who is believed to have started the circumcision ritual among the Bukusu.

Mukhwana: The elder of the twins who is always the first to be circumcised.

Mulongo: The younger of the twins who is always circumcised after Mukhwana.

Mutalya: Used in a circumcision song, Amba mutalya (see appendix 7.4), with reference to the Bukusu circumcision ritual.
Appendices

*Mwiala: A place believed to be where Mango was circumcised.*

*Nabuyeywe: A rare species of grass used for thatching the roof of the shrine (namwima).*

*Namachengeche: The initiate’s young sister who works as his assistant.*

*Namakhala: The initiate’s younger brother who works as his assistant.*

*Namwima: A shrine built in front of the house belonging to the initiate's father.*

*Omukasa: Elder.*

*Omukhebi: Circumciser.*

*Omunuuchi: The person who pushes the foreskin backwards and applies soil dust powder.*

*Omunyolo: A term used by the Bukusu in reference to the Luo people who predominantly occupy Nyanza province of Kenya and they do not practice male circumcision.*

*Omutili: Circumcisor’s helper.*

*Syembekho/Masewa/Omusinde/Tomboto/Rayoni/Omunyolo: Terms used interchangeably in reference to an uncircumcised person.*

*Sikhebo/sisingilo: The Bukusu circumcision ritual*

*Sikumenya: Odd years in which circumcision among the Bukusu is not conducted/administered.*

*Silikwa: Original ancestral place from where Bukusu people dispersed to their various present areas of occupation.*

*Sioyaye: A song performed when the initiate is being escorted from the river on his circumcision day.*
Appendices

**Syetosi:** A place at a nearby river where the initiate is smeared with cold mud early in the morning on his circumcision day.

**Tulweti:** A name of a certain market in Bukusu-land.

**Ukimwi:** A Kiswahili acronym for HIV/AIDS pandemic.

**Wamachari:** Sharp pointed spear used when fighting at a close range.

**Wangwe maalule kekhale:** When directly translated, it means: A fierce leopard is waiting for you. The leopard symbolically refers to the circumcisor.

**Yaya:** Friend

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**APPENDIX 2: INTERVIEW SCHEDULE FOR AN ORAL SESSION**

(a) Is it possible to have a traditional Bukusu circumcision without music?

(b) What is the role of music?

(c) How is Bukusu circumcision music composed and performed?

(d) Who are the performers of Bukusu circumcision? What is the role of each?

(e) What are the functions of performance characteristic features/styles such as repetitions of song texts and melodies, use of vocalizations and other paramusical features in Bukusu circumcision music?

(f) What types of instruments, costumes and body art are used in Bukusu circumcision music, and what roles/significance do they serve/encode?

(g) Why do the Bukusu use satire/allusions in their circumcision music?
Appendices

(h) What changes are evident in the organization and performance of Bukusu circumcision music and what are the main causes and functions changes?

(i) In view of the emergent/current socio-economic and technological developments, is it relevant/necessary for the Bukusu to continue with traditional circumcision ritual and the performance of the traditional circumcision music?

APPENDIX 3: INTERVIEW WITH A KEY INFORMANT

An interview with Gabriel Simiyu Lukhoba, a key Bukusu cultural informant, a Bukusu circumcision master musician, composer and song leader

RESEARCHER: Is it possible to have a traditional Bukusu circumcision without music?

GABRIEL: No.

RESEARCHER: What is the role of music?

GABRIEL: The music carries instructions for the initiate and corrective messages to deviants of acceptable social norms in the Bukusu community.

RESEARCHER: How is Bukusu circumcision music composed and performed?

GABRIEL: As far as I am concerned, although I sometimes create new tunes, I also borrow a lot from existing ones. Quite often, I extemporaneously continue adding texts to existing tunes or to my original tunes depending on what I want to
communicate to the audience, the initiate and the community at large.

**Researcher:** Who are the performers of Bukusu circumcision? What is the role of each?

**GABRIEL:** All participants sing and dance. However, the initiate, in most cases, blows a whistle while striking the bells.

**RESEARCHER:** What are the functions of performance characteristic features/styles such as repetitions of song texts and melodies, use of vocalizations and other paramusical features in Bukusu circumcision music?

**GABRIEL:** Song texts are repeated in order to emphasize the messages therein. Vocalizations and other paramusical features such as sporadic and spontaneous yelling and groaning by participants are meant to cheer up and inspire the initiate.

**RESEARCHER:** What types of instruments, costumes and body art are used in Bukusu circumcision music, and what roles/significance do they serve/encode?

**GABRIEL:** Chinyimba (bells) are the main instruments and it is only the initiate who plays them. It is a taboo for a circumcised person to play chinyimba. However, other participants are at liberty to embellish the music by playing other improvised instruments that are mostly shakers and aerophones.
Appendices

RESEARCHER: Why do the Bukusu use satire/allusions in their circumcision music?

GABRIEL: To inspire and encourage the initiate to face *embalu*, the double-edged knife used for circumcising. You know it is very bitter and for the initiate to conquer it, he must be encouraged in this special way, which is known in *Lubukusu as khuchuuba*.

RESEARCHER: What changes are evident in the organization and performance of Bukusu circumcision music and what are the main causes and functions changes?

GABRIEL: As years go by the duration of the ceremony is becoming shorter and shorter. I think this is because the initiates are school-going children and so there isn’t much time for them to engage in elaborate rituals. Moreover, these days most parents prefer to take their children to hospital for circumcision because of the better medication offered there. However, one disadvantage with the hospital circumcision is that it does not give us/me a chance to perform our tradition and the music that goes with it. These new developments are watering down the meaning and value of the Bukusu circumcision that should be upheld for the sake of maintaining morality in the society. Some people say that traditional circumcision may be one way of spreading...
HIV/AIDS but I do not agree with this. After all, HIV/AIDS has affected all communities irrespective of whether they circumcise or not!

RESEARCHER: In view of the emergent/current socio-economic and technological developments, is it relevant/necessary for the Bukusu to continue with traditional circumcision ritual and the performance of the traditional circumcision music?

GABRIEL: Yes. But in the current situation, let people choose the most convenient mode of circumcising their children. However, I am quite convinced that it is difficult to stop circumcision as a cultural identification practice among the Bukusu.

APPENDIX 4: LIST OF CD TRACKS

1. Kongona
2. Babuya
3. Luwaya
4. Amba Mutalya
5. Mulongo
6. Mayi wo Mwana
7. Sindu Syanduma
8. Chinyanga Chawele
9. Lukembe
10. Siyoaye
Appendices

11. Khwera Omurwa

12. Mundubi Embya

APPENDIX 5: LIST OF DVD VIDEO CLIPS

B1: Background Information to Bukusu Circumcision Music.


B3: Instrumentation of Bukusu circumcision Music.

B4: Interview with Benard Juma a Bukusu traditional circumciser.

APPENDIX 6: RESEARCH ASSISTANTS

(a) Mr. Kennedy Simiyu: a fourth year, BA, Creative Arts option student.

(b) Mr. Sammy Mulongo: a fourth year, BA, Sociology and Public Administration student.

(c) Mr. Patrick Khakabo: a fourth year, B. ed., Music and Literature student.

(d) Mr. Joseph Kimituni: a third year, B. ed., Music and Literature student.


(f) Mr. Joseph Musakali: a lecturer at Moi University, in the Department of Information Sciences who did the entire video coverage for the current study. The researcher mainly took the still camera photos.

APPENDIX 7: TEXT TRANSLATIONS: LUBUKUSU TO ENGLISH

APPENDIX 7.1: KONGONA

(I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ee kongona mungo muno oli kongona</td>
<td>kongona</td>
</tr>
<tr>
<td>2. Ewe Wakhateli nebakhuwelekho oli kongona</td>
<td>kongona</td>
</tr>
<tr>
<td>3. Ewe Wangila nebakhuwelekho oli kongona</td>
<td>kongona</td>
</tr>
<tr>
<td>4. E ndiwe Furango nebakhuwelekho oli kongona</td>
<td>kongona</td>
</tr>
</tbody>
</table>
Appendices

5. Denisi nebakhuwelekho oli kongona
6. E mara ya kwanza nebakhuwelekho oli kongona
7. E papa Wanyonyi nebakhuwelekho oli kongona
8. Embalu ya musano nebakhuwelekho oli kongona
9. Fundi we chindika Tulweti oli kongona
10. Eh rema kumukhebi oli rema
11. Yuno omuengele Henuri Keya oli kongona

(II) ENGLISH

KONGONA

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ee, finish everything in this home you finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>2. You Wakhateli, if you are given you finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>3. ou Wangila if you are given you finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>4. Even you Franco if you are given you finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>5. Dennis if you are given finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>6. If you are given for the first time you finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>7. Father Wanyonyi if you are given finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>8. Circumcision of our tradition, if you are given finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>9. The bicycle repairer in Tulweti market, you finish it</td>
<td>Finish it</td>
</tr>
<tr>
<td>10. Eh cut you circumcisor you cut</td>
<td>Eh cut it</td>
</tr>
<tr>
<td>11. This a muengele Henry Keya you finish it</td>
<td>Finish it</td>
</tr>
</tbody>
</table>

APPENDIX 7.2: BABUYA

(I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E babuya ekholo embi khembole babuya ekholo embi nalobile</td>
<td>e Babuya</td>
</tr>
<tr>
<td></td>
<td>ekholo</td>
</tr>
<tr>
<td></td>
<td>embi   eh</td>
</tr>
</tbody>
</table>
2. *E babuya ekholo embi khembole babuya ekholo embi we naloma e babuya*
   *ekholo embi eh*

3. *E babuya khwama nabo ekibuchori nebera omwana Protasi e babuya*
   *ekholo embi eh*

4. *E babuya ekholo embi khembole batekhela bandu chikhaniafu e babuya*
   *ekholo embi eh*

5. *E babusia bitasi earo yakhilwa baenja naseti yabala ekwena e babuya*
   *ekholo embi eh*

6. *E Rirrr! Ndi sinya musinye kang’ali, musinye kang’ali e babuya*
   *ekholo embi eh*

7. *E basani khwechuba khwakhomba liloba okhatima waila omukoko mubuya e babuya*
   *ekholo embi eh*

8. *E khwama elukulu oli khwola mungo khwanyola omwana waromba kumwoyo e Babuya eholo embi eh*

9. *E khwama atayi nekhwola mungo khwecha machula nekhwecha kwalua e Babuya eholo embi eh*

10. *Sirrrr! Ndi sinya, musinye kanga’ali, musinye kang’ali e Babuya eholo embi eh*

11. *E sirrrr! Ndi sinya musinye liloba, musinye kang’ali e babuya eholo embi eh*

12. *E babuya khwama nabo ekibuchori ne bera mwalimu Purotasi e babuya eholo embi eh*

(II) ENGLISH

**BABUYA**

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <em>Ee babuya</em> is a bad clan let me reveal, <em>babuya</em> is a bad clan I refuse</td>
<td><em>Ee babuya</em> is a bad clan eh!</td>
</tr>
</tbody>
</table>
### Appendices

2. **Ee babuya** is bad clan let me reveal, **babuya** | **Ee babuya**
   - is a bad clan I reveal | is a bad clan eh!
3. **Ee babuya**, who come from **Kibuchori** | **Ee babuya**
   - killed the young Protus | is a bad clan eh!
4. **Ee, babuya** is a bad clan I reveal; they cooked **babuya** | **Ee babuya**
   - chameleons for people | is a bad clan eh!
5. **Ee**, the rags they tied together would only be split by **babuya**
   - ‘nacet’ razorblade, sharp enough to dissect a crocodile! | is a bad clan eh!
6. **Ee, rirrr! Truly make tremors that will shake the earth** | **Ee babuya**
   - is a bad clan eh!
7. **Ee, we men have sworn never to marry girls from babuya clan** | **Ee babuya**
   - is a bad clan eh!
8. **Ee we arrived home from the mountains only to find the child’s heart rotten** | **Ee babuya**
   - is a bad clan eh!
9. **Ee we have come from far and arrived at your home with nothing and tired** | **Ee babuya**
   - is a bad clan eh!
10. **Sirrr! You shake the earth and cause tremors!** | **Ee babuya**
    - is a bad clan eh!
11. **Ee sirrr! You shake the earth and cause tremors!** | **Ee babuya**
    - is a bad clan eh!
12. **Ee babuya** are bad people from **Kibuchori**; they **babuya**
    - killed teacher Protus | **Ee babuya**
    - is a bad clan eh!

### APPENDIX 7.3: LUWAYA

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>E luwaya</strong></td>
<td><strong>Aa</strong></td>
</tr>
<tr>
<td>2. <strong>Yaya oli luwaya</strong></td>
<td><strong>Luwaya</strong></td>
</tr>
</tbody>
</table>
Appendices

3. E luwaya  Aa
4. Sande oli luwaya  Luwaya
5. Eluwaya  Aa
6. Khembole ndi luwaya  Luwaya
7. Luwaya  Aa
8. Luwaya lwasala omusinde  Luwaya
9. Luwaya  Aa
10. Sobona lwasala omusinde  Luwaya
11. Sakieli Biketi  Aa
12. Omuyayo ‘khwama eTulweti  Luwaya
13. Ewe Tabalia  Aa
14. Mukulima Wandabwa  Luwaya
15. Bana ba Kusimba  Aa
16. Vincenti milembe kiolile  Luwaya
17. Bana ba Kusimba  Aa
18. Wilisoni milembe kiolile  Luwaya
19. Muengele-munyala  Aa
20. Vincenti milembe kiolile  Luwaya

(II) ENGLISH

LUWAYA

Soloist  Response
1. E the wire  Ah
2. My beloved brother, the wire  The wire
3. E, the wire  Ah
4. My agemate, the wire  The wire
5. E the wire  Ah
6. Let me say, the wire  The wire
Appendices

7. The wire

8. The wire gave birth to the initiate

9. The wire

10. You see, it gave birth to the initiate

11. Ezekiel Biketi

12. A man from babayayo clan of Tulweti market

13. Tabalia

14. A farmer called Wandabwa

15. Kusimba’s children

16. Vincent, receive greetings

17. Kusimba’s children

18. Wilson, receive greetings

19. A man of baengele-banyala clan

20. Vincent receive greetings

APPENDIX 7.4: AMBA MUTALYA

(I) LUBUKUSU

Soloist                      Response

1. E bali nekhwimbilisia bulai mutalya kuno khusuna mungaki nekhwila

2. E bali enje chelechenje kumumu kufwa mulamwa kasenda engubo

3. E bali ututu bali ututu munyanga echo, munyanga echo khusuna
   mungaki nekhwila
   Amba mutalya

4. E bali nacha khusikuia sia chelebei nenja khukhesia nende wele
   Amba mutalya

5. Bali nekhwimbilisia busa mutalya kuno baluyia bosi ne bengila
   Amba mutalya

6. Bali nekhwembilisia busa mutalya kuno embalu yecha ya ndololwe
   Amba mutalya

7. Bali nekhwembelesia Lundi
   Ah webale oyee

8. Kuno mutalya kwe baluyia
   Amba mutalya

   Ah webale oyee
Appendices

9. Embalu yecha yebaluyia mukenya muno ndi Mango papa wakirera

10. Bali mbukutu bali mbukutu munyanganga echo ndi mango papa wakirera

11. Bali nalangilisisa lundi nalanga bona khane nalanga nende

omupofu

12. Bali nakhesia kwana kukanha kwanja khukhoma kuli kumpafu,

stiupiti khane Mango okubolele

13. E kumpafu, stiupiti khane ukimwi eli munda

14. Bali khwapima khutemperecha oli saa tano muchama kwabimba

ne likosi

15. Bali ututu bali ututu munyanganga echo khane ututu eli ne liloko

16. Bali nekhwembelesia Lundi

Ah webale oyee

17. Kuno mutalya nawa olopa

Ah webale oyee

18. E kuno mutalya kwe baluyia

Ah webale oyee

19. Bali mbikita bali mbikita mumbikita bali mbikita munyanganga

echo omundu kecha nga Mango

20. Embalu yecha ye baluya munyanganga chino ndi mango papa

wakirera

21. Bali mureberesia bulayi mutalya kuno, mutile lola, mukhwese lola

khane mutalya kwe sikhale

22. Bali nalanga kwana kukanha kwanja khukhoma ndi khane

mawe okubolele

23. Kuli kumpafu, stiupiti khane Ukimwi eli munda

24. Bali khwareberesia lundi khwareberesia khwalanga mai
Appendices

wa mwibula                                             Amba mutalya

25. Bali khwalangilisia lundi khwalangilisia khwalanga mai

wamwikhenya                                           Amba mutalya

26. Bali khwalangilisia lundi khwalangilisia khwalanga papa wa

musuta                                                 Amba mutalya

(II) ENGLISH

AMBA MUTALYA

Soloist                                              Response

1. We sing well this Mutalya as we jump up and down     Hold mutalya

2. It was in broad daylight that my sister-in-law undressed herself Hold mutalya

3. E, then on we have been jumping up and down            Hold mutalya

4. E, I went up to Chelebei hill to greet God             Hold mutalya

5. E, we sing and sing again this mutalya

for all the Luyia people to be circumcised       Hold mutalya

6. We sing and sing again this mutalya

for the painful circumcision ritual is coming        Hold mutalya

7. So we sing again

Ah we thank you oyee, hold mutalya

8. This is mutalya of the Luyia people

Ah we thank you oyee, hold mutalya

9. Circumcision of the Luyia people in Kenya

was founded by our father Mango                        Hold mutalya

10. It was Mango our father who brought circumcision in those days Hold mutalya

11. I called and called only to discover I had called even the blind Hold mutalya

12. I greeted a young girl, who insulted me; foolish, stupid;

so it is Mango who taught her those words         Hold mutalya

13. E, foolish, stupid, but she was carrying AIDS in her stomach Hold mutalya
Appendices

14. We measured the temperature up to eleven
   o’clock then the guy started swelling his neck                  Hold mutalya

15. They said that it was the ututu that had been
   used to perform witchcraft                                     Hold mutalya

16. And we sing again                                            Ah we thank you oyee, hold Mutalya

17. You should know that this is mutalya                      Hold mutalya

18. Eh this is mutalya of the Baluyia                            Ah we thank you oyee, hold mutalya

19. In those days a man by the name Mango came                  Hold mutalya

20. It is our father Mango who brought this
   practice of circumcision                                      Hold mutalya

21. You ask well what this mutalya is, hold it,
   pull it, so the mutalya belongs to the ancestors              Hold mutalya

22. I called a young girl who started to insult me
   so she was sent by her mother                                  Hold mutalya

23. She insulted me, ‘foolish’, ‘stupid’ but
   AIDS was in her stomach                                         Hold mutalya

24. We found out who her mother was and called her               Hold mutalya

25. We found out and called her mother who bore her in great pain Hold mutalya

26. We again called the father who carried her                  Hold mutalya
### APPENDIX 7.5: MULONGO

#### (I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Mulongo</td>
<td>Haho</td>
</tr>
<tr>
<td>2. Mulongo</td>
<td>Haho</td>
</tr>
<tr>
<td>3. Mulongo</td>
<td>Haho</td>
</tr>
<tr>
<td>4. Ese omutecho yanduma</td>
<td>Haho</td>
</tr>
<tr>
<td>5. Khwama wa khocha bona</td>
<td>Haho</td>
</tr>
<tr>
<td>6. Ekhafu bera mungo</td>
<td>Haho</td>
</tr>
<tr>
<td>7. Mutikiye enjeko Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>8. Khwola engo efwe Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>9. Khukhwese lipala Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>10. Muume buuma Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>11. Mukhwese bukhwesa Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>12. Mulongo</td>
<td>Hahoo</td>
</tr>
<tr>
<td>13. Mulongo buchuna wandayase</td>
<td>Haho Mulongo</td>
</tr>
<tr>
<td>14. Mulongo Wakoli wandayase</td>
<td>Haho Mulongo</td>
</tr>
<tr>
<td>15. Mulongo Aisaka wandayase</td>
<td>Haho Mulongo</td>
</tr>
<tr>
<td>16. Khukhwesele elala Mulongo</td>
<td>Haho Mulongo</td>
</tr>
<tr>
<td>17. Omwana muyaka Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>18. Oyuno chifu Mulongo</td>
<td>Etila omwana omukhana Mulongo</td>
</tr>
<tr>
<td>19. E bandu be nyuma musyule bibili</td>
<td>Khane omwana akwa munda</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendices

24. Mukhwese lipala mbuka  
Haho Mulongo

25. E lola nyuma nama Mulongo  
E tila omwana omukhana Mulongo

26. E khwama nzoia Mulongo  
E tila omwana omukhana Mulongo

27. E khwola Kimaeti Mulongo  
E tila omwana omukhana Mulongo

28. Ewe engo wa senge Mulongo  
E tila omwana omukhana Mulongo

29. Enda ya Sikhoya Mulongo  
E tila omwana omukhana Mulongo

30. Musyule bibili Mulongo  
E tila omwana omukhana Mulongo

(II) ENGLISH

MULONGO

Soloist  
Response

1. Mulongo  
Haho

2. Mulongo  
Haho

3. Mulongo  
Haho

4. I was also circumcised  
Haho

5. We are from uncle’s place  
Haho

6. They have killed a bull  
Haho

7. Hold on the center post Mulongo  
Get hold of a girl, Mulongo

8. We have reached home Mulongo  
Get hold of a girl, Mulongo

9. Hold firmly Mulongo  
Get hold of a girl, Mulongo

10. Roar loudly Mulongo  
Get hold of a girl, Mulongo

11. Hold firmly Mulongo  
Get hold of a girl Mulongo

12. Mulongo  
Hahoo

13. Mulongo it is painful my brother  
Haho Mulongo

14. Mulongo Wakoli my brother  
Haho Mulongo

15. Mulongo Isaac my brother  
Haho Mulongo

16. Pull hard Mulongo  
Haho Mulongo

17. You young man Mulongo  
Get hold of a girl, Mulongo
Appendices

18. This is the chief *Mulongo* Get hold of a girl, *Mulongo*
19. You people behind us, flatten the hills as we go to town So the child had fallen in the womb
20. People behind us, flatten hills as we go to town So the child had fallen in the womb
21. Greetings to you Jane Haho *Mulongo*
22. Greetings to you Jane Haho *Mulongo*
23. Hold firmly Haho *Mulongo*
24. You dance *lipala* Haho *Mulongo*
25. Look behind Get hold of a girl, *Mulongo*
26. We are from Nzoia, *Mulongo* Get hold of a girl, *Mulongo*
27. We have reached Kimaeti *Mulongo* Get hold of a girl, *Mulongo*

APPENDIX 7.6: MAYI WO MWANA
(I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E mayi wo mwana bira olole</td>
<td>Aah</td>
</tr>
<tr>
<td>2. E mayi wo mwana bira olole</td>
<td>O mayi wo mwana bira olole omwana</td>
</tr>
<tr>
<td>3. E papa wo mwana bira olole</td>
<td>Aah</td>
</tr>
<tr>
<td>4. Omwana wasuta chinyama</td>
<td>O mayi wo mwana bira olole omwana</td>
</tr>
<tr>
<td>5. Omwana oyu afwana ututu</td>
<td>Aah</td>
</tr>
<tr>
<td>6. Omwana oyu afwana ututu</td>
<td>O mayi wo mwana bira olole omwana</td>
</tr>
<tr>
<td>7. Omwana wasuta luliki</td>
<td>Aah</td>
</tr>
<tr>
<td>8. Omwana wasuta chinyama</td>
<td>O mayi wo mwana bira olole omwana</td>
</tr>
<tr>
<td>9. O mayi wo mwana bira olole</td>
<td>Aah</td>
</tr>
<tr>
<td>10. O mayi wo mwana bira olole</td>
<td>O mayi wo mwana bira olole omwana</td>
</tr>
</tbody>
</table>
Appendices

11. *E mayi wo mwana bira olole*  
   Soloist: Eh mother to the child come and see  
   Response: Aah

12. *E papa wo mwana bira olole*  
   Soloist: Eh child’s mother come and see  
   Response: O mayi wo mwana bira olole omwana

(II) ENGLISH

**MAYI WO MWANA**

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eh mother to the child come and see</td>
<td>Aah</td>
</tr>
<tr>
<td>2. Eh mother to the child come and see</td>
<td>O mother to the child come and see the child</td>
</tr>
<tr>
<td>3. Eh father to the child come and see</td>
<td>Aah</td>
</tr>
<tr>
<td>4. The child has carried meat</td>
<td>O mother to the child come and see the child</td>
</tr>
<tr>
<td>5. The child resembles <em>ututu</em></td>
<td>Aah</td>
</tr>
<tr>
<td>6. The child resembles <em>ututu</em></td>
<td>O mother to the child come and see the child</td>
</tr>
<tr>
<td>7. The child has carried <em>luliki</em></td>
<td>Aah</td>
</tr>
<tr>
<td>8. The child has carried meat</td>
<td>O mother to the child come and see the child</td>
</tr>
<tr>
<td>9. The child resembles fox</td>
<td>Aah</td>
</tr>
<tr>
<td>10. The child resembles a fox</td>
<td>O mother to the child come and see the child</td>
</tr>
<tr>
<td>11. Eh the child’s mother come and see</td>
<td>Aah</td>
</tr>
<tr>
<td>12. Eh child’s father come and see</td>
<td>O mother to the child come and see the child</td>
</tr>
</tbody>
</table>
### APPENDIX 7.7: SINDU SYANDUMA

**(I) LUBUKUSU**

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E sindu syanduma</td>
<td>Aaa</td>
</tr>
<tr>
<td>2. Mayi sifwana chukuni</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>3. Sindu syanduma</td>
<td>Aaa</td>
</tr>
<tr>
<td>4. Papa kane sikhulume</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>5. Kali ematabula</td>
<td>Aaa</td>
</tr>
<tr>
<td>6. Papa embalu makuwa</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>7. Kane sikhulume</td>
<td>Aaa</td>
</tr>
<tr>
<td>8. Papa syaluma papa</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>9. Syaluma kuka</td>
<td>Aaa</td>
</tr>
<tr>
<td>10. Yaya kane sikhulume</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>11. Syaluma khocha</td>
<td>Aaa</td>
</tr>
<tr>
<td>12. Papa kane sikhulume</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>13. Sindu syanduma</td>
<td>Aaa</td>
</tr>
<tr>
<td>14. Mayi sifwana chukuni</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>15. Embalu yaunya</td>
<td>Aaa</td>
</tr>
<tr>
<td>16. Papa yejwe yejbalha</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>17. E yama wa Mango</td>
<td>Aaa</td>
</tr>
<tr>
<td>18. Yaya sindu syanduma</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>19. E yama wa Mango</td>
<td>Aaa</td>
</tr>
<tr>
<td>20. Yaya ese khukambira</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>21. Ewe eku Wakoli</td>
<td>Aaa</td>
</tr>
<tr>
<td>22. Papa endi kuta kumwenya</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>23. Ewe eku Wanyonyi</td>
<td>Aaa</td>
</tr>
<tr>
<td>24. Yaya ndi khwesa kumwenya</td>
<td>Sindu syanduma</td>
</tr>
<tr>
<td>25. Ewe eku Bonifenja</td>
<td>Aaa</td>
</tr>
</tbody>
</table>
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26. Yaya endi khwesa bukhino  
   Sindu syanduma

27. Ewe eku wa khateli  
   Aaa

28. Yaya ewe embalu ereba  
   Sindu syanduma

29. Kali ematabula  
   Aaa

30. Papa embalu eluma bubi  
   Sindu syanduma

31. Eyino embalu  
   Aaa

32. Yaya oli yama wa Mango  
   Sindu syanduma

**II) ENGLISH**

**SINDU SYANDUMA**

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eh something bit me</td>
<td>Aaa</td>
</tr>
<tr>
<td>2. Something resembling a black ant</td>
<td>Something bit me</td>
</tr>
<tr>
<td>3. Something bit me</td>
<td>Aaa</td>
</tr>
<tr>
<td>4. It will bite you</td>
<td>Something bit me</td>
</tr>
<tr>
<td>5. It is more painful at the end</td>
<td>Aaa</td>
</tr>
<tr>
<td>6. Circumcision is painful</td>
<td>Something bit me</td>
</tr>
<tr>
<td>7. It will bite you</td>
<td>Aaa</td>
</tr>
<tr>
<td>8. That which bit your father</td>
<td>Something bit me</td>
</tr>
<tr>
<td>9. That which bit your grandfather</td>
<td>Aaa</td>
</tr>
<tr>
<td>10. It will bite you</td>
<td>Something bit me</td>
</tr>
<tr>
<td>11. That which bit your uncle</td>
<td>Aaa</td>
</tr>
<tr>
<td>12. It will bite you</td>
<td>Something bit me</td>
</tr>
<tr>
<td>13. Something bit me</td>
<td>Aaa</td>
</tr>
<tr>
<td>14. Something resembling a black ant</td>
<td>Something bit me</td>
</tr>
<tr>
<td>15. Circumcision is smelling</td>
<td>Aaa</td>
</tr>
<tr>
<td>16. Our circumcision of ages</td>
<td>Something bit me</td>
</tr>
<tr>
<td>17. Ee it came from Mango</td>
<td>Aaa</td>
</tr>
</tbody>
</table>
Appendices

18. Something bit me
19. It came from Mango
20. My brother I advise you
21. You Wakoli
22. Sing with inspiration
23. You Wanyonyi
24. Sing well
25. You Bonventure
26. Dance vigorously
27. You from Khateli
28. Circumcision is knocking
29. It is painful at the end
30. It bites badly
31. This is circumcision
32. It came from Mango

APPENDIX 7.8: CHINYANGA CHAWLE

(I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eh mubolela owana</td>
<td>Oo</td>
</tr>
<tr>
<td>2. Eh bolela owana</td>
<td>Bolela owana chinyanga chawele</td>
</tr>
<tr>
<td>3. Chinyanga chaweke</td>
<td>Oo</td>
</tr>
<tr>
<td>4. Oo chinyanga chawele</td>
<td>Bolela owana chinyanga chawele</td>
</tr>
<tr>
<td>5. E mayi Khalai</td>
<td>Oo</td>
</tr>
<tr>
<td>6. E mayi Khalai</td>
<td>Bolela owana chinyanga chawele</td>
</tr>
<tr>
<td>7. Mayi khalai</td>
<td>Oo</td>
</tr>
<tr>
<td>8. Mayi Fulora</td>
<td>Bolela owana chinyanga chawele</td>
</tr>
<tr>
<td>9. E Fulora Naliaka</td>
<td>Oo</td>
</tr>
</tbody>
</table>
Appendices

10. Fulora Naliaka                      Bolela omwana chinyanga chawele
11. E kukhu wo mwana                   Oo
12. Oo ewe Marisela                    Bolela omwana chinyanga chawele
13. Chinyanga chawele                  Oo
14. Glady Mukite                       Bolela omwana chinyanga chawele
15. Chinyanga chawele                  Oo
16. Chinyanga chawele                  Bolela omwana chinyanga chawele

(II) ENGLISH

CHINYANGA CHAWELE

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Eh, tell the child</td>
<td>Oh</td>
</tr>
<tr>
<td>2. Eh, tell the child</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>3. The time is gone</td>
<td>Oh</td>
</tr>
<tr>
<td>4. Oh the time is gone</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>5. E Mother Khalai</td>
<td>Oh</td>
</tr>
<tr>
<td>6. Mother Khalai</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>7. Mother Khalai</td>
<td>Oh</td>
</tr>
<tr>
<td>8. E Mother Florah</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>9. Eh, Florah Naliaka</td>
<td>Oh</td>
</tr>
<tr>
<td>10. Florah Naliaka</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>11. Eh, grandmother of the child</td>
<td>Oh</td>
</tr>
<tr>
<td>12. Oh you Marisela</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>13. The time is gone</td>
<td>Oh</td>
</tr>
<tr>
<td>14. Gladys Mukite</td>
<td>Tell the child that the time is gone</td>
</tr>
<tr>
<td>15. The time is gone</td>
<td>Oh</td>
</tr>
<tr>
<td>16. The time is gone</td>
<td>Tell the child that the time is gone</td>
</tr>
</tbody>
</table>
## APPENDIX 7.9: LUKEMBE

### (I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Embalu papa ewe eluma bubi</td>
<td>E lukembe</td>
</tr>
<tr>
<td>2. Embalu bakiloma eluma bubi</td>
<td>E lukembe</td>
</tr>
<tr>
<td>3. Embalu ye baluyia eluma bubi</td>
<td>E lukembe</td>
</tr>
<tr>
<td>4. Embalu papa ewe eluma bubi</td>
<td>E lukembe</td>
</tr>
<tr>
<td>5. Embalu papewe eluma emwalo</td>
<td>E lukembe</td>
</tr>
<tr>
<td>6. Ee muchuli lwolile okhabona omukhebi oli tawe</td>
<td>E lukembe</td>
</tr>
<tr>
<td>7. Ee muchuli lwolile okhabona khocha oli tawe</td>
<td>E lukembe</td>
</tr>
<tr>
<td>8. Ee muchuli lwolile okhabona chirani oli tawe</td>
<td>E lukembe</td>
</tr>
<tr>
<td>9. Ee muchuli lwolile okhabona omukhebi newanja chimbilo</td>
<td>E lukembe</td>
</tr>
<tr>
<td>10. Embalu bakiloma eluma emwalo</td>
<td>E lukembe</td>
</tr>
<tr>
<td>11. Embalu papa ewe eluma emwalo</td>
<td>E lukembe</td>
</tr>
<tr>
<td>12. Ee muchuli lwolile khukhacha eluchi oli tawe</td>
<td>E lukembe</td>
</tr>
<tr>
<td>13. Ee muchuli lwolile okhabona omukhebi oli tawe</td>
<td>E lukembe</td>
</tr>
<tr>
<td>14. Ee muchuli lwolile okhabona senge oli tawe</td>
<td>E lukembe</td>
</tr>
</tbody>
</table>

### (II) ENGLISH

**LUKEMBE**

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Father, the knife bites bitterly</td>
<td>Ee, the knife</td>
</tr>
<tr>
<td>2. The knife, they say, bites bitterly</td>
<td>Ee, the knife</td>
</tr>
<tr>
<td>3. Circumcision of the Luyia bites bitterly</td>
<td>Ee, the knife</td>
</tr>
<tr>
<td>4. Father, the knife bites bitterly</td>
<td>Ee, the knife</td>
</tr>
<tr>
<td>5. Father the knife bites the lower part</td>
<td>Ee, the knife</td>
</tr>
<tr>
<td>6. Ee tomorrow has reached, do not see the knife and refuse</td>
<td>Ee, the knife</td>
</tr>
</tbody>
</table>
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7. Ee, tomorrow has reached, do not see your uncle and refuse

8. Ee, tomorrow has reached, do not see the neighbour and refuse

9. Ee, tomorrow has reached, do not see the circumcisor, and start running away

10. Circumcision, they say, bites the lower part

11. The knife, oh father, bites the lower part

12. Ee tomorrow has reached do not change your mind when we go to the river

13. Ee tomorrow has reached, do not see the circumciser and change your mind

14. Ee tomorrow has reached, do not see your aunt and refuse

APPENDIX 7.10: SIOYAYE

(I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ewe ewe ewe musindewe</td>
<td>hoo o</td>
</tr>
<tr>
<td>2. Ewe musindewe</td>
<td>ho o</td>
</tr>
<tr>
<td>3. Ewe musindewe</td>
<td>hoo oo</td>
</tr>
<tr>
<td>4. Ewe ewe ewe khwarakho</td>
<td>hoo o</td>
</tr>
<tr>
<td>5. E siboyo</td>
<td>ho o</td>
</tr>
<tr>
<td>6. Sye bakhale</td>
<td>hoo oo</td>
</tr>
<tr>
<td>7. Omusinde otememaka acha ebunyolo</td>
<td>haa ho</td>
</tr>
<tr>
<td>8. Acha ebunyolo</td>
<td>haa ho</td>
</tr>
<tr>
<td>9. Acha ebunyolo</td>
<td>haa ho oo</td>
</tr>
<tr>
<td>10. Ewe ewe ewe sye bakhale</td>
<td>hoo o</td>
</tr>
</tbody>
</table>


(II) ENGLISH

Soloist SIOYAYE

1. You, you, you, the uninitiated one hoo o
2. You the uninitiated one ho o
3. You the uninitiated one hoo oo
4. You, you, you, we have started hoo o
5. This song ho o
6. The one of our forefathers hoo oo
7. The initiate who fears should go to Luo-land haa ho
8. Go to Luo land ha ho
9. Go to Luo land ha hoo
10. You, you, you, the song of our forefathers hoo o
11. Oh this song ho o
12. Of our forefathers hoo oo
13. The uncircumcised one who fears the knife should go
to Luo-land haa ho
Appendices

14. Should go to Luo-land  ha ho
15. Should go to Luo-land  ha hoo
16. You, you, you, child   hoo ho
17. You child              ho ho
18. I tell you             ho oo
19. The uncircumcised one who fears the
   knife should go to Luo-land  haa ho
20. He should go to Luo-land ha ho
21. He should go to Luo-land ha oo

APPENDIX 7.11: KHWERA OMURWA

(I) LUBUKUSU

Soloist                           Response
1. Yaya khwera omurwa             Aah khwera omurwa
2. Khwera omurwa yaya khwera omurwa Aah khwera omurwa
3. Khwera omurwa papa khwera omurwa Aah khwera omurwa
4. Khwera omurwa sande khwera omurwa Aah khwera omurwa
5. Khwera omurwa chuma khwera omurwa Aah khwera omurwa

(II) ENGLISH

KHWERA OMURWA

Soloist                           Response
1. My brother we have killed omurwa Aah we have killed omurwa
2. We have killed omurwa; my brother
   we have killed omurwa          Aah we have killed omurwa
3. We have killed omurwa; my father
   we have killed omurwa         Aah we have killed omurwa
4. We have killed omurwa; my age group
   we have killed omurwa                         Aah we have killed omurwa
5. We have killed omurwa; my chuma age group
   we have killed omurwa                         Aah we have killed omurwa

APPENDIX 7.12 MUNDUBI EMBYA

(I) LUBUKUSU

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Oh, Lelo!</td>
<td>Lelo endia mundubi embya</td>
</tr>
<tr>
<td>2. Mayi walomanga</td>
<td>Lelo endia mundubi embya</td>
</tr>
<tr>
<td>3. Papa walomanga</td>
<td>Lelo endia mundubi embya</td>
</tr>
<tr>
<td>4. Senge walomanga</td>
<td>Lelo endia mundubi embya</td>
</tr>
<tr>
<td>5. Kukhu walomanga</td>
<td>Lelo endia mundubi embya</td>
</tr>
<tr>
<td>6. Oh, Lelo!</td>
<td>Lelo endia mundubi embya</td>
</tr>
</tbody>
</table>

(II) ENGLISH

MUNDUBI EMBYA

<table>
<thead>
<tr>
<th>Soloist</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Oh, today!</td>
<td>Today I am independent</td>
</tr>
<tr>
<td>2. Mother did not respect me</td>
<td>Today I am independent</td>
</tr>
<tr>
<td>3. Father did not respect me</td>
<td>Today I am independent</td>
</tr>
<tr>
<td>4. Auntie did not respect me</td>
<td>Today I am independent</td>
</tr>
<tr>
<td>5. Grandmother did not respect me</td>
<td>Today I am independent</td>
</tr>
<tr>
<td>6. Oh, today!</td>
<td>Today I am independent</td>
</tr>
</tbody>
</table>
**APPENDIX 8: APPLICATION FOR ETHICAL CLEARANCE**

**UNIVERSITY OF PRETORIA**  
**FACULTY OF HUMANITIES**

**APPLICATION FOR ETHICAL CLEARANCE**

**PLEASE NOTE:**
1. No applications will be considered without the necessary documentation. See 3.5, 3.7, 3.8 and 4.1 below.
2. No applications will be considered unless they have been approved by the Departmental Research Committee.

Please type or print legibly with black pen.

| Name: MELLITUS NYONGESA WANYAMA |
| University Department: MUSIC DEPARTMENT |
| Address: 201 UNIVERSITY  
P.O BOX 3900, ELDORERI. |
| Telephone: 254-53-43620  
Cell phone: 0722-313515  
Cell phone: 0733-911239 |
| E-mail: wanyamaw@yahoo.com |

| TITLE OF RESEARCH PROJECT: |
| CURRENT TRENDS IN THE FORM AND CONTENT OF AFRICAN MUSIC: A CASE STUDY OF BUKUSU CIRCUMCISION MUSIC. |

| PURPOSE OF THE RESEARCH: |
| Undergraduate □ |
| Graduate ✔ |
| Not for degree purposes □ |

| ANTICIPATED FUNDING SOURCE (if any): |
| STUDENTS' LOANS AND SELF |

| ESTIMATED DURATION OF THE PROJECT: |
| From 2004... to 2008... |

| FIRST APPLICATION: Yes ✔ |
| REAPPLICATION: No □ |

---

**1. OBJECTIVES OF THE RESEARCH**

Please list:
(a) Identification of the various structures evident in Bukusu circumcision music.
(b) Explanation of the functions of the various structures in (a).
(c) Identification of virtues evident in the Bukusu circumcision music.
(d) Identification and interpretation of proverbs used in Bukusu circumcision music.
(e) Explanation of the philosophy and function of social controls in stages and styles of performing Bukusu circumcision music.
(f) Identification and explanation of the emerging changes in the organization structure and performance of Bukusu circumcision music.
(g) Transcription and explanation of Bukusu circumcision music.
(h) Analysis of various forms of Bukusu circumcision songs.
Appendices

2. SUMMARY OF THE RESEARCH
Please provide a brief summary of the research (maximum 250 - 300 words).
The research will investigate current trends in form, content, significance and performance of African music in the face of Western Socio-economic influences. It will investigate, identify and explain the various structures, forms, meanings, relevance and functions of the Bukusu circumcision music in the modern context. Primary data will involve participant observation in Bungoma district, Western province in Kenya where most Bukusu reside. Secondary sources will involve written sources such as books, journals, reports etc. Purposive sampling will be used to identify respondents such as circumcisers, initiates, song leaders etc. The findings will be a reference record and an evaluation report of the past, present and future dimensions of the music. The study intends to recommend the incorporation of traditional virtues in the modern context for the purpose of enhancing social controls.

3. SUBJECTS' PARTICIPATION
3.1 Where and how are subjects selected?
The subjects will be selected from Bungoma district, Western Province in Kenya. Multi-stage and purposive sampling techniques will be used in the selection procedure.

3.2 If subjects are asked to volunteer, who are being asked to volunteer and how are they selected?
Key informants will be selected based on reported experience and roles accorded by the community.

3.3 If subjects are to be recruited, what inducement is to be offered?
The recruited subjects will be induced by being given honorarium; acknowledging their contributions in the writeup; and sharing findings with them.

3.4 If subjects' records are to be used, specify the nature of these records and indicate how they will be selected.
The subjects' records are not available due to the oral nature of recording and transmission of information and other art forms. Selection will be based on community recommendation.

3.5 Has permission been obtained to study and report on these records?
Yes ☐ No ☐ Not applicable ☑
If Yes, attach letters.

3.6 Salient characteristics of subjects:
Number: ☐ 30
Gender: Female ☐ 10
Male ☐ 20 (Note: These are estimates).
Age: (12-13), (14-80)

3.7 Describe if permission of relevant authorities (e.g. school, hospital, clinic) has been obtained?
Yes ☐ No ☐ Not applicable ☑
If Yes, attach letters.
 Appendices

3.8 List proposed procedures to be carried out with subjects to obtain data required by marking the applicable box(es):

☑ Record review
☑ Interview (Attach)
☑ Questionnaire (Attach, if available. If not, submit at a later stage, together with initial approval of Ethics Committee.)
☐ Clinical assessment
☐ Procedures (e.g. therapy). Please describe.
☐ Other. Please describe.
Photography, observations, tape and video recording.

3.9 If specific evaluation/assessment and treatment procedures are to be used, is the researcher registered to carry out such procedures?

Not applicable

3.10 If the researcher will not personally carry out the procedure, state name and position of person who will.

Not applicable

4. INFORMED CONSENT
4.1 Attach copy of consent form

4.2 If subjects are
- under 18, or mentally or legally incompetent to consent to participation, how is their assent obtained and/or from whom is proxy consent obtained?

Please describe.
Consent will be obtained at a later stage from parents, community leaders and local government administration.

4.3 If subjects are
- under 18, or mentally or legally incompetent, how will it be made clear to the subjects that they may withdraw from the study at any time?

Please describe.
Through agents in 4.2 above.

4.4 If the researcher is not competent in the mother tongue of the subjects, how will he/she ensure that subjects fully understand the content of the consent form?

Not applicable
Appendices

5. RISKS AND DISADVANTAGES TO THE SUBJECTS

5.1 Do subjects risk any potential harm (e.g.: physical, psychological, legal, social) by participating in the research? No ☑ Yes ☐
If Yes, answer 5.2:

5.2 What safeguards will be taken to minimize the risks?
Please describe.
Not applicable

5.3 Will participation or non-participation disadvantage the subjects in any way?
No ☑ Yes ☐
If Yes, explain in which way.
Not applicable

6. DECEPTION OF SUBJECTS

6.1 Are there any aspects of the research about which the subjects are not to be informed?
No ☑ Yes ☐
If Yes, describe the nature thereof.
Not applicable
Appendices

7. BENEFITS TO THE SUBJECTS:
7.1 Will participation benefit the subjects? Yes \(\checkmark\)
If Yes, please describe.
The circumcision music will be documented for future reference.

8. CONFIDENTIALITY
8.1 How is confidentiality and/or anonymity to be assured?
Please describe.
Contributors will not be mentioned by name or any other positive identification.

9. DISSEMINATION OF RESEARCH
9.1 To whom will results be made available?
The contributing community, Universities and research organizations

9.2 In which format do you expect results to be made available?
Please mark those applicable:
- Conference papers \(\checkmark\)
- Thesis \(\checkmark\)
- Dissertations
- Book / scientific article
- Lay article
- TV
- Radio
- Other, please describe.

10. STORAGE OF RESEARCH DATA
10.1 Will research data be destroyed at the end of the study? Yes \(\checkmark\)

10.2 If No, where, in what format and for how long will the data be stored?
Please describe. Data will be stored in University of Pretoria and Moi University special/archival sections in electronic (audio-visual, CD-ROM, diskette, printed and hardcopy, audio) and cultural material objects for as long as the data is deemed relevant.

10.3 For what uses will data be stored?
Please mark those applicable:
- Research \(\checkmark\)
- Demonstration
- Public performance
- Archiving

10.4 How will subjects' permission for further use of their data be obtained?
- Informed consent form \(\checkmark\)
- Other, please describe.
11. OTHER INFORMATION

Any other information which may be of value to the committee should be provided here:

I will research within my community where I grew up, initiated and participated in the same rite. I am accepted as a full member of the Bukusu community—hence I will have access to collect data any stage of the rite.

SIGNATURES:
APPLICANT: ___________________________ DATE: 03/05/2004

SUPERVISOR: ___________________________ DATE: 24/10/2005

CHAIR: DEPARTMENTAL RESCOM:
__________________________ DATE: 24/10/2005

HEAD OF DEPARTMENT:
__________________________ DATE: 2005/11/14

Are you of the opinion that the proposed research project has ethical implications?
Yes ☐ No ☐

CHAIR: FACULTY ETHICS COMMITTEE:
__________________________ DATE:

ATTACHMENTS:

☐ Other authorities’ approval  ☐ Informed consent
☐ Questionnaires, interviews, assessment  ☐ Subject instructions
☐ Other

* With acknowledgement to Harvard University 1999-2000, and the University of the Witwatersrand 1992
Appendices

APPENDIX 9: INFORMED CONSENT LETTER/FORM

UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES

INFORMED CONSENT
-A guideline document-
Research Proposal and Ethics Committee

Preamble

An informed consent letter/form is a legal document to safeguard the University of Pretoria and its researchers from possible legal action upon dissemination of research results.

Researchers are required to subscribe to a code of ethics that respects the subjects’ rights, facilitates communication in the research field and leaves opportunities for further research.

When embarking on research projects involving human subjects, the researcher should carefully scrutinise all ethical issues. The principles of ethical propriety, upon which most of these guidelines are based, encapsulate simple considerations of e.g. fairness, honesty and openness of intent. Certainly, no person should be asked to cooperate in any research that may result in a sense of self-denigration, embarrassment, or a violation of ethical or moral standards or principles (Leedy, 1997:116). According to Leedy (op cit.) every researcher should fulfil the commitments made to those who assist in the research endeavour. No research should ever be conducted under circumstances in which disclosure of the aims and purposes of the research cannot be set forth - preferably in writing. Nor should any subject be lured into cooperating in any research endeavour without knowing fully what participation in the project will involve and what demands may be made on that subject.

Suggested content: Informed consent letter/form

An informed consent document needs to contain the following information according to Maxwell and Satake (1997:216) and Stein and Cutler (1997:211).

1. A heading, which must include the name and address of the department and institution (University of Pretoria), the researcher(s) name(s) and contact details.
2. Title of the study
3. Purpose of the study
4. Procedures: explanation of the procedures to be followed and their purposes; nature of activities such as clinical tests and filling in of questionnaires; time required; schedule of participation; duration of study, etc.
5. Risks and discomforts, e.g. medical risks; fatigue
6. Benefits: any personal or societal gains. This also includes financial gain or lack thereof.
7. Participants’ rights: participation is voluntary; they may withdraw from participation in the study at any time and without negative consequences.
8. Confidentiality: the assurance that all information is treated as confidential; that anonymity is assured; that the data would be destroyed should the subject withdraw. All persons having access to the research data must also be identified.
Appendices

9. The subject's (or in the case of a minor, the parent's/guardian's) right of access to the researcher must be established, and the means clearly delineated, in order for clarity on any issue be sought, should doubts arise.

General guidelines

The informed consent letter/form:
- needs to be written in a style or register which is clear, simple and unambiguous to lay persons;
- should include no exculpatory language through which the subject is made to waive, or appear to waive, any of his/her legal rights, or to release the institution or researcher from liability for negligence;
- requires the signature of the subject (or the parent/guardian in the case of a minor) and that of the researcher, as well as the place and date of signing and it must be filed by the researcher;
- should be given to each subject;
- needs to be attached to the Application for Ethical Clearance form of the Faculty of Humanities, University of Pretoria.

References


Compiled by:
Prof Brenda Louw, Drs Elsabé Taljard and John Hinch
Faculty of Humanities: Research Proposal and Ethics Committee
2002
UNIVERSITY OF PRETORIA
FACULTY OF HUMANITIES
INFORMED CONSENT LETTER/ FORM

1. HEADING:
(a) Name and Address of Institution: UNIVERSITY OF PRETORIA, MUSIC
   DEPARTMENT, 0002, SOUTH AFRICA:
   TEL: (012) 420-2600/3651
   FAX: (012) 420-4351/2248

(b) Researcher's name and Contact Address: MELLITUS NYONGESA WANYAMA,
   MOI UNIVERSITY,
   MUSIC DEPARTMENT, P.O BOX 3900,
   ELDORET, KENYA.
   CELL PHONE: 0722-313515/0733-911239
   E-MAIL: wanyamam@yahoo.com

2. TITLE OF THE STUDY: Current Trends in the Form and Content of African
   Music: A case study of Bukusu circumcision music.

3. PURPOSE OF THE STUDY: The purpose of the study is to:
   (a) Identify various structures of Bukusu circumcision Music
   (b) Explain the functions of the structures in (a) above
   (c) Identify virtues embodied in Bukusu Circumcision Music
   (d) Identify and interpret proverbs used in Bukusu Circumcision Music
   (e) Explain the philosophy and functions of social controls embodied in the performance
       styles of Bukusu music
   (f) Identify and explain the emerging changes in the organization, structure and performance
       of Bukusu Circumcision Music
   (g) Transcribe and explain Bukusu Circumcision Music
   (h) Analyze various forms of Bukusu Circumcision Music

4. PROCEDURES: Since Bukusu circumcision ceremony (Sikhebo) takes place in the month of
   August of every year, I'm prepared to conduct the research in August this year (2004). It will be conducted
   in two sessions:
   (a) In August when the actual circumcision ceremonies will take place. The main subjects
       will be: parents of the initiates, initiates, circumcisors, song leaders and composers
       among others. Except on the eve of the initiation when the research will extend into the
       whole night, the rest of the study will take place in daytime. The participants/subjects
       who will have earlier been identified by purposive sampling will be orally interviewed
       about various aspects of the rite. The researcher will participate in the performance while
       observing and taking relevant photographs, and taping the music.
   (b) Between September and December the researcher will interview key informants, elders,
       and the elite in the Bukusu Community. He will also cover the final part of the ceremony
       - Khukhweyatula (the commissioning of the new initiates) in the month of December.
5. **BENEFITS:** The subjects contributing to the study will be given honorarium. They will also be allowed access to the data collected and will be free to share the findings with the researcher. The findings will be printed and bound for future reference by the contributing society and other scholars/researchers in the world.

6. **THE SUBJECTS’ RIGHT OF ACCESS TO THE RESEARCHER:** The subject’s (or in the case of a minor, the parents/guardians) have the right of access to the researcher (for clarity on any issue to be sought, should doubts arise) through the following means:
   - Address: Director of Music, Moi University, P. O. Box 3906, Eldoret, Kenya.
   - Cell Phone: 0722-313515/0733-911239.
   - E-mail: wanyamam@yahoo.com
   - Residence: Moi University, Main Campus-House Number D34.

7. **PARTICIPANTS’ RIGHTS AND CONFIDENTIALITY:** Participation is voluntary. The participants may withdraw from participation in the study at any time without negative consequences. All information will be treated as confidential. Anonymity is assured and the data would be destroyed should the subject withdraw. The persons who will have access to the research data will be:
   - My Supervisor and the head of Music Department-University of Pretoria
   - Moi University-Special Collection/Archival Sections

   After understanding and abiding by the above conditions, the following subjects accepted to volunteer the information required by the researcher. They appended their signatures as a sign of commitment.

<table>
<thead>
<tr>
<th>NAME</th>
<th>PLACE</th>
<th>DATE</th>
<th>SIGNATURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Godfrey Kasembeli</td>
<td>Machakha</td>
<td>17/08/04</td>
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<tr>
<td>Edward Kubasu</td>
<td>Kiminini</td>
<td>31/07/04</td>
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<td>George Wanjala Mukhwana</td>
<td>Kiminini</td>
<td>31/07/04</td>
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<tr>
<td>Oscar Wafula</td>
<td>Sikhendu</td>
<td>31/07/04</td>
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<tr>
<td>Agnes Simiyu</td>
<td>Kamasielo</td>
<td>01/08/04</td>
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<tr>
<td>Julius Kisuka</td>
<td>Marakaru</td>
<td>16/08/04</td>
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<td>Henry Wanyonyi Kibebe</td>
<td>Machakha</td>
<td>17/08/04</td>
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<td>Gilbert Mauka Wandabwa</td>
<td>Marakaru</td>
<td>16/08/04</td>
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<td>Timothy Wanyonyi Kusolo</td>
<td>Marakaru</td>
<td>15/08/04</td>
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</tr>
<tr>
<td>Name</td>
<td>Location</td>
<td>Date</td>
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<tr>
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<tr>
<td>Bernard Juma</td>
<td>Marakaru</td>
<td>17/08/04</td>
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<tr>
<td>Rose Wanyama Wekesa</td>
<td>Maeni</td>
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<tr>
<td>Joseph Wamukya Tukunya</td>
<td>Kimilili</td>
<td>30/07/04</td>
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<tr>
<td>Joseph Wamukota Wanyonyi</td>
<td>Kamukuywa</td>
<td>31/07/04</td>
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<tr>
<td>Jotham Makoha Murabwa</td>
<td>Kimilili</td>
<td>31/07/04</td>
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<tr>
<td>Alice Lumunya Makokha</td>
<td>Misikhu</td>
<td>31/07/04</td>
<td></td>
</tr>
<tr>
<td>Nelly Khaemba Nekesa</td>
<td>Maeni</td>
<td>01/08/04</td>
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<tr>
<td>Henry Sitati Wekuho</td>
<td>Lugulu</td>
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<tr>
<td>Caleb Maseti</td>
<td>Bahai</td>
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<td>John Wasike</td>
<td>Sikhendu</td>
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<td>Sammy Wekesa Wanjala</td>
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<tr>
<td>Maurice Nyongesa Barasa</td>
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<tr>
<td>Martin Wafula</td>
<td>Matili</td>
<td>01/08/04</td>
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<td>Titus Kuloba Nyongesa</td>
<td>Lugulu</td>
<td>31/07/04</td>
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<td>Collins Simiyu</td>
<td>Kamukuywa</td>
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<tr>
<td>Jeffrey Malemo Malenya</td>
<td>Wbuye Town</td>
<td>31/07/04</td>
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<tr>
<td>Boniface Wekea</td>
<td>Sikhendu</td>
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<td>Martin Shikuku</td>
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<td>Charles Mwiswa Sungura</td>
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<td>Jeff Barasa</td>
<td>Misikhu</td>
<td>01/08/04</td>
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<tr>
<td>Julius Mulongo Wamalwa</td>
<td>Lukhuna</td>
<td>31/07/04</td>
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<td>Protus Kunania</td>
<td>Kamukuywa</td>
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<td></td>
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<tr>
<td>Wasike Makheti Sakhasya</td>
<td>Kimatuni</td>
<td>06/07/03</td>
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</table>
### Appendices

<table>
<thead>
<tr>
<th>Name</th>
<th>Location</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Dismas Sifuna Sinino</td>
<td>Kimatuni</td>
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<tr>
<td>Gabriel Simiyu Lukhoba</td>
<td>Kimatuni</td>
<td>06/07/03</td>
</tr>
<tr>
<td>Vincent Wanyonyi Wechabe</td>
<td>Bungoma Town</td>
<td>02/08/04</td>
</tr>
<tr>
<td>John Cheptot</td>
<td>Eldoret Town</td>
<td>17/07/04</td>
</tr>
</tbody>
</table>
Appendices

APPENDIX 10: REQUEST FOR AUTHORITY TO CONDUCT RESEARCH LETTER

MINISTRY OF GENDER, SPORTS, CULTURE & SOCIAL SERVICES

Telegrams: "UTAMADUNI", Nairobi
Telephone: Nairobi 277298C-4
Fax: Nairobi 2725329
When replying please quote
Ref. CSS/DC/2/1/(62)

Dear Sir,

RE: AUTHORITY TO CONDUCT RESEARCH IN KENYA BY KENYANS

Mr. Mellitus Nyongesa Wanyama is a renowned scholar in the Music field based at the Moi University, Eldoret. On encouragement and sponsorship by this Department, he has undertaken to carry out a research into the status of Bukusu Circumcision Music for documentation and preservation of our intangible cultural heritage.

The research will, no doubt, bring to surface a lot of issues in the oral tradition of the Bukusu people. Such issues will certainly be useful in designing sustainable development programmes for the community and the nation at large.

The purpose of writing, therefore, is to request you to grant him the necessary authority to carry out the research. Besides the scholarly benefits that the research will herald, the Department of Culture hopes to publish and disseminate the research document for public reference and appreciation.

Yours faithfully,

S. L. ANAMI
DIRECTOR OF CULTURE

CC: The Permanent Secretary,
Ministry of Gender, Sports, Culture & Social Services
Nairobi
APPENDIX 11: RESEARCH AUTHORIZATION LETTER

MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY

MOEST/13/001/34C 203/2

MELLITUS NYONGESA WANYAMA
P.O. BOX 3900
ELDORERT

Dear Sir

RE: RESEARCH AUTHORIZATION

Please refer to your application of authority to conduct research on "Current Trends in the form and content of Africa Music": A case study of Bantu Circumcision Music. This is to inform you that you have been authorized to conduct research in Bungoma District for a period ending 31st December 2004.

You are advised to report to the District commissioner and the District Education Officer Bungoma District before embarking on your research project.

You are further expected to deposit two copies of your research report to this office upon completion of your research project.

Yours faithfully

B. O. ADEWA
FOR: PERMANENT SECRETARY

CC

The District Commissioner
Bungoma

The District Education Officer
Bungoma District

14th July, 2004
APPENDIX 12: RESEARCH PERMIT

CONDITIONS

1. You must report to the District Commissioner and the District Education Officer at the area before embarking on your research. Failure to do that may lead to the cancellation of your permit.

2. Government Officers will not be interviewed without prior appointment.

3. No questionnaire will be used unless it has been approved.

4. Excavation, filming and collection of biological specimens are subject to further permission from the relevant Government Ministries.

5. You are required to submit at least two (2)/four(4) bound copies of your final report for Kenyans and non-Kenyans respectively.

6. The Government of Kenya reserves the right to modify the conditions of this permit including its cancellation without notice.

(MPR 6015 4th - 10/2003)

(CONDITIONS—see back page)

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This is to certify that:

Dr. MULLITUS NYONGESA WANYAMA

of (Address) P O BOX 5900
ELDORET

has been permitted to conduct research in

BUNGOMA Location,

WESTERN District,

on the topic CURRENT TRENDS IN THE FORM AND CONTENT OF AFRICAN MUSIC: A CASE STUDY OF BUKUSU CIRCUMCISION MUSIC.

for a period ending 31ST DECEMBER, 2004

Research Permit No. HOEST 15/001/34C203
Date of issue 14TH JULY 2004
See received Shs. 1000

B. O. ADENA
Applicant's Signature

Permanent Secretary
Ministry of Education
Science and Technology