

## **Appendices**

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### **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.

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*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.

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*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.

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*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.

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*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.

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*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

*Sikumanya*: 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.

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*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

### **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?

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- (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**



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**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.

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**RESEARCHER:** Why do the Bukusu use satire/allusions in their circumcison 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 circumcison 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 circumcison because of the better medication offered there. However, one disadvantage with the hospital circumcison 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 circumcison that should be upheld for the sake of maintaining morality in the society. Some people say that traditional circumcison may be one way of spreading

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**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. Sioyaye

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11. Khwera Omurwa

12. Mundubi Embya

### **APPENDIX 5: LIST OF DVD VIDEO CLIPS**

B1: Background Information to Bukusu Circumcision Music.

B2: Performance aspects of 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.
- (e) Levi Juma: a third year, Dip. 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***

<b>Soloist</b>	<b>Response</b>
1. <i>Ee kongona mungo muno oli kongona</i>	<i>kongona</i>
2. <i>Ewe Wakhateli nebakhuwelekho oli kongona</i>	<i>kongona</i>
3. <i>Ewe Wangila nebakhuwelekho oli kongona</i>	<i>kongona</i>
4. <i>E ndiwe Furango nebakhuwelekho oli kongona</i>	<i>kongona</i>

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

**(II) ENGLISH**

**KONGONA**

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

**APPENDIX 7.2: BABUYA**

**(I) LUBUKUSU**

<b>Soloist</b>	<b>Response</b>
1. <i>E babuya ekholo embi khembole babuya ekholo embi nalobile</i>	<i>e Babuya ekholo embi eh</i>

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| 2. <i>E babuya ekholo embi khembole babuya ekholo embi we naloma</i>             | <i>e babuya<br/>ekholo embi eh</i> |
| 3. <i>E babuya khwama nabo ekibuchori nebera omwana Protasi</i>                  | <i>e babuya<br/>ekholo embi eh</i> |
| 4. <i>E babuya ekholo embi khembole batekhela bandu chikhaniafu</i>              | <i>e babuya<br/>ekholo embi eh</i> |
| 5. <i>E babusia bitasi earo yakhilwa baenja naseti yabala ekwena</i>             | <i>e babuya<br/>ekholo embi eh</i> |
| 6. <i>E Rirrr! Ndi sinye musinye kang'ali, musinye kang'ali</i>                  | <i>e babuya<br/>ekholo embi eh</i> |
| 7. <i>E basani khwechuba khwakhomba liloba okhatima waila<br/>omukoko mubuya</i> | <i>e babuya<br/>ekholo embi eh</i> |
| 8. <i>E khwama elukulu oli khwola mungo khwanyola omwana<br/>waromba kumwoyo</i> | <i>e Babuya<br/>ekholo embi eh</i> |
| 9. <i>E khwama atayi nekhwola mungo khwecha machula<br/>nekhwecha khwalua</i>    | <i>e Babuya<br/>ekholo embi eh</i> |
| 10. <i>Sirrrr! Ndi sinye, musinye kanga'ali, musinye kang'ali</i>                | <i>e Babuya<br/>ekholo embi eh</i> |
| 11. <i>E sirrrr! Ndi sinye musinye liloba, musinye kang'ali</i>                  | <i>e babuya<br/>ekholo embi eh</i> |
| 12. <i>E babuya khwama nabo ekibuchori ne bera mwalimu Purotasi</i>              | <i>e babuya<br/>ekholo embi eh</i> |

**(II) ENGLISH**

**BABUYA**

**Soloist**

1. Ee *babuya* is a bad clan let me reveal, *babuya*  
is a bad clan I refuse

**Response**

- Ee *babuya*  
is a bad clan eh!

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

**APPENDIX 7.3: LUWAYA**

**(I) LUBUKUSU**

<b>Soloist</b>	<b>Response</b>
1. <i>E luwaya</i>	<i>Aa</i>
2. <i>Yaya oli luwaya</i>	<i>Luwaya</i>

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

**(II) ENGLISH**

**LUWAYA**

<b>Soloist</b>	<b>Response</b>
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



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7. The wire	Ah
8. The wire gave birth to the initiate	The wire
9. The wire	Ah
10. You see, it gave birth to the initiate	The wire
11. Ezekiel Biketi	Ah
12. A man from <i>babayayo</i> clan of Tulweti market	The wire
13. Tabalia	Ah
14. A farmer called Wandabwa	The wire
15. Kusimba's children	Ah
16. Vincent, receive greetings	The wire
17. Kusimba's children	Ah
18. Wilson, receive greetings	The wire
19. A man of <i>baengele-banyala</i> clan	Ah
20. Vincent receive greetings	The wire

### APPENDIX 7.4: AMBA MUTALYA

#### (I) LUBUKUSU

Soloist	Response
1. <i>E bali nekhwimbilisia bulai mutalya kuno khusuna mungaki nekhwilao</i>	<i>Amba mutalya</i>
2. <i>E bali enje chelechenje kumumu kufwa mulamwa kasenda engubo</i>	<i>Amba mutalya</i>
3. <i>E bali ututu bali ututu munyanga echo, munyanga echo khusuna mungaki nekhwilao</i>	<i>Amba mutalya</i>
4. <i>E bali nacha khusikulu sia chelebei nenja khukhesia nende wele</i>	<i>Amba mutalya</i>
5. <i>Bali nekhwimbilisia busa mutalya kuno baluyia bosu ne bengila</i>	<i>Amba mutalya</i>
6. <i>Bali nekhwimbilisia busa mutalya kuno embalu yecha ya ndololwe</i>	<i>Amba mutalya</i>
7. <i>Bali nekhwembelesia Lundi</i>	<i>Ah webale oyee Amba mutalya</i>
8. <i>Kuno mutalya kwe baluyia</i>	<i>Ah webale oyee</i>

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|   | <i>Amba mutalya</i>                          |
| 9. Embalu yecha yebaluyia mukenya muno ndi Mango papa wakirera                                    | <i>Amba mutalya</i>                          |
| 10. Bali mbukutu bali mbukutu munyanga echo ndi mango papa wakirera                               | <i>Amba mutalya</i>                          |
| 11. Bali nalangilisia lundi nalanga bona khane nalanga nende<br>omupofu                           | <i>Amba mutalya</i>                          |
| 12. Bali nakhesia kwana kukhana kwanja khukhoma kuli kumpafu ,<br>stiupiti khane Mango okubolele  | <i>Amba mutalya</i>                          |
| 13. E kumpafu, stiupiti khane ukimwi eli munda  | <i>Amba mutalya</i>                          |
| 14. Bali khwapima khutemperecha oli saa tano muchama kwabimba<br>ne likosi                        | <i>Amba mutalya</i>                          |
| 15. Bali ututu bali ututu munyanga echo khane ututu eli ne liloko                                 | <i>Amba mutalya</i>                          |
| 16. Bali nekhwembelesia Lundi   | <i>Ah webale oyee</i><br><i>Amba mutalya</i> |
| 17. Kuno mutalya nawe oloba   | <i>Ah webale oyee</i><br><i>Amba mutalya</i> |
| 18. E kuno mutalya kwe baluyia  | <i>Ah webale oyee</i><br><i>Amba mutalya</i> |
| 19. Bali mbikita bali mbikita mumbikita bali mbikita munyanga<br>echo omundu kecha nga Mango      | <i>Amba mutalya</i>                          |
| 20. Embalu yecha ye baluya munyanga chino ndi mango papa<br>wakirera                              | <i>Amba mutalya</i>                          |
| 21. Bali mureberesia bulayi mutalya kuno, mutile lola, mukhwese lola<br>khane mutalya kwe sikhale | <i>Amba mutalya</i>                          |
| 22. Bali nalanga kwana kukhana kwanja khukhoma ndi khane<br>mawe okubolele                        | <i>Amba mutalya</i>                          |
| 23. Kuli kumpafu, stiupidi khane Ukimwi eli munda   | <i>Amba mutalya</i>                          |
| 24. Bali khwareberesia lundi khwareberesia khwalanga mai  |  |

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<i>wa mwibula</i>	<i>Amba mutalya</i>
25. <i>Bali khwalangilisia lundi khwalangilisia khwalanga mai</i>	
<i>wamwikhenya</i>	<i>Amba mutalya</i>
26. <i>Bali khwalangilisia lundi khwalangilisia khwalanga papa wa</i>	
<i>musuta</i>	<i>Amba mutalya</i>

**(II) ENGLISH**

**AMBA MUTALYA**

**Soloist**

**Response**

1. We sing well this <i>Mutalya</i> as we jump up and down	Hold <i>mutalya</i>
2. It was in broad daylight that my sister in-law undressed herself	Hold <i>mutalya</i>
3. E, then on we have been jumping up and down	Hold <i>mutalya</i>
4. E, I went up to Chelebei hill to greet God	Hold <i>mutalya</i>
5. E, we sing and sing again this <i>mutalya</i> for all the Luyia people to be circumcised	Hold <i>mutalya</i>
6. We sing and sing again this <i>mutalya</i> for the painful circumcision ritual is coming	Hold <i>mutalya</i>
7. So we sing again	Ah we thank you oyee, hold <i>mutalya</i>
8. This is <i>mutalya</i> of the Luyia people	Ah we thank you oyee, hold <i>mutalya</i>
9. Circumcision of the Luyia people in Kenya was founded by our father Mango	Hold <i>mutalya</i>
10. It was Mango our father who brought circumcision in those days	Hold <i>mutalya</i>
11. I called and called only to discover I had called even the blind	Hold <i>mutalya</i>
12. I greeted a young girl, who insulted me; foolish, stupid; so it is Mango who taught her those words	Hold <i>mutalya</i>
13. E, foolish, stupid, but she was carrying <b>AIDS</b> in her stomach	Hold <i>mutalya</i>

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14. We measured the temperature upto 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*

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**APPENDIX 7.5: MULONGO**

**(I) LUBUKUSU**

<b>Soloist</b>	<b>Response</b>
1. <i>Mulongo</i>	<i>Haho</i>
2. <i>Mulongo</i>	<i>Haho</i>
3. <i>Mulongo</i>	<i>Haho</i>
4. <i>Ese omutecho yanduma</i>	<i>Haho</i>
5. <i>Khwama wa khocha bona</i>	<i>Haho</i>
6. <i>Ekhafu bera mungo</i>	<i>Haho</i>
7. <i>Mutikiye enjeko Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
8. <i>Khwola engo efwe Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
9. <i>Khukhwese lipala Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
10. <i>Muume buuma Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
11. <i>Mukhwese bukhwesa Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
12. <i>Mulongo</i>	<i>Hahoo</i>
13. <i>Mulongo buchuna wandayase</i>	<i>Haho Mulongo</i>
14. <i>Mulongo Wakoli wandayase</i>	<i>Haho Mulongo</i>
15. <i>Mulongo Aisaka wandayase</i>	<i>Haho Mulongo</i>
16. <i>Khukhwesele elala Mulongo</i>	<i>Haho Mulongo</i>
17. <i>Omwana muyaka Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
18. <i>Oyuno chifu Mulongo</i>	<i>Etila omwana omukhana Mulongo</i>
19. <i>E bandu be nyuma musyule bibili</i> <i>khuche mutauni</i>	<i>Khane omwana akwa munda</i>
20. <i>Babandu be nyuma musyule bibili</i> <i>khuche mutauni</i>	<i>Khane omwana akwa munda</i>
21. <i>Mulembe Cheni</i>	<i>Haho Mulongo</i>
22. <i>Mulembe Cheni</i>	<i>Haho Mulongo</i>
23. <i>Mukhwese bukhwesa mbuka</i>	<i>Haho Mulongo</i>

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24. <i>Mukhwese lipala mbuka</i>	<i>Haho Mulongo</i>
25. <i>E lola nyuma nama Mulongo</i>	<i>E tila omwana omukhana Mulongo</i>
26. <i>E khwama nzoia Mulongo</i>	<i>E tila omwana omukhana Mulongo</i>
27. <i>E khwola Kimaeti Mulongo</i>	<i>E tila omwana omukhana Mulongo</i>
28. <i>Ewe engo wa senge Mulong o</i>	<i>E tila omwana omukhana Mulongo</i>
29. <i>Enda ya Sikhoya Mulongo</i>	<i>E tila omwana omukhana Mulongo</i>
30. <i>Musyule bibili Mulongo</i>	<i>E tila omwana omukhana Mulongo</i>

**(II) ENGLISH**

**MULONGO**

**Soloist**

**Response**

1. <i>Mulongo</i>	Haho
2. <i>Mulongo</i>	Haho
3. <i>Mulongo</i>	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 <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
8. We have reached home <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
9. Hold firmly <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
10. Roar loudly <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
11. Hold firmly <i>Mulongo</i>	Get hold of a girl <i>Mulongo</i>
12. <i>Mulongo</i>	Hahoo
13. <i>Mulongo</i> it is painful my brother	Haho <i>Mulongo</i>
14. <i>Mulongo</i> Wakoli my brother	Haho <i>Mulongo</i>
15. <i>Mulongo</i> Isaac my brother	Haho <i>Mulongo</i>
16. Pull hard <i>Mulongo</i>	Haho <i>Mulongo</i>
17. You young man <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>

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18. This is the chief <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
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 <i>Mulongo</i>
22. Greetings to you Jane	Haho <i>Mulongo</i>
23. Hold firmly	Haho <i>Mulongo</i>
24. You dance <i>lipala</i>	Haho <i>Mulongo</i>
25. Look behind	Get hold of a girl, <i>Mulongo</i>
26. We are from Nzoia, <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
27. We have reached Kimaeti <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
28. Your aunt's place, <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
29. The lineage of <i>Sikhoya, Mulongo</i>	Get hold of a girl, <i>Mulongo</i>
30. Flatten hills, <i>Mulongo</i>	Get hold of a girl, <i>Mulongo</i>

### APPENDIX 7.6: MAYI WO MWANA (I) LUBUKUSU

#### Soloist

#### Response

1. <i>E mayi wo mwana bira olole</i>	<i>Aah</i>
2. <i>E mayi wo mwana bira olole</i>	<i>O mayi wo mwana bira olole omwana</i>
3. <i>E papa wo mwana bira olole</i>	<i>Aah</i>
4. <i>Omwana wasuta chinyama</i>	<i>O mayi wo mwana bira olole omwana</i>
5. <i>Omwana oyu afwana ututu</i>	<i>Aah</i>
6. <i>Omwana oyu afwana ututu</i>	<i>O mayi wo mwana bira olole omwana</i>
7. <i>Omwana wasuta luliki</i>	<i>Aah</i>
8. <i>Omwana wasuta chinyama</i>	<i>O mayi wo mwana bira olole omwana</i>
9. <i>O mayi wo mwana bira olole</i>	<i>Aah</i>
10. <i>O mayi wo mwana bira olole</i>	<i>O mayi wo mwana bira olole omwana</i>

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11. *E mayi wo mwana bira olole*

*Aah*

12. *E papa wo mwana bira olole*

*O mayi wo mwana bira olole omwana*

**(II) ENGLISH**

**MAYI WO MWANA**

**Soloist**

**Response**

1. Eh mother to the child come and see

Aah

2. Eh mother to the child come and see

O mother to the child come and see the  
child

3. Eh father to the child come and see

Aah

4. The child has carried meat

O mother to the child come and see the  
child

5. The child resembles *ututu*

Aah

6. The child resembles *ututu*

O mother to the child come and see the  
child

7. The child has carried *luliki*

Aah

8. The child has carried meat

O mother to the child come and see the  
child

9. The child resembles fox

Aah

10. The child resembles a fox

O mother to the child come and see the  
child

11. Eh the child's mother come and see

Aah

12. Eh child's father come and see

O mother to the child come and see the child



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**APPENDIX 7.7: SINDU SYANDUMA**

**(I) LUBUKUSU**

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

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26. <i>Yaya endi khwesa bukhino</i>	<i>Sindu syanduma</i>
27. <i>Ewe eku wa khateli</i>	<i>Aaa</i>
28. <i>Yaya ewe embalu ereba</i>	<i>Sindu syanduma</i>
29. <i>Kali ematabula</i>	<i>Aaa</i>
30. <i>Papa embalu eluma bubi</i>	<i>Sindu syanduma</i>
31. <i>Eyino embalu</i>	<i>Aaa</i>
32. <i>Yaya oli yama wa Mango</i>	<i>Sindu syanduma</i>

### **(II) ENGLISH**

#### **SINDU SYANDUMA**

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

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

**APPENDIX 7.8: CHINYANGA CHAWELE**

**(I) LUBUKUSU**

<b>Soloist</b>	<b>Response</b>
1. <i>Eh mubolela omwana</i>	Oo
2. <i>Eh bolela omwana</i>	<i>Bolela omwana chinyanga chawele</i>
3. <i>Chinyanga chawele</i>	Oo
4. <i>Oo chinyanga chawele</i>	<i>Bolela omwana chinyanga chawele</i>
5. <i>E mayi Khalai</i>	Oo
6. <i>E mayi Khalai</i>	<i>Bolela omwana chinyanga chawele</i>
7. <i>Mayi khalai</i>	Oo
8. <i>Mayi Fulora</i>	<i>Bolela omwana chinyanga chawele</i>
9. <i>E Fulora Naliaka</i>	Oo

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

**(II) ENGLISH**

**CHINYANGA CHAWELE**

<b>Soloist</b>	<b>Response</b>
1. Eh, tell the child	Oh
2. Eh, tell the child	Tell the child that the time is gone
3. The time is gone	Oh
4. Oh the time is gone	Tell the child that the time is gone
5. E Mother Khalai	Oh
6. Mother Khalai	Tell the child that the time is gone
7. Mother Khalai	Oh
8. E Mother Florah	Tell the child that the time is gone
9. Eh, Florah Naliaka	Oh
10. Florah Naliaka	Tell the child that the time is gone
11. Eh, grandmother of the child	Oh
12. Oh you Marisela	Tell the child that the time is gone
13. The time is gone	Oh
14. Gladys Mukite	Tell the child that the time is gone
15. The time is gone	Oh
16. The time is gone	Tell the child that the time is gone

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**APPENDIX 7.9: LUKEMBE**

**(I) LUBUKUSU**

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

**(II) ENGLISH**

**LUKEMBE**

<b>Soloist</b>	<b>Response</b>
1. Father, the knife bites bitterly	Ee, the knife
2. The knife, they say, bites bitterly	Ee, the knife
3. Circumcision of the Luyia bites bitterly	Ee, the knife
4. Father, the knife bites bitterly	Ee, the knife
5. Father the knife bites the lower part	Ee, the knife
6. Ee tomorrow has reached, do not see the knife and refuse	Ee, the knife

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7. Ee, tomorrow has reached, do not see your uncle and refuse	Ee, the knife
8. Ee, tomorrow has reached, do not see the neighbour and refuse	Ee, the knife
9. Ee, tomorrow has reached, do not see the circumcisor, and start running away	Ee, the knife
10. Circumcision, they say, bites the lower part	Ee, the knife
11. The knife, oh father, bites the lower part	Ee, the knife
12. Ee tomorrow has reached do not change your mind when we go to the river	Ee, the knife
13. Ee tomorrow has reached, do not see the circumciser and change your mind	Ee, the knife
14. Ee tomorrow has reached, do not see your aunt and refuse	Ee, the knife

**APPENDIX 7.10: SIOYAYE**

**(I) LUBUKUSU**

<b>Soloist</b>	<b>Response</b>
1. <i>Ewe ewe ewe musindewe</i>	<i>hoo o</i>
2. <i>Ewe musindewe</i>	<i>ho o</i>
3. <i>Ewe musindewe</i>	<i>hoo oo</i>
4. <i>Ewe ewe ewe khwarakho</i>	<i>hoo o</i>
5. <i>E siboyo</i>	<i>ho o</i>
6. <i>Sye bakhale</i>	<i>hoo oo</i>
7. <i>Omusinde oteremaka acha ebunyolo</i>	<i>haa ho</i>
8. <i>Acha ebunyolo</i>	<i>haa ho</i>
9. <i>Acha ebunyolo</i>	<i>haa ho oo</i>
10. <i>Ewe ewe ewe sye bakhale</i>	<i>hoo o</i>

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11. <i>Oh siboyo</i>	<i>ho o</i>
12. <i>Sye bakhale</i>	<i>hoo oo</i>
13. <i>Omusinde oteremaka acha ebunyolo</i>	<i>haa ho</i>
14. <i>Acha ebunyolo</i>	<i>ha ho</i>
15. <i>Acha ebunyolo</i>	<i>ha hoo</i>
16. <i>Ewe ewe ewe kumwana we</i>	<i>hoo ho</i>
17. <i>We kumwana we</i>	<i>hoo o</i>
18. <i>Ese ekhubolela</i>	<i>hoo oo</i>
19. <i>Omusinde oteremaka acha ebunyolo</i>	<i>haa ho</i>
20. <i>Acha ebunyolo</i>	<i>ha ho</i>
21. <i>Acha ebunyolo</i>	<i>ha hoo</i>

**(II) ENGLISH**

**SIOYAYE**

**Soloist**

**Response**

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 fore fathers	hoo oo
13. The uncircumcised one who fears the knife should go to Luo-land	haa ho

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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. <i>Yaya khwera omurwa</i>	<i>Aah khwera omurwa</i>
2. <i>Khwera omurwa yaya khwera omurwa</i>	<i>Aah khwera omurwa</i>
3. <i>Khwera omurwa papa khwera omurwa</i>	<i>Aah khwera omurwa</i>
4. <i>Khwera omurwa sande khwera omurwa</i>	<i>Aah khwera omurwa</i>
5. <i>Khwera omurwa chuma khwera omurwa</i>	<i>Aah khwera omurwa</i>

**(II) ENGLISH**

**KHWERA OMURWA**

**Soloist**

**Response**

1. My brother we have killed <i>omurwa</i>	<i>Aah we have killed omurwa</i>
2. We have killed <i>omurwa</i> ; my brother we have killed <i>omurwa</i>	<i>Aah we have killed omurwa</i>
3. We have killed <i>omurwa</i> ; my father we have killed <i>omurwa</i>	<i>Aah we have killed omurwa</i>



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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**

**Soloist**

**Response**

1. *Oh, Lelo!*

*Lelo endia mundubi embya*

2. *Mayi walomanga*

*Lelo endia mundubi embya*

3. *Papa walomanga*

*Lelo endia mundubi embya*

4. *Senge walomanga*

*Lelo endia mundubi embya*

5. *Kukhu walomanga*

*Lelo endia mundubi embya*

6. *Oh, Lelo!*

*Lelo endia mundubi embya*

**(II) ENGLISH**

**MUNDUBI EMBYA**

**Soloist**

**Response**

1. Oh, today!

Today I am independent

2. Mother did not respect me

Today I am independent

3. Father did not respect me

Today I am independent

4. Auntie did not respect me

Today I am independent

5. Grandmother did not respect me

Today I am independent

6. Oh, today!

Today I am independent

**Appendices**

**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 Address: MOI UNIVERSITY P.O BOX 3900, ELDORET.  University Department: MUSIC DEPARTMENT  Professional status (if student: student number, degree and year of study): DIRECTOR OF MUSIC  Telephone: 254-53-43620      Cell phone: 0722-313515 Fax: 254-53-43047                      0733-911239 E-mail: wanyamam@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 <input type="checkbox"/> Graduate <input checked="" type="checkbox"/> Not for degree purposes <input type="checkbox"/>
ANTICIPATED FUNDING SOURCE (if any): STUDENTS' LOANS AND SELF	ESTIMATED DURATION OF THE PROJECT: From 2004..... to 2008.....
FIRST APPLICATION:                      Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	
RESUBMISSION:                              Yes <input type="checkbox"/> No <input type="checkbox"/>	

**I. 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 Bukusus reside. Secondary sources will involve written sources such as: books, journals, reports etc. Purposive sampling will be used to identify respondents such as circumcisors, 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 basing on reported experience and roles accorded by teh 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: (12-15) (16-80)

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 latter 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**

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*Please describe.*  
Not applicable

**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? No  Yes

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:  
 book  scientific article  lay article  TV  radio  
 conference papers  thesis  dissertation  mini-dissertation  
 other, please describe.

**10. STORAGE OF RESEARCH DATA**

10.1 Will research data be destroyed at the end of the study? Yes  No

10.2 If No, where, in what format and for how long will the data be stored?  
Please describe. will be stored in University of Pretoria and Moi University special/Archival sections in electronic (audio-visual, CD-ROM, disketes, Printed and bound, 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  
 demonstration  
 public performance  
 archiving


10.4 How will subjects' permission for further use of their data be obtained?  
 Informed consent form  
 Other, please describe.

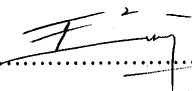
**Appendices**

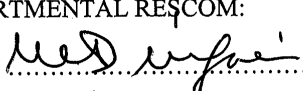
**11. OTHER INFORMATION**


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: 24/05/2005

CHAIR: DEPARTMENTAL RESCOM:  
 DATE: 24/05/05

HEAD OF DEPARTMENT:  
 DATE: 2005/05/24

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

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### 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**

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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**

Leedy, P.D. (1997) *Practical Research: Planning and Design*. 6<sup>th</sup> ed. New Jersey: Prentice-Hall, Inc.

Maxwell, D.L. and Satake, E. (1997) *Research and Statistical Methods in Communication Disorders*. Maryland: Williams & Wilkins

Stein, F. and Cutler, S.K. (1996) *Clinical Research in Allied Health and Special Education*. 3<sup>rd</sup> ed. London: Singular Publishing Group, Inc.

**Compiled by:**

**Prof Brenda Louw, Drs Elsabé Taljard and John Hinch**  
**Faculty of Humanities: Research Proposal and Ethics Committee**  
**2002**

**Appendices**

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**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.  
TEL: 254-53-43620. FAX: 254-53-43047  
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:


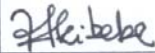
- (a) Identify various structures of Bukusu circumcision Music
- (b) Explain the functions of the structures in (a) above
- (c) Identify virtues embodied in Bukusu Circumcision Music
- (d) Identify and interpret proverbs used in Bukusu Circumcision Music
- (e) Explain the philosophy and functions of 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 even year, I'm prepared to conduct the research in August this year (2004). It will be conducted in two sessions:

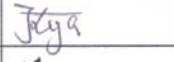
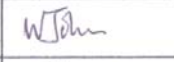
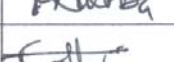
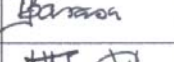

- (a) In August when the actual circumcision ceremonies will take place. The main subjects will be: parents of the initiates, initiates, circumcisors, song leaders and composers among others. Except on the eve of the initiation when the research will extend into the whole night, the rest of the study 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 - *Khukhweyalula* (the commissioning of the new initiates) in the month of December.

**Appendices**

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:  
 (a) Address: Director of Music, Moi University, P. O. Box 3900, Eldoret, Kenya.  
 (b) Cell Phone: 0722-313515/0733-911239.  
 (c) E-mail: [wanyamam@yahoo.com](mailto:wanyamam@yahoo.com)  
 (d) 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:  
 (a) My Supervisor and the head of Music Department-University of Pretoria  
 (b) 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.


NAME	PLACE	DATE	SIGNATURE
Godfrey Kasembeli	Machakha	17/08/04	
Edward Kubasu	Kimini	31/07/04	
George Wanjala Mukhwana	Kimini	31/07/04	
Oscar Wafula	Sikhendu	31/07/04	
Agnes Simiyu	Kamasielo	01/08/04	
Julius Kisaka	Marakaru	16/08/04	
Henry Wanyonyi Kibebe	Machakha	17/08/04	
Gilbert Mauka Wandabwa	Marakaru	16/08/04	
Timothy Wanyonyi Kusolo	Marakaru	15/08/04	

**Appendices**

Bernard Juma	Marakaru	17/08/04	
Rose Wanyama Wekesa	Maeni	31/07/04	
Joseph Wamukya Tukunya	Kimilili	30/07/04	
Joseph Wamukota Wanyonyi	Kamukuywa	31/07/04	
Jotham Makoha Murabwa	Kimilili	31/07/04	
Alice Lumonya Makokha	Misikhu	31/07/04	
Nelly Khaemba Nekesa	Maeni	01/08/04	
Henry Sitati Wekhuyo	Lugulu	01/08/04	
Caleb Maseti	Bahai	01/08/04	
John Wasike	Sikhendu	31/08/04	
Sammy Wekesa Wanjala	Lugulu	31/07/04	
Maurice Nyongesa Barasa	Lugulu	31/07/04	
Martin Wafula	Matili	01/08/04	
Titus Kuloba Nyongesa	Lugulu	31/07/04	
Collins Simiyu	Kamukuywa	31/07/04	
Jeffrey Malemo Malenya	Webuye Town	31/07/04	
Boniface Wekesa	Sikhendu	31/07/04	
Martin Shikuku	Kiminini	01/08/04	
Charles Mwiswa Sungura	Sikhendu	31/07/04	
Jeff Barasa	Misikhu	01/08/04	
Julius Mulongo Wamalwa	Lukhuna	31/07/04	
Protus Kunania	Kamukuywa	31/07/04	
Wasike Makheti Sakhasya	Kimatuni	06/07/03	

**Appendices**

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Dismas Sifuna Sinino	Kimatuni	06/07/03	
Gabriel Simiyu Likhoba	Kimatuni	06/07/03	Likhoba
Vincent Wanyonyi Wechabe	Bungoma Town	02/08/04	Wanyonyi
John Cheptot	Eldoret Town	17/07/04	Cheptot.



**Appendices**

**APPENDIX 10: REQUEST FOR AUTHORITY TO CONDUCT RESEARCH  
LETTER**

**MINISTRY OF GENDER, SPORTS, CULTURE &  
SOCIAL SERVICES**

Telegrams: "UTAMADUNI". Nairobi  
Telephone: Nairobi 2727980-4  
Fax: Nairobi 2725329  
When replying please quote



DEPARTMENT OF CULTURE  
N.S.S.F. BUILDING, BLOCK 'A'  
EASTERN WING, 4<sup>TH</sup> FLOOR  
P.O. BOX 67374  
NAIROBI

**Ref. CSS/DC/2/1/(62)**

**Date: 30<sup>TH</sup> June 2004**

The Permanent Secretary  
Ministry of Education, Science and Technology  
P.O. Box 30040-00100  
**NAIROBI**

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,

A handwritten signature in black ink, appearing to be 'S. L. Anami', written over a horizontal line.

**S. L. ANAMI**  
**DIRECTOR OF CULTURE**

CC The Permanent Secretary,  
Ministry of Gender, Sports, Culture & Social Services  
**NAIROBI**

**Appendices**

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**APPENDIX 11: RESEARCH AUTHORIZATION LETTER**

**MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY**

Telegrams: "EDUCATION", Nairobi  
Telephone: Nairobi 334411  
When replying please quote

Ref. No. **MOEST/J3/001/34C 203/2**



JOGOO HOUSE "B"  
HARAMBEE AVENUE  
P.O. Box 30040-00100  
NAIROBI

..... 20.....  
**14<sup>th</sup> July, 2004**

MELLITUS NYONGESA WANYAMA  
P O BOX 3900  
**ELDORET**

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 Bukusu Circumcision Music". This is to inform you that you have been authorized to conduct research in Bungoma District for a period ending 31<sup>st</sup> 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

Appendices

APPENDIX 12: RESEARCH PERMIT

CONDITIONS

1. You must report to the District Commissioner and the District Education Officer of 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.

  
REPUBLIC OF KENYA  
RESEARCH CLEARANCE PERMIT

GPK 6055—3m—10/2003

(CONDITIONS—see back page)


PAGE 2

THIS IS TO CERTIFY THAT:

BY/IN/TO/OF Mr./Mrs./Miss MELLITUS NYONGESA  
WANYAMA  
of (Address) P O BOX 3900  
ELDORET  
has been permitted to conduct research in \_\_\_\_\_  
BUNGOMA Location,  
WESTERN District,  
Province,  
on the topic CURRENT TRENDS IN THE  
FORM AND CONTENT OF AFRICAN  
MUSIC: A CASE STUDY OF BUKUSU  
CIRCUMCISON MUSIC.  
for a period ending 31ST DECEMBER, 20 04

PAGE 3

Research Permit No. MOEST 13/001/34C203  
Date of issue 14TH JULY 2004  
Fee received Shs 1000

  
B. O. ADEWA  
FOR Permanent Secretary  
Ministry of Education  
Science and Technology

Applicant's Signature