

**FORM AND CONTENT OF AFRICAN MUSIC:
A CASE STUDY OF BUKUSU CIRCUMCISION MUSIC**

BY

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DECLARATION

This is my original work and has not been presented for a degree requirement in any other university. No part of this thesis may be produced without the prior permission of the **author** and/ or **University of Pretoria**.



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ABSTRACT

This study seeks to investigate form and content of African music as exemplified by Bukusu circumcision music. Technological products, growth of urban centres, emergence of industries and the widespread of deadly diseases such as HIV/AIDS have led to remarkable adjustments in the social behaviour and other ways of life in African communities. These adjustments have strained the socio-cultural patterns of African traditional ceremonies leading to a shift in the form, content, significance and performance of music in such ceremonies.

The dilemma and problem in the Bukusu community is centred on how to strike a balance between the traditional and modern perspectives in the form, content, organization and performance of Bukusu circumcision music. This dilemma has given rise to three protagonists: the traditionalists, semi-traditionalists and modernists. While traditionalists advocate for the traditional organization and performance of Bukusu circumcision music, the semi-traditionalists mix the modern and traditional aspects. On the other hand, the modernists have altogether done away with the traditional music.

This study identifies, investigates and explains the various structures, forms, meanings and functions of traditional Bukusu circumcision music against the backdrop of modernity. Here, by modernity we mean capitalistic and monetary oriented economies together with religious ideologies foreign to the African belief systems. Such ideologies are, for example, embodied in Christianity and Islam. It is recommended that important virtues embodied in the Bukusu circumcision ritual be incorporated and perpetuated within the modern social trends. This would sustain the social controls that such virtues effect and, by extension, stand for in most African communities.

Primary and secondary sources of data were consulted. Collection of primary data involved carrying out both participant and non-participant observations in Bungoma District in Western Province of Kenya, where most Bukususes reside. Interviews and focus group discussions were also employed in primary data collection. Purposive and snowball sampling techniques were used to identify respondents who included circumcisers, initiates, song leaders, singers and instrumentalists among others. Secondary sources included information from written materials like books, journals, reports, articles, seminar papers and periodicals.

Findings of this research are a record of Bukusu circumcision music, which is ever evolving to conform to the changing socio-cultural and economic situation of the society. They are an invaluable assessment tool in the evaluation of the past, present and future perspectives of the music. Above all, the findings are a repository for reference by future generations in scholarship and ethnomusicological research.

Key Words: Form, Content, Bukusu, Luyia, Lubukusu, Chinyimba, Creativity, Circumcision music, Circumcision ceremony, Soloist, Response, Solo-response form.

DEDICATION

To my family: my wife Florence, our children: Faith, Nancy, Molly, Austin and Oscar for their patience. May this work be a living proof to them that: hard work, patience, unselfishness and prayer always pay abundantly.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

...African performance is a tightly wrapped bundle of arts that are sometimes difficult to separate, even for analysis. Singing, playing instruments, dancing, masquerading and dramatizing are part of the conceptual package that many Africans think of as one and the same (Stone, 1998:7).

Many African ceremonies go hand in hand with music performance. Music is used as a carriage that embodies relevant messages. The structure of most African songs entails various forms of short solo-response phrases. More often the language used is proverbial. A proverb has hidden meaning, which has to be interpreted by the targeted listeners. African music is functional in that whenever it is performed there is a specific role it usually accomplishes. It is the venue and avenue for social controls in the communities in which it is performed.

The content of the music is dictated by the day-to-day occurrences in the respective societies. Technological development, the growth of towns and industries has contributed to changes in the ways of life in African communities. These changes have given rise to new concerns and by extension to new compositions with new themes together with new performance styles. This research focuses on the form and content of Bukusu circumcision music. Consequently, structures, functions, meanings and performance styles of the music were investigated. On the basis of the fact that African music is culture-specific, this chapter presents the geographical, cultural, anthropological, historical, psychological and philosophical setting in which Bukusu circumcision music is deeply rooted.

1.1.1 DYNAMICS OF AFRICAN MUSIC

According to Mwamwenda (1995), circumcision has been part of many African cultures for as long as anyone within such cultures can remember. Long before Western nations sent their people to Africa as traders, missionaries and colonial administrators, circumcision was already practiced. He further observes that numerous attempts were made by missionaries to bring to an end the circumcision of girls. Similar attempts have been made by some national African governments, but for all we know, both sets of attempts have been unsuccessful, because of the extent to which the circumcision rite is embedded in the cultures in which it is practiced. All African ethnic groups that practice circumcision view the ritual with strong personal pride as well as cultural significance. In many African traditional circumcision rituals, music is used to generate spiritual disposition, and thereby humanizing instincts. On the basis of the foregoing emergent cultural controversy, the focus of this study is the assessment of form and content of the traditional Bukusu circumcision music in the modern times.

Since the pre-colonial period, traditional music was performed on social occasions such communal work and during ritual ceremonies such as wrestling competitions, spiritual worship, ceremonies for twins, marriages, circumcision, and funeral rites. On music as an essential cultural component, Fortes (1938:89) states that “from whatever angle music is viewed, it is only embedded in the matrix of the culture and thus, shares the general trends which the general culture development follows.” This argument attests to the fact that, music is part of culture, and any change in culture affects it. Changes in the overall Bukusu culture have triggered changes in the circumcision ritual structure. For instance, some of its phases are no longer performed according to traditional customs. As such, the form and content of the music is tailored to fit into the new circumcision practices.

1.1.2 WHO ARE THE BUKUSU?

The Bukusu are one of the seventeen sub-tribes that comprise the Luyia cluster of Interlacustrine Bantu tribes of Eastern Africa. Specifically, they inhabit Bungoma district of Western Province in Kenya. Other sub-tribes are Batiriki, Barakoli, Banyole, Bakhayo, Bamaraki, Banyala, Basamia, Babesukha, Babetakho, Bakisa, Bachochi, Bakabalasi, Batachoni, Bawanga, Bamarama and Barechea (living in Gem location of Luo-land). In the absence of standard orthography for ethnonyms of sub-tribes constituting the Abaluyia, the researcher resolved to spell them according to the Bukusu phonetics. Thus 'Maragoli' is spelt 'Barakoli', 'Abamarachi' is spelt 'Bamaraki', etc. as shown above. The Bukusu inhabit Bungoma District which is bordered by Kakamega District in the east, Mount Elgon in the West, Trans Nzoia District in the North and Busia District in the South as shown in maps 1.1 and 1.2. This research was conducted in all the eight divisions that make up Bungoma district; namely: Kanduyi, Bumula, Sirisia, Webuye, Ndivisi, Nalondo, Tongaren and Kimilili. Bungoma is blessed with many rivers and streams, and has open, undulating grasslands that in some places are interrupted by rocky hills and patches of forest. The land is fertile and well watered, experiencing a two months dry spell between December and late January. The main rainy seasons occur in the months of May and August. The soil is largely an association of dark red friable clays (with deep humic top soil) and dark brown sandy loams, both belonging to the well drained soil types; and 100 per cent of the agricultural land is classified on a rainfall basis as high potential. These conditions contribute immensely to the cultivation of food crops like millet, sorghum and maize, and rearing of farm animals like cows, goats and sheep which are mainly used for sacrifice in the month of August of every even year when the Bukusu circumcision ceremony is carried out (See photo nos. 1.1, 1.2 and 1.3).

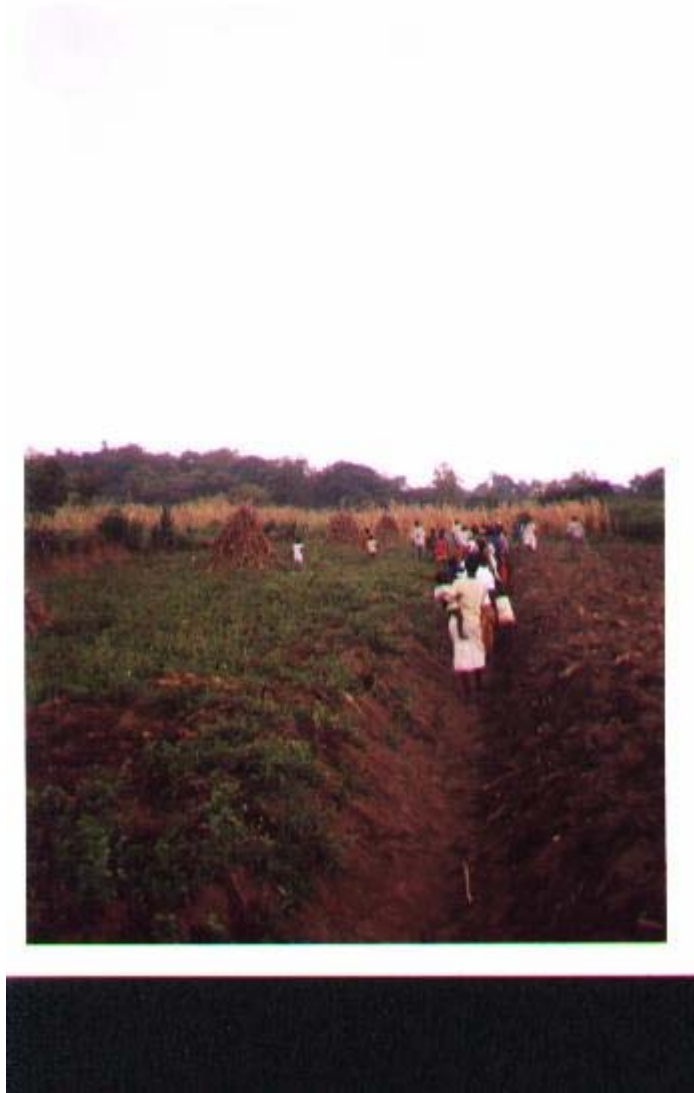


Photo no. 1.1; taken by the researcher: Field cleared after harvest in the month of August. Bukusu circumcision is carried out when there is plenty of food for the participants (see DVD video clip nos. B1 and B2).



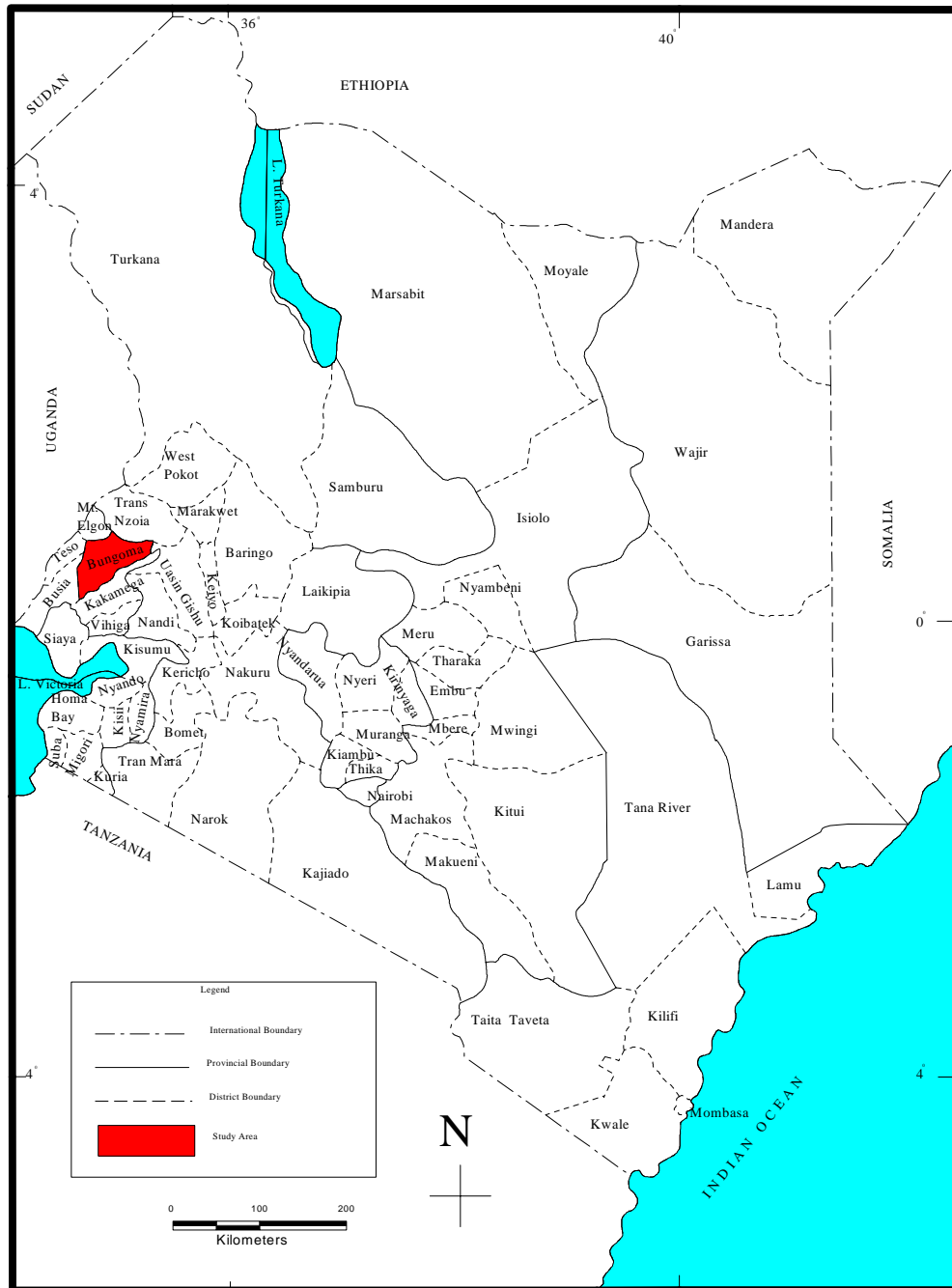
Photo no. 1.2; taken by the researcher: Harvested maize drying in the sun. The maize is used to prepare maize meal and the local brew called *busaa/kwete* for the visitors who come to witness the initiate's circumcision (see DVD video clip nos. B1 and B2).



Photo no. 1.3; taken by the researcher: In the background is a maize field cleared after harvest (see DVD clip no. B1)

MAP NO. 1.1

MAP OF KENYA



Source: Moi University Geography Laboratory (2005).

MAP NO. 1. 2

BUNGOMA DISTRICT MAP



Source: Moi University Geography Laboratory (2005).

1.1.3 STUDY AREA

This study was conducted in Kenya among the Bukusu, a sub-community under the umbrella of the larger Luyia community, in the Bungoma district of Western Province. The map of Kenya with the location of Bungoma district highlighted and that of Bungoma district are separately shown in maps 1.1 and 1.2 respectively. According to Singleton (1993), the most suitable place for research is where the researcher can reach fast and easily. Bungoma district, the home district of almost all the Bukusus is also the home area of the researcher who has the basic information about the socio-cultural practices of the Bukusu. Moreover, he understands and communicates well in *Lubukusu* – the language spoken by the Bukusu people. Knowledge of a culture, especially the language is important in ethnomusicological studies. Kunst (1959:1) supports this aspect when he states that “a most important factor for the success of an ethnomusicological expedition is the knowledge of the language current in the territory of one’s investigation.” Language as a factor helps the researcher to delve deeper into the field of study.

1.2 STATEMENT OF THE PROBLEM

As earlier alluded to in section 1.1.1, vast changes in the organization, form and performance of Bukusu circumcision music have been caused by foreign socio-economic and technological trends. It may be argued that currently, most Bukusus circumcise their sons in hospitals because of three main reasons. First, since the school system provides a vacation period of more or less a month, the modern hospital mode that has no initiation procedure and extra-surgical/clinical associations is preferred. More often, the traditional ritual spans over a period of one month or more. Considering that most initiates are of primary school-going age, embracing the traditional procedure automatically interferes with the school calendar. Therefore, the modern brief version has become popular. Second, because most people are hard-hit by inadequate finance due to other survival/subsistence demands, they

would rather go for the modern circumcision practice the expenses for which are minimal. And third, since the spread of HIV/AIDS has widely been attributed to traditional circumcision practices, the modern practices are gradually gaining currency.

Despite the above argument, traditional Bukusu circumcision music embodies aspects of social controls that are worth preserving by being repackaged anew for the benefit of the youth and the society at large. Therefore, there is an urgent need of capturing and analyzing structures and functions of the music due to the fact that cultural meaning may be lost as a result of acculturation taking place in the organization and performance of Bukusu circumcision ritual and by extension the music that accompanies it.

In view of the above scenario, it becomes necessary to address the relevance of Bukusu circumcision music in the modern context. Consequently, the study concerns itself with the major research question: which peculiar structural elements constitute the form, theoretical content and performance of Bukusu circumcision music? In order to obtain detailed data, the following subsidiary questions were raised:

- (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?

- (h) What changes are evident in the organization and performance of Bukusu circumcision music and what are the main causes and functions of the changes?
- (i) In view of the emergent/current socio-economic and technological developments, is it relevant/necessary for the Bukusu to continue with the traditional circumcision ritual and the performance of the traditional circumcision music?

1.3 PURPOSE AND OBJECTIVES OF THE STUDY

The purpose of this study is to investigate the form, content and performance of Bukusu circumcision music, which give it cultural meaning and social relevance. The objectives are:

- (a) Analysis and explanation of the cultural/traditional setting in which the Bukusu circumcision music is rooted.
- (b) Identification of characteristic forms and structures in Bukusu circumcision music.
- (c) Analysis of the functions of the various structures in (b).
- (d) Identification of virtues embedded in the Bukusu circumcision music.
- (e) Interpretation of proverbs used in Bukusu circumcision music.
- (f) Explanation of the philosophy and function of social controls, which determine stages and styles of performing Bukusu circumcision music.
- (g) Identification and explanation of the emerging changes in the organization, structure and performance of Bukusu circumcision music.
- (h) Transcription and explanation of Bukusu circumcision music.
- (i) Analysis of various forms of Bukusu circumcision songs.

1.4 RESEARCH HYPOTHESES

This study is based on the following research hypotheses:

- (a) The function of some structures in Bukusu circumcision music such as ululations, vocalizations and other embellishments is to inspire the performers (the singers, initiates and dancers). The messages

embodied in various songs encourage the initiate to face circumcision bravely.

- (b) Bukusu circumcision music through the use of proverbs, satire/allusions, has an educative and social control value for the initiates and the community at large.
- (c) Changes in the organization, content, context and performance of Bukusu circumcision music are as a result of new socio-economic influences.

1.5 JUSTIFICATION AND SIGNIFICANCE OF THE STUDY

The study aims:

- (a) To preserve in a scholarly manner the various aspects of Bukusu circumcision music for future reference. This is necessary because Bukusu circumcision music is preserved orally and there is a danger of distorting the traditional structures and the essence of the music in the process of passing it on from generation to generation by word of mouth.
- (b) To contribute to the already existing knowledge about the indigenous concept and performance of African music.
- (c) To articulate the philosophy and function of African music as exemplified by the Bukusu.
- (d) To contribute music education study materials for schools, colleges and universities in Kenya and perhaps elsewhere. Currently such materials are inadequate.
- (e) To create a reference source for scholars such as anthropologists, ethnomusicologists and educationists in understanding culture as a dynamic phenomenon.
- (f) To stimulate further research in ethnomusicology and related fields such as anthropology, history and sociology.

1.6 STRUCTURE OF THESIS

Chapter one deals with: background of the study, statement of the problem, purpose and objectives of the study, research hypothesis and; justification and significance of the study.

Chapter two covers the review of related literature on form and content of traditional African music in general and its performance in the modern context. The chapter relates the literature to the context of Bukusu circumcision music. The conceptual and theoretical frameworks guiding the study are also discussed in this chapter.

Chapter three dwells on research design and methodology, where data collection techniques, sampling methods, data validity, processing, and analysis procedures are discussed.

Chapter four discusses the context of the Bukusu circumcision ritual. The origins of the Bukusu circumcision ceremony, the significance of the main phases of the ceremony, different roles played by various participants, taboos, beliefs and symbols are discussed.

Chapter five focuses on the analysis of thematic, ensemble and presentational forms of Bukusu circumcision music where aesthetics, performance, content, form and structure of the music are presented and discussed.

Lastly, chapter six focuses on the summary of the research findings, conclusions, recommendations of the current study and suggestions for further research.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 INTRODUCTION

It is noteworthy that the current research deals with indigenous knowledge systems where practitioners were the primary reference. Therefore, literature review in this context follows to query the authenticity and/or validity of written sources but not indigenous knowledge accessed from informants. Apart from reviewing literature related to the research problem and questions raised by this study, this chapter also discusses the theoretical framework on which the study is based.

2.2 REVIEW OF RELATED LITERATURE

The two main research questions that the study endeavours to answer are:

- (a) Which peculiar structural elements constitute form, content and performance of African music in general and Bukusu circumcision music in particular?
- (b) How has the Bukusu circumcision ritual changed and how has this affected the performance of the songs, and verbal themes in the songs, that are part of the ritual?

In answering the questions, a case study of the form and content of traditional Bukusu circumcision music was investigated within the modern context. The literature review focuses on the views of several scholars about form and content of African music. In several cases a deliberate effort is made to consult literature that identifies the main objectives of African traditional circumcision rituals in general. These objectives are reflected and captured in the circumcision music as will be detailed in the review.

The general study of Kenyan music has been carried out by a number of scholars. For instance, in the study of vocal music of Kenya, Kavyu (1977) focused on the following music parameters: melodic movement,

tonal range, commonest intervals, rhythmic motifs, phrasing and format. Apart from not considering a number of parameters inherent in the Kenyan vocal music such as vocal embellishment, polyphony, ululation and nasality, the analysis does not address important aspects required for the understanding of music of a given culture. For example, the composer, and the audience for which the music is composed have been ignored yet they are part and parcel of the music. Nannyonga (1995:9) concurs with this view by stating that “music does not exist in isolation from the people who produce it.” Similarly, Merriam (1964: 187) agrees with Nannyonga’s postulation when he states that “it has been stressed that ethnomusicology involves much more than the structural analysis of music sound. [This so because] music is a human phenomenon produced by people for the people existing and functioning in a social situation.” In this case, to understand music of a given people, the basic knowledge of the cultural factors behind the production of sound structure is important.

On freedom of expression through song, Merriam observes that “song itself gives the freedom to express thought, ideas, and comments which cannot be stated baldly in the normal language situation” (1964:193). He (Ibid) further argues that “[i]t appears, then that song texts, because of their special kind of license that singing gives, afford an extremely useful means of obtaining kinds of information which are not otherwise easily accessible.” These observations relate closely to how language is used in the context of Bukusu circumcision music. Some musicians use song texts with hidden meanings designed to convey special messages to the mature members of the audience and at the same time hide the meanings from the young members of the audience. According to the Bukusu norms and philosophy, the meanings are hidden because they can only be valuable and functional if the audience is mature enough to interpret the coded messages for their own benefit. That is, the recipients are supposed to apply the messages in their day-to-day life situations as adults. Moreover, since the messages entail the philosophy of the society in context, the only

way of making them a preserve of the adults, and by extension adding value to them is by coding them as such. Making such messages commonplace would contribute to the disintegration of cultural foundations and ties.

Senoga-Zake (2000:33) observes that in the Luyia marriage ceremonies, dancers exhibit the best of the art for the purpose of getting gifts. Although this may be true to some extent, even in the performance of Bukusu circumcision music, the dramatized dance postures, dance formations; gestures and facial expressions convey messages that go beyond mere dancing for the purpose of receiving gifts.

Changes in political organizations, religious practices, economic life, and desire for modernity have led to the changed mode of the circumcision ceremonies and styles which in turn, have led to adjustments in the organization of traditional circumcision musical practices to fit into the new culture. For example, Christianity has led to widespread use of Christian music that has interfered with the performance format and role of Bukusu traditional circumcision music. In some extreme cases, there has been total replacement of the traditional circumcision music with Christian hymns and gospel music. This has been due to negative attitudes towards African music by some early church missionaries, and perpetuated by the current Christians.

As Nketia observes:

All these developments were encouraged and strengthened by the activities of the church, which preached against African cultural practices while promoting western values and usage. It adopted a hostile attitude to African music, especially the drumming because this was associated with what seemed to Christian evangelists as “Pagan” practice. Moreover, this did not appear to be suitable for the form of Christian worship the Westerners were accustomed to (1974:14).

The negative attitude towards African music was not only in Ghana, as per the foregoing Nketia's argument, but also in Kenya. The converts were encouraged to adopt Western hymns in English, and translated them into Kiswahili and other local languages. They discouraged the performance of traditional music, which according to Christian evangelists was not suitable for use in church (Nang'oli 2000, Mindoti 1999, Kavyu 1977).

Coplan (1982) argues that four aspects namely: selection, rejection, transformation of music traits, and choice of composition principles are greatly determined by the urban social strata, cultural classification, and significance. Since urbanization is a major factor affecting the role and performance of traditional Bukusu circumcision music, three questions arise in connection with Coplan's argument:

- (a) Which of the Bukusu traditional circumcision music traits have been selected or rejected?
- (b) How has the transformation of the music traits been carried out?
- (c) And what has been the effect of changes, if any, on the Bukusu circumcision music in particular?

Since the researcher did not find any literature that would specifically answer these questions, a gap was constituted that necessitated the conducting of this study.

According to Akivaga and Odaga (1982), circumcision is a very important ceremony in communities that participate in it. It is considered as one way of graduating from childhood to adulthood. In communities that participate in circumcision, anybody who avoids it or who is circumcised in hospital is looked down upon and rejected by the society because of going against the cultural norms that direct and correct the behavior and the life of the community members.

Although Akivaga and Odaga do not refer to circumcision music, their views are in agreement with the objectives of this study that examines the form and content of Bukusu circumcision music. In this case, it is

argued that virtues responsible for maintaining/instilling the community's social controls and guidelines for the future life of the initiates are embedded in the content of the music.

About circumcision Nang'oli says:

In most African societies, one has to go through the ritual of initiation at a certain age, in order to achieve manhood or womanhood. Until then, one is still considered a child however old he or she may be. One is also considered unclean, and may not fully partake in the daily activities of life within the clan. May not for instance serve food or drinks to the initiated, or may not give advice on any matter or may not even get married because he or she is still *a child in the head* (2000:57).

Nang'oli's views stress the importance of circumcision in the respective communities that practice it. In the Bukusu circumcision rite, initiates are mentally prepared to face responsibilities and realities of adulthood via instructions, mostly embodied in the texts of circumcision music. Nang'oli's observation relates closely to this study in that in addition to examining form and content in Bukusu circumcision music, the study discusses sensibilities and meanings of song texts.

Makila (1986) argues that the Bukusu circumcision ceremony marks the end of childhood and gives the initiates the advice on adulthood, giving them new responsibilities together with an opportunity to benefit from the knowledge and wisdom within their culture. Because many of these teachings are passed on through the various songs performed, the current researcher agrees with Makila especially when he says that the ceremony gives an opportunity to the initiates to learn various lessons that will guide them in adulthood. This study is concerned with such lessons and especially in the way they are passed on proverbially in the circumcision songs.

According to Kenyatta (1966), the cutting of the foreskin is the beginning of a sequence of events in the long process of the circumcision rite of the Gikuyu community. Through music and dance

the youngsters are given necessary information and teachings concerning their community's customs and culture. Kenyatta's views have a very close similarity with the traditional Bukusu circumcision ritual in which apart from imparting customary knowledge to initiates through song and dance, there are several sessions when the initiates are formerly advised on how to behave as adults.

Senoga-Zake (2000) discusses the traditional circumcision of the Tiriki and the Bukusu, both being sub-communities of the Luyia community. He says the circumcision ceremony of the Tiriki is organised in two groups: The traditional one and the Christian one. The traditional one is organized in stages in which song, dance, and drama are included. Furthermore, he says that the songs are satirical but the words used encourage the initiates to be brave and overcome the pain during circumcision. In addition Senoga-Zake, (Ibid) observes that this ceremony is organized in accordance with some taboos. For example, women are not allowed to participate. Communities from other cultures are also not allowed to participate in the Tiriki circumcision ceremony. On the other hand, the Christian group has changed the traditional circumcision songs by retaining the melodies but changing the text to suit the Christian context and the western idiom. He observes:

Christianity has succeeded in splitting the Tiriki into two groups namely the minority who will go through the rites as they have been performed through the ages, and the Christians, the majority, who have dropped some of the old customs such as dancing in the nude in market places, wearing skins, and receiving lots of instructions. Nevertheless, initiated Christian youths stay in the bush huts like all the rest. These lads sing a lot of pleasure songs to a drum accompaniment. These songs are used as they march, exercising their bodies, and for competitions on initiation days (Senoga-Zake 2000:39).

When discussing the traditional Bukusu circumcision ceremony, Senoga-Zake (2000:40) says that this is an important ceremony that brings together the young and the old people. According to Zake, the performance starts with the dance called *kilumbe*. This dance

eventually reaches the climax called *khuminya*, which entails very lively mockery music while at the same time encouraging and praising the initiate. The initiates use the instruments called *chinyimba*.

The present study agrees with Senoga-Zake, especially when he notes that these days there are new trends cropping up in the organization of the Tiriki circumcision ceremony. This trend has also taken root in the Bukusu community in as far as circumcision music and ceremony are concerned. Among the Bukusu, three protagonists have emerged: the traditionalists, semi-traditionalists and modernists. While traditionalists advocate for the traditional organization and performance of Bukusu circumcision music, the semi-traditionalists mix the modern and traditional aspects. On the other hand, the modernists have altogether done away with the music.

About the cultural conflict between traditional and modern modes of circumcision, the East African Standard newspaper (10-1-2002) reported that Meru initiates from Kigumene village burnt down the houses of parents who circumcised their boys in hospitals and hence avoiding involvement in the performance of songs, dances and drama associated with the traditional ceremony. The report explains how the boys grouped themselves and sang the traditional circumcision songs as they castigated those who opted to be circumcised in hospital. They called them cowards and betrayers of their own culture who do not have a place in the Meru society.

Unlike the Meru, of late the Bukusu are adopting a liberal dimension in relation to the choice of being circumcised in hospital or traditionally. Incidences of criticism and harassment directed to those who opt for circumcision in hospital are extremely rare. On recent developments about the foregoing, the East African Standard newspaper reports the following about the recent trends in the practice of the Bukusu circumcision rite:

...But great success in the campaign against the agony of traditional circumcision has been achieved through Christian groups. A group comprising several churches has formed an association, which has started a project dealing with the circumcision of initiates at a very low cost of as much as a hundred shillings only....We expect to get about 500 initiates every August of the circumcision year (2002:3).

Mwamwenda (1995) examines circumcision as practiced among the Xhosa of the Eastern Cape in South Africa. He reports that for the last five years, the circumcision practiced by the Xhosa-speaking people in the Eastern Cape has become a matter of increasing concern because of its effects on many of the initiates. Hospitals in Queenstown, King Williamstown, Umtata, East London, Mdantsane, Alice, Butterworth, Grahamstown, Port Elizabeth, and many more have reported a frequent and regular high admission rate of initiates needing treatment of Sepsis following circumcision. While some have been successfully treated and discharged, others have died. He further observes that the Xhosa believe that those who do not survive illness associated with circumcision had never been designed by the spirits to achieve manhood. Mwamwenda explains that it is not for us to argue for or against the validity of the foregoing belief, just as it would be futile to argue about the need and viability of the circumcision rite among a handful of African ethnic groups. He observes that it is apparent that many culturally determined beliefs and rites do not lend themselves to scientific and technological substantiation. Since this is not the basis of their existence, they thrive regardless.

About AIDS, he argues that there is currently a danger of contracting AIDS in view of the fact that the *assegai* (knife) used for circumcision is not sterilized and is used on several individuals. He reports that the same knife is used to operate on as many as six young people without sterilization. Mwamwenda further observes that the Xhosas do not allow female medical practitioners to offer medical services to the

initiates, as this would be in conflict with a cultural belief that the initiates should have no contacts with women. Moreover, he elaborates that among the Xhosas, being circumcised in hospital may lead to one being ostracized by peers. It is argued that hospital circumcision is not even close to the culture, experience and education entailed in the traditional circumcision rites.

He sums up by arguing that it is evident therefore, that the need for circumcision is not negotiable. What is subject to debate and negotiation is the manner in which it is administered. In as much as Mwamwenda illuminates issues very similar to the Bukusu traditional circumcision ritual, he does not focus on the structure and role of music in the ritual. The current study argues that music takes a centre stage in the organization and practice of African traditional circumcision rituals.

About form and structure, King (1999) observes that one of the most distinctive characteristics of African music is the use of 'call-and-response' song forms. In this type of singing the lead singer will call out with a sung message and the whole group will respond with an answer or the completion of the message. She states that the 'call-and-response' form is used in a myriad of ways with marvellous creativity. The brilliance of this form is the room for flexibility in the way it is organized. It can be adapted, augmented, shortened and expanded. It all depends on the needs and goals of the song at the time that it is sung. King goes on to expound on this form by classifying two categories of songs that arise from it. These are the **low text load songs** and the **high text load songs**. According to her, the **high text load song** is a song with many different words and phrases. On the other hand the **low text load song** is a song with few words or phrases. Only a few words change throughout the song. King further classifies and exemplifies seven types of the call-and-response form. These are:

(a) The 'mirror me' form (the simple 'call-and-response' form).

- (b) The 'long-look-in-a-mirror' form (a longer call with changing text response form).
- (c) The 'pick-up-and-run-with-it' form (the opening call is completed in the response).
- (d) The 'mirror-and-complete' form. In this song form, the lead singer calls out with a phrase, the response repeats the text and adds a completing thought. The pattern or shape of the song can be called 'A-B-Chorus'.
- (e) The 'respond-and-conclude' form. In this form both the call and response are short with a group chorus that makes a comment in chorus form. Again the pattern or shape of the song can be called 'A-B-Chorus', yet it is organized in a different way.
- (f) The 'Maasai-ostinato' form. (Call-and-response plus an underlying ostinato). This song form is very distinctive of the Maasai of East Africa. They combine two major composition techniques. That is, they use the standard 'call-and-response' singing style with a foundational or underlying ostinato pattern beneath it. The sung ostinato provides a type of basic rhythm to the song. Typically, the Maasai do not use drums to provide a regulative beat to their music.
- (g) The 'Senufo-story-telling' form (a complex combination of varying lengths of call-and-response). The overall pattern is of A-B-A form that uses call-and-response within its structure.

On his part, Agu (1999) categorizes the main forms of African music as:

- (a) Solos
- (b) Call and Response
- (c) Call and Refrain
- (d) Solo and Chorused Refrain
- (e) The mixed structural forms
- (f) Overlapping

About structures, Agu enumerates the following repetition techniques as the main structural features of African songs:

- (a) Repetition of the whole song and
- (b) Repetition of the section of the song

Apart from informing the current study about various issues related to form, structure, content and performance of African music, the consulted literature serves as a springboard for the analyses of culture-specific queries pertaining to the context of Bukusu circumcision music. On this basis, the current research discusses the socio-cultural, psycho-philosophical, functional, artistic-aesthetic, and historical perspectives of the music.

2.3 THEORETICAL FRAMEWORK

This study is guided by grammatical and speculative theories of music as expounded by Nissio Fiagbedzi (1989). He argues that the grammatical theory comprehends the rule or body of rules prescriptive or descriptive of musical organization and performance. He observes that it includes all systematizations of melodic and multipart techniques as well as techniques of formal structure and of composition and performance that would on application yield musical products in the idiomatic style from which the rules derive. According to Fiagbedzi:

In African music, the grammatical theory may involve rules of polyrhythmic and formal structures, rules of polyphony, polarity, melodic design, expectations governing the aesthetics and context of performance, and so forth. Thus rules of polyrhythmic structure may require that instruments of a drum ensemble play individual lines of rhythm aligned first to a complex of repetitive patterns played by bells and rattles and then severally to one another in a way that maintains rhythmic points of synchronization as a framework of reference (1979:3).

He states that the rules of structural design may prescribe sensitivity to the demands of the context of performance or to inherent limitations of particular instruments such as are used in hocket techniques of music making. He explains that as conceived, grammatical theory includes what Palisca (1963:112) identifies in western music as 'practical' and

'creative' theory aimed at training of musicians and composers generally, and in the context of African musicology, of performers as well, but subsumes both categories under one rubric. In this case, he recommends that the term 'grammatical' underscores more explicitly the common prescriptive function of the two.

Fiagbedzi (Ibid) postulates that the question may arise as to whether grammatical theory has to be written to be identifiable as such. He argues that undoubtedly, if it were written, it would be readily available and one can more easily identify it as a source and be able to consult it. On the other hand, he states that it is unlikely that there can be any tradition of music without rules and procedures by which the music is organized.

Moreover, he observes that in oral traditions where theory is often unwritten, it is probable that grammatical theory would as defined be explicit in the rules that the music practitioners recognize and make their music by. Further, Fiagbedzi elaborates that traditions of music and music making are usually transmitted from generation to generation by example and verbal explanation. According to him, unless it can be proved that this transmission takes place in some societies solely by example and by no other means, the argument must remain tenable that societies with oral traditions of music do verbalize about the rules of music making even if without much elaboration. He finally states that to the extent that such verbalization does focus on and is in explanation of music organization, grammatical theory must constitute an integral aspect of the musical tradition of a given society.

He points out that in contradistinction to the grammatical, speculative theory aims to discover the meaning, significance or value in music and musical activity. Thus its area of inquiry comprehends problems of musical value, modes of musical meaning (Nketia 1981), modalities evolved in societies for their communication, as well as aesthetic experience generally.

On the other hand, Fiagbedzi (Ibid) argues that speculative theory may be conceived of as ultimately comprising systems of thought for the understanding of music based on definable philosophical positions and argument in terms of which the individual systems can have validity. He observes that for example, in trying to rationalize what could constitute the most fundamental principle characterizing musical meaning, a system given to the elaboration of an eclectic view may have to base its argument on empirical evidence relating music to other arts and forms of behaviour by means of which meaning may normally be communicated. He agrees with Nketia (1975:11-13) who points out that:

In African societies, a person is said to understand a piece of music when he is able to relate or respond to it in certain culturally defined ways.... Meaning is, therefore, related to the musical experience itself (which) consists of both what is derived from the music itself and what is occasioned by it in the musical situation....This meaning may be communicated in several ways: through internal properties of music, expressive changes in them which may be mirrored in observable behavior; through creative expressions of verbal texts, the nexus between music and dance movement and between music and the context of use.

Fiagbedzi (Ibid) elaborates that evidently, the eclectic viewpoint advanced in the foregoing does admit to basic ethnographic description; facts may be gathered about music, musical activity, forms of artistic expression such as dance, poetic and other modes of verbal expression, observable behaviour and context of use in musical situations. He states that the list of possible ethnographic features could further include body arts, patterns of spatial movement or formations, sequence and rhythm of events as well as events of a public/private, ritual/non-ritual, professional in situ types with variations or repetitions of them.

He argues that likewise, the notion of meaning could call for the abstraction of those principles of the ethnologic kind that could account

for music and musical situations in relation to the culture of a given African society; show up explicitly what the individual culture could reveal about itself from its various artistic and socio-cultural expressions in given musical situations; and if the data so permits, indicate the morphological or typological classifications that could be established cross-culturally or by way of historical reconstruction.

He continues to explain that when compared with the notion of aesthetic attitude which forms the basis of western aesthetic speculation, the recommendation by Nketia (1975), that meaning can be found from 'several complimentary angles' embedded in a musical situation can be seen to have derived from the fundamental view of music as an integrated art. Fiagbedzi (Ibid) explains that this is in opposition to the western view that usually separates music from whatever extra musical context there may be. He elaborates that whereas both points of view would probably admit to the pertinence of an empirical foundation to the argument, conclusions based on the eclectic view cannot claim to be generalizations applicable across cultures in the sense scientific laws are, without shedding the implications of their cultural reference. More so, he observes that it would not be justifiable to regard western aesthetics as applicable. He justifies that this is because it would seem that among other factors, the behavioral demands of the concert hall and the widely disseminated cults of the aesthetic attitude have both contributed somewhat in making the cultural condition of the western art music peculiar to its social milieu and thus made its aesthetic theories inapplicable across cultures. He concludes by stating that it would seem that the philosophical position on which systems of speculative theory can be founded in ethnomusicological explanation cannot meet the test of universal applicability as is the case in scientific explanation.

In the context of this study, the grammatical theory focuses on investigating rules of Bukusu circumcision music. It underscores the structures, functions and contexts of performance styles. Furthermore,

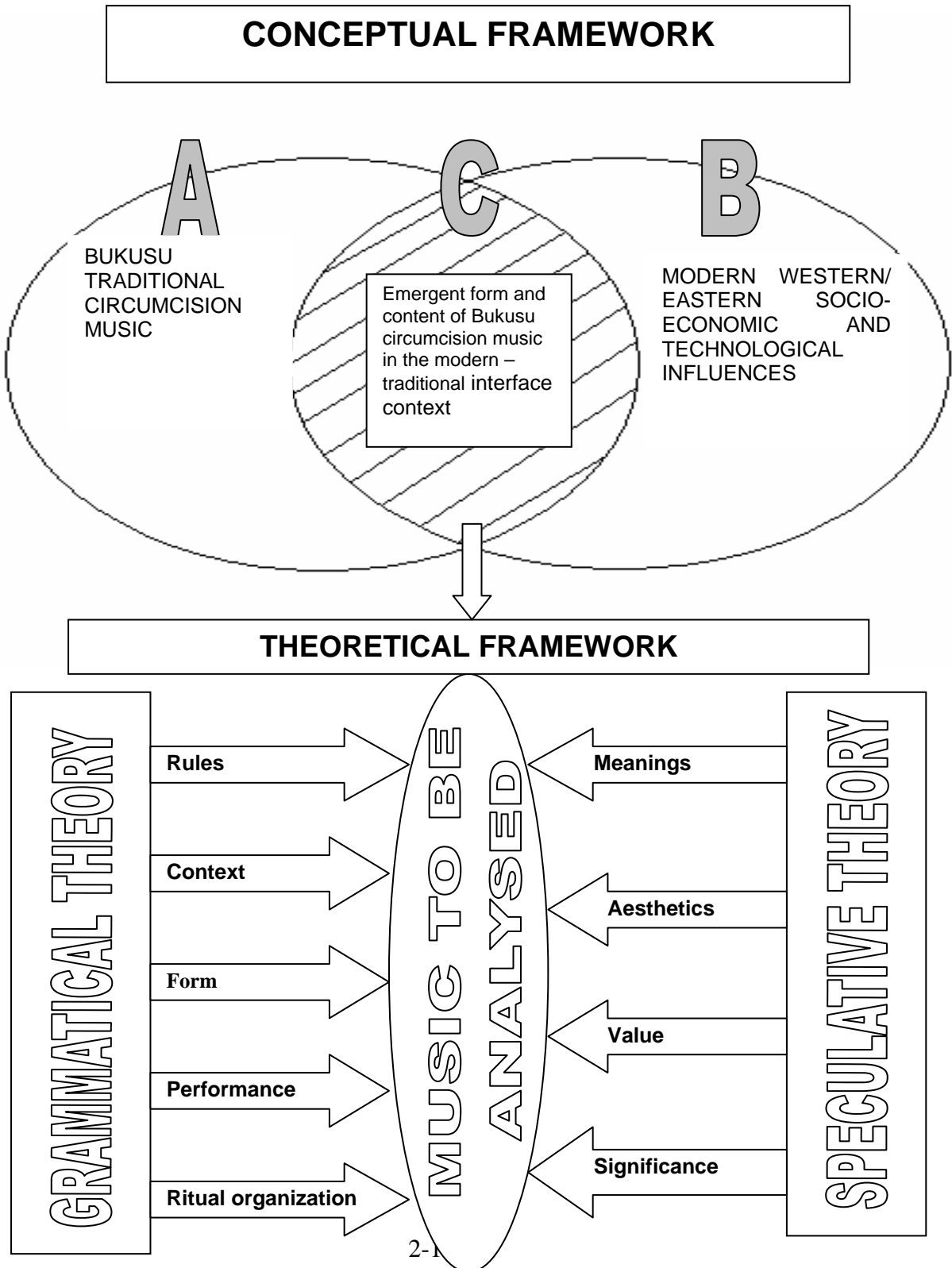
it is a useful tool in the determination of techniques of making and transmitting of Bukusu circumcision music from one generation to the other. The speculative theory on the other hand addresses the meaning, significance and value of Bukusu circumcision music and its performance. The current study corroborated the views of scholars such as Senoga-Zake (2000), Nketia (1974), King (1999) and Agu (1999) among others whose views about form, content and performance of African music were discussed in section 2.1. These views were consulted against the backdrop of Bukusu circumcision music with an aim of investigating its form, content and performance as per the context and objectives of this study. The theoretical framework guiding this study is comprehensively summarized in figure 2.1. As illustrated, it resulted from the conceptual framework of the entire study as briefly explained below.

At the conceptual level, it is observed that Bukusu traditional circumcision music is not static. There is a continuous negotiation/interaction between values embedded in its form and content; and values associated with the modern western/eastern social economic and technological developments. Within this interface, we encounter the music to be analyzed: the emergent Bukusu circumcision music in the modern-traditional interface context. When examined through the theoretical framework of the study, the grammatical theory focuses on the rules, context, form, performance styles and ritual organization. On the other hand, the speculative theory illuminates meanings, aesthetics, value, functions and significance of the music.

The model of conceptualization and analysis of Igbo music by Nzewi (1991) is used, albeit in a modified form, in this study to conceptualize, explain, analyze and articulate the Bukusu traditional circumcision music context. For instance, some terms such as 'index for composing variations' that are Nzewi's original coinages to explain unique African creative thoughts and theoretical procedures are also used in the

current research to articulate almost similar perspectives in the context of Bukusu circumcision music.

FIGURE NO. 2.1: Researcher’s illustration and interpretation of the grammatical and speculative theories derived from Nissio Fiagbedzi’s “Philosophy of theory in ethnomusicological research.” In Djedje, J.G. and Carter, W.G. (eds). (1989). Volume I. pp. 45-57.



2.4 CONCLUSION

In this chapter, literature related to the study was reviewed in order to identify gaps to be filled by the current study. It was established that most of the literature centered on the context of circumcision in African communities as a ritual without making an in-depth analysis of music as an integral part of the rituals and the interpretations of meanings therein. Furthermore, most of the issues are dealt with on a general basis and are not specific to Bukusu circumcision music. The literature reviewed established that in addition to the already accomplished scholarly work concerning the analysis of form and structure, there is need for further investigation in regard to functions, contexts, rules, meanings, value and significances of African music, and more so, in the Bukusu circumcision music. Moreover, the grammatical and speculative theories as expounded by Nissio Fiagbedzi (1989) were discussed in detail and a justification was established as to why and how they are relevant as guidelines to this study.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

This chapter details the methodology employed in the study. Among the areas discussed under research design are descriptive and diagnostic research approaches, and case study research along with its qualitative dimension as reflected in this study. Data collection methods such as the interview method, focus group discussions, observation methods and content analysis are discussed in detail as to how they were used and the extent of their effectiveness. Finally, the scope and limitations of the study are examined.

According Mindoti (1999) research methodology in ethnomusicology borrows a lot from natural science methodology. However, the natural sciences mainly emphasize the testing and establishing of the laws of the universe using experimental methods that can be repeated several times for empirical verification of the previous results as a way of ensuring objectivity. For ethnomusicology, the essence is in the generation of knowledge based on creativity and the interpretation of behavior in a given context. For example, ethnomusicology researchers do not derive meaning from mere observation of behavior, they go ahead and discuss the context in which the behavior has occurred, that is, the cultural factors influencing the producer in order to make a meaningful interpretation of the behavior under observation. In other words, observation makes meaning only when the factors influencing the producer of the music are considered in order to achieve objective results. Above all, unlike the natural sciences that use objects, figures and chemicals in experimenting on the laws of nature, ethnomusicology, as Mindoti (Ibid) observes, uses human beings as 'specimen' to generate knowledge. This makes the research methodology in ethnomusicology intricate and difficult to achieve the type of objectivity, which the typical scientific methodology aims to achieve.

This study relied on two complementary sources of data: primary and secondary. In order to situate the study theoretically and generate the conceptual framework with which to work on the primary sources, secondary data was consulted and analyzed to provide the initial data for the study. Secondary evidence included written sources like books, journal articles, daily newspapers, government reports, articles, seminar papers, MA and PhD theses etc. These were accessed from libraries at Kenyatta University, Moi University, University of Nairobi and the Jomo Kenyatta Memorial Library among others. Online journals available on Internet were also consulted.

Primary written documents on the topic were gathered from the Kenya National Archives. These are the first hand records from the participants and observers that have been passed down to posterity. Government monographs, ministry of culture reports, native council reports etc. were consulted for information relating to this research. Visits were made to the Kenya Broadcasting Corporation Library, the Institute of African Studies, East African Standard and Nation Newspapers Library, Music Copyright Association of Kenya etc. in order to refer to the recordings and the information available.

Another primary source was the carrying out of both participant and non-participant observations and interviews mainly within Bungoma district. Purposive sampling technique was used to identify respondents including circumcisers, initiates, song leaders, instrumentalists etc. among other key informant cultural consultants. Focused in-depth individual and group interviews were carried out.

Recordings on audiocassettes and videotapes captured group performances and individual interviews. Six research assistants were trained and employed to help in the research process. Participation, observation and the use of an interview schedule provided the

researcher with the opportunity to have the actual field experience and raise further questions.

The data collected from documentary sources and fieldwork was qualitatively analyzed. Here the information on audiotapes and videotapes was transcribed and interviews summarized and coded to come up with clear understandable statements and conclusions. The music collected was classified and analyzed according to the various stages of the Bukusu circumcision ceremony. This was done by counterchecking; comparing, contrasting and corroborating the information collected from various sources together with the theoretical framework outlined, research questions, hypothesis and objectives.

In order to gather the information required, oral interview schedules, observations and focus group discussions were utilized. Tape recorders were used during interviews to get information directly without much trouble of struggling to write it down; and hence disrupting the flow and coherency of information from respondents. This helped instill confidence in the interviewees. While using the oral interview schedule, the researcher's probing and prompting gave room for greater depth of response. Where necessary and appropriate, English, *Lubukusu*, and Kiswahili languages were used interchangeably. Moreover, still photo cameras and videotapes were used to capture some of the participants (dancers, initiates, and singers), dance formations and venues of music performance (see the CD and DVD accompanying this thesis).

3.2 RESEARCH DESIGN

This section describes research design and methodology in terms of population, sampling, and administration of research instruments, data collection procedures, and the description of techniques used in data analysis all of which were utilized in order to answer the research questions and achieve the set objectives. The grammatical and speculative theories form the theoretical basis of the study. The

conceptual perspective of the study is based on qualitative research that includes designs, techniques and measures that do not produce discrete numerical data. According to Mugenda and Mugenda (1999:155), more often the data in qualitative research are in the form of words rather than numbers and these words are grouped into categories. They further observe that human behaviour is explained best by using qualitative research. Human phenomena that cannot be investigated by direct observation such as attitudes and other emotions are best studied using the qualitative method. In order to achieve the research objectives, the research design was based on descriptive and diagnostic research approach. On the role of qualitative research in information transfer Mugenda and Mugenda further observe:

Finally, emerging issues relating to social, political and economic development in poor countries have enhanced the use of qualitative approaches in search of sustainable solutions to the myriad problems facing these countries. Some research and evaluation experts have argued for the qualitative approach especially in Africa because communities in Africa have traditionally communicated information by word of mouth rather than in written form. The older members of the community are considered to have wisdom and it is their obligation to pass on this wisdom to the younger generation. Folklore, for example, has been an effective framework of communicating information, especially on issues related to sex and family life, religious beliefs, taboos, sickness, social mythology etc. Because of the tendency of African communities to pass information orally, there is a strong argument that the most appropriate research and evaluation approach in Africa is the qualitative approach because it emphasizes oral communication and gives respondents a chance to state their problems the way they perceive them and participate in seeking solutions to these problems as well as in effecting such solutions (1999: 202).

3.2.1 DESCRIPTIVE AND DIAGNOSTIC RESEARCH APPROACHES

In the current research, most of the procedures appertaining to descriptive and diagnostic research approaches were adhered to. To begin with, an oral interview schedule was pre-tested by using it as a

guide in interviewing several people who were familiar with Bukusu circumcision customs. This pilot study was conducted in Moi University, Eldoret town and Bungoma district prior to the actual circumcision ceremony period. Consequently, the gaps detected in the schedule were appropriately filled in order to reflect on the entire scope of the study in finer details.

3.2.2 CASE STUDY RESEARCH: THE QUALITATIVE DIMENSION

According to Gillham (2004:10), “qualitative methods are essentially descriptive and inferential in character and, for this reason, are often seen as ‘soft.’ You may have significant statistical results, but these have to be described and *interpreted*: ‘facts’ do not speak for themselves - someone has to speak for them.” This is a strong argument that justifies the use of qualitative methods to answer some questions in the current research. In this case, the philosophical base is that human behavior; thoughts and feelings are partly determined by their context. The researcher understands the Bukusu people in real life situations and by studying them in their context and in the way they operate he managed to situate the place of Bukusu circumcision music and hence make sense of it in terms of rules, contexts, functions, meanings, value and significance. This contextual approach led to the achievement of research objectives with ease. In further support for the qualitative approach, Gillham observes that ‘[o]bjectivity’ can ignore data important for adequate understanding (Ibid. 2004:12). Therefore, on the basis of the foregoing, this study adopted the qualitative approach in the collection and analysis of data. A researcher-administered oral interview schedule that was used as a guide in controlling the direction of interviews was in most cases effectively used. However, it is worth noting that due the discursive and descriptive nature of the qualitative approach it was often time consuming.

3.2.3 RESEARCH STRATEGY

This study employed two research strategies that were inter-twined. These are ethnography and case study. Ethnography has its origins in the work of anthropologists studying aspects of a particular group in depth. It involves the researcher becoming a member of the group being studied in order to share their experiences and try to understand why members of the group act in particular ways. In view of the fact that the focus of this study is on the performance of traditional Bukusu circumcision music, which is a culture-specific phenomenon, ethnographic and case study strategies were more applicable.

3.3 DATA COLLECTION METHODS

3.3.1 INTRODUCTION

Case study was the main method within which other methods such as interviews, focus group discussions, observations and content analysis were utilized in the context of the study as explained below.

3.3.2 TRAINING RESEARCH ASSISTANTS

Six research assistants (see appendix no. 6) were trained by the researcher on how to administer an oral interview schedule. Each of them was given ample time to go through the research proposal before discussing it in detail with the researcher. The researcher had a session with all the six research assistants where he illuminated the perspective of the study as a social research. Research assistants raised pertinent contentious issues concerning the content and interpretation of various questions. Technical terms used in the questionnaire such as *form*, *content*, *performance*, *composition* etc. were clarified and exemplified by the researcher in relation to the context of the study. Furthermore, the researcher discussed with assistants the research objectives and hypotheses in detail. From the discussions it became necessary to formulate other guiding questions in addition to the interview schedule. This was a deliberate attempt to curb the foreseen digressions by the informants. Lastly, the researcher enlightened his assistants on the effective use of questioning

techniques, participant observation, and non-participant observation and on general issues concerning ethics in social research but with a specific inclination to the perspective of the current study. He also gave them guidelines on the effective use of still photo cameras, video cameras and audio tape recorders. After the theoretical and psychological preparation, the researcher equipped them with the necessary stationery and set them ready for fieldwork.

3.3.3 INTERVIEW METHOD

In this study interview method was employed when conducting key informant interviews and in focus group discussions as illustrated below. The interviews were guided by an oral interview schedule as discussed below.

3.3.3.1 Oral Interview Schedule

The current research used the unstructured interview schedule that is sometimes called an interview guide. In this kind of interview, the interviewers asked questions or made comments intended to lead the respondent towards giving data to meet the study objectives. Because of the open nature of unstructured interviews, probing was commonly used to get deeper information.

3.3.3.2 Key Informant Interview

A key informant interview is used to collect data from persons who are considered to hold crucial and relevant information. In this case the targeted respondents were among others, elderly members (elders) of the society who have experienced various changing phases of the practice of the Bukusu circumcision over a substantial period of time. Others were the initiates' parents, local administration officials such as headmen, councillors and chiefs (see photo no. 3.1). Apart from contributing other crucial information on the research topic, the local government officials also gave out views concerning the current Kenya government policy stand in regard to traditional Bukusu circumcision rite. They also articulated issues to do with the relationship between

the spread of HIV/AIDS and the traditional circumcision rite. Also interviewed were circumcisers who contributed information about the ceremony and the current emerging changes.

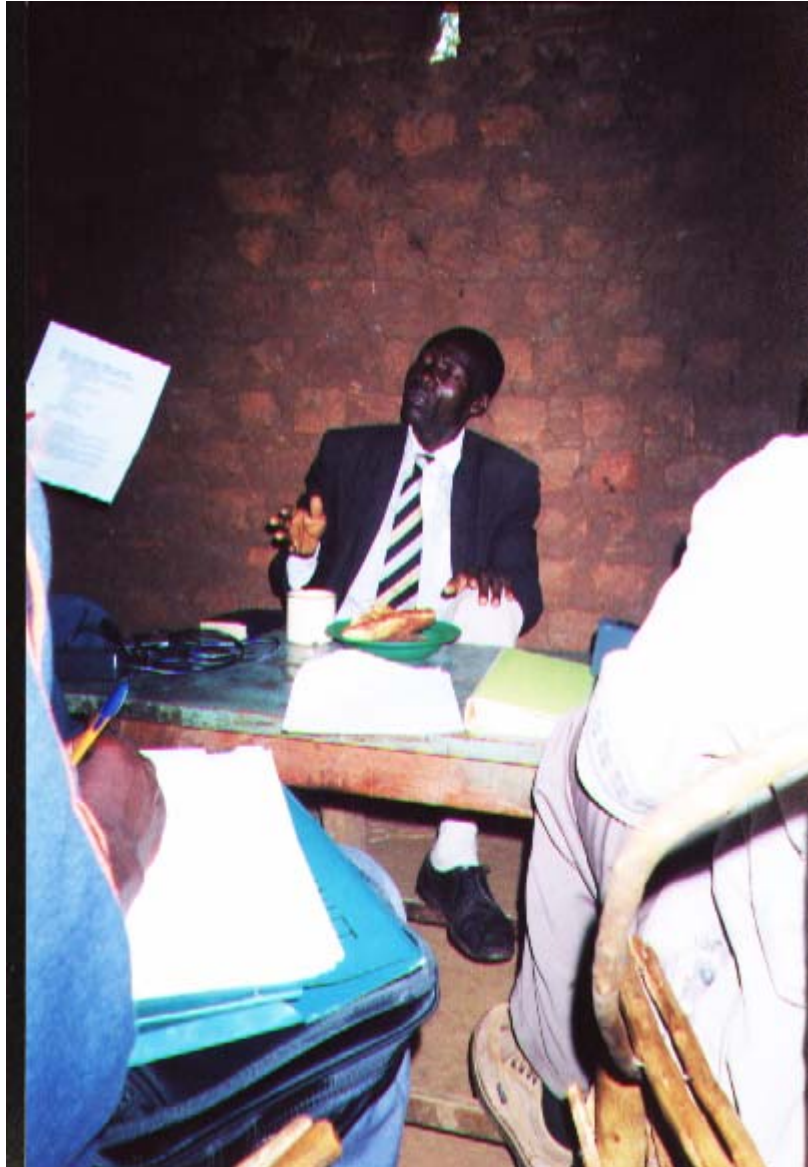


Photo no. 3.1; taken by the researcher: A Local Government administration official, Caleb Maseti of Bahai Bungoma District being interviewed.

The interview schedule had open-ended questions focusing on the research objectives. It was left open to enable the interviewees to express their perspectives. More often they would come up with a new perspective not captured in the instrument. The style of the interview was conversational, and the objectives were achieved through active engagement by the interviewee and the interviewer. An interview schedule with open-ended questions differs from the more structured composition and uniform style of the survey interview (Mason, 2002). The approach made the interview interactive, situational and had a generative approach to the acquisition of data. The questions in the schedule required the respondents to divulge information on culture as a changing phenomenon in reference to the organization and practice of the Bukusu circumcision ceremony in which the music under investigation in this study is part and parcel. All the respondents targeted for these data collection methods were successfully interviewed.

3.3.3.3 Focus Group Discussions

According to Litosseliti (2003:15), “focus group methodology has developed as a result of broader shift from quantitative to qualitative research methods. It is important for qualitative research and can combine flexibility and adaptability with rigor and theoretical grounding.” In this study, focus group discussions were used to gather views and opinions by giving participants a topic or a series of questions to discuss. The researcher’s main role in the discussions was to listen and moderate the discussion by probing and prompting views from the participants. The researcher used this methodology successfully by discussing research questions with groups of a few purposively sampled respondents such as circumcisers, initiates’ parents, Bukusu culture consultants, composers, singers and dancers.

3.3.4 OBSERVATION METHOD

The observation method is the most commonly used method especially in studies relating to behavioural sciences. Kothari observes that:

In a way we all observe things around us, but this sort of observation is not scientific observation. Observation becomes a scientific tool and the method of data collection for the researcher when it serves a formulated research purpose, is systematically planned and is subjected to checks and controls on validity and reliability (1990:118).

These views are corroborated with Binnet's (2003:97), when he notes that "observation is used as a research technique when data on actual practices are required. Like questionnaires, observation generates factual information rather than explanations."

As indicated above, the purpose of participant observation is to develop an insider's view of the setting and persons under study. Nevertheless, Patton (1990) advocates the combination of participation and observation because it gives the researcher the possibility of understanding the activity as an insider while describing the same for outsiders. In the current study, the researcher and research assistants took part in learning and performing the circumcision music. However, it was at times necessary for the researcher to get detached and have 'a birds eye view' of the activities from an angle especially when recording some crucial information or taking a picture of a particular dance, movement or sub-ritual. This technique assisted in avoiding gaps, which would arise from the participatory approach where the researcher would not be able to notice and capture gestures and performance patterns going on behind him.

3.3.5 CONTENT ANALYSIS

According to Achola in Mwiria and Wamahiu (1995:46), "content analysis is more appropriately defined as a research technique for systematic analysis, qualitative, quantitative or both, of the manifest or latent meanings of words, phrases, ideas or postures, objects or artifacts."

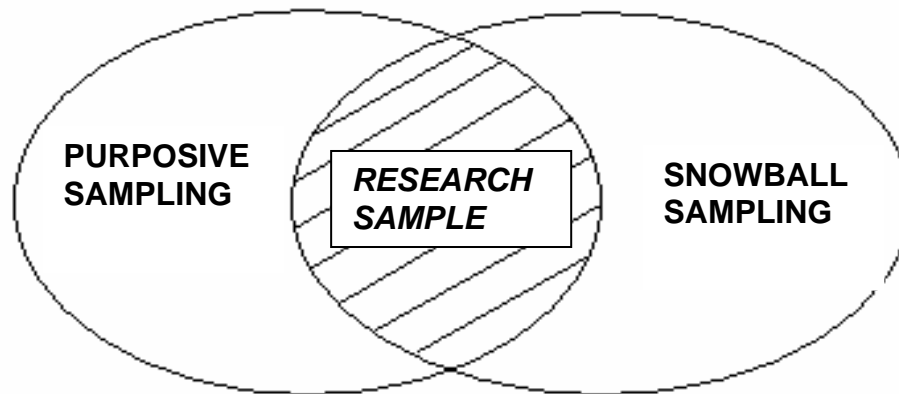
This research technique involves a detailed study of documents relevant to a study. Such documents took a number of forms, including books, local newspapers, existing databases of information, journals, relevant theses, audio and videotapes.

3.4 SAMPLING

In most ethnomusicological research, it is neither possible to determine the number of informants nor songs that give a fair representation of music in a given culture. Similarly, Merriam (1964:54) argues that “cutting across the two areas of field and laboratory techniques is the extremely difficult question of what constitutes an adequate sample of the music of a community, tribe or larger grouping.” He further argues that “creativity is a never ending process under whatever culture rules it is carried out; thus what might be conceived as a total sample one day, may be lacking the next. What percentage, then, of an infinite sample constitutes reliability? The answer is that there is no answer.”

As stated above, creativity in music is an on-going process, which is infinite, and as such, it is difficult to establish the amount of music, which is an adequate representative sample. However, in this study, the researcher used two non-probability sampling techniques namely: purposive sampling and snowball sampling. Kerlinger (1973:129) observes that “non-probability samples are often necessary and unavoidable. Their weaknesses can to some extent be mitigated by using knowledge expertise, and care in selecting samples and by replicating studies with different samples.” The current research integrated purposive and snowball sampling that led to a complimentary/symbiotic relationship as shown in figure 3.1.

FIGURE NO. 3.1: Researcher's Illustration of the Interface between Purposive and Snowball Sampling Techniques.



3.4.1 PURPOSIVE SAMPLING

Mugenda and Mugenda (1999:50) observe that purposive sampling is a sampling technique that allows a researcher to use cases that have the required information with respect to the objectives of his or her study. Therefore, subjects are hand picked because they are informative or they possess the required characteristics. In this study, the sample size of subjects consisted of four initiates, four initiates' parents, two circumcisers, three song leader/composers, two local government officers and two key Bukusu cultural informants who were purposively identified through snowball sampling. These together with other participants made up a total of 36 subjects that were interviewed at the end of the study (see appendix 9).

3.4.2 SNOWBALL SAMPLING

According to Mugenda and Mugenda (1999:51), in this method, initial subjects with the desired characteristics are identified using purposeful sampling technique. The few identified subjects name others that they know have the required characteristics until the researcher gets the

number of cases he or she requires. In this study, the researcher used snowball sampling by identifying some of his Bukusu students in Moi University (where the researcher teaches) whose brothers; relatives or neighbours were to be circumcised. This was done as from January to march, 2004. These students informed the initiates' parents or guardians of the intended study and its general objectives. Between April and June, 2004, the researcher organized meetings with the initiates' parents with whom he discussed the issue and further requested them to identify key informants, who mainly included elders from the respective localities that were knowledgeable in the study area. Moreover, the researcher requested the initiate's parents to identify local government officials such as headmen, chiefs and councillors who had crucial and relevant information in regard to this study.

3.5 DATA VALIDITY PROCEDURES

Perakyla (1997) and Leninger (1994) point out that it is possible to ensure validity of qualitative data if the researcher follows procedures that minimize biases. In the present study, several strategies were used to ensure the accuracy of the findings. Data collected through different techniques like observation, interviews and focus group discussions was triangulated to build coherent justification for various themes. The researcher and assistants compared notes at the end of every data collection to ensure that what was recorded was not subject to personal bias. Also, tape recorded data was used in cases where there was uncertainty or incomprehension of the respondents' actual words.

Since the research assistants were known within the study area, most respondents were willing to provide the necessary information. The research assistants also followed similar interview guides and the researcher impressed upon them to keep accurate and thorough field notes.

The collected Bukusu circumcision music was transcribed by using staff notation. This notation system has some limitations because it leaves out a number of inherent aspects of the Bukusu circumcision music. For instance, it does not have conventions for ululation and other vocal embellishments. Due to this fact, recorded music on audio cassette tapes; and still photos were used for the purpose of representing broader aspects of the music. In addition to the audio-recorded music, dance, movement, speech, paramusical and paralinguistic features were captured on videotapes and on digital videodisks (DVD). It is worth noting that in the performance of Bukusu circumcision music, in most cases, soloists have the freedom to extemporize with regard to rhythm and melody while repeating their phrases. In such cases, only the varied repeats were transcribed.

3.6 DATA PROCESSING AND ANALYSIS

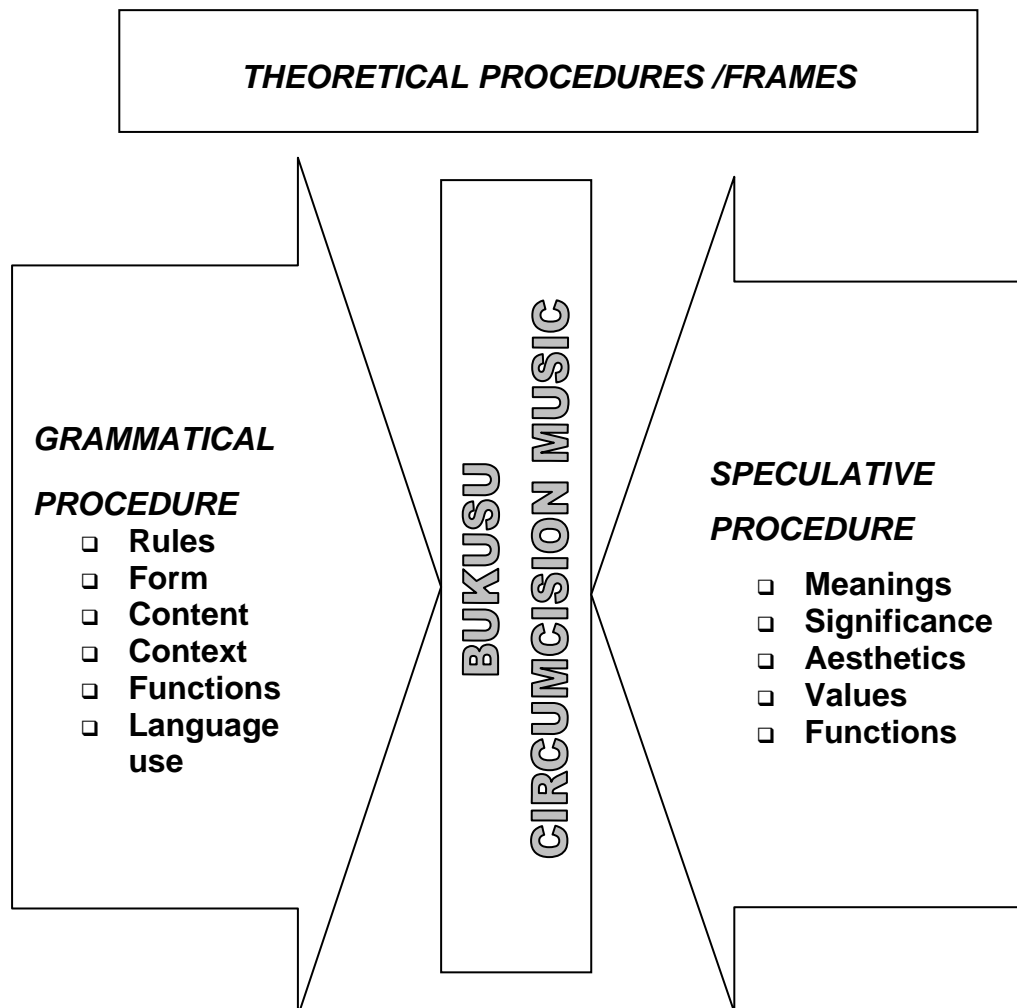
After the fieldwork, data collected from documentary sources and the field was qualitatively analyzed. Here the information on audiotapes and videotapes were edited and interviews summarized and coded to come up with clear understandable statements and conclusions. The songs collected from the field were classified and analyzed according to the various stages of the Bukusu circumcision ceremony. Descriptive data and evidence relating to each research question were classified into distinctive classes based on their common qualitative characteristics. Being basically a qualitative research, the results were discussed in a narrative manner. For purposes of quick reference, each line in every song is numbered chronologically.

3.6.1 UNITS OF ANALYSIS

Mugenda and Mugenda (1999) observe that the units of analysis, also called the units of statistical analysis refers to those units that we initially describe for the purpose of aggregating their characteristics in order to describe some larger group or abstract phenomenon. In the current study, the main units of analysis are derived from the form, content and performance of the Bukusu circumcision music.

Specifically, the main units are: Identification of the music as vocal, instrumental or vocal with instrumental accompaniment; basic forms, phraseology, harmonic principles and styles, performance/presentational form; and lastly, the nature and meaning of the text. The theoretical procedures/frames, as employed in the study, are fully illustrated in figure 3.2. In the figure, the theoretical procedures/frames are based on the grammatical and speculative theories that form the theoretical framework of the entire study as discussed in chapter two (section 2.3).

FIGURE NO. 3.2: Researcher’s illustration of theoretical procedures/frames derived from Nissio Fiagbedzi’s “Philosophy of theory in ethnomusicological research” in Djedje, J.G. and Carter, W.G. (eds.). (1989): Volume I. pp. 45-57.



3.7 SCOPE AND LIMITATION OF THE STUDY

The main units of analysis in this study were: the dominant solo-and-response song structure form, visual arts, verbal arts, dance and the creative-cultural-philosophical aspects underpinning the composition procedure and performance of the Bukusu circumcision music. Apart from being notated, the analyzed songs were translated from *Lubukusu* (the language spoken by the Bukusu people) to English language. It is worth noting that this research did not cover the notation of dance. However, descriptive approach was used to explain the basic dance formations evident in the performance of Bukusu circumcision music. Because the nature of the study is more of an indigenous knowledge product, qualitative research was the most suitable as it was necessary to explore complexities that were beyond the scope of more controlled approaches, which are usually based on quantity than quality.

Lastly, it is worth mentioning that the presence of electronic equipment such as still photo cameras, cassette recorders and video cameras led to respondents or performers shying away from the interviews or exaggerating their actions and/or gestures.

3.8 CONCLUSION

In this chapter, the research methodology pertinent to the study is discussed. In sum, focus is put on research design; descriptive and diagnostic research approaches, the qualitative dimensions of case study research and research strategy. The effectiveness of the two sampling methods used namely: snowball and purposive sampling, is also discussed together with data validity, processing and analysis procedures. Moreover, data collection methods such as interview, focus group discussions, observations and content analysis are evaluated in terms of how they were effectively used. Lastly, while discussing the scope and limitations of the study, delimitations of the study and its impediments are illuminated.

CHAPTER FOUR

THE CONTEXT OF BUKUSU CIRCUMCISION MUSIC

4.1 INTRODUCTION

Bukusu circumcision music is deeply rooted in the Bukusu cultural fabric that embodies its meaning, significance and function. Therefore, its characteristic creative-compositional-performance style and, the effect and affect resulting from it are informed by the cultural context. Therefore, this chapter addresses the contextual cultural elements such as: the mythical origins of Bukusu circumcision ceremony, the significance of the main phases of the ceremony, the role of parents and close relatives, and significance of taboos, beliefs and symbols related to the ritual.

4.2 MYTHICAL ORIGINS OF BUKUSU CIRCUMCISION RITUAL

The origin of Bukusu circumcision ritual is mythical and it is attributed to a man called Mango. According to informants (Henry Wanyonyi Kibebe, Timothy Kusolo, and Titus Nyongesa) interviewed in course of this study and Makila (1986:170-179), Mango was the son of Bwayo, Omukhurarwa by clan. His father, Bwayo was the son of Fuya; and Fuya was the son of Makutukutu who led the Bukusu in earlier migrational movements, dying of old age at Esiliangilile. As a young man Mango was very brave and daring. He made himself popular with his age mates because of his amicable disposition and resolute character. At that time Wakhulunya was the tribal leader and Mango's father was *omukasa* (elder) of Bakhurarwa clan. His family lived at Ebwayi. When he grew up and got married he moved to Mwiala, a little further to the north of Bwayi Hills. At Mwiala there lived a notorious serpent called *khururwe-yabebe* that used to devour beasts and human beings that came within the proximity of its lair, which was located in a large cave overgrown with trees. Many people lost their children, goats and even cows to this serpent but nobody dared to hunt it. Barwa and Bayumbu tribesmen who lived in the neighbourhood were so scared of

it that they chose to endure its scourge rather than attempt to get rid of it.

Myth has it that *khururwe-yabebe* was a really monstrous serpent, being enormous in size and frighteningly vicious in appearance. It had deep-set red eyes that flashed like a pair of flaming cinders and could see any object at night however tiny it was. Its jaws were overgrown with whiskers like a he-goat, and its throat was criss-crossed with red, black and white stripes. Its head looked like a rough-hewn rock while its grotesque mouth concealed deadly venomous fangs. It moved about swiftly by crawling and half flying in the air like an oversized raven. Wherever it moved it caused a lot of commotion, hissing, bleating like a goat, rumbling like thunder and breaking down trees that stood in its way. One day the serpent killed Nakhosi, the son of a man called Khakula. The serpent picked up the young man while he was looking after his father's cattle. Khakula being an influential leader (*omukasa*) was able to stir up the Bukusu into the idea of launching a mass hunt for the killer of his child. After a few days, news came round that Mango's son called Malaba had also been killed! Mango was so enraged that he swore to kill the murderous monster single-handed. People were amazed to hear of his solemn declaration. Nevertheless, knowing that he was a resolute and obstinate man they had no doubt that he meant what he said. According to the myth, Mango's neighbours (Barwa), who by then, unlike the Bukusu, practiced circumcision, laughed derisively saying: "Mango, if you can kill that serpent we will circumcise you and give you one of our daughters for a bride for you shall have proven yourself an indomitable warrior whose crowning achievement should be circumcision."

Early one morning, Mango started making preparations for his battle with the killer serpent. He sharpened his sword (*embalu*) and spear - *wamachari* (sharp pointed spear used for fighting at close range) until they were razor sharp. He then took his shield and long spear (*lisakha*) and headed for the serpent's abode in the cave. Mango's neighbours,

Barwa, who had learned about the movements of the serpent, described to him in detail how and when it retired following a day's hunt. They revealed to him that it usually retired into the cave after midday, curling itself into a massive coil and resting its head at the entrance of the cave. While the serpent was away, Mango cut a log of wood and placed it at the spot where it usually rested its head. He then stripped naked and entered the cave, hiding in the dark corner of the entrance. Meanwhile, crowds of people gathered around observing from a distance. Some climbed on trees, while others stood on hilltops. All were shivering with fright, looking in every direction lest the serpent came upon them unawares. Mango stayed in the dark cave until his eyes began to see clearly all around him. He held his breath tight when he heard strange sounds and movements at the entrance of the cave. Suddenly the serpent appeared from its day's hunt thrusting forth and back its forked tongue and snorting like an angry dog. It stopped for a while at the log which Mango had placed at the mouth of the cave, and then turned back sharply without peeping into the nooks of the cave. It made one inspection trip outside the cave, breaking trees, before going back to the cave. Those who saw from afar what was happening around the cave concluded that Mango had been killed and that is why the bloodthirsty serpent was running around breaking trees. On being satisfied with the security of its lair the serpent dashed into the cave and, after curling up its body into a heap it rested its head on the log. Without wasting any time, Mango lashed out a mighty blow with his sword severing the serpent's head. The head flew out and fell against a nearby tree with a tremendous noise. It is said that because of the deadly venom the tree dried up instantly. The remaining body of the snake whipped from side to side, finally curling itself round Mango and almost killing him with constriction. As life began to ebb out of the serpent, Mango pulled out his double-edged sword and cut it into pieces, thus managing to free himself. After resting for a little while, however, he regained his senses and dashed out of the cave, shouting with a great joy his heart had never known before. He gestured and beckoned to the unbelieving crowds, shouting: "Come and rejoice,

come and rejoice! The serpent is dead, come and rejoice. I have killed it; *khururwe-yabebe* is no more!”

The response to Mango’s call was of mixed feelings. Some people ran away thinking that Mango was fleeing from the serpent, whilst others thought that he was crazy. Some Barwa were so shocked that three of them fell from a tree and crashed among its branches; one of them being killed on the spot. A few people, who were curious enough to know what the result was, rushed to congratulate Mango for being alive. When they reached the cave and saw for themselves what had actually happened, they carried Mango shoulder high and started singing jubilantly. Women in the village screamed and ululated until they could be heard far away. Barwa spectators said: “How can *omusinde* (an uncircumcised person) achieve such an incredible feat? We the circumcised ones have been scampering away from this thing (the serpent) like frightened chicks. Mango must be circumcised now”. So Mango agreed to be circumcised, and when he was being led to the circumcision ground his old mother burst into tears and cried: “Wooeii, wooeiii! My only son. Ahaa, hooh, Mango did I not tell you that this circumcision is painful? You have chosen it yourself. There you are!” The Bukusu are said to have turned these fateful words of Mango’s mother into a song, thereby composing the now famous *sioyaye* chant (see example no. 4.1 on the next page, appendix no. 7.10, DVD video clip no. B2 and CD track no.10) that is sung when the initiate is being escorted from the river (*syetosi*) to the circumcision ground in front of his father’s house. It is noteworthy that on video clip no. B2, the song, *Sioyaye*, at the beginning of the clip is performed to signify to the initiate the imminence of the circumcision ceremony. In the song, the initiate is encouraged prove his manhood by being brave when being circumcised. He is for instance told that if he fears circumcision he should go to Luo-land where circumcision is not practiced. Therefore, for him to be accepted as a full member of the Bukusu community, it is mandatory for him to be circumcised.

Example no. 4.1: 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 ¹	haa ho
8. Go to Luo-land	ha ho

4.3 MAIN PHASES OF BUKUSU CIRCUMCISION RITUAL

The Bukusu circumcision ceremony (*sikhebo/sisingilo*) entails performance of circumcision music by almost all the participants. This makes the ceremony a social event. The ritual takes place in the month of August, the harvesting season in Bukusu land. As mentioned earlier in section 1.1.2, there is normally plenty of food for visitors, the initiate and his relatives. The ritual takes place in every even year (for example, 1994, 1996, 2000, 2004, etc.). Bukusus believe that even numbers are associated with good luck. No circumcision takes place in odd years (*sikumanya*), as it is believed that this would lead to bad omen such as the initiates bleeding profusely or being cut wrongly and injured in the process.

Prospective initiates start practicing the performance of Bukusu circumcision music – by using instruments improvised from dried maize leaves – as early as from about four years of age. During the circumcision year, initiates acquire the basic musical instruments, *chinyimba*, from blacksmiths, or they may borrow the used ones from whoever owns them by paying a small fee (see photo no. 4.1 and DVD video clip no. B3). *Chinyimba*, the plural of *enyimba*, are metallophones made by curving a single thin piece of iron plate (of about 20 by 10 centimetres) into a bell shape. The two slits, each directly opposite the other, are not sealed. They are clapperless (without the centre rod) and

¹ Luos neighbour with Luyias and they do not practice circumcision.

closely resemble cowbells. They produce a sharp sound when knocked on metal rings – *birere* the plural of *sirere* - worn on both of the initiate's wrists. The initiates start practicing how to play them as early as April. Earlier on, at the beginning of the year, between January and April, the initiate who makes the decision to go for circumcision initially informs his mother about it. The mother discusses with the father about their son's intention to be circumcised and she goes ahead to inform the close relatives such as the maternal uncles and aunts. By early August, the initiate, in the company of singers and dancers travels to homes of his close relatives to inform them of his circumcision date and invite them to participate in the occasion.

However, before the initiate sets off to invite his relatives, his family conducts an initial ritual, *khuchukhila*, that involves preparation of traditional brew (*busaa/kwete*) by the initiate (see photo no. 4.2 and DVD video clip no. B1). Escorted by his brother or relative who has at one time undergone traditional circumcision, the initiate goes to the river to fetch water in a small pot. Immediately he arrives home he pours water into another pot containing *chimuma/kamalwa kamakhalange* (roasted/fried dough).

While going to and coming from the river, the initiate is not supposed to look back. According to informants, this is a symbol of transition from childhood to adulthood. He is reminded that after circumcision, he should never behave like a child anymore. The same symbolism applies to the fact that while coming from the river, he must use a different route from the one he used while going.



Photo no. 4.1; taken by the researcher: *chinyimba*, the plural of *enyimba*, are the main Bukusu circumcision music instruments. The initiate is the only one who plays them. This is because it is a taboo for an already circumcised person to play *chinyimba*. This means that once a person leaves childhood it is ridiculous for him to behave like a child once more. Moreover, *chinyimba* are central in keeping the regulative beat of the music (also see DVD video clip no. 3).

By brewing the beer that will be drunk on his circumcision day, the initiate takes the first step to personally prepare the food for the visitors who will witness his act of bravery and transition from childhood to adulthood. Therefore, it is a symbol of commitment on his part.



Photo no. 4.2; taken by the researcher: close relatives watching the initiate as he performs a function called *khuchukhila* that has a close meaning to *khukoya* which means to brew. This symbolizes the fact that the initiate is committed to be circumcised. He symbolizes this by his involvement in the preparation of the traditional brew for the visitors who would come to witness his bravery on his circumcision day (also see DVD video clip no. B1).

After that, millet flour is mixed with water and the resultant dough is smeared all over the initiate's body after which he is further decorated with beads and rugs of different colors tied around his waist. After that his father addresses him by stressing the fact that since it is his personal decision to get circumcised, he should not give up later as such a move can embarrass his family members, relatives and other visitors (see photo no. 4.3).



Photo no 4.3; taken by the researcher: at home, his father gives the initiate advice (also see DVD video clip no. B1).

Immediately after the father's address, a song – *sioyaye* – that is normally sung while the initiate is being escorted from the river is sung by all the people present at the function (see beginning of DVD video clip no. B2). This signifies that in a short while, he would 'face the knife.' The song sets the appropriate mood for the candidate who then starts playing *chinyimba*, as he sets off with singers-cum-dancers to invite various close relatives selected by his father. This goes on for two to three days ending up with one of the maternal uncles. The uncle encourages the initiate and often slaughters a bull (*eunwa*) for him (see photo no. 4.4). *Luliki*, (the underside of the bull) is cut and hung on the initiate's neck for every one to see how well the maternal uncles have honored their sister's son. This piece of meat is also called *likhoni*. The rest of the meat is carried back to the initiate's home to be used as food for the many invited and uninvited visitors who normally turn up in large numbers on the eve of the circumcision day. It is worth noting that in some cases, the bull is not slaughtered but it is still given out to the initiate for him to rear it for his future use. In case there is nothing to offer, the uncle ties around the initiate's neck a special grass (*lukhafwa*) as a sign of wishing him blessings in his future life. The grass also stands for the uncle's promise that: he would hand over a bull to the initiate at a later date.



Photo no. 4.4; taken by the researcher: at the home of the initiate's uncle, a slaughtered bull from which *luliki*, the underside meat, is cut and tied on the initiate's neck for everyone to see how well the maternal uncles have honoured their sister's son.

The eve of circumcision is characterized by feasting, drinking beer, singing, dancing and mocking the initiate and his parents. In a few cases, the participants and the initiate go to sleep after midnight for about three hours. More often, the singing and dancing goes on up to dawn. In the morning between five and six o'clock, the initiate is taken to the river (*syetosi*) where he is smeared with cold mud and taken back home for circumcision (see photo no. 4.5). It is believed that the morning chill coupled with cold mud contribute to making the body numb and reducing the pain.

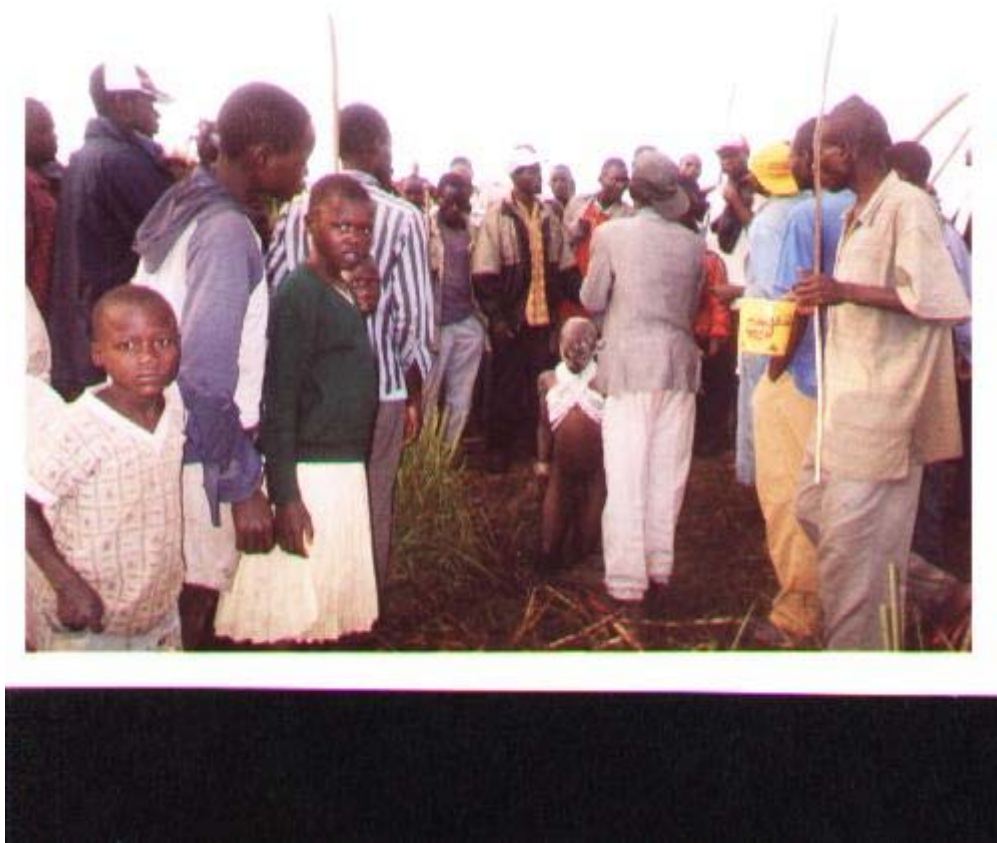


Photo no. 4.5; taken by the researcher: at the river, *syetosi*. Everybody watches the initiate as he is smeared with cold mud.

It is noteworthy, as shown in the photo above, that unlike the Tiriki or Xhosa circumcison rituals, the Bukusu circumcison rituals are a public function that are not a preserve for a few male members of the society. For instance, women and children are allowed to accompany the initiate in all the stages of the ritual. However, they are not given leading roles especially as song leaders. Moreover, especially on the circumcison day, they are not allowed to be too close to the initiate or even walk ahead of processions. It is arguable that this is so because women in the Bukusu community are not circumcised and hence men take a central role because of the indelible effect and affect circumcison has on their personhood. On this aspect, Henry Wanyonyi Kibebe, a key Bukusu cultural informant observes that “women and children are allowed to participate and watch all the events, including

watching the initiate when he is naked to symbolize the fact at that this stage he is still 'a child' and he deserves no respect. It is only after he bravely undergoes circumcision that he is accepted and respected as a full member of the Bukusu community. This dimension also inspires the initiate to be more eager to go through circumcision so that he can do away with the constant embarrassment."

4.4 THE ROLE OF PARENTS AND CLOSE RELATIVES

...thought processes from the so-called developed world descend from Descartes' powerful idea on which western individualism is based: 'I think-therefore I am.' Thought processes out of Africa stem from the basic idea of *Ubuntu*: 'A person is a person by virtue of other people'. These two ideas are the opposite sides of the same coin. Descartes' idea fosters strong individualism while the concept of *Ubuntu* fosters the development of communal spirit (Orhrlé and Emeka, 2003:38).

The above quote supports the fact that during the Bukusu circumcision ceremony, the entire community is involved and this dimension underscores the inherent importance of communal bonding and support to the initiate. In this case, the initiate is part and parcel of the wider community to which he belongs. It also symbolizes the philosophy of life in the African context where individuality is discouraged and communal spirit and interdependence is encouraged. The initiate's parents, close relatives and neighbors usually do all they can to encourage and prepare him for this rite of passage. Prior to inviting the relatives, the initiate informs the parents and also fixes handles made of small dry sticks (*chifufu*) and sisal fiber on bells (*chinyimba*). These are tied in place by using rubber bands obtained from used bicycle air tubes. The initiate decides the costume he wishes to put on during the entire period of two to three days when he sets out to invite several close relatives to come and witness his bravery on his circumcision day. He also assists in collecting, preparing and splitting the firewood to be used for cooking during the ceremony.

The initiate's father arranges the circumcision dates and gives orders about the routes to be followed and the relatives to be invited. He also chooses and pays the circumciser. On the circumcision day, he gives the initiate his last advice and directs him to the circumcision spot (*etyang'i*) as shown in photo no. 4.6.



Photo no. 4.6; taken by the researcher: *etyang'i*, the spot where the initiate stands when being circumcised. This is in front of his father's house.

The initiate's mother acts as a go-between by taking the message of intent of her son's circumcision to the father. She participates in the setting of the crucial dates of ceremony and also makes sure that there is enough food for the visitors. She makes sure that the visitors are

happy, eat well and have enough of the traditional brew (*busaa*). She is not supposed to have sexual intercourse during the month of the ceremony, as doing this, it is believed, would cause some misfortunes to the initiate in the process of being circumcised. When the actual circumcision is going on, she sits on the floor in her house with her legs horizontal to the floor until she hears the circumciser's whistle. This is when she stands up and ululates as a sign of victory and joy.

The maternal uncles of the initiate are regarded with high esteem as regards the Bukusu circumcision ceremony. It is assumed that since, at one time, they got a share of the dowry paid in favour of the initiate's mother, it is mandatory that they offer a bull or a he-goat to the initiate's family during the ritual.

The maternal uncle confirms the readiness of the initiate early in the year by asking him whether he (the initiate) is serious and ready for circumcision. Thereafter, he sets aside a he-goat or bull to be slaughtered or handed over to the initiate on the eve of circumcision. At times, the uncle gives the initiate money or promises to give him a present of his choice latter. Apart from advising and encouraging the initiate, he also guards him and his mother against any harassment by participants who sometimes become rowdy and abusive. He also provides psychological and financial support to the initiate's family. The maternal uncle may perform some rites such as putting a piece of meat (*likhoni*) – the underside of the slaughtered bull – around the initiate's neck. This meat is a visual symbol of the uncle's commitment to the process of his nephew's transition from childhood to adulthood and his best wishes for the initiate's future life. Sometimes the initiate's uncles are often consulted for suggestions or recommendations on the choice of the circumciser for the initiate. Through the rituals he performs, he wishes the initiate long life and prosperity.

The age mates of the initiate's father (*bakokiwe/bakoki*) advise and encourage the initiate. They also often support the initiate's family

morally and financially. They are given special treatment because it is believed that they can cause harm through their utterances of bad wishes should they get annoyed with the initiate's father. The annoyance normally results from the failure of the initiate's father to meet their expectations, for instance; not slaughtering a bull to be shared among his age mates. The share (*lubaka*) can also be in terms of money. Examples of the harm to the initiate are: prolonged healing period, bleeding and any other kinds of bad luck.

The brothers and sisters of the initiate escort him to invite relatives and later, after circumcision assist (especially elder brothers) him in the application of the medicine to the wound. One of the initiate's younger sisters (*namachengeche*) is given the duty of carrying his costumes, instruments and clothes after he removes them on the circumcision day while going to the river. The same sister receives all gifts and presents given to the initiate after circumcision. She cleans up the initiate's body by removing the mud from his head (see photo no. 4.7). Lastly, she takes care of the initiate by serving him with food and drinks. Besides the sister, sometimes the initiate's younger brother (*namakhala*) also acts as his personal assistant as he learns how he would take care of himself when his time of circumcision comes.



Photo no. 4.7; taken by the researcher: after circumcision, the initiate's younger sister removes mud (*kwa ututu*) from his head. Sometimes the initiate's grandmother may remove the mud.

Often, apart from the initiate's sister, his grandmother may remove the heap of mud and a piece of grass (*kwa ututu*) from his head after circumcision. The grandparents advise and take care of the initiate before and after circumcision. The grandfather normally has a special duty of smearing the initiate with contents of a he-goat's or a bull's stomach on the eve of circumcision. At this point he gives the initiate his last words of wisdom. This act is taken to be a kind of blessing, best wishes and encouragement to the initiate.

Lastly, the close neighbours and the community at large generally help in the planning and organization of the ceremony by providing financial and moral support. The cohering and bonding reflected in the distribution of tasks and the involvement of family and community reinforces the importance of this initiation that serves the role of

collectively admitting the initiate into the community as a responsible member. After initiation, he is expected by the community to likewise take up significant participatory roles in subsequent similar initiations for other community members and hence perpetuate the communal cultural identity bond. This qualifies the initiation as a social and humanistic phenomenon/procedure where the initiates are trained and mandated to be useful and responsible future leaders in their community.

4.5 THE CIRCUMCISER

Among the Bukusu, it is believed that circumcisers come from specific clans such as: Bamasike, Bakhone and Babasaba. Some people from these clans who possess the 'circumcision spirit' are identified whenever the song (*sioyaye*) that escorts an initiate back from the river is sung. Such a person – a man or a woman – shivers and often faints. Although, in the Bukusu community, women cannot qualify to circumcise, the spirit affects a few from the specified clans. Since the possession of the spirit depends on inheritance, there is a likelihood of such a woman giving birth to a baby boy who may be a circumciser in his future life.



Photo no. 4.8; taken by the researcher: a circumciser circumcising the initiate as every body watches. The whole process usually takes 10 to 20 seconds.

A man in possession of the circumcision spirit, and if he is already circumcised, accompanies the circumciser to observe the circumcision process. Later, he is given the duty of carrying dry soil dust (*lipukhulu*) that reduces the slipperiness of the fingers of the circumciser's helper (*omutili*) while holding the foreskin of the initiate's penis in readiness for the circumciser to cut it. At this stage of carrying the fine soil dust, he is called *omubingilisi*.

After gaining experience, *omubingilisi* goes to the next stage where he is called *omunuchi*. *Omunuchi* is the person who pushes the initiate's foreskin backwards and applies the fine dust powder. At the final stage, *omunuchi* becomes *omutili* after acquiring enough experience. A qualified and practicing circumciser then systematically trains *omutili* to circumcise by giving him a few assignments under supervision. *Omutili*

only qualifies to be a circumciser if his first-born is a male and has already undergone traditional circumcision. If his firstborn is a female, he must wait until she gives birth to her first born. Should such *omutili's* firstborn daughter's new born be a boy, then, he gets the mandate to start circumcising. Before practicing, a qualifying circumciser is ordained by undergoing the 'purification of knives' ceremony called *khubita kimibano*. During the ceremony, elders bless the knives, which he would start using during his circumcision career.

Traditionally, circumcision is a respected ritual that admits a boy into manhood with responsibility and mandate to start his own family. Therefore, the main player in the process, the circumciser - who is always a man, is given due respect. He plays a special role and has high status in the Bukusu circumcision ritual.

A circumciser is expected to be a role model to the person whom he circumcises. He is expected to be always neat and well behaved in the society. Before circumcision, he has several tasks to accomplish. One of the basic things he does on the circumcision day is to check on the shape of the initiate's foreskin in order to be acquainted with the best holding and cutting style. He ensures that the knives are clean and razor-sharp. The sterilized brick-dust powder should always be readily available for use. After circumcision, he performs a ritual called *khulumia* in which he gives the initiate pieces of advice concerning how he should behave as an adult, what he should do and what he should not do while undergoing the healing process in his resting place (*likombe*) located in the initiate's mother's house. After the ritual, he officially allows the initiate to start eating. He also advises on the types of foods that the initiate should not eat. It is believed that protein food such as: meat, eggs, milk and fruits speed up the healing of the circumcision wound.

4.6 SIGNIFICANCE OF TABOOS, BELIEFS AND SYMBOLS

As reflected in the foregoing sections, the Bukusu circumcision rite is characterized by taboos and beliefs that are depicted in the actions of participants through various rituals. On the eve of the circumcision day, a shrine (*namwima*), which is believed to be the ancestors' house, is built in front of the initiate's father's house. Here, many rituals are performed. The Bukusu believe that the circumcision rite cannot be successful without the moral support of the ancestors. This is why the blood of the slaughtered animal is sprinkled in the *namwima* for the ancestors to partake of the same.

Namwima is a small hut of about one meter in height. It is thatched by using a special rare species of grass called *nabuyeywe*. The trees used in constructing of the shrine are rare and have special characteristics. For instance, a tree called *lusola* or *lusyola* is hard to break and its name is an equivalent to the English word 'arbitrator.' Another tree used is *likomosi*, which is known for its quick multiplication rate. Its use in this context is a pointer to the fact that it is the wish of the respective community that the initiate should fecund after circumcision. Therefore, the Bukusu circumcision ceremony entails a myriad of symbolism. It is not just a mere cut of the foreskin of the initiate's penis; rather, it entails seeking for divine wisdom and blessings from the spirits and ancestors and hence it is not a secular event but a religious one.

The animals slaughtered in the ceremony have certain characteristics. They have to be healthy and brightly colored male animals (see photo no. 4.9). They should not be castrated or deformed in any way. Such animals should not be one-eyed, with a broken leg or horn and so on. This implies that the ceremony is associated with fecundity, good health and the future success of the initiate.



Photo no. 4.9; taken by the researcher: a brightly coloured bull being slaughtered. The bright colour symbolizes the community's wish for the initiate to have a bright future.

Songs performed in the Bukusu circumcision ritual have specific functions and meanings. For instance, *Sioyaye*, a song for escorting the initiate from the river, addresses the historicity and origin of the Bukusu circumcision ceremony that is believed, as discussed earlier, to have been started by a man called Mango. It is a taboo to sing this song at any other time other than in the circumcision context. It is believed that if it were sung out of context, a bad omen would befall the singer or his family members. However, if the singer were uncircumcised, the ancestral spirits would circumcise him in the night. In such a case, the foreskin of his penis would swell and the circumciser would be summoned to come and circumcise him even in the year or period when circumcision is not practiced. According to most informants this belief may have been advanced and perpetuated

for reasons of respecting the ritual, highlighting its sanctity, and qualifying it as a Bukusu symbol of achievement and identity.

Another belief is related to the heap of mud (*kwa ututu*) placed on the head of the initiate together with a piece of grass (*lusinyande*). According to most informants, the mud and the single grass together symbolize a new home for the initiate, that is, after undergoing circumcision, the initiate is mandated by the Bukusu community to build or start his own home. It may be argued that these symbols signify, grass and mud, the materials Bukususes use to build traditional huts. However, according to other informants, the heap of mud (*kwa ututu*) is associated with a wild dark bird whose feathers are very poisonous. This particular bird is called *ututu*. The poison in its feathers symbolizes the bitterness of the Bukusu circumcision rite called *embalu*. Some informants also observed that the grass is used to detect whether the initiate is trembling or not. It is believed that while being circumcised, a slight shiver of the initiate's body, which is interpreted as the initiate's fear or cowardice, would be reflected/detected through the shaking of the grass. The rarity of the grass makes it special. It symbolizes the special attention and seriousness the Bukusu place on the institution of circumcision. According to Henry Wanyonyi Kibebe, the virtue of bravery is encouraged so as to psychologically prepare the initiate for his future family leadership roles.

Throughout the entire process leading to circumcision, the initiate is expected to be serious and not to laugh under any circumstances. When going to or coming from the river, he is always under guard and not allowed to look backwards or sideways. Doing this would be interpreted as a sign of fear. This matter becomes more serious when the initiate comes from the river. He is not expected to blink even once!

The initiate is not expected to put his bells (*chinyimba*) on the ground at any time. It is believed that if he does so, they would be bitten by black ants and cease producing any sound. Since *chinyimba* are the main

instruments that provide rhythm in the Bukusu circumcision music, their role in the performance of the music is so central that they cannot be done away with. Therefore, the initiate is sensitized over the importance of the instruments. The functional and the artistic-aesthetic aspect of the music would be greatly interfered with in case he places them down and probably misplace them in the process.

In the Bukusu community, twins are considered to be very delicate, special and respected children. They are also treated differently when it comes to their circumcision. They are always spotted with millet flour (*limela*) on the face, hands and sometimes all over their body. It is believed that this makes them steady and not to panic.

On the eve of circumcision, a ram is slaughtered and the contents of its intestines (*buse*) are smeared on the twins before they go to the river. As mentioned earlier, this symbolizes blessings and good luck to the initiate. Twins are normally taken to the river as early as 3:00 a.m. and circumcised by 5:00 a.m. According to most informants, the reason for this is that they are not supposed to be exposed anyhow to the public during daytime. This belief enhances the fact that twins are a rare phenomenon and they are feared and respected. For that reason, they should be acknowledged and treated specially in all respects. This is one way of recognizing the power of the Supreme Being responsible for creating them. Twins are always circumcised on the same day. The elder of the two, that is, the one who was born first (*mukhwana*), is circumcised first, followed by the second one (*mulongo*). Traditionally, the circumciser must use the same knife to circumcise both of them so as to justify the fact that they shared the same womb, were born on the same day and should always live in mutual agreement. However, according to informants, with the emergence of the HIV/AIDS pandemic, nowadays, circumcisers have been advised by government health officers to use separate knives to circumcise twins.

In the case of the twins being male and female, the female twin always follows the male one everywhere he goes during the period of inviting relatives. Although she occasionally dances with her male counterpart, she does not play *chinyimba*. On the circumcision day, she accompanies her brother to the river where she is tied with banana leaves around the waist. Unlike her twin brother, she doesn't strip naked and only her face that is smeared with mud. It is believed that her presence gives moral support to the real initiate who may psychologically feel confident; that after all he is not facing the ordeal alone. This factor is pertinent since in many cases, twins, especially identical ones, are affected by whatever happens to either of them.

On arrival at home from the river, the female twin is the first to be initiated by the symbolic act of cutting part of the banana leaves tied around her waist. The knife used to circumcise the twins is not used to circumcise any other initiate on the same day. It is supposed to be ritually cleansed before being used again on another day. After circumcision, the female twin continues to accompany her male twin and provide him with basic needs like serving him with food and drinks.

After circumcision, some people prefer to use traditional herbs obtained from a shrub called *enguu*, modern clinical medicine or a mixture of the two. *Enguu* is applied on the wound in the mornings and evenings. There are two types of *enguu*: the male one that has thin leaves and believed to be more painful than the female one which has wide leaves. The male type is used to discipline rude initiates who would be humbled and taught a lesson by the intense pain. One of the advantages of using *enguu* is that it heals the wound quickly. Moreover, it inculcates in the initiate the virtues of courage and tolerance due to endurance of the severe pain that is usually more bitter than that of circumcision itself. It is a way of preparing the initiate to face future challenges in life.

The preparation of *enguu* entails plucking of green leaves from the plant and drying them before being crushed into powder that is applied on the wound. It is believed that the male *enguu* can be made more excruciating if the person plucking it whips it as he whistles before plucking its leaves! In addition to *enguu*, the leaves of a plant called *bimeselo* are used to keep the wound clear of dirt by being wrapped on the wound and removed after every two or three days.

On the basis of the foregoing, it is arguable that in view of the fact that traditional Bukusu circumcision rite, as observed in the current research, is administered on individual initiates by using a sterilized knife in each case, the imputation about spreading HIV/AIDS via traditional circumcision should be false (see DVD video clip no. B4 and appendix no. 3).

The current research does not identify and discuss features of Bukusu circumcision ritual and/or music in the context of the old/past practices. The study captured this aspect of the Bukusu culture in the context of modernity, tradition and continuity. It is therefore imperative to point out that like other dynamic African cultural practices, the Bukusu circumcision ritual is inevitably evolving to conform to the ever-changing socio-cultural and economic situation of the society. As earlier mentioned, the dilemma and problem in the Bukusu community is centred on how to strike a balance between the traditional and modern perspectives in the form, content, organization and performance of Bukusu circumcision music. This dilemma has given rise to three protagonists: the traditionalists, semi-traditionalists and modernists. While traditionalists advocate for the traditional organization and performance of Bukusu circumcision music, the semi-traditionalists mix the modern and traditional aspects. On the other hand, the modernists have altogether done away with the traditional music. Consequently, as earlier mentioned, this study sought to answer the following questions:

- (a) What changes are evident in the organization and performance of Bukusu circumcision music and what are the main causes and functions of the changes?
- (b) In view of the emergent/current socio-economic and technological developments, is it relevant/necessary for the Bukusu to continue with the traditional circumcision ritual and the performance of the traditional circumcision music?
- (c) How has the Bukusu circumcision ritual changed and how has this affected the performance of the songs, and verbal themes in the songs, that are part of the ritual?
- (d) Which of the Bukusu traditional circumcision music traits have been selected or rejected?
- (e) How has the transformation of the music traits in (d) above been carried out?
- (f) What has been the effect of changes, if any, on the Bukusu circumcision music in particular?

In the face of the changes, matters relating to creativity, compositional style, context, practice and presentational form of the music are directly affected in various ways. Changes in the organization and administration of the Bukusu circumcision ritual and by extension, the performance of the music that accompanies it are largely associated with external agents such as colonialism, Christianity, formal education and the post independence state. For instance, many initiates no longer travel long distances on foot as modernity has introduced public transport instead. Moreover, the system of formal education leaves initiates no time to engage for long in elaborate activities leading to circumcision, as they are required to be in school the whole day for five days in a week.

Bukusu circumcision ritual was traditionally a test of maturity and preceded marriage, so it took place between the ages of 18 to 24 and above. Today, it is no longer a test of maturity and does not necessarily precede marriage. It is at the risk of losing its religious

value and becoming gradually secularized as the focus rests more on the physical than the social functions of the ritual. According to Gilbert Mauka Wandabwa, one of the key informants, “today most initiates are circumcised at the age of eight to twelve years.”

As explained above, in the past physical maturity was a prerequisite for circumcision so manhood was synonymous with adulthood. Today, due to the tender age at which initiates are circumcised, there has developed a dichotomy between manhood and adulthood where the two no longer coincide. Change has occurred to the Bukusu circumcision ritual owing to the change of worldview from the largely communitarian one of traditional life, to a new individualistic one propagated by Christianity and largely through formal education. Consequently, the Bukusu circumcision ritual is, somehow, no longer an exclusively communal and public affair as people now have the option of carrying it out quietly in the privacy of their homes or in hospitals.

However, modernity and secularism have failed to completely do away with cultural practices like the Bukusu male circumcision; instead they have only succeeded in modifying them. Thus, it has been difficult for Christianity to completely eradicate most cultural values in general and Bukusu circumcision in particular. This partially explains why Bukusu male circumcision has continued to survive, albeit in a modified manner. For instance, since the Bukusu Christian holds dual identity, he may go ahead to circumcise his son traditionally and sing Christian songs for him. Likewise, he may circumcise his son in hospital and end up explaining to him the meanings and values of traditional circumcision most of which are embodied in circumcision music. Either way, the traditional context of the form and content of traditional Bukusu circumcision music has been compromised.

It is noteworthy that in the context of this study, the changes referred to are to do with the administration and the general organization of the

Bukusu traditional circumcision rite but not changes in the structure of the music. The music, if performed, is definitely recognizable as Bukusu circumcision music in terms its characteristic framework. However, changes may be in terms of word choice whereby the soloist's words refer to the prevalent socio-economic context in the society. For instance, with the advent and spread of HIV/AIDS, the soloist may fit new texts in an already existing and/or known music framework in order to sensitize the community about the scourge and many other social-cultural matters (see appendix no. 3; appendix nos. 7.1, 7.3, 7.4 and 7.7; and CD track nos. 1, 3, 4 and 7). Urbanization has led to mixing of cultures and inter-borrowing between them. This has led to the gradually breaking down traditional social setting. The new forms of conducting circumcision have in most cases interfered with or replaced the performance of the circumcision music. In sum, the new procedures are gradually secularizing the rite and hence displacing the conducive setting for the performance of the traditional music. For instance, in some cases, a number of parents who have circumcised their children in hospital may jointly organize for a church service for the initiates. Here, Christian music is performed in the place of traditional circumcision music.

4.7 CONCLUSION

This section is an overview of the cultural, philosophical, psychological, and the anthropological background in which the Bukusu circumcision music is deeply rooted. The main areas discussed are the mythical origins of the Bukusu circumcision ceremony, significance of major phases of the ceremony, the roles of parents, close relatives and the circumciser, the significance of taboos, beliefs, symbols and an evaluation of changes in the Bukusu circumcision ritual. In summary, the focal point of this chapter is to provide the necessary background information that is crucial for the clear understanding of form, content and performance of the music in the context of this study. However, the effect of modernity on the organization of the rite and the performance of traditional Bukusu circumcision music has also been expounded.

CHAPTER FIVE

THEMATIC, ENSEMBLE AND PRESENTATIONAL FORMS OF BUKUSU CIRCUMCISION MUSIC

5.1 INTRODUCTION

This chapter presents and discusses form/structure and content of Bukusu circumcision music as guided by research questions and hypotheses of the study. In the study, content is discussed with reference to African indigenous knowledge about a human-musical product. Therefore, the chapter focuses on a creative-artistic content deriving from human, philosophical, artistic, socio-contextual, spiritual and health perspectives. The analyzed, transcribed, and discussed music serves as an example and/or representation of the African traditional perspective of musical practice and creativity as exemplified by the Bukusu circumcision music type. Discussions herein are in the context of African creative philosophy where the performance of a significant item of musical arts is only representative; that is, an elaboration of a significant formal-structural-textual-framework. The chapter also discusses the researcher's field research discussions and observations. It also attempts to answer one of the main research questions: which peculiar structural elements constitute form, content and performance of African music in general and Bukusu circumcision music in particular?

The model of analysis of Igbo music by Nzewi (1991) is used in this study to analyze and explain Bukusu circumcision music. For instance, some terms such as 'index for composing variations' that are Nzewi's original coinages to explain unique African creative thoughts and theoretical procedures are also used in the current research to articulate almost similar perspectives in the context of Bukusu circumcision music.

It is noteworthy that in transcribing the music, the researcher deliberately used key G major as the key of convenience for all examples. Moreover, he did not indicate the actual tempos of the transcribed music on the CD. The reason for this approach is that in African musical composition system/theory and practice (Nzewi, 1991), exact pitches and tempos are not applicable because of the spontaneous nature of the musical arts. For instance, in the performance of Bukusu circumcision music, the soloist may start singing at any time with or without pitching the music by using a pitch pipe. He may also shift from one pitch to another at his liberty and/or convenience. On the same basis, spontaneous ululations, yelling, groaning, vocalizations and other forms of vocal-aesthetic embellishments were not indicated and/or transcribed. However, for clarity, the reader can refer to the CD and DVD that accompany this thesis.

Bukusu circumcision music performance involves male and female participants as main contributors to the presentational form. In this study, it was noted that in most music items the chorus sections are performed in unison with female voices singing at an octave higher than the male voices. The music is mainly vocal with instrumental accompaniment provided by *chinyimba*, which are percussion instruments that enrich the music by giving it a regulated beat and hence strict rhythm. However, performances are embellished by whistle blowing and sporadic-spontaneous ululations (listen to CD track nos. 1-12). In some instances, improvised instruments such as *manyanga* (shakers), made by putting small stones in small tins and closing them therein; *chipombo* (aerophones), improvised by using pawpaw leaf stalks and sometimes plastic water pipes, are played to embellish the music (see DVD video clip no. B3). More often, songs that share the same meter are smoothly joined together by a skilful soloist.

In reference to “index for composing variations ” (Nzewi 1991:102), it is noted that by using this terminology, Nzewi implies that in African musical thought and theoretical procedures, each variation is a demonstration of creativity. He observes that:

...variations on a theme are limitless and do not usually come in a specifically predetermined order, especially since variations are, to a large extent determined by spontaneous contingent factors of traditional musical creativity which could be musical, emotive and/or contextual. What is essential is the integrity in the choice as well as timing of variations and other developmental devices (1991:102).

In relation to the foregoing, Gabriel Simiyu Lukhoba, a Bukusu circumcision music master, explains: “I do not reproduce fixed compositions all through, rather, I make variations within the initial musical frame of an already existing tune in accordance with what I observe and whatever I wish to communicate to the rest of the performers and the audience if any.”⁴

Nzewi further expounds the concept of “the index of composing variations” by observing that:

So if ‘x’ is taken as the index of composing variations, that is a variant gestalt or part thereof of a given fundamental theme used in the compositional development of such a fundamental, x^1 , x^2 , x^3 , x^4 , x^5 ... represent an infinite range of selections of variational indices on any given theme. Each component, as an exponent of x, is structurally quantifiable, and could be derived from a computation of rhythmic elements or patterns of a theme, as well as from tonal variations, of any given pitch or tone spectrum, or pitches and tone spectra of the theme. Furthermore, variational components, i.e., powers of x, could be derived from continuous differentiation of already derived powers, i.e., variational components of x. But the manipulation is not indiscriminate. There needs to be syntax and musical sense in the resulting expression. The resultant

⁴ Interview with Gabriel Simiyu Lukhoba on 6th July 2003.

composition will also demonstrate meaningful sequence in timing and spacing to be adjudged satisfactory in both its musical and contextual fulfilment. It is in the ability for cognitive derivation and application of variational and other developmental devices that an artist's maturity and soundness are acknowledged (1991:102-103).

In examples used in the current study, if for example, the call phrase and the response phrase are marked 'p' and 'q' respectively; variations in the 'p' phrase are marked as: px^1 , px^2 , px^3 , px^4 , px^5 , etc. On the other hand, the variations in the 'q' are marked as: qx^1 , qx^2 , qx^3 , qx^4 etc. In respective examples, significant full thematic senses are developed/constructed by a configuration of question and answer phrases that can be represented in a "symbolic score" (Nzewi, 1991:106).

In this regard, Nzewi (Ibid) further postulates that:

(1) Powers (1, 2, 3 ... n) of x, although selected at the discretion of the individual musicians, must conform to the normative idioms of the Ibo music composition. (2) The powers of x represent the fissile or accretive dimensions of thematic development, while the constant sub-structural framework of the fundamental themes (g, h, j) constitute the factor of thematic-structural unity in the tradition of performance-composition.

Consequently, all examples of music items in the context of the current study are also represented in a symbolic score, albeit in a modified format as compared to that of Nzewi. For instance, in example no. 5.1, *Sioyaye*; the first thematic sense consists of phrases: $p + q + r + qx^1 + s + qx^2$. The second thematic sense consists of phrases: $px^1 + q + t + qx^1 + qx^2$; while the third thematic sense is constituted by phrases: $t + u + v + ux^1 + v + ux^2$. Note that each of the three significant thematic senses is determined by distinctively recognizable characteristic fundamental sub-themes and variations there-of. Moreover, some examples such as: no. 5.1, *Sioyaye*; and no. 5.3, *Mundubi embya*; no. 5.6, *Mulongo*; no. 5.7, *Amba mutalya*; feature distinct sections that are

marked: **A, B, C, D**, etc. It should be noted further that in the actual performance, these sections are not fixed as such; rather, they may be interchanged at the liberty and discretion of the lead singer.

Bukusu circumcision music items are performed in a procedural sequence starting with those that are performed during the invitation of the initiate's relatives, followed by those that are performed on the eve of circumcision and then those that are performed on the circumcision day and thereafter (see the sequence as arranged on CD track nos. 1 to 12). It should be noted that music items performed on the circumcision day and thereafter (see example nos. 5.1, *Sioyaye*; 5.2, *Khwera omurwa*; and 5.3, *Mundubi embya*), are somehow fixed in terms of form, text and presentational style (also see appendix nos. 7.10; 7.11 and 7.12; and listen to CD track nos. 10, 11 and 12).

Example no. 5.1: SIOYAYE

Sectoin A

SOLOIST

RESPONSE

CHINYIMBA

S

R

CHI.

S

R

CHI.

E - we e - we e - we mu - si - nde - we

e - we mu - si - nde - we e - we mu - si - nde - we

Ho Ho Ho

e - we e - we e - we khwa - ra - kho

Ho

p

r

s

q

qx1

qx2

px1

q

7 *Sioyaye*

S *t* *sx1*
 E si - bo - yo sye - ba kha - le mu -

R *qx1* *qx2*
 Ho Ho

CHI.

Section B

9 *t* *v*

S si - ndo - 'te - re - ma - ka 'che 'bu - nyo - lo 'che 'bu - nyo - lo

R *u*
 Ha o

CHI.

11 *v* *ux1* *ux2*

S 'che 'bu - nyo - lo

R *ux1* *ux2*
 Ha o Ha o

CHI.

Example no. 5.2: KHWERA OMURWA

SOLOIST

1 *p*
 Ya - ya khwe ro mu - rwa. khwe -

RESPONSE

q
 Aa khwe -

S

3 *px1* *px2*
 ro 'mu-rwa_ ya-ya khwe - ro 'mu-rwa_ khwe - ro 'mu-rwa_ sa-nde khwe-

R

q
 ro 'mu-rwa_ Aa khwe - ro 'mu-rwa_

S

6 *px3*
 ro 'mu-rwa_ khwe - ro 'mu-rwa_ pa-pa khwe - ra khwe-

R

q *q*
 Aa khwe - ro 'mu-rwa_ Aa khwe-

S

9 *px4*
 ro 'mu-rwa_ chu-ma khwe - ro 'mu-rwa_

R

q
 ro 'mu-rwa_ Aa khwe - ro 'mu-rwa_

Example no. 5.3: MUNDUBI EMBYA

Section A

The musical score for Section A of Mundubi Embya is presented in three systems. Each system consists of two staves: a Soloist (S) staff and a Response (R) staff. The key signature is one sharp (F#) and the time signature is 3/4. The Soloist part begins with a first-measure rest, followed by a melodic phrase starting on the second measure with a piano (p) dynamic. The Response part begins with a first-measure rest, followed by a rhythmic accompaniment starting on the second measure with a mezzo-forte (q) dynamic. The lyrics are: Soloist: Oo___ le - lo___; Response: le - lo 'ndia mu - ndu - bi___ 'mbya.

SOLOIST

Oo___ le - lo___

RESPONSE

le - lo 'ndia mu - ndu - bi___ 'mbya

S

Oo___ le - lo___

R

le - lo 'ndia mu - ndu - bi___ 'mbya

S

Oo___ le - lo___

R

le - lo 'ndiamu - ndu - bi___ 'mbya

Section B *Mundubi embaya*

S 7 *r*
ma - yi wa-lo - ma - nga

R 7 *q*
le - lo 'ndiamu - ndu-bi__'mbya

S 9 *r*
pa - pa wa-lo - ma - nga

R 9 *q*
le - lo 'ndiamu - ndu-bi__'mbya

S 11 *r*
se - nge wa-lo - ma - nga

R 11 *q*
le - lo 'ndiamu - ndu-bi__'mbya

S 13 *r*
ku - khu wa-lo - ma - nga

R 13 *q*
le - lo 'ndiamu - ndu-bi__'mbya

Mundubi embaya

15 *r*
 S kho - cha wa - lo - ma - nga

15 *q*
 R le - lo 'ndiamu - ndu - bi - mbya

Section A

17 *p*
 S Oo - le - lo

17 *q*
 R le - lo 'ndiamu - ndu - bi - mbya

19 *p*
 S Oo - le - lo

19 *q*
 R le - lo 'ndiamu - ndu - bi - mbya

21 *p*
 S Oo - le - lo

21 *q*
 R le - lo 'ndiamu - ndu - bi - mbya

Apart from addressing the origins and the importance of the Bukusu circumcision ritual to the initiate and the entire community, these music items have been passed on from generation to generation and their thematic sense and textual content have very minimal variations.

Consequently, their reiterative nature reinforces messages embedded therein. Moreover, these music items cannot be substituted, for instance, with the ones performed before circumcision. Songs performed prior to the circumcision day are various and varied. In relation to this aspect, Nketia (1974: 189) observes that in African music:

...themes of songs tend to center around events and matters of common interest and concern to members of the entire community or the social groups within it. They may deal with everyday life or with the traditions, beliefs, and customs of the society.

Some recognizable and already existing Bukusu circumcision music items also entail newly composed and extemporized texts that address various issues that reflect varied contemporary social experiences as shown in the examples below. For instance, the text of the song, *Babuya* (refer to example no. 5.4, CD track no. 2, and appendix no. 7.2), highlights the fact that witchcraft and food poisoning are not good practices in the community. The song denounces a certain Bukusu sub-tribe called Babuya (from a place called Kibuchori) who killed a teacher called Protus through food poisoning by using a chameleon's flesh. Babuya are also reputed as witches and therefore, as a social control measure, the other Bukusu sub-tribes are discouraged from marrying their daughters. On the other hand, the song; *Amba mutalya* (refer to example no. 5.5, CD track no. 4, and appendix no. 7.4), which can be directly translated as 'uphold the tradition,' of the Bukusu community encourages the Bukusu to perpetuate the old circumcision tradition handed to them by Mango and other ancestors. The song also addresses the fact that HIV/AIDS is a reality in the Bukusu community and people should be careful with their sexual behavior and/or associations with any person they come in contact with. A first encounter with some people often indicates that they are disciplined and principled but this often turns out to be not true. Here, reference is made to a proud girl who used to abuse men who could approach her

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for a relationship but later, it was discovered that she was suffering from HIV/AIDS.

Example no. 5.4: BABUYA

Soloist

1. Ee *babuya* is a bad clan let me reveal, *babuya*
is a bad clan I refuse
2. Ee *babuya* is bad clan let me reveal, *babuya*
is a bad clan I reveal
3. Ee *babuya*, who come from *Kibuchori*
killed the young Protus
4. Ee, *babuya* is a bad clan I reveal; they cooked
chameleons for people
5. Ee, the rags they tied together would only be split by
'nacet' razorblade, sharp enough to dissect a crocodile!
6. Ee, rirrr! Truly make tremors that will shake the earth
7. Ee, we men have sworn never to marry girls from
babuya clan
8. Ee we arrived home from the mountains only to find the
child's heart rotten
9. Ee we have come from far and arrived at your home
naked and tired
10. Sirrr! You shake the earth and cause tremors!
11. Ee sirrr! You shake the earth and cause tremors!
12. Ee *babuya* are bad people from *Kibuchori*; they
killed teacher Protus

Response

- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!
- Ee *babuya*
is a bad clan eh!

Example no. 5.5: AMBA MUTALYA

Soloist

1. We sing well this *Mutalya* as we jump up and down
2. It was in broad daylight that my sister in-law undressed herself
3. E, then on we have been jumping up and down
4. E, I went up to Chelebei hill to greet God
5. E, we sing and sing again this *mutalya*
for all the Luyia people to be circumcised

Response

- Hold *mutalya*
- Hold *mutalya*
- Hold *mutalya*
- Hold *mutalya*
- Hold *mutalya*

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- | | |
|---|--|
| 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 AIDS in her stomach | Hold <i>mutalya</i> |
| 14. We took her temperature and at eleven
o'clock, the guy started swelling the neck | Hold <i>mutalya</i> |
| 15. They said that it was the <i>ututu</i> that had been
used to perform witchcraft | Hold <i>mutalya</i> |
| 16. And we sing again | Ah we thank you
oyee, hold <i>Mutalya</i> |
| 17. You should know that this is <i>mutalya</i> | Ah we thank you
oyee, hold <i>Mutalya</i> |
| 18. Eh this is <i>mutalya</i> of the Luyia people | Ah we thank you
oyee, hold <i>mutalya</i> |
| 19. In those days, came a man by the name Mango | Hold <i>mutalya</i> |
| 20. It is our father Mango who brought this
practice of circumcision | Hold <i>mutalya</i> |
| 21. You ask well what this <i>mutalya</i> is, hold it,
pull it, for this <i>mutalya</i> belongs to ancestors | Hold <i>mutalya</i> |
| 22. I called a young girl who started to insult me
so she was sent by her mother | Hold <i>mutalya</i> |
| 23. She insulted me, 'foolish', 'stupid' but
AIDS was in her stomach | Hold <i>mutalya</i> |
| 24. We found out who her mother was and called her | Hold <i>mutalya</i> |
| 25. We found out and called her mother who bore her in great pain | Hold <i>mutalya</i> |
| 26. We again called the father who carried her | Hold <i>mutalya</i> |

Due to the cyclic nature of the significant structural framework of Bukusu circumcision music, only certain sections of the music where variations occur were transcribed in order to highlight their main

characteristic features and developmental procedures therein. However, full texts of each song in *Lubukusu* (the language spoken by the Bukusu people) and their English translations are provided in appendix no. 7.

“The melodic forms in traditional [African] music are largely configurations of the call and response principle” (Nzewi 1991:109) and the Bukusu circumcision music is not an exception of this fact. “Other structural forms like the through-composed form with short equi-spaced chorus responses,” (Nzewi 1991:111), for instance, as in example no. 5.6; *Mulongo* (also refer to CD track no. 5), or “solo statements with short chorus completion” (Ibid) as in example no. 5.7; *Amba mutalya* (also refer to CD track no. 4), “as well as variations of these” (Ibid) feature prominently in Bukusu circumcision music.

Example no. 5.6: MULONGO

Section A

The musical score for 'Section A' of 'Mulongo' is presented in three systems. The first system includes the SOLOIST, RESPONSE, and CHINYIMBA parts. The SOLOIST part begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The lyrics are 'Mu - lo _____ ngo' and 'Mu - lo _____'. The RESPONSE part consists of two staves with lyrics 'Ha ho _____' and 'Ha - ho _____'. The CHINYIMBA part is on a single bass staff with lyrics 'Ha - ho _____'. The second system includes the S, R, and CHI parts. The S part has lyrics 'ngo' and 'Mu - lo _____ ngo'. The R part has lyrics 'Ha - ho - Mu lo - ngo' and 'Ha - ho _____'. The CHI part has lyrics 'Ha - ho - Mu - lo - ngo' and 'Ha - ho _____'. Musical notation includes dynamics like *p*, *p1*, and *q*, and articulation like *r*. The CHINYIMBA part uses a single bass staff with a 12/8 time signature.

Mulongo

7

S
 cha bo-na Mu - lo-ngo Wa-ko-li wa-nda-yase Mu-lo-ngo A-i-sa-

R
 Ha-ho Mu lo-ngo Ha - ho

7
 Ha-ho Mu - lo-ngo Ha - ho

CHI. 7

Section B

10

S
 ka wa-nda-yase mu - u-me bu-u-ma mu-lo - ngo

R
 Ha-ho E-ti-lo-'mwa-

10
 Ha-ho E-ti-lo-'mwa-

CHI. 10

13 *Mulongo*

S *sx1*
 khu - khwe-se li-pa-la Mu-lo - ngo

R
 no 'mu-kha - na Mu - lo - ngo E - ti - lo - 'mwa -
 no 'mu-kha - na Mu - lo - ngo E - ti - lo - 'mwa -

CHI. 13

Section C

16 *u*

S E ba-ndu be nyu-ma mu-syu-le bi-bi-li khu-che mu-ta-u-

R
 no 'mu - kha - na - Mu - lo - ngo
 no 'mu - kha - na - Mu - lo - ngo

CHI. 16

Mulongo

19

S
 ni Ba - ba ndu-be nyu-ma mu-syu-le bi-bi-li khu-che mu-ta-u-
 uxl

R
 19
 kha no 'mwa-no 'kwa mu nda
 v
 19
 kha no 'mwa-no 'kwa mu - nda

CHI.
 19

Section D

22

S
 ni mu - le-mbe Che____ ni mu-le-mbe Che -
 w wxl

R
 22
 kha-no 'mwa-no 'kwa mu nda Ha ho_____
 v q
 22
 kha-no 'mwa-no 'kwa mu - nda Ha - ho_____

CHI.
 22

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25 *Mulongo*

S
 ni mu - le - mbe Che - ni mu - le - mbe Che -

R
 Ha - ho Mu - lo - ngo Ha ho Mu - lo - ngo
 HA - ho Mu - lo - ngo Ha - ho Mu - lo - ngo

CHI.

28

S
 ni

R
 Ha - ho — Mu - lo - ngo
 Ha - ho — Mu - lo - ngo

CHI.

Example no. 5.7: AMBA MUTALYA

Section A

SOLOIST

RESPONSE

CHINYIMBA

E ba - li ne - khwi - mbi - li - sya bu - la - yi mu - ta -

S

lya ku - no khu - su - na mu - nga - ki ne - khwi - la - o E

R

a - mba mu - ta -

CHI

S

px1

ba - li - e - nje che - le - che - nje ku - mu - mu ku - fwa mu - la mwa ka - se -

R

lya

CHI

Amba mutalya

Section B

The musical score for Section B of 'Amba mutalya' is presented in three systems, each with three staves: Soprano (S), Alto (R), and Chorus (CHI). The music is in a key with one sharp (F#) and a common time signature. The lyrics are written below the vocal lines, and various musical notations such as 'r', 'q', 's + q', and 't' are placed above the notes to indicate specific articulations or phrasing. The Chorus part is represented by a single line with a double bar line and a vertical line, indicating a rhythmic accompaniment.

System 1 (Measures 7-8):
 S: nde 'ngu-bo ku - no mu-ta - lya kwe ba - lu - ya
 R: a - mba mu-ta - lya Aa
 CHI: [Rhythmic accompaniment]

System 2 (Measures 9-10):
 S: ba -
 R: we - ba - le o - ye A - mba mu - ta -
 CHI: [Rhythmic accompaniment]

System 3 (Measures 11-12):
 S: li ne - khwe - mbe - le - sya lu - ndi -
 R: lya A - we - ba - le o - ye
 CHI: [Rhythmic accompaniment]

Section A *Amba mutalya*

The musical score is written for Soprano (S), Alto (R), and Chorus (CHI) parts. It is in the key of D major (one sharp) and 4/4 time. The score consists of three systems of staves. The lyrics are in Xhosa and are repeated in several places, indicating a reiterative structure. Performance markings include *px2*, *d*, *s + q*, and *q*.

System 1 (Measures 13-15):

- Soprano (S):** E - mba-lu ye - cha ye Ba-lu-ya mu-nya -
- Alto (R):** a - mba mu - ta - lya
- Chorus (CHI):** (Percussive accompaniment)

System 2 (Measures 15-17):

- Soprano (S):** nga - e - cho 'ndi Ma - ngo pa - pa wa - ki - re - ra ba -
- Alto (R):** a - mba mu - ta -
- Chorus (CHI):** (Percussive accompaniment)

System 3 (Measures 17-19):

- Soprano (S):** li ne-khwe - mbe - le - sya lu - ndi
- Alto (R):** lya A we - ba - le o - ye
- Chorus (CHI):** (Percussive accompaniment)

System 4 (Measures 19-21):

- Soprano (S):** (Silence)
- Alto (R):** a - mba mu - ta - lya
- Chorus (CHI):** (Percussive accompaniment)

As explained earlier, the reiterative nature of the songs serves the purpose of emphasizing the messages in the respective music items. However, in some cases, whenever there are changes in the text lines, the melodic structure/shape is bound to change in conformity with speech rhythms and/or speech tones. Soloists are regarded with a lot

of respect, dignity and honor. The soloist directly affects the quality of performance. A good soloist should be able to convey contextual sense and meaning of words. He should be able to compose textual and melodic phrases at the spur of the moment. During the Bukusu circumcision ceremony, soloists have the freedom/license of using appropriate language to scorn and abuse social deviants in the society. It is one of the effective tools of shaming the victims and deterring any other person from deviating from societal norms. Although in most cases the soloist is randomly selected, sometimes soloists usually agree on how they would take turns. More often, there is an overlap between the preceding song and subsequent one.

Most soloists are also composers of new songs. Apart from composing songs that encourage the initiate, they also compose songs on topical issues like HIV/AIDS, good neighborhood and political matters. The solo and response form gives the soloist room to extemporize and add totally new information depending on the audience, setting and the general context of performance. Occasionally the initiate's relatives reward performers by giving them foodstuffs and monetary gifts (see DVD video clip no. B2). In some cases, the soloist has the responsibility of guiding the chorus on what to answer and how to answer his question phrases.

In the Bukusu community, it is only men who undergo circumcision. Probably, as informants maintain, that is the reason why most prominent soloists/composers are male. In this case, it may be argued that the circumcision ritual affects the psychology and general personhood of the male person than it does to the female person. Consequently, the male members of the Bukusu society take centre stage in as far as key roles such as song leadership and composition are concerned. Nevertheless, as earlier mentioned, the response comprises of both male and female voices.

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In the Bukusu circumcision rite, body art, which is applied in various designs and color schemes, is both symbolic and decorative. The white color is usually dominant and it is obtained by mixing millet flour with water. In some cases, it is smeared all over the body and in other cases; it is applied only on the face, hands and legs of the initiate. The latter case mostly applies to circumcisers' sons basically for reasons of identification. The informants indicated that the application of the paint makes the initiate confident, steady and psychologically focused (see photo nos. 5.1 and 5.2 and DVD video clip no. B1).



Photo no. 5.1; taken by the researcher: the initiate decorated for identification as the circumciser's son.



Photo no. 5.2; taken by the researcher: the initiate in costume on the way to invite his relatives to his circumcision ceremony.

It makes him realize his position as the initiate and hence become conscious of his commitment and determination to face the ordeal. Moreover, the body painting makes it easy for initiate's relatives to identify him and encourage him by using satire/allusions. According to informants, the white colour in Bukusu worldview symbolizes the

success and prosperity that the community wishes the initiate to achieve in his adult life. In short, the community wishes the initiate a bright future.

The visual appreciation of performances is enhanced by the performers' costumes. The initiate in the Bukusu circumcision ceremony may use various costumes for aesthetic and symbolic purposes. Like body art, costumes are also meant to identify the initiate as the focal point of communication. This is evidenced by the fact that in the performances all the participants dance while facing the initiate all the time.

The initiate may wear a headgear (see photo nos. 5.1 and 5.2). Apart from being decorative, it is believed to be a source of inspiration to the initiate. Since it is rarely put on by anybody, putting it on during the circumcision season commits the initiate to a serious task ahead. In fact, as he dances, he is now and then reminded that such a headgear is not put on for fun but for a serious purpose.

Ornaments are part of the visual arts that are used by the initiate and other participants in the performance of Bukusu circumcision music. They contribute to the visual aesthetics of performance. The ones commonly used by most initiates are called *butundi*. These are beads used for decorating the initiate's chest and back. They are crisscrossed on the initiate's chest and back to form the shape of letter 'X' (see photo no. 5.3 and DVD video clip nos. B1 and B2).



Photo no. 5.3; taken by the researcher: the initiate at his father's home. He is decorated with beads and paint in order to identify him as the centre of interest in the circumcision ceremony.

Informants insist that apart from their decorative purposes, ornaments have the psychological role of making the initiate realize that he is uniquely dressed because of being the centre of attention and hence he gradually develops the courage necessary for the accomplishment of the task ahead of him. During this research, I observed that alongside the above-mentioned ornaments used by the initiate, most male participants carry very big clubs and sticks. These clubs and sticks (*bicholong'o* and *chisimbo*) are carried shoulder high as if the carriers, mostly men, want to hit the initiate whom they surround as they dance in a circular pattern. According to informants, this scenario leads to tension, which, in the long run, makes the initiate to psychologically realize that the circumcision rite is a serious affair. He therefore develops bravery and courage as the circumcision day draws near (see photo no. 5.4 and DVD video clip no. B 3).



Photo no. 5.4; taken by the researcher: singers and dancers surrounding the initiate at night on the eve the circumcision day.

Another kind of visual art of functional-aesthetic value that features prominently in the performance of the Bukusu circumcision music is the musical instruments that accompany the songs. Most initiates embellish the performance by blowing whistles and playing *chinyimba* simultaneously. Although any other performers may blow whistles, it is noteworthy that *chinyimba* are strictly restricted to initiates. The regular beat of *chinyimba* focuses the initiate's mind and concentration. Psychologically, being the subject of attention, the initiate is usually nervous and or tense. His emotional equilibrium is achieved through "striking" off anxiety, fear or tension by banging the iron (sharp sounding) instruments - *chinyimba*.

However, in the performance of Bukusu circumcision music, some music items such as; example nos. 5.2, *Khwera omurwa*; and 5.3, *Mundubi embya*; which are performed after circumcision, are not accompanied by *chinyimba*; the reason being that the Bukusu believe that it is a taboo for a circumcised person to play *chinyimba* (listen to CD track nos. 11 and 12). Furthermore, according to informants, the absence of *chinyimba* signifies the accomplishment of the transition process of the initiate from childhood to adulthood. The non-use of *chinyimba* - the main instruments in the respective music type, implicates the sudden change in the personhood/status of the initiate.

In Bukusu circumcision ceremony, all activities related to performance of vocal and instrumental music are referred to as *khuminya*. The dance styles that feature in the performance of the music vary from one event to the other. When going to invite the initiate's relatives, the participants dance as they run at a moderate pace (*khusanya*)-see photo no. 5.4 and DVD video clip nos. B2 and B3. When they arrive at the relative's home, they dance in a circular motion while moving either clockwise or anti-clockwise at a walking pace as they stamp their feet (*khuracha*). The speed of running, marching or stamping is always dictated/regulated by the rhythm and tempo of the song being performed (listen to CD track nos. 1 to 12 and see DVD video clip nos. 2 and 3). It is worth noting that transcriptions in example 5.8, *Kongona*; 5.9, *Luwaya*; 5.10, *Mayi wo mwana*; 5.11, *Sindu syanduma*; 5.12, *Chinyanga chawele*; and 5.13, *Lukembe*; (see pages 5-32 to 5-45) are examples of songs performed while the initiate and his escorts are running and dancing while going to invite his relatives. On the other hand, as indicated earlier on, examples on CD track nos. 10, 11 and 12 (also see example nos. 5.1; *Sioyaye*, 5.2; *Khwera omurwa* and 5.3; *Mundubi embya*) suggest marching. Example no. 5.1 is performed just before circumcision while 5.2, is performed immediately after circumcision and 5.3, thereafter in the commissioning ritual. It is arguable that their marching character is suggestive of the functional

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aspect of the music. In this case, it is quite supportive to the steady walking pace and the assertive mood of the performers.



Photo no. 5.5; taken by the researcher: dancing to Bukusu circumcision music while on the way home after inviting the initiate's relatives.

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Example no. 5.8: KONGONA

The musical score for 'KONGONA' is presented in three systems, each with three staves: SOLOIST (treble clef), RESPONSE (treble clef), and CHINYIMBA (bass clef). The key signature is one sharp (F#) and the time signature is 12/8.

System 1:
 SOLOIST: Starts with a first-measure rest (1), followed by a melodic line with lyrics "E ko - ngo - na mu -". A dynamic marking of *p* (piano) is placed above the final notes.
 RESPONSE: A single whole note rest.
 CHINYIMBA: Starts with a first-measure rest (1), followed by a rhythmic accompaniment of eighth notes.

System 2:
 SOLOIST: Starts with a three-measure rest (3), followed by a melodic line with lyrics "ngo mu-no 'li ko-ngo-na -" and "E - we Wa-kha-te-li ne-ba khu-". A dynamic marking of *px1* (piano) is placed above the final notes.
 RESPONSE: A three-measure rest (3), followed by a melodic line with lyrics "E ko-ngo-na" and a dynamic marking of *q* (piano).
 CHINYIMBA: Starts with a three-measure rest (3), followed by a rhythmic accompaniment of eighth notes.

System 3:
 SOLOIST: Starts with a six-measure rest (6), followed by a melodic line with lyrics "we-le-kho 'li ko-ngo-na" and "E pa-pa Mu-chu-ne ne ba-khu-". A dynamic marking of *px2* (piano) is placed above the final notes.
 RESPONSE: A six-measure rest (6), followed by a melodic line with lyrics "E ko-ngo-na" and a dynamic marking of *q* (piano).
 CHINYIMBA: Starts with a six-measure rest (6), followed by a rhythmic accompaniment of eighth notes.

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9

Kongona

S
we-le-kho 'li ko-ngo - na_____ E I -sa Wa-ngi-la ne-ba-khu-
px3

R
e ko-ngo - na_____
a3

CHI
9

12

S
we-le-kho 'li-ko-ngo - na_____ E Pa-pa Wa-nyo-nyi ne-ba-khu-
px4

R
E ko-ngo - na_____
q

CHI
12

15

S
we-le-kho 'li ko-ngo - na_____ E ma-ra ya kwa-nza ne-ba-khu-
px5

R
E ko-ngo - na_____
a1

CHI
15

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18 *Kongona*
 S we - le - kho 'li ko - ngo - na _____ O - mwa - na mu - ya - ka ne - ba - khu -
 px6
 R E ko - ngo - na _____
 CHI 18

21
 S we - le - kho 'li ko - ngo - na _____ E ko - ngo _____ na mu -
 px1
 R E ko - ngo - na _____
 CHI 21

24
 S ngo mu - no 'li ko - ngo - na _____ Ee ko - ngo _____ na mu -
 px7
 R E ko - ngo - na _____
 CHI 24

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Musical score for measures 27-29. The score is in G major (one sharp) and 4/4 time. It features three parts: Soprano (S), Recorder (R), and Chibwa (CHI).
- **Soprano (S):** Measures 27-29. Lyrics: ngo mu-no 'li ko-ngo-na____ Fu - ndi 'we chi-ndi-ka Tu -
- **Recorder (R):** Measures 27-29. Lyrics: E - ko - ngo - na____
- **Chibwa (CHI):** Measures 27-29. A rhythmic accompaniment consisting of eighth notes.
- **Annotations:** A slur labeled "Kongona" spans measures 28 and 29. A dynamic marking "px8" is placed above the Soprano staff in measure 29. A dynamic marking "q" is placed above the Recorder staff in measure 29.

Musical score for measures 30-31. The score is in G major (one sharp) and 4/4 time. It features three parts: Soprano (S), Recorder (R), and Chibwa (CHI).
- **Soprano (S):** Measures 30-31. Lyrics: lwe tu 'li ko - ngo - na____
- **Recorder (R):** Measures 30-31. Lyrics: E ko - ngo - na____
- **Chibwa (CHI):** Measures 30-31. A rhythmic accompaniment consisting of eighth notes.
- **Annotations:** A slur labeled "Kongona" spans measures 30 and 31. A dynamic marking "q" is placed above the Recorder staff in measure 31.

Example no. 5.9: LUWAYA

The musical score for 'LUWAYA' is presented in four systems, each with three staves: SOLOIST (treble clef), RESPONSE (treble clef), and CHINYIMBA (bass clef). The key signature is one sharp (F#) and the time signature is 12/8. The SOLOIST part begins with a dynamic marking of *p* and includes lyrics: "Ee... lu - wa - ya". The RESPONSE part includes lyrics: "Ya - yo 'li lu - wa - ya... Ee... lu - wa - ya... Khe -". The CHINYIMBA part provides a rhythmic accompaniment. The score includes various musical notations such as slurs, accents (*r*, *s*), and dynamic markings (*p*, *q*). The systems are numbered 1, 3, 6, and 9.

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Example no. 5.10: MAYI WO MWANA

The musical score is written in G major (one sharp) and 12/8 time. It consists of the following parts:

- SOLOIST:** Melody starting with a first-measure rest, followed by notes G4, A4, B4, C5, B4, A4, G4. Dynamics include *p*.
- RESPONSE:** Melody starting with a first-measure rest, followed by notes G4, A4, B4, C5, B4, A4, G4.
- CHINYIMBA:** Rhythmic accompaniment with notes G2, A2, B2, C3, B2, A2, G2.
- S (Soloist):** Melody starting with a triplet of G4, A4, B4, followed by C5, B4, A4, G4. Dynamics include *p1*.
- R (Response):** Melody starting with a triplet of G4, A4, B4, followed by C5, B4, A4, G4. Dynamics include *q*.
- CHI (Chinyimba):** Rhythmic accompaniment with notes G2, A2, B2, C3, B2, A2, G2.
- S (Soloist):** Melody starting with a five-measure rest, followed by notes G4, A4, B4, C5, B4, A4, G4. Dynamics include *px1*.
- R (Response):** Melody starting with a five-measure rest, followed by notes G4, A4, B4, C5, B4, A4, G4. Dynamics include *r*.
- CHI (Chinyimba):** Rhythmic accompaniment with notes G2, A2, B2, C3, B2, A2, G2.

Lyrics for the Soloist parts:

- SOLOIST: E Ma - yi wo mwa - na bi - ro 'lo -
- S: le E pa - pa wo mwa - na bi - ro 'lo - le
- S: E ma - yi wo mwa -

Lyrics for the Response part:

- R: Aa _____ Ee _____
- R: ma - yi wo mwa - na bi - ro 'lo lo 'mwa - na

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Mayi wo mwana

7

S *px2*
na bi - ro 'lo - le O mwa - na wa su - ta chi - nya -

R
q
Aa _____

CHI.

9

S
ma

R
r
Ee _____ ma - yi wo mwa - na bi - ro 'lo - lo mwa - na

CHI.

Example no. 5.11: SINDU SYANDUMA

The musical score for 'SINDU SYANDUMA' is presented in three systems. Each system includes a Soloist (S), Response (R), and Chinyimba (CHI) part. The music is in 12/8 time with a key signature of one sharp (F#).

System 1:
 SOLOIST: *p* Si - ndu sya - ndu - ma *r* ma - yi si - fwa - na chu - ku -
 RESPONSE: *q* Aa _____
 CHINYIMBA: 12/8

System 2:
 S: *pl* ni E si - ndu sya - ndu - ma *r1* pa - pa ka - ne si - khu - lu - me e
 R: *s* e si - ndu sya - ndu - ma - - - Aa _____ *q* e si - ndu sya - ndu - ma *s*
 CHI: 12/8

System 3:
 S: *pl* mba - lu ya - u - nya *r1x1* pa - pa ye - fwe ye ba - kha - le
 R: *q* Aa _____ *s* e si - ndu sya - ndu - ma
 CHI: 12/8

Example no. 5.12: CHINYANGA CHAWELE

The musical score is divided into three systems, each with three staves: SOLOIST (treble clef), RESPONSE (treble clef), and CHINYIMBA (bass clef). The key signature is one sharp (F#) and the time signature is 12/8. The SOLOIST part includes lyrics and dynamic markings such as *p* and *px1*. The RESPONSE part includes lyrics and dynamic markings such as *q* and *r*. The CHINYIMBA part consists of a rhythmic accompaniment of eighth notes. The lyrics are: "E mu - bo - le - lo 'mwa - na", "E bo - le - lo 'mwa - na", "Oo -", "we - le - chi - nya nga - cha - we - le", "Oo", "nya - nga cha - we - le", "Oo - Oo".

SOLOIST
 1 E mu - bo - le - lo 'mwa - na *p*

RESPONSE
 1 Oo -

CHINYIMBA

S
 3 E bo - le - lo 'mwa - na *px1*

R
 3 Oo - bo - le - lo 'mwa - na chi - *q* *r*

CHI

S
 5 we - le - chi - nya nga - cha - we - le Oo *px1*

R
 5 nya - nga cha - we - le Oo - Oo *q*

CHI

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7 *Chinyanga chawele*

S *p1x1*
 ——— chi-nya - nga cha - we - le

R
 bo - le - lo 'mwa - na chi-nya - nga *r*

CHI

9

S *px2* *px3*
 E ——— ma - yi kha - la ——— yi E ———

R
 cha - we - le *q* Oo ——— Oo ———

CHI

11

S
 ma - yi kha - la - yi

R *r*
 bo - le - lo 'mwa - na chi-nya - nga cha - we - le

CHI

Example no. 5.13: LUKEMBE

SOLOIST

E - mba - lu pa - pe 'we 'lu - ma bu - bi

RESPONSE

CHINYIMBA

S

E - mba - lu pa - pe 'we 'lu - me 'mwa - lo

R

E - lu - ke - mbe

E - lu - ke - mbe

CHI.

Lukembe

System 1 (Measures 7-9):

- Soprano (S):** Melody starting at measure 7. Lyrics: E - mba - lu ba - ki - lo - ma 'lu - ma bu - bi. Performance marking: *px1*.
- Right Hand (R):** Accompaniment for the Soprano. Lyrics: E - lu - ke - mbe. Performance marking: *q*.
- Church Instrument (CHI):** Rhythmic accompaniment.

System 2 (Measures 10-12):

- Soprano (S):** Melody starting at measure 10. Lyrics: E - mba - lu ye - ba - lu - yia lu - me bu - bi. Performance marking: *px2*.
- Right Hand (R):** Accompaniment for the Soprano. Lyrics: E - lu - ke - mbe. Performance marking: *qx1*.
- Church Instrument (CHI):** Rhythmic accompaniment.

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Lukembe

System 1 (Measures 13-15):

S: E — mu - chu - li lwo - li - le o - kha - bo - no 'mu - *r*

R: E - lu - ke - mbe *qx1*

CHI: (Rhythmic accompaniment)

System 2 (Measures 16-18):

S: khe - bi ne - wa - nja chi - mbi - lo E — mu - chu - li lwo - li - *r*

R: E - lu - ke - mbe *qx1*

CHI: (Rhythmic accompaniment)

Lukembe

19
S le o-kha-bo-na kho - cho 'li ta - we. Ee -

19
R E - lu - ke - mbe
 e - lu - ke - mbe

19
CHI.

22
S mba - lu e - mba-lu e - mbi

22
R E - lu - ke - mbe
 E - lu - ke - mbe

22
CHI.

In general, therefore, the performance of Bukusu circumcision music incorporates several aspects of artistic-aesthetic communication such as song, dance, and various visual and verbal arts that are integrated. Furthermore, paramusical features such as whistling, yelling and ululating are done randomly by participants to express their joy and enhance the aesthetic-artistic feel in the performance of the music.

5.2 THE CREATIVE AND COMPOSITIONAL

THOUGHT/PHILOSOPHY OF BUKUSU CIRCUMCISION MUSIC

Bukusu circumcision music is a ritualistic music type that is only performed in the context of traditional circumcision practice. Omondi (1983) observes that the occasions in which music is performed in traditional Kenyan society may be categorized as obligatory or optional. According to him, the former refers to situations whereby music performance is mandatory and indispensable, while the latter connotes situations where music performance depends on individual or collective choice. On the basis of his argument, Bukusu circumcision music could be termed as obligatory. Each music item is imbued with a specific message to be communicated to the initiate, his relatives or the audience. The music is both functional and implicitly contemplative and hence contributing towards features of aesthetic appreciation. The performance of the music spontaneously elicits various actions such as running, dancing, marching and a range of moods; such as happy ones and serious ones. For instance, due to their fast tempos, and the meanings embedded in the lyrics of the music, items performed while going to invite the initiate's relatives (listen to CD track nos. 1 to 9 and DVD video clip nos. B2 and B3) stimulate running, dancing and a happy/bright mood. On the other hand, music performed on the circumcision day when escorting the initiate from the river, *Sioyaye* (listen to CD track no.10), is in a moderate tempo that suggests marching. Whenever it is performed, it elicits a very serious and heightened mood that signifies the climax of the circumcision ritual.

As shown in the examples of Bukusu circumcision music items and when we consider the "African creative philosophy [of] performance-composition" (Nzewi 2003:28), the music is based on recognizable compositional frameworks for situational re-composition. Performance-composition, the art of musically marshalling, interpreting and aesthetically enriching the ongoing events as well as contingencies of a performance context (Nzewi, 1991, 1997 and 2003) as will be

discussed later, is part and parcel of Bukusu musical thought and practice.

One of the main roles of indigenous Bukusu circumcision music, as the case is for many other music types in other African societies, has been and is still communication. As Ekweme (1996:6) observes that “functionality is a known feature of music in Africa and in the functionality, communication becomes a primary objective.” As channels of communication, indigenous Bukusu circumcision music serves members of the Bukusu community by imparting messages that regulate the entire community’s social behaviour by emphasizing acceptable social practices.

During music performances, the musicians and their audience get involved in interpersonal communication. In Bukusu circumcision music performances there are no categories such as the passive audience and the active performers. Everyone seizes every available opportunity to contribute to the performance in terms of dancing, singing or verbally advising the initiate.

Akuno (2005:69) describes African music as “an [expression], a work of art and performance. It is a human behaviour involving people with their communities. It is an agent of socialization. Since it reflects and expresses culture, it embodies a people’s total existence: beliefs, philosophy (worldview), religion, norms, mores, language, expressions, relationships and aspirations.” Bukusu circumcision music performance is social in nature. As earlier indicated, every Bukusu community member regardless of age or gender participates in the performance of the music and observation of all contingent procedures of the ritual (see photo nos. 4.5, 4.6, 4.7, 4.8, 4.9 and 5.4 and DVD video clips nos. B1, B2 and B3). Through this kind of participation, the young and the old are unified within the Bukusu cultural fabric.

Bukusu circumcision music encompasses many themes expressed textually and gesturally. While some themes always recur, others change in every circumcision year depending on the prevalent societal socio-cultural and socio-economic situations. For instance, music items: example nos. 5.1, *Sioyaye*; 5.2, *Khwera omurwa*; and 5.3, *Mundubi embya*; centre on fixed themes both melodically and textually (also see example nos. 5.14 and 5.15; appendix nos. 7.10, 7.11 and 7.12; and listen to CD track nos. 10, 11 and 12). The song; *Khwera omurwa* is performed immediately after circumcision and it stresses the fact that the Bukusus have a reason to celebrate for having killed one of their perennial enemies, Omurwa, a singular form of Barwa. Barwa are highland nilotes who live on the slopes of Mount Elgon and they, from time immemorial, clash with the Bukusu over livestock and land ownership matters. In this case, circumcision is compared to the hard task of fighting a strong enemy and the joy that one achieves after defeating such an adversary. On the other hand, in *Mundubi embya*, the refrain, *lelo ndia mundubi embya*, which when literally translated comes close to ‘from today I will eat from my own plate,’ recurs. In the Bukusu community, it is customary for the young boys who have not yet undergone circumcision to eat together from the same plate. However, once one gets circumcised, he is served with food in his own plate. Therefore, he is respected by his community members and becomes independent in his thoughts and deeds. This is the last song performed in the Bukusu circumcision ceremony. It is joyfully performed by the initiate in conjunction with his younger brothers and sisters during his pass out ceremony that is always held in the month of December during every circumcision year.

Example no. 5.14: KHWERA OMURWA

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

- | | |
|---|----------------------------------|
| 4. We have killed <i>omurwa</i> ; my age group
we have killed <i>omurwa</i> | Aah we have killed <i>omurwa</i> |
| 5. We have killed <i>omurwa</i> ; my <i>chuma</i> age group
we have killed <i>omurwa</i> | Aah we have killed <i>omurwa</i> |

Example no. 5.15: 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

Variations or deviations in the rendition of these music items are attributed to individual idiosyncratic flairs of different performers and their conception and interpretation of “contingencies of a specific performance” (Agu 1999:70) in terms of effect and affect.

As Mbabi-Katana (2001:93) observes: “indigenous music of a society is a phenomenon of life that gives historical depth to the musical art of the society.” For instance, the song, *Sioyaye* (refer to appendix no. 7.10), particularly addresses the historicity of the Bukusu circumcision ritual. In particular, it focuses on the mythical origins of the ritual; a theme that further inculcates and bonds the Bukusu community members’ respect, ownership, practice and perpetuation of the ritual. For that matter, it is always performed when the initiate is being escorted from the river on the circumcision day and it has no substitute whatsoever. As one of the informants, Vincent Wanyonyi Wechabe, observes: “the song is culturally fixed and has been passed on from generation to generation from time immemorial.”¹

According to Nketia (1974:55), “a good Akan singer must be able to improvise texts, to fit tunes to new words extemporaneously, and to

¹ Interview with Vincent Wanyonyi Wechabe on 2nd August 2004.

remember texts so that he can recall verses of songs or the leading lines.” In connection to the context of Bukusu circumcision music performance, Nketia’s observation about a good Akan singer closely relates with the qualities of a good Bukusu singer. According to Nketia:

The singer’s ability to improvise reflects the alertness or presence of mind. A singer must be sensitive to or show a general awareness of current situations. Since he has to perform in public, he must not be shy when performing, indeed, some of histrionic temperament is said to be desirable, for a singer is involved in dramatic communication (1974:56).

It is important to understand compositional process in African music in order to discern the ways in which creative musicians assemble their music (Agawu 2003). On creation of new compositions, Gabriel Simiyu Lukhoba, a Bukusu circumcision master musician, observes that “although I sometimes create new tunes, I also borrow a lot from existing ones”,² explained Simiyu. He further elaborated that he extemporaneously continues adding texts to existing tunes or his original ones depending on what he wants to communicate to the audience, the initiate and the community at large in the already referred to “performance-composition” context (Nzewi: 2003:28). In this case, he is “involved in a musical interpretation of the contingent occurrences in the context. What comes into [his] head, sensitized by his impressions or observations is what he [sings]” (Nzewi 2001:99). On the other hand, Dismas Sifuna Sinino, another master musician, argues that the main objective in his compositions is, ‘*khukambila babana*,’³ (to advise the initiates). He observes that he carefully selects and varies the texts while maintaining the specific music items’ musical frame/melodic structures. For instance, he extemporaneously fits into his tunes (original or borrowed) the names of the initiate, and those of his parents, relatives and other performers. He also includes performers’ family lineages as he acknowledges their presence as

² Interview with Gabriel Simiyu Lukhoba on 6th July 2003.

³ Interview with Dismas Sifuna Sinino on 6th July 2003

exemplified in the texts of example nos. 5.16, *Kongona*; 5.17, *Luwaya*; and 5.18, *Mayi wo mwana* (also see appendix nos. 7.1, 7.3 and 7.6). In *Kongona*, the presence of several people such as: Wangila, Wakhateli, Wanyonyi, and Henry Keya is acknowledged. The literal sense of the recurrent refrain, *kongona*, 'finish it,' is: 'scrub everything from the plate or from the cooking pot.' In its inner meaning, all people present encouraged to participate fully in the performance of the circumcision music and the ritual as a whole.

On the other hand, the term, *Luwaya*, directly translates to 'the wire.' Here, it metaphorically refers to the penis. The song implies the fact that after circumcision, the initiate is mandated by the Bukusu community to marry and multiply so that the Bukusu people can increase in number and strengthen their identity and, by extension their solidarity. Moreover, the presence of people such as: Kusimba's children, Tabalia and Wandabwa; Ezekiel Biketi, from Babayayo clan of Tulweti market; Wilson from Baengele-banyala clan; and Vincent is acknowledged. In *Mayi wo mwana*, the soloist who mentions that the initiate resembles a fox, *wanjusi*; and a wild bird, *ututu*; both of which are culturally conceived by the Bukusu as ugly, employs satire. However, in this context, these allusions are only meant to encourage and inspire the initiate so that he can face circumcision bravely.

Example no. 5.16: KONGONA

Soloist	Response
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. You 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 circumciser you cut	Eh cut it
11. This a <i>muengele</i> Henry Keya you finish it	Finish it

Example no. 5.17: LUWAYA

Soloist	Response
1. E the wire	Ah
2. My beloved brother, the wire	The wire
3. E, the wire	Ah
4. My agetate, the wire	The wire
5. E the wire	Ah
6. Let me say, the wire	The wire
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 the <i>babayayo</i> clan of Tulweti	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

Example no. 5.18: 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 <i>ututu</i>	Aah
6. The child resembles <i>ututu</i>	O mother to the child come and see the child
7. The child has carried <i>luliki</i>	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

On interaction in African music performances Agawu (2003:110), observes that “performers turned critics in the moment of performance/rehearsal can be extremely valuable sources of insight into musical aesthetics broadly conceived.” In Bukusu circumcision music, interaction/communication between performers is mostly done through song. The lead singer is quite significant in as far as the renditions of music items are concerned. For any performance to be effective, the chorus is bound to adhere to the cantor’s control, direction and leadership. This aspect is exemplified in various song items. For instance, in *Babuya* (see appendix 7.2), the song leader inspires and urges his fellow performers to dance vigorously by saying: *E sirrr! Ndi sinye, musinye liloba, musinye kang’ali*, meaning: E sirrr! You shake the earth and cause tremors. Here, he uses an onomatopoeic sound, *sirrr*, to allude to the sound of an earthquake. Likewise, in example; *Sindu syanduma* (see appendix 7.7), the song leader appeals to other performers to intensify the singing by calling out: *Papa endi kuta kumwenya* (Sing expressively); *Yaya endi khwesa kumwenya* (You sing very well); *Yaya endi khwesa bukhino* (Dance vigorously). The literal translation of the phrase, *sindu syanduma*, is: ‘something bit me.’ This refers to the bitterness of the Bukusu circumcision. The soloist’s recognition of the presence people such as: Wanyonyi, Bonventure and Wakhateli fosters communal bonding and collective responsibility.

Example no. 5.19: SINDU SYANDUMA

Soloist	Response
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

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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. There is a smell of Circumcision	Aaa
16. Our circumcision of ages	Something bit me
17. Ee it came from Mango	Aaa
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

Occasionally, one of the performers may shout at the initiate by saying: *Khupa chinyimba ne kamani* (Play *chinyimba* with vigour), or ask him questions such as: *Onarengarenganga sina?* (Why are you trembling all the time?). On the other hand, during a short break, after performing a certain music item, one of the performers may request the song leader to start them off by saying: *Ramo kumwenya khuche* (start us off in song so that we may get going). Apparently, from the foregoing interactions, the song leader and the rest of the performers relate closely and mutually. On this aspect of performance in the context of African music, Nzewi states that:

The African practice of spontaneous and practical artistic performance of evaluation offers emphatic solidarity to a performing group. The assessor becomes included as a factor of, and participant in, creativity. Such practical evaluation may be emotionally

prompted, but it is an artistic component of a musical arts presentation. It is a proactive evaluation philosophy that makes the performance art the collective experience of performers and audience (2003:28).

He also argues that:

The African performance arts principle requires that, the master musician or dancer is not an expert who dominates a presentation with overt, psychotic ego-displays. Rather, the lead artist endeavors to democratize ensemble action, and credits as well as involves empathic, emotional performers. The master performer mediates the performer-audience rapport. As such, evoking human sensing as well as sentiments in a creative contextual process is imperative, whether the performance need is music-specific or music-intrinsic. Most nonmusical contexts inevitably demand musical-arts processing in the African rationalization of human interactions, in which music invariably mediates varied emotions, conducts attitudes, and structures actions (2001:102-103).

Soloists/composers of Bukusu circumcision music are not hired to perform at a fee. They derive pleasure in their involvement in the social activity and regard themselves as any other performers/participants working towards the achievement of a common goal, that is, the admitting/welcoming of the initiate into adulthood. On this aspect, Wasike Makhete Sakhasya, a Bukusu circumcision master musician states that “it is a talent I inherited from my grandparents. It is my pleasure to compose and perform circumcision music for it is one way of preserving our culture by imparting it to the youth through song and dance.”⁵

In his explanation of harmony in an Igbo musical ensemble, Nzewi (1991:127) observes:

This is not always harmony in the western classical music sense exemplified in church hymns in which one

⁵ Interview with Wasike Makhete Sakhasya on 6th July 2003.

voice carries the melodic interest while the other voices harmonize it in a vertical dimension (chordally). In western classical concept when the melody-carrying voice is silent the music will sound decapitated and tuneless. The Igbo concept of harmonic relationships has as in its foundation a similar underlying principle of concordant vertical relationship as well as agreeable chordal progression. This only constitutes the deep structural level of Igbo harmonic sensibility. At the conscious level of creativity, however, the harmonic thought is not fragmented by the note. It is holistic. It takes an entire melodic statement as a harmonic unit. In other words, harmony is thought of in linear dimension.

It is worth noting that as exemplified in some examples of Bukusu circumcision music items, particularly example no. 5.6, *Mulongo*; that occasionally features harmony parallel thirds (also listen to CD track no.5), Nzewi's views about harmony in Igbo music very closely relate with harmonic aspects in Bukusu circumcision music. Despite the geographical and cultural distance that exists between the Igbo (in Nigeria – West Africa) and the Bukusu (in Kenya – East Africa), this phenomenon confirms what Nzewi (1997:31), in reference to the unity of traditional African music, maintains by observing that “[i]ncontrovertibly, there is an African field of musical sound.”

Another artistic-structural factor of melodic expression in African music that features in Bukusu music is the use of glissandos and indefinite pitches, marked with sign ‘x’ in example nos. 5.3, *Mundubi embya*; and 5.7, *Amba mutalya* (also listen to CD track nos. 4 and 12).

5.3 TEXT IN BUKUSU CIRCUMCISION MUSIC

On African music as text, Agawu (2001:8-16) argues that text refers to complex messages based on specific cultural codes. The varieties of African music known to us today may be designated as text. He observes that text is something woven by performer-composers who conceive and produce the music-dance, by listener-viewers who consume it, and by critics who constitute it as text for the purposes of

analysis and interpretation. 'Text' as used here means cultural-environment-cosmic meanings encoded in music as well as communicated by the features, sound and context of music performance.

On this aspect, Nketia (1974:177) observes that "[t]he most far-reaching influence is exerted by the verbal texts to which songs are set. African traditions deliberately treat songs as though they were speech utterances." In all examples of the Bukusu circumcision music items, the lyrics strictly follow the natural speech rhythm and the tonal inflections (the rises and falls) of the spoken *Lubukusu*. Therefore, coupled with paramusical features and other performance contingencies, such as facial gestures and other body movements, the sung/performed text heightens the communicative efficiency of the spoken word.

As presented in the available Bukusu circumcision music examples, it is arguable that ellipsis of vowel sounds at the beginning and/or ending of some words occurs because of purely musical exigency. This means that the linguistic features can be compromised to fit into the musical frame/melodic structure. The same liberty occurs in speech tone in regard to pitch setting, yet the meaning of the compromised word or phrase of the language clearly stands out. Therefore, musical rule supersedes linguistic rule in a composition that sets text (extemporized or not) to music. For instance, in the performance of the song, *Kongona* (see example no. 5.8, appendix no. 7.1 and listen to CD track no. 1), certain vowels are ellipited. In the actual performance, the phrase: 'e *kongona mungo muno oli kongona*,' comes out as: 'e *kongona mungo muno'li kongona*.' Another example is in the performance of the song, *Mayi wo mwana* (see example no. 5.10, appendix no. 7.6 and listen to CD track no. 6), where the phrase: 'mayi wo *mwana bira olole omwana*,' comes out as: 'mayi wo *mwana biro 'lol' omwana*.'

Likewise, in example no. 5.20 (see appendix no. 7.2 and listen to CD track no. 2), *Babuya*; the phrase that comes out as “*babuya ekholo embi khambole oli babuya ekholo embi ewe naloma*” in spoken form changes to “*babuye 'khole 'mbi khambolo 'li babuye 'khole 'mbi 'we naloma*” when sung. Despite the transformation in phonetics and word morphology, the meaning of the sung phrase is quite clear to the language owners, the Bukusu, who in the context of this study, are also the custodians/culture-bearers of the Bukusu culture in which the *Lubukusu* language is rooted.

Example no. 5.20: BABUYA

The musical score for Example no. 5.20: BABUYA is presented in three systems. Each system includes a SOLOIST part (treble clef, 12/8 time), a RESPONSE part (treble clef, 12/8 time), and a CHINYIMBA part (bass clef, 12/8 time). The SOLOIST part features a melodic line with lyrics underneath. The RESPONSE part consists of a single note held for the duration of the phrase. The CHINYIMBA part provides a rhythmic accompaniment with a steady pulse. The score is divided into three systems, each starting with a measure number (1, 3, 6) and a bar line. Dynamics such as *p* (piano) and *q* (forte) are indicated. The lyrics are: "E ba - bu - ye 'kho - le 'mbi khe -", "mbo - lo - 'li - ba - bu - ye 'kho - le 'mbi e", and "E ba - bu - ye 'kho - le 'mbi -", "E ba - bu - ye 'kho - le 'mbi 'khe - mbo le 'li - ba - bu - ye 'kho - le mbi we".

SOLOIST
 1 *p*
 E ba - bu - ye 'kho - le 'mbi khe -

RESPONSE

CHINYIMBA
 1

S
 3
 mbo - lo - 'li - ba - bu - ye 'kho - le 'mbi e

R
 3 *q*
 E ba - bu - ye 'kho - le 'mbi -

CHI.
 3

S
 6 *p*
 E ba - bu - ye 'kho - le 'mbi 'khe - mbo le 'li - ba - bu - ye 'kho - le mbi we

R
 6

CHI.
 6 e

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Babuya

9

S *p1*

na-lo-ma E ba-bu-yakhwama na-be 'ki - bu-cho-ri ne-be-ro-mwa

R

CHI. *9* E ba-bu-ye 'kho - le 'mbi - e___

13

S *px1*

na pu-ro-ta - si___ E ba-bu-sya bi-ta - si e-a-ro ya-khi-lwa ba

R

CHI. *13* E ba-bu-ye 'kho-le mbi - e ___

17

S

e - nja na - se - ti ya ba - le 'kwe - na

R

CHI. *17* E ba - bu - ye 'kho - le 'mbi - e___

5.4 CONCLUSION

This chapter discusses Bukusu creative compositional thought and/or philosophy with reference to thematic form, ensemble form and presentational form in the context of the knowledge of form and content in African music. Discussions in this chapter have featured the voices of interviewees so as to elicit their views on the contextual composition and performance practices. The verbatim ethnographic observations and/or views enhance and detect indigenous philosophy, theoretical discourse, analytical procedure, aesthetic discourse and indices of evaluation. In spite of adapting the model of analysis of Igbo music by Nzewi (1991) in the analysis, explanation and discussion of Bukusu circumcision music, the entire study embraces the wider framework of Fiagbedzi's philosophy of theory in ethnomusicological research.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

This research aimed at identifying, examining and analyzing the form and content of African music as exemplified by Bukusu circumcision music. The two main research questions were:

- (a) Which elements distinguish form and content in Bukusu circumcision music?
- (b) How has the Bukusu circumcision ritual changed and how has this affected the performance of the songs, and verbal themes in the songs, that are part of the ritual?

The study was undertaken in Bungoma district - one of the districts making up the Western province of Kenya. The main research methods used were participant and non-participant observation, interviews, focus group discussions and content analysis. Apart from participating and examining the unfolding of events, pictures of the whole rite were taken by using still picture cameras and video cameras. The music was also collected by using audio tape recorders.

This chapter focuses on the summary of research findings, conclusions, recommendations of the study as well as recommendations for further research.

6.2 SUMMARY OF RESEARCH FINDINGS

This study found out that Bukusu circumcision music is deeply rooted in myths, taboos and beliefs that form the basic philosophical foundations of the Bukusu cultural fabric and hence its context-specific/context-utilitarian nature. Textual repetitions serve the purpose of emphasizing the messages embedded in the songs. Bukusu circumcision rite is not just a mere cutting of the foreskin of the initiate's penis; there are various virtues embodied in the form, content and performance of the music that accompanies it. Most virtues emphasize

the importance of: endurance, hard work, determination, respect, collective responsibility, communal ties, etiquette, discipline etc.

Performance of Bukusu circumcision music simultaneously entails playing of instruments, vocalization, dance and drama. The music is also characterized by parallel harmonies in thirds, which adhere to textual-tonal inflexions and hence enhance textual sense and meaning. Ellipsis of vowel sounds is a prominent feature in the performance of Bukusu circumcision music. Whenever two words follow each other, the first one ending with a vowel sound and the next one starting with another vowel sound, one of these sounds is dropped. This feature cuts down textual syllables to a number that fits comfortably in the basic melodic framework of the music. The ellipsis of the vowel sounds occurs because of purely musical exigency and hence the linguistic features can be compromised to fit into the musical frame/melodic structure. The same liberty occurs in speech tone in regard to pitch setting, yet the meaning of the compromised words or phrases of the language clearly stands out. In this case, musical rule supersedes linguistic rule in a composition that sets text (extemporized or not) to music.

The solo-and-response form is the basic structural feature in Bukusu circumcision music. However, in actual performance it was observed that there is no strictly fixed framework of music and/or text as is the case in Western music. Thematic development is based on spontaneity, extemporization and creativity. Variations in texts lead to variations in significant themes/melodies as dictated by speech rhythms and speech tones. Often, brief overlaps are created between the answering and questioning phrases and in most cases the questioning phrases are longer than the answering phrases. Moreover, by extemporizing and improvising, soloists in Bukusu circumcision music create melodic/thematic variations, which constitute developmental procedures in the tradition of performance-composition.

The use of satire/allusions in Bukusu circumcision music is meant to inspire the initiate and coerce him to undergo the rite. It is one way of encouraging the initiate and informing him that circumcision is a major rite of passage in the life of every male person in the Bukusu community. The rite indicates the initiate's future challenges, realities and responsibilities in his adult life. The aesthetic-artistic factor in the performance of Bukusu circumcision music is enhanced by paramusical features such as coinages of words, vocalizations, whistling, yelling and ululating done emotively alongside song and dance by participants for the purpose of expressing joy/excitement and embellishing the performance. Visual and verbal arts are integral parts of form and content of Bukusu circumcision music and they contribute immensely to the aesthetic-artistic value of the music.

Lastly, it was noted that emergent political, economic and social changes are gradually influencing the trend of the traditional role of Bukusu circumcision music performance. Changes in the organization and performance of the Bukusu circumcision ritual and its accompanying music are due to religious, technological and socio-economic developments.

6.3 CONCLUSIONS OF THE STUDY

Among other aims of this study, those that focused on music education endeavoured to:

- (a) Articulate the philosophy and function of African music as exemplified by the Bukusu.
- (b) Contribute music education study materials for schools, colleges and universities in Kenya and perhaps elsewhere. Currently such materials are inadequate.
- (c) Create a reference source for scholars such as anthropologists, ethnomusicologists and educationists in understanding culture as a dynamic phenomenon.
- (c) To stimulate further research in ethnomusicology and related fields such as anthropology, history and sociology.

On the basis of the above aims and discussions in the context of this study, it is arguable that traditional African musical practices should not be dismissed on face value as practices overtaken by circumstances and hence irrelevant to the present community developmental needs. They contain a lot of wisdom in as far as virtues related to ideal humanistic creativity, sensibilities and meanings are concerned. They therefore, embody the African philosophy of life, achievement and identity. A lot of ideas may be borrowed from virtues/lessons and philosophies embedded in the cultural practices. They can also be modified, and applied in the modern context for realization of meaningful and sustainable human socio-economic development. For instance, creative performance-composition techniques evident in various traditional African musical arts and practices as exemplified in Bukusu circumcision music may be successfully used in teaching various concepts in music education. Concepts such as melody, rhythm, tempo, pitch, harmony, form, pulse, composition and performance can be relevant and clearly understood and practiced in African schools, colleges and universities when approached and exemplified from the African perspective than the prevalent Americo-eurocentric models/approaches.

The main findings of the current study that relate closely to its music education aims are that:

- (a) Bukusu circumcision music is deeply rooted in myths, taboos and beliefs that form basic philosophical foundations of the Bukusu cultural fabric and hence its context-utilitarian nature. Therefore, in order to appreciate the relevance of African music, teachers and students need to be cognizant of its cultural underpinnings.
- (b) The form and content of Bukusu circumcision music is embedded in/characterized by its musical creativity and practice achieved through “performance-composition” which according to Nzewi

(1991; 1997 and 2003), is the art of musically marshalling, interpreting and aesthetically enriching the ongoing events as well as contingencies of a performance context. In this regard, individual and group creativity should be provided for in a music curriculum focused on talent nurturing.

(c) The solo-and-response form is the basic structural feature of Bukusu circumcision music. However, in actual performance it was observed that there is no strictly fixed framework of music and/or text as is the case in western music. Thematic developmental aspect of the music is based on spontaneity, extemporization and creativity. Consequently, it is crucial for the students to understand forms, structures and performance styles of African music. This dimension links the music to meaningful expression within a particular cultural setting.

(d) The performance of Bukusu circumcision music simultaneously entails elements of music, dance and drama that complement each other in the process of communicating certain contextual messages. Therefore, in the context of this study, music, dance and drama/theater should be integrated under one umbrella of arts and culture/musical arts. This is because, in the context of African musical performance, theory and practice, and as expressed in the research on Bukusu circumcision music, the three units heavily complement and depend on each other.

In regard to the foregoing, this study ascertains that African traditional music, as Nzewi (1997:11) puts it, “contains all materials that are needed in philosophy, theoretical content and principles of practices for culturally meaningful and independent modern music education of any disciplinary specialization at any level in Africa and perhaps elsewhere.” Therefore, this study adds value to scholarship in African music and becomes a “worthwhile contribution to the debate about and enhanced understanding of Africa’s extraordinarily rich musical

heritage” (Agawu 2001:193). This dimension is one way of forging “an African understanding of African music” (Ibid 2001:190) by researching into African materials and hence boosting our concerns about the state of music education in Africa. This endeavour is based on the fact that since Africa, Europe and America embrace completely different cultural divides; Americo-eurocentric approaches/models can be a handicap in discussing African indigenous creative procedure and music theory.

6.4 RECOMMENDATIONS OF THE STUDY

As expressed in this study, Bukusu male circumcision, being a cultural practice, is difficult to be done away with. However, most of its traditional cultural functions and settings are rapidly adopting a new dimension in the present context of modernity. Its essence is losing meaning due to politico-socio-economic changes in terms of western educational and religious values coupled with modern industrial and medical products. Consequently, the Bukusu traditional circumcision rite is gradually losing its religious and humanistic attributes and hence becoming a secular practice. This means that currently, its traditional/cultural/religious attachments beyond the physical circumcision mark of identity are gradually dwindling.

This study has indicated that the emergent religio-socio-economic values related to the foregoing recommendation have somehow rendered messages/lessons in Bukusu circumcision music irrelevant to initiates, particularly due to their tender age at the time of their initiation. However, while parents consider alternative means of guidance and counseling, it is imperative that they draw insights from Bukusu circumcision music – a rich pool of knowledge focusing on morality and humanity – as established in this study. This should be a rational basis for preparing their children to fit in the modern society and contribute to it productively.

Current human decisions, actions and developments are based on the past records and experiences which in turn dictate future humanistic

aspirations, developments, successes, failures and solutions. Therefore, the Department of Culture in Kenya and by extension, in other African countries should encourage preservation of traditionally/culturally loaded communicative/informative practices by documenting them in a scholarly manner, as exemplified in the present study, for future reference, posterity and sustainable humanistic developments. As Akuno (2005:74) puts it, “today’s state and activities provide the grounding and roots for tomorrow’s achievements, the strides of which are determined by the level of understanding of ‘today’ that we can reach.”

6.5 RECOMMENDATIONS FOR FURTHER RESEARCH

A study should be done on the form and content of other traditional Bukusu musical arts and practices such as: wedding music, funeral music and harvest music with a view to examine in detail, their theory and practice in the context of indigenous and/or contemporary African humanistic, creative, artistic and theoretical thoughts and practices. Moreover, and related to the former, aesthetics in Bukusu verbal arts such as: proverbs, epic, lyrics, dictums and other poetic formations should be examined in relation to how they are musically theorized, practiced and expressed.

Since this study was limited to the Bukusu community, and hence may not have adequately reflected features in other African communities that practice male circumcision, a comparative study based on form and content of circumcision music of other African communities should be carried out. In this connection, it is also noteworthy that research on aesthetics of other African cultural and artistic practices inclined to human development spheres such as: guidance, counseling, entertainment, leisure, and spiritual, social, philosophical, historical and psychological matters could be carried out.

Lastly, laboratory tests should be undertaken to ascertain the possibility of using the Bukusu traditional herbs (*enguu*), used in

healing the circumcision wound, for the treatment of other wounds. This dimension would be an example of how African indigenous knowledge may contribute to the development of human medicine in modern times.

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Appendices

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*

Soloist	Response
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

Soloist	Response
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

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

Appendices

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

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

Appendices

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

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

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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</i>
	<i>Amba mutalya</i>
8. <i>Kuno mutalya kwe baluyia</i>	<i>Ah webale oyee</i>

Appendices

- | | |
|---|--|
| | <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
omupofu | <i>Amba mutalya</i> |
| 12. Bali nakhesia kwana kukhana kwanja khukhoma kuli kumpafu ,
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
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>
<i>Amba mutalya</i> |
| 17. Kuno mutalya nawe oloba | <i>Ah webale oyee</i>
<i>Amba mutalya</i> |
| 18. E kuno mutalya kwe baluyia | <i>Ah webale oyee</i>
<i>Amba mutalya</i> |
| 19. Bali mbikita bali mbikita mumbikita bali mbikita munyanga
echo omundu kecha nga Mango | <i>Amba mutalya</i> |
| 20. Embalu yecha ye baluya munyanga chino ndi mango papa
wakirera | <i>Amba mutalya</i> |
| 21. Bali mureberesia bulayi mutalya kuno, mutile lola, mukhwese lola
khane mutalya kwe sikhale | <i>Amba mutalya</i> |
| 22. Bali nalanga kwana kukhana kwanja khukhoma ndi khane
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 AIDS in her stomach	Hold <i>mutalya</i>

Appendices

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*

Appendices

APPENDIX 7.5: MULONGO

(I) LUBUKUSU

Soloist	Response
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

Appendices

APPENDIX 7.7: SINDU SYANDUMA

(I) LUBUKUSU

Soloist	Response
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

Soloist	Response
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

Soloist	Response
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

Soloist	Response
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

Soloist	Response
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

Soloist	Response
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

Soloist	Response
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>

Appendices

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 Bukususes 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 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: (12-15) (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

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.

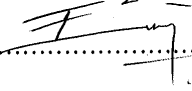
Appendices

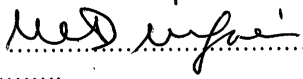
11. OTHER INFORMATION


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

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

Leedy, P.D. (1997) *Practical Research: Planning and Design*. 6th 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*. 3rd 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

**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:


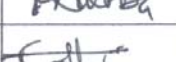
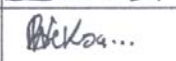


- (a) In August when the actual circumcision ceremonies will take place. The main subjects will be: parents of the initiates, initiates, circumcisors, song leaders and composers among others. Except on the eve of the initiation when the research will extend into the whole night, the rest of the study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

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, 4TH FLOOR
P.O. BOX 67374
NAIROBI

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

Date: 30TH 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

APPENDIX 11: RESEARCH AUTHORIZATION LETTER

MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY

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

Ref. No. **MOEST/13/001/34C 203/2**



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

..... 20.....
14th 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 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

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 PAGE 3

THIS IS TO CERTIFY THAT:

BY/IN/TO/OF ~~XXXXXXXX~~ MR. MELLITUS NYONGESA
WANYAMA
of (Address) P O BOX 3900
ELDORET
has been permitted to conduct research in _____
BUNGOMA Location,
WESTERN District,
WESTERN Province,
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, 20 04

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

(Signature)
Applicant's Signature

PERMANENT SECRETARY
MINISTRY OF EDUCATION
SCIENCE AND TECHNOLOGY