SOCIO – CULTURAL SIGNIFICANCE OF CIRCUMCISION SONGS WITHIN A CHANGING BABUKUSU COMMUNITY OF BUMULA DIVISION, SOUTH BUNGOMA DISTRICT, WESTERN PROVINCE OF KENYA

BY

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REG.NO M66/13752/05

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN ETHNOMUSICOLOGY OF KENYATTA UNIVERSITY

OCTOBER, 2011
DECLARATION

This thesis is my original work and it has not been submitted for a degree in any other University

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This thesis has been examined with our approval as University Supervisors

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DEDICATION

To my family, my dear mother Mrs Angela Makokha and my late father Mr Raphael Mchanga. May this work be a living proof that hard work, patience unselfishness and prayer always pay abundantly.
ACKNOWLEDGMENT

I wish to express my sincere gratitude to my two supervisors, Dr Beatrice Digolo and Prof. Charles Nyakiti Orayo, for their unfailing encouragement and support during the challenging exercise of writing this thesis. It is their personal commitment, timely and valuable feedback and professional advice that made it what it is.

I am most indebted to my family for their supportive co-operation that essentially facilitated the realization of my academic potential. I am also grateful to all informants, who in one way or another contributed to the completion of this thesis. Mr A. D. Bojana deserves gratitude for editing the final work.

Finally, I am grateful to the Almighty God for providing me with health, motivation and strength that enabled me to complete a study of this magnitude.
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OPERATIONAL DEFINATION OF TERMS

In this study, the following terms will assume the meaning as defined.

- **Babuya**: Babukusu sub–clan.
- **Baalesi**: Baby sitters.
- **Baakasa**: Village elders.
- **Baasinde**: The Babukusu circumcision candidates.
- **Bakhwana**: Twins.
- **Bikhebo**: Types of circumcision.
- **Bisakasibwa**: Shaken instruments.
- **Bifurisibwa**: Air/wind instruments.
- **Bichenje**: Jingles.
- **Bibambwa**: Instruments with stretched membranes.
- **Bichuma**: Metals.
- **Bise Bie Khukhwefuraisia**: Social occasions.
- **Biselelo**: Weddings.
- **Bikholwa Bie Khukhweulusia**: Recreational activities.
- **Bulala Bwe Limanya**: Community experience.
- **Buchunchu**: Pains.
- **Bukhwana**: Special dance after birth of twins.
- **Contemporary**: Modern, present or current.
- **Chikhombe Che Kamakata**: Reed pipes.
- **Chelmon**: Initiation songs by Kipsigis girls which are sung in the morning and evening.
- **Chinyimbo Chie Khuolesia Omwana**: Lullabies.
- **Chinyimbo Chie Biselelo**: Wedding songs.
- **Chinyimbo Chie Sikhebo**: Circumcision Songs.
- **Ching’oma**: Drums.
- **Chingano**: Stories.
- **Chimbengele or Luengele**: Long narrow pieces of wood or boards which are struck with sticks to supply rhythmic accompaniment.
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<td>That which follows older methods and ideas.</td>
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<td>BDSO</td>
<td>Bungoma District Statistics Officer</td>
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<td>DO</td>
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ABSTRACT

This study investigated the socio-cultural significance of circumcision songs within a changing Babukusu community. Technological developments, growth of towns and industries have led to remarkable adjustments in the social behaviors and other ways of life of the Babukusu. These changes have given rise to new concerns and by extension to new compositions with new themes and even performance styles to suit the general trends which the general culture development follows. The Babukusu attach great significance to traditional circumcision. So, during circumcision season, the Babukusu youths who are ready for initiation including those born and bred outside the Babukusu culture such as urbanized youths are expected to be initiated according to the Babukusu tradition. During the circumcision ceremonies, traditional songs play crucial role as channel for conveying cultural values, beliefs and philosophies of the Babukusu to the initiates. In this research, a synchronic study of the Babukusu circumcision song texts was taken in Bumula Division, South Bungoma District, Western Province of Kenya by contextualizing the meanings of these songs to the contemporary issues that are relevant to the Babukusu culture and ascertain the relevance of these songs to the changing Babukusu community. Primary and secondary sources of data were consulted. The main methodology used in the study was qualitative method whereby questions from an interview schedule were administered to various respondents in the study group. The collection of primary data involved carrying out both participant and non-participant observation. Purposive and random sampling techniques were used to identify respondents who included circumcised male adults belonging to various circumcision age sets in Bumula Division. Secondary sources included information from written materials like books, journals, newspapers and dissertations. Data were analyzed through qualitative method. Information from the interview schedule was observed and in-depth descriptions were undertaken. The major findings of the study were that out of 15 songs analyzed, 13 of them representing 86.6% conveyed messages concerning beliefs, values and other fundamental philosophies of the Babukusu. According to the respondents, contemporary circumcision songs used in the study such as Mulongo (song 2), Enyanga yakwa (song 7), Rosa (song 8), Ngonga khumuliango (song 9) and Lusia luanya embula (song 10) highlight and condemn social ills such as prostitution, witchcraft, homosexuality etc that are committed in the society. The study recommended that traditional music genres be supported and encouraged because of the moral aspects they serve. The songs contain a lot of wisdom in-so-far as virtues related to humanity are concerned. Studies should also be done to determine the socio-cultural significances of traditional children songs, wedding songs, harvest songs, funeral songs etc for documenting and preserving them for use as reference materials by sociologists, anthropologists and ethnomusicologists.
CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

According to Makila (1986), the Babukusu is one of the seventeen sub-ethnic groups that comprise the Abaluhya cluster of the Bantu of East Africa. The Babukusu inhabit Western Province of Kenya, which includes Bungoma, part of Teso and Elgon as well as Trans-Nzoia Districts of Rift Valley Province.

The Babukusu community practice male circumcision known as sikhebo which involves cutting and removal of the foreskin from the boy’s penis. There are two types of bikhebo (circumcisions) which the Babukusu embrace. One of them results from modernity where circumcision of boys takes place from the hospital under a medical surgeon. The other is the traditional type where circumcision is done at home from mutiang’i the circumcision ground by omukhebi a traditional circumciser.

The history of Babukusu sikhebo can be traced from 1748 with the legendary Mango of Mwiala who was very brave and daring. According to the Babukusu myth, Mango’s sikhebo took place after he had killed Khururwe Yabebe a notorious mythical serpent. His neighbours, the Barwa Bakinisu and Bayumbu who were very scared of the serpent decided to circumcise Mango of Mwiala as the crowning achievement by a brave warrior. When Mango was being led to mutiang’i, the Babukusu circumcision song known as sioyaye was sung. The Babukusu have since sung the song when baasinde (circumcision candidates) are being escorted from syetosio the mudding place, to Mutiang’i.

The socio-cultural significance of sioyaye is explained through the messages it carries. Senoga – Zake (1986) asserts that the words of sioyaye are multipurpose. The song texts are intended to ridicule the uncircumcised, praise the fearless and encourage baasinde. At the same time, the song warns and advises baasinde not to be scared like those who fear to be circumcised; otherwise they would be banished from their homes.
Senoga – Zake (ibid) further observes that before circumcision, the Babukusu initiates visit their relatives inviting them to the circumcision ceremony. During the visits, various songs are sung. Songs of scorn, on such occasions refer to any one who has misbehaved. Women who have run away from their husbands are also scorned. Songs are composed about such people and villagers learn and sing the songs denouncing those who have misbehaved.

*Embalu,* the traditional circumcision is practised by majority of the Babukusu to date because Wellingtone Nyongesa (Saturday Standard September 2nd, 2006) gives an account of the Babukusu circumcision when he notes that:

> Sharp rays of the sun had just started to lick the morning sky in the east when the boys arrived from the river. Just like their forefathers before them, they were covered in mud from head to toe. Only their groins were not covered in mud for space had to be provided for the traditional Surgeon to do his job.

*Chinyimbo chie sikhebo,* the circumcision songs that accompany the ceremony include *sioyaye,* *orao bachonga,* *khwamba omutalia,* and *khwaela ta* among others. Within these songs are *chinyimbo chie sikhebo* which have changed in content and context to include contemporary issues for purposes of informing and educating modern Babukusu initiates. This view is supported by Wanyama (2006), who observes that change in political organizations, religious practices; economic life and desire for modernity have led to changed mode of circumcision ceremonies and styles. These changes have led to adjustments in the organization of traditional circumcision musical practices to fit new trends and culture. It is, therefore, important to investigate and determine contemporary issues related to the Babukusu culture that has been captured in *chinyimbo chie sikhebo* to make them relevant and useful to the changing Babukusu community.

1.1 Study Area

The study was conducted in Bumula Division, Bungoma South District which is made up of two Divisions namely; Kanduyi and Bumula. However, for purposes of accuracy and limited time, the research was confined to Bumula Division. Bumula Division is bordered by Malakisi Division in the North, Mumias/Butere Division in the South and Kanduyi Division in the East.
According to the statistics from BDSO (2001), Bumula Division covers a geographical area of 344.9 km\(^2\). The Division is traversed by several rivers flowing into River Nzoia. The rivers include Walala, Khelela, Sioya, Nandingwa, Samichi, Sio, Mayanja, Wamunyiri and Khalaba.

The climatic condition of Bumula Division is hot and dry in the months of December and January and wet from the months of March to July, during which, long rains are experienced. The heaviest rains come in the months of April and May whereas short rains come in August and October. The annual rainfall in Bumula Division varies from 1250 mm to 1800 mm. The Division’s economic activities include both subsistence and cash crop farming. Sugarcane farming is the main cash crop besides tobacco growing. Cassava, potatoes, maize, and beans are the major food crops alongside cattle keeping. In addition to mixed farming, certain members of the community engage in specialized occupations such as carpentry, shop keeping, craftsmanship and teaching, among others.

The Division’s socio-political organization is determined by the system of the government of Kenya. The Division is headed by the Divisional Officer (DO) under whom are chiefs heading nine locations namely; Bumula, Kabula, Khasoko, Kimaeti, Napara, Mukwa, Siboti, South Bukusu and West Bukusu. There are twenty-three sub-locations in Bumula Division headed by assistant chiefs. The sub-locations include Lunao, North Myanga, Kimatuni, East Mateka, Watoya, Khasoko, Mungore, Namatota, Nakhwana, Myanga/Soiyombe, Bitobo, West Siboti, Mukwa, Kisawai, East Siboti, Musakasa, Lumboka, West Mateka, Muwanda, Kibuke, Lwanja, Ngoli and Mayanja. The villages are headed by bakasa, village elders.

Bumula Division is inhabited by the Babukusu besides the Batura and the Bakhayo found around Khasoko and Mungore sub-locations. However, the Babukusu are the majority. Bumula Division has a population of 161,441 comprising 75,490 males and 85,951 females (G.o.k, 2002-2008). The adult population of 18 years and above in this Division as at 30/06/2005 was 69,452 consisting of 31,353 males and 38,099 females. The population density projections for Bumula Division was 425 people per km\(^2\) in 2002, 464 people per km\(^2\) in 2004, 505 people per km\(^2\) in 2006 and 551 people per km\(^2\) in 2008 (BDSO, 2001).

The demographic and settlement patterns provided by the Ministry of Planning and National Development (MPND 2002-2008) show that over 90% of the population in Bumula live in the
rural parts of the Division. In such areas, traditional cultural values, beliefs, attitudes, behavioural patterns and practices remain strong (Personal interview, 2009). Traditional circumcision songs thrive along other aspects of the culture and form an important source of information and moral teaching to the Babukusu initiates.

Although Bumula Division continues to have a strong link with its traditional past, considerable changes have been noted in its socio-cultural structure, (MPND 2002-2008). The inhabitants of Bumula have education and careers ranging from teachers, doctors, nurses, social workers etc. In spite of living in villages, they are aware of the danger associated with embalu. They prefer taking their boys to hospitals for circumcision when they are ready for it. As a result, the initiates miss to be sung to songs that accompany the circumcision ceremony.

Other Babukusu parents working in towns don’t take their boys home for circumcision due to the expenses involved in traditional circumcision. They take their boys be circumcised in hospitals which they find to be cheaper. There are some Babukusu parents who in spite of living in big towns are strongly attached to their cultural practices. These parents take their sons home for embalu where chinyimbo chie sikhebo are sung.

There are current trends occasioned by religious, economic, social, technological and political developments among others that are generating new issues among the Babukusu. Some of these trends and issues are being propagated through school education at different levels. One wonders whether chinyimbo chie sikhebo performed by the Babukusu do capture these contemporary issues which are part of the changing Babukusu community.

The past and present cultural welfare of the Babukusu are communicated to the Babukusu initiates through chinyimbo chie sikhebo. They include morality, courage, responsibility, history, beliefs among others. Some of the aforementioned issues formed the frame of reference when discussing the texts of chinyimbo chie sikhebo.

1.2 Statement of the Problem

The Babukusu like many other African communities attach great significance to circumcision. Consequently, during circumcision season, the Babukusu youths who are ready for the initiation including those born and brought up outside the Babukusu culture such as the urbanized youths
are expected to be initiated according to the Babukusu tradition. During circumcision ceremony, traditional songs, which are specifically prescribed to accompany each stage of the ceremony, play a crucial role as channels for conveying values, beliefs, and other fundamental philosophies of the Babukusu.

The messages and meanings embodied in the texts of these songs are further meant to contextualize virtues such as courage, integrity, responsibility and maturity among the initiates, who are being prepared for their entry into adulthood.

Due to the great importance attached to songs in circumcision ceremonies, several scholars have endeared to analyze contents of the Babukusu chinyimbo chie sikhebo in order to expose the important information embodied in their texts. Such scholars include Makila (1986), Wanyama (2006) and Wafula (2006).

However, the evidence that accrue from the existing studies indicates that little work has been done on the analysis of the texts of chinyimbo chie sikhebo in context of the changing Babukusu community. Emergence of urbanized youths among the initiates, for instance, imply that studies should also focus on issues related to contemporary situations particularly those relevant to experiences of the youths in the changing Babukusu community.

This study was formulated with an intention of conducting content analysis of the Babukusu chinyimbo chie sikhebo to interpret the song texts and relate them to the situations and experiences affecting youths in the modern society with particular reference to the Babukusu.

The study was guided by the following research questions:

1. What new meanings have circumcision songs acquired emerging from the contemporary Babukusu?
2. Are meanings embodied in chinyimbo chie sikhebo relevant to Babukusu initiates born and bred outside their culture?
3. What are the stylistic, rhythmic and syllabic attributes of chinyimbo chie sikhebo?
4. Are chinyimbo chie sikhebo viable within the modern socio-cultural context of the Babukusu?
1.3 Objectives of the Study

The main general objective of the study was to examine the socio-cultural significance of *chinyimbo chie sikhebo* among the *Babukusu* focusing on contemporary issues surrounding them but relevant to the *Babukusu* culture.

Specifically, the study sought to:

(a) Analyze texts of *chinyimbo chie sikhebo* in the context of traditional and new meanings emerging from the contemporary *Babukusu*.

(b) Determine whether the meanings embodied in the *chinyimbo chie sikhebo* were relevant to *Babukusu* initiates born and bred outside the *Babukusu* culture.

(c) Transcribe selected *chinyimbo chie sikhebo* in order to verify their stylistic, rhythmic and syllabic attributes.

(d) Establish the viability of *chinyimbo chie sikhebo* within the modern socio-cultural contexts of the *Babukusu*.

1.4 Assumptions of the Study

The study was based on the assumption that:

(a) *Chinyimbo chie sikhebo* still formS an important part of the *Babukusu* circumcision ceremony.

(b) Messages embodied in the texts of *chinyimbo chie sikhebo* are relevant to both the traditional and contemporary *Babukusu*.

(c) *Chinyimbo chie sikhebo* have implications on their changing socio-cultural trends.

(d) Members of the *Babukusu* were capable of recognizing and verifying their *chinyimbo chie sikhebo* in terms of style, rhythm and syllabic attributes.

1.5 Rationale and Significance of the Study.

The study aimed at contributing to the existing knowledge about the concept of traditional music and the socio-cultural significance they have in the society. Findings of the study of *chinyimbo chie sikhebo* and transcription of some melodies will be used as reference materials by future...
generations in the field of Music Education, sociology, anthropology and ethnomusicology. The study is also timely because it unearthes the usefulness of circumcision songs and changes perception by the public towards them. This is because the wisdom they contain in- so-far as virtues related to humanity will have been brought to the fore. The study findings will also be used as highlight for the Babukusu traditional culture to the present and future generation for its sustainability.

1.6 Scope and Limitations of the Study

The study delt with the socio-cultural significance of chinyimbo chie sikhebo focusing on contemporary issues relevant to the Babukusu initiates. The issues in focuss included beliefs, education, prostitution, HIV and AIDS awareness. These four areas were preferred because they cut out across the boundaries of cultural the divide. The study analyzed selected texts of chinyimbo chie sikhebo to highlight their meanings and relevance to the initiates within the changing Babukusu community.

Due to the vast areas occupied by the Babukusu, the study confined itself to Bumula Division, South Bungoma District in Western Province of Kenya. Bungoma South District has two Divisions namely; Bumula and Kanduyi. Through purposive sampling, the research took place in Bumula Division. Bumula Division was geographically and economically isolated from the urban and semi-urban lifestyles and provided circumcision songs in their traditional forms. Out of twenty- three (23) sub–locations that constitute Bumula Division, intensive study was conducted in twenty-one (21) of them in accordance with the study objectives.

1.7 Literature Review and Theoretical Framework

1.7.1 Introduction

This section presents Literature reviewed in various areas that were considered relevant to the study. It is noteworthy that the current research delt with knowledge system passed to the folk from one generation to another through a traditional channel of communication and where the practitioners were the primary reference. Apart from reviewing literature related to the research problem, the section also discusses the theoretical framework on which the study was based.
1.7.2 Review of Related Literature

The subject of this research was arrived at after reviewing studies by several scholars. Three main research questions were formulated for the study:

(a) Are meanings embodied in *chinyimbo chie sikhebo* relevant to *Babukusu* initiates born and bred outside their culture?

(b) What new meanings have circumcision songs acquired emerging from the contemporary *Babukusu*?

(c) What are the stylistic, rhythmic and syllabic attributes of *chinyimbo chie sikhebo*?

In answering these questions, a case study of *chinyimbo chie sikhebo* was investigated within the present context. The literature review focused on the views of several scholars about the socio – cultural significance of *chinyimbo chie sikhebo*. Wanyama (2006) studied *chinyimbo chie sikhebo* focusing on their forms and content. However, the question of whether the music meets the expectations of the *Babukusu* initiates within the changing environment was not addressed. His study did not provide answers to the questions posed above and this gap prompted the study.

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 and to a large extent, current trends in general are major factors affecting the content and therefore significances of *chinyimbo chie sikhebo*, one question arose in connection with Coplan’s argument: which of the issues related to *chinyimbo chie sikhebo* have been rejected or selected by the circumstances surrounding the contemporary situations to make them suitable to the current *Babukusu* initiates? This is one of the questions that the study addresses.

According to Akivaga and Odaga (1982), circumcision is a very important ceremony in communities that participate in because it serves as one way of graduating from childhood to adulthood. In communities that participate in circumcision, anybody who avoided it or who is circumcised in hospital is looked down upon and rejected by the society because of going against the cultural norms that directs and corrects the behaviour of the community members.
Although Akivaga and Odaga (ibid) do not refer to circumcision songs, they argue that the virtues responsible for maintaining the community’s social control and guidelines for future life of the initiates are embedded in the content of the songs. These views are in agreement with the objective of the study that examines the socio-cultural significance of *chinyimbo chie sikhebo*.

Nang’oli (2000) asserts that in most traditional societies Africa, one has to go through the ritual of circumcision at a certain age in order to attain manhood. Until then, one is still considered a child however old. One is also considered unclean, and cannot fully participate in the daily activities of life within the clan. Nang’oli’s views stress the importance of initiation in the respective communities that practise it. In the Babukusu circumcision rite, initiates are mentally prepared to face responsibilities and realities of adulthood through instruction mostly embodied in the texts of *chinyimbo chie sikhebo*. Nang’oli’s (ibid) observations are related closely to the study since it endeavoured to identify the socio-cultural significance of *chinyimbo chie sikhebo*.

Makila (1986) observes that the *Babukusu* circumcision ceremony marks the end of childhood and promoted the initiates to adulthood, giving them new responsibilities together with opportunities to benefit from the knowledge and wisdom within their culture. Because many of these teachings are passed on through various songs, the study is concerned with the role of *chinyimbo chie sikhebo*, to identify contemporary issues captured through them that instil moral values into modern *Babukusu* initiates in order to grow up as responsible adult members of the *Babukusu*.

Mwaniki (1986) asserts that ritual songs and dances among the Embu Eastern province of Kenya comprise the religious and social rites as need arise. Among the social rites are the initiation rites. Initiation in this context is metamorphosising boys and girls to adulthood through circumcision and clitoridectomy respectively. Singing and dancing is done in the parent’s compound. The songs and dances are generally sexually thematic. The purpose of these songs and dances is to give the initiates sex education which they may not have had. Although the *Babukusu* songs and dances are not sexually thematic, one of the concerns of this study is to identify contemporary themes contained in *chinyimbo chie sikhebo* that teach the *Babukusu* initiates within the modern society matters of sex education.
Ochardson (1961) observes that among Kipsigis of rift valley of Kenya, initiation is a critical period when puberty is over and children pass from irresponsible childhood to adult membership of the community. Initiation songs are sung in the morning and evening. The boys and girls call them *Kipoyesit* and *Chelmon* respectively. During the day, another type of song, *Kaandet* is sung in which initiates expressed thanks and respect to their friends, mothers and fathers. They sing in praise of their clans and express their preference for the highlands or low lands.

Ceremonial songs emphasize good morals among the initiates. Use of bad language or quarrels brings a curse upon the individual initiates. Contents of the *Kipsigis* initiation songs on good morals as outlined by Ochardson (ibid) are applied in determining whether contemporary *chinyimbo chie sikhebo* have themes on education based on positive moral values to the initiates within the changing *Babukusu* community.

Kipkorir and Welbourn (1973) assert that *sonok* or *tum*, initiation “make” a man or woman of the Marakwet of rift valley of Kenya and it is a rite for adulthood. Initiation means the beginning of new life for each youth. The preliminary event for initiation called *loypo* or *kitung’* is punctuated by singing. The initiates are tutored by their elder brothers known as *motiren* or *kimeri*. The initiates are given the impression that circumcision operation is extremely painful. The study utilizes messages provided through *Marakwet* initiation songs especially by the *motirens* and the *kimeris* about circumcision experience to determine whether similar songs in the *chinyimbo chie sikhebo* mean the same as expressed by the *Marakwet* or have acquired new meaning that benefit the *Babukusu* initiates within their changing social environment.

Kipury (1983) notes that songs and poetry are an essential part of life to many communities Kenya. There are rituals that are observed to the accompaniment of songs, dirges and other poetic songs. Apart from ritual tunes are songs that are sung as the occasion demands. These included lullabies, love songs, war songs and political songs. Kipury (ibid) contents that whatever function they serve, songs and poetry embody a peoples’ philosophy, beliefs, values and sometimes historical developments. Further, Kipury (ibid) asserts that the *Maasai* of Kenya have various socio-political organizations including age grade systems which are marked by rites of passage composed of ritual ceremonies and festivals. Observations by Kipury (ibid) are used in the study to determine whether *chinyimbo chie sikhebo* deliver a peoples’ philosophy, beliefs,
values and messages of historical developments to the benefit of the changing Babukusu initiates as they do for the Maasai community.

Chesaina (1991) observes that initiation is a period during which initiates graduated into full membership of the adult Kalenjin community. Chesaina (ibid) contends that initiation gives the young adult a key to marital and sexual life. The content of satirical songs, drama and dances performed during initiation period educated people about the norms. The observations about Kalenjin initiation songs are used to determine whether chinyimbo chie sikhebo utilize similar satirical songs, drama and dances from modern contexts to re-educate changing Babukusu about their norms.

Merriam (1964) asserts that songs of social control play an important part in a substantial number of cultures both through direct warning of erring members of the society and establishment of what was considered to be proper behaviour. This is found also in songs used at the time of initiation ceremonies when young members of the community are specifically instructed on proper and impropriety. The enforcement of conformity to social norms is one of the major functions of music. The study utilizes assertions by Merriam (ibid) to determine whether chinyimbo chie sikhebo apply aspects of social control drawn from contemporary environments to educate the initiates within the changing Babukusu.

Kenyatta (1965) observes that the Agikuyu of central Kenya name for the rite of passage from childhood to adulthood is irua. The songs and dances connected with the initiation ceremony are called Mambura. During the singing and dancing, no girl or boy is allowed to go to bed as this is regarded as missing the opportunity of direct contact with Morungu, the ancestral god and this can result into a misfortune at the time of circumcision. Before physical operation, the girl initiates take part in the great ceremonial dance called Matuumo. The Matuumo songs and dances rendered by relatives and friends pertain to sexual knowledge. This gives the initiates an opportunity to acquaint themselves with rules and regulations that govern social relationships between men and women for harmony to prevail within their families.

The phrases embodied in the Matuumo song dances are to encourage the initiates to become worthy and honourable members of the adult community into which they are to graduate. Assertions by Kenyatta (ibid) in relation to the contents of Matuumo song dances are used to
establish whether *chinyimbo chie sikhebo* communicated aspects of sexual knowledge to contemporary *Babukusu* initiates.

Makila (1986) argues that the *Babukusu* 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. Since many of these teachings are passed through *chinyimbo chie sikhebo*, the study endeavours to establish whether such teachings could be vital and relevant to the initiates within the contemporary *Babukusu* community.

Senoga – Zake (1986) explains the function of *sioyaye* and observes that the composition is multipurpose. One objective of the study is to determine whether historical issues contained in *chinyimbo chie sikhebo* and more so from the *sioyaye* are still relevant to the *Babukusu* initiates within the context of present cultural dynamics.

Wafula (2006) observes that male circumcision remain one of the most important rites of passage in traditional societies. Despite the impact of Western civilization, some core element of this rite has remained intact. Wafula (ibid) is concerned about how the *Babukusu* of Western Kenya use male circumcision ritual as a major means by which the society creates men out of boys so as to take up family responsibilities.

The study focuses on the *Babukusu* male adolescents and how they struggle to make meaning in a world where both modernity and tradition confront them with daunting challenges. It is in view of this that the study concerns itself with *chinyimbo chie sikhebo*, one of the core elements of the *Babukusu* circumcision ceremony which is intact in spite of current changes in the social structures.

**Theoretical Framework**

The study was guided by a compromised position between the structure functional theory and the system theory. The structure functional approach emerged from a combination of two related theories, namely; structuralism and functionalism developed by Durkheim (1938) and Strauss (1972) respectively. Functional theory derives from the conception for the existence of
structures which have a network of roles and which form themselves into institutions with specific functions in a society (Mcgee Ary, et.al., 1999).

According to the structure functional theory, a society is viewed as a system of linked working social structures whose constituent sub-systems include norms, customs, traditions and institutions which Spencer (1874) refers to as organs. The central concern of structural functional theory is to explain the apparent stability and internal cohesion needed by societies to endure over time. Societies were seen as coherent, bonded and fundamentally relational constructs that functioned like organisms with their various parts or social institutions working together in an unconscious, quasi-automatic fashion towards achieving an overall social equilibrium. All social and cultural phenomena were therefore seen as functional in the sense of working together, and were effectively deemed to have “Lives” of their own.

In this study, sikhebo was considered part of the babukusu sub-system with a function to facilitate communicating important norms and morals to the babukusu initiates through chinyimbo chie sikhebo as an element of the babukusu traditional circumcision sub-system. The study endeavoured to identify contemporary issues captured through chinyimbo chie sikhebo that impacted acceptable values to the initiates within the changing babukusu community.

The structural aspect of structure functional theory was also used to suggest a set of relations of elements within music itself. In considering music as unity entity, the concept of structure provided the basis for analyzing its form, theme, melody and rhythm as elements which affected the communicative roles of chinyimbo chie sikhebo among the Babukusu. Structure functional theory enabled chinyimbo chie sikhebo to be viewed as a sub-system of a social structure with a function of contributing to the smooth flow of social life among the Babukusu.

Structure functional theory viewed the society as comprising a stable equilibrium, implying that all constituent elements of the social structure were part of the stable equilibrium devoid of change. However, change was inevitable within the contemporary societies occasioned by political, religious, economic and social developments. These developments gave rise to a desire for doing things in a new way including new song themes to match with new changes which had to be embraced as a societies’ sub-system of a social structure.
To cater for the inclusion of these new changes in the societies’ social structure, a systems theory was also employed in the study to complement the previous one of structure functional theory. A systems theory was expounded by Bertalanffy (1959). Bertalanffy (ibid) linked the society to an organism. He (ibid) recognized that just like a cell, societies exist in an open system not simply surrounded by an environment but acted upon by external influences such as culture and the physical environment. A systems theory provided for the possibility of change. For instance, Alvin and Peterson (1992) emphasize the process by which systems come into being and are maintained. These are transformed into other kinds of systems depending on the changes taking place in the social environment. The change and stability view of the system theory is supported by Parsons (1994:37) who observes that:

The main function of a social system includes pattern maintainance which involves the preservation or reproduction of system’s essential characteristics. A social system is also concerned with adaptation. This apertains to a system’s ability to cope with change.

Chinyimbo chie sikhebo as part of the sub-system in the Babukusu community have a function of communicating morals and norms for the rest of the social system to work satisfactorily. Traditional music as an integral part of the social system is viewed in the framework of a system theory capable of incorporating new ideas while at the same time retaining stability as a cultural object.

In this study, chinyimbo chie sikhebo are viewed as a sub-system with the responsibility of imparting morals and norms to the initiates. At the same time, the Babukusu are a changing community due to emerging new trends and issues. These have to be embraced for the welfare of its people and be communicated to them through chinyimbo chie sikhebo.

1.8  Research Methodology

1.8.1  Introduction

This section describes and justifies the use of both qualitative and quantitative methods in the study. It also describes the population, sample and sampling procedures, the process used in determining the sample size, the data collection and data analysis procedures.
1.8.2 Research Methods

The study was designed to assess the viability of selected *chinyimbo chie sikhebo* that utilized contemporary themes in propagating matters of beliefs, education, prostitution, HIV and Aids awareness to provide knowledge for the benefit of *baasinde*, the initiates within the changing *Babukusu*. Quantitative and qualitative methods were employed in the study. Quantitative method was used to work out the required sample size from the larger population of 31,353 adult circumcised males. The qualitative method was useful in collecting data from the sample of 375 subjects that formed the main study population of the circumcised adult males in Bumula Division. The qualitative data were collected using interview and observation schedules. Qualitative methods were employed in the study to provide a more complete picture concerning the meaning of the song texts by interviewing each individual subject.

1.8.3 The Research Design

The research design used in the study was descriptive design. Descriptive design was adopted to obtain pertinent information concerning the socio – cultural significance of *chinyimbo chie sikhebo* within a changing *Babukusu*. This design used an interview schedule to collect data from participants in a sample about their characteristics, opinions and experiences in order to generalize the findings (Ary et al., 1985, Best and Khan, 1982, Gall and Borg, 1996 and Mugenda and Mugenda, 1999). The descriptive design was used to synchronize texts of *chinyimbo chie sikhebo* with focus on contextualizing their meanings to the situations that existed within contemporary environment but were relevant to the *Babukusu* culture.

1.8.4 The Target Population

The target population of the study included adult male members of the *Babukusu* belonging to specific circumcision age sets in Bumula Division. From eighteen years, an individual is considered an adult, according to the Kenya constitution, 1979. The adult males consisted of circumcised members of the *Babukusu* from the rural and semi – urban centres of age eighteen years and above which formed the groups of respondents in the study.
<table>
<thead>
<tr>
<th>Age</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
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<td>20</td>
<td>5.3</td>
</tr>
<tr>
<td>22-25</td>
<td>25</td>
<td>6.7</td>
</tr>
<tr>
<td>26-29</td>
<td>40</td>
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<td>30-33</td>
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<td>13.3</td>
</tr>
<tr>
<td>34-37</td>
<td>50</td>
<td>13.3</td>
</tr>
<tr>
<td>38-41</td>
<td>44</td>
<td>11.7</td>
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<tr>
<td>42-45</td>
<td>61</td>
<td>16.3</td>
</tr>
<tr>
<td>46-49</td>
<td>25</td>
<td>6.7</td>
</tr>
<tr>
<td>50-53</td>
<td>30</td>
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<td>54-57</td>
<td>25</td>
<td>6.7</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>375</strong></td>
<td><strong>98.7%</strong></td>
</tr>
</tbody>
</table>

Table 1: Age distribution for the 375 circumcised male adults interviewed  
(Source: R. Simiyu)

### 1.8.5 Sample and Sampling Procedure

Purposive sampling technique was employed in the study to select 8 locations from nine (9) locations in Bumula Division. The technique made it possible to access those sub-locations which were geographically isolated from the urban and semi-urban lifestyles and provided *chinyimbo chie sikhebo* in their traditional forms. According to data gathered from BDDP (2001), Bumula Division has a total of nine (9) locations and twenty-three sub-locations.

The study targeted twenty-one (21) of them according to Krejcie and Morgan (1970) in Kathure et al., (1993) for getting a sample size from a given population (see 1.8.6.). Purposive sampling technique was further used to select *chinyimbo chie sikhebo* which were analyzed from the study. A total of 15 songs were selected from *chinyimbo chie sikhebo* in the twenty-one sub-locations which had been identified for the study. From the collected songs, thirteen (13) were purposively selected to form the study items since they were the ones found to employ messages that the study focused on, namely; education, Hiv and Aids awareness, beliefs and prostitution as issues surrounding contemporary *baasinde*. 

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1.8.6 The Sample Size

A manageable sample size had therefore to be determined. This was before a simple random sampling was done. The size was arrived at through the inferential statistical process proposed by Krejcie and Morgan (1970). The following formula was used in order to obtain the required sample size from a large population

\[ S = \frac{X^2 \cdot NP(1-P)}{d^2 (N-1) + X^2P (I-P)} \]

in which

- \( S \) = required sample size
- \( N \) = the given population size
- \( P \) = Population proportion for table construction which was assumed to be .50, as this magnitude yielded maximum possible sample size required.
- \( d \) = The degree of accuracy as reflected by the amount of error that could be tolerated in fluctuation of a sample proportion \( P \), the value of \( d \) being .05, a quantity equal to plus or minus 1.96 \( \sigma \) \( P \).
- \( X^2 \) = Table value of the chi-square for one degree of freedom relative to the desired level of confidence which was 3.841 for the .95 confidence level.

The next step was the calculation of the sample size using the formula

\[ S = \frac{X^2 \cdot NP(1-P)}{d^2 (N-1) + X^2P (I-P)} \]

\[ S = \frac{3.841(31,353)(0.5)(0.5)}{(0.05)^2 (31,353 -1) + 3.841 (0.5) (0.5)} \]

\[ = \frac{3.841 (31,353) (0.25)}{(0.0025) (31,352) + (3.841) (0.25)} \]

\[ = 30,098.88 \]

78.38 + 0.96

\[ = 30,098.88 \]

79.34

\[ = 379.365768 \]

\[ \approx 380 \]
Thus, the sample size for the population of circumcised male adults was set at 380. This number was divided against 8 locations according to the percentage of the cluster of population of men above 18 years from each location that constituted their total population. Figures obtained were divided against the number of sub-locations in each of them. The final sample reached for the study was 375 representing 98.7% of the initial sample. The statistical technique used was to ensure that the sample derived from the population accurately represented the general population.

<table>
<thead>
<tr>
<th>Location</th>
<th>Sub-location</th>
<th>Target sample</th>
<th>Actual sample</th>
<th>% Actual Vs Target sample</th>
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<tr>
<td></td>
<td>Mayanja</td>
<td>12</td>
<td>12</td>
<td>3.158</td>
</tr>
<tr>
<td></td>
<td>Lwanja</td>
<td>12</td>
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<td>3.185</td>
</tr>
<tr>
<td></td>
<td>Ngoli</td>
<td>12</td>
<td>12</td>
<td>3.158</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>48</strong></td>
<td><strong>47</strong></td>
<td><strong>12.369</strong></td>
</tr>
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<td>KABULA</td>
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<td></td>
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<td>24</td>
<td>24</td>
<td>6.316</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>47</strong></td>
<td><strong>47</strong></td>
<td><strong>12.370</strong></td>
</tr>
<tr>
<td>KHASOKO</td>
<td>Lunao</td>
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<td>11</td>
<td>2.895</td>
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<tr>
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<td>3.158</td>
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<td>3.158</td>
</tr>
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<td>12</td>
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<td>3.158</td>
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<td><strong>47</strong></td>
<td><strong>12.369</strong></td>
</tr>
<tr>
<td>KIMAETI</td>
<td>Myanga/Sioyombe</td>
<td>16</td>
<td>15</td>
<td>3.948</td>
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<td>North Myanga</td>
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<td>Nakhwana</td>
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<td>6.055</td>
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<td><strong>46</strong></td>
<td><strong>12.11</strong></td>
</tr>
<tr>
<td>MUKWA</td>
<td>Mukwa</td>
<td>23</td>
<td>24</td>
<td>6.316</td>
</tr>
<tr>
<td></td>
<td>Musakasa</td>
<td>24</td>
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<td><strong>47</strong></td>
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</tr>
<tr>
<td>SOUTH</td>
<td>South Bukusu</td>
<td>23</td>
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<td>East Mateka</td>
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<td>23</td>
<td>6.054</td>
</tr>
<tr>
<td>BUKUSU</td>
<td>West Mateka</td>
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</tr>
<tr>
<td></td>
<td></td>
<td><strong>47</strong></td>
<td><strong>47</strong></td>
<td><strong>12.370</strong></td>
</tr>
<tr>
<td>GRAND</td>
<td></td>
<td><strong>380</strong></td>
<td><strong>375</strong></td>
<td><strong>98.7%</strong></td>
</tr>
</tbody>
</table>

Table: 2 Target and Actual Samples of Population Studied
(Source: R. Simiyu)
The sample size of 380 respondents was averaged among eight locations resulting into 47 for Kabula, 48 for Khasoko, 48 for Kimaeti, 48 for Napara, 47 for Mukwa, 47 for South Bukusu, 48 for Bumula and 47 for West Bukusu. The average number to each location was assigned randomly.

1.8.7 Sources of Data

There were two sources of data, namely; the primary and the secondary.

1.8.8 The Primary Source of Data

The primary sources of data for the study were the respondents sampled from the circumcised adult male population.

1.8.9 The Secondary Source of Data


1.9 Data Collection Instruments and Procedures

Considerations were made concerning the reliability of instruments and procedure of data collection. The structured interview schedule had to be evaluated in order to determine its reliability. The Test-Retest method was used. For its reliability, the interview schedule should meet a coefficient of 0.7 and above for the descriptive survey research, Mugenda and Mugenda (1999). The schedule was administered to the same group of people at two different intervals. The correlation between the two sets of data was computed. The formula was computed by Nachmias (1996). This was done during the pilot study which was carried out in east Siboti sub-location in Bumula Division. This sub-location was not included among the areas of study. Based on the foregoing consideration, the following instruments and procedures were considered to be most appropriate in obtaining the required data from the study sample.
1.9.1 Structured Interview

The structured interview schedule consisted of closed items. The closed items comprised pre-determined questions among which the subjects were required to respond to. The structured interview schedule formed an effective tool for the study since it was designed according to the objectives of the study. It contained questions that were appropriate for soliciting desired responses from the subjects.

1.9.2 Participant Observation

Participant observation was used in the study to accord the researcher an opportunity to develop rapport attachment to the study respondents. In this case, the study adopted a participant observer role. The participant observation was used basically during singing by the respondents where *basaani*, the initiated took part in the singing.

1.9.3 Non-Participant Observation

The non-participant observation was employed on instances where *chinyimbo chie sikhebo* had to be listened to. The main focus of non-participant observation was to note the frequency of specific themes in the songs as were being sung by the respondents. Besides this, non-participant observation was to enable the researcher to acquire a passive role from which to obtain a complete record of relevant themes as was outlined in the objective of the study.

1.9.4 Audio Cassette Recorder

The audio recording facility was of great value in the study, especially in capturing responses during long and complex interviews. The study questioned the respondents and besides this, selected *chinyimbo chie sikhebo* were recorded on cassette for in-depth analysis. The audio recording facility saved a lot of time that could have been wasted writing down the responses.

1.10 Data Organization and Analysis

The data were collected by being recorded on cassette and video tapes. The collected songs were transcribed, translated from the vernacular into English. Musical transcriptions of selected songs were done to determine the melodic, rhythmic and stylistic attributes of the *chinyimbo chie*
sikhebo. Information from the observation and interview schedule were collated. Data from primary and secondary sources were synthesized and categorized in accordance with the objectives of the study. Qualitative data analysis method, where answers to questions and descriptions of songs and dances were used in the study. Conclusions were drawn and recommendations were made for further research.

**Summary**

The methodology discussed highlighted the methods and designs used in the study, the target population, the sample size, and the sampling procedure. It also dealt with data and their sources as well as data collection instruments and procedures including data organization and analysis.

In order to understand the nature and character of the Babukusu circumcision songs, it is important to examine other forms of music that are performed by the Babukusu to be able to capture their general characteristics in terms of style, rhythm and syllabic attributes that enhance their communicative abilities as does the circumcision songs.
CHAPTER TWO

MUSIC AMONG THE BABUKUSU

2.0 Introduction

This chapter presents what in the opinion of the Babukusu is regarded as music. It explains the recruitment and training of musicians as well as occasions when music making takes place. Information concerning the Babukusu musical instruments and how they are played has also been discussed.

2.1 The Concept of the Babukusu Music

The Babukusu have no special word for music. The words khukhwimba (singing), khukhupabukhana (playing string instruments), khukhina (dancing), khukhwekholosia (masquerading) and khukhweinyaisia (dramatizing) are part of the conceptual package that embodies the Babukusu music.

Music among the Babukusu is generally organized as a social event. Khukhwimbila kumuse (public performances) take place on bise bie khukhwefuraisia (social occasions) when the Babukusu come together for khukhwefuraisia nga benya (the enjoyment of leisure), for bikholwa bie khukhweulusia (recreational activities), at emalwa, (beer parties), at emasika, (funerals), at ebiselelo, (weddings), at ebulamilo (places of worship) and during mubikhebo (circumcision ceremonies). Khukholebwa chinyimbo (the performance of music) in these contexts assume a multiple role as it provides an opportunity for khukhwakanisania limanya (sharing experience), for khurumikha mukhwimba (participating in music) as a form of bulala bwe limanya (community experience) and for the expression of group sentiments (Wanjala Kondo, personal interview, 2009).

There is individual music making by both the young and old members of the Babukusu. Music is performed by children when assisting in economic activities of their parents such as looking after cattle. They make kimilele (wind blown reed instruments) which they play for their own
enjoyment or for giving signals to their companions. Music is also performed by individual Babukusu adults. Men play musical instruments such as siilili, a one stringed fiddle as well as litungu a seven stringed lyre accompanied by singing. Women perform songs accompanying domestic activities such as grinding and pounding.

An instrumentalist may play for enjoyment without addressing a specific audience or can be requested to do so when the community has something to communicate to an audience. Individuals singing khusoma ne khulila (dirges), chinyimbo chie khufumia (praise songs) and bukhupi bukhino bwa mulala (performance of solo instrumental music) that carry significant messages feature in the activities of some social occasion. In general, many social occasions among the Babukusu are dominated by the performance of a chorus of boys, girls, men and women, singing of mixed choruses or performance of ching’oma (drums), kimilele (flutes) or kamakhana (chordophone ensembles) or mixed instrumental and vocal groups.

The actual music that is performed on any occasion among the Babukusu depends on the social event and those that are involved in it for it is customary to organize the music in relation to the needs of special situations. For example, music is performed on ritual or ceremonial occasions at prescribed stages of the proceedings like, preceding or accompanying speeches, ritual actions or processions. Musical types are identified or named after the functions they perform. Music is deeply rooted in the Babukusu cultural fabric that embodies its meaning, significance and function. For example, when bakhwana (twins) are born, a special dance bukhwana is performed taking the name from the kind of children born. Social occasions on which a musical genre is performed can also lend its name to the related music. At any rate, music performed during circumcision period is referred to as chinyimbo chie sikhebo (circumcision music). Sometimes the name of a person who originated a musical type can be used as a label for the music; this is particularly true of music performed for entertainment or recreation. For example, wobilo is a spiritual dance for Babukusu whose name is derived from a person originally the dance was performed in honour of.

Principal instruments among the Babukusu can be used to provide the name for the music. For example, litungu is a name of music derived from the principal instrument, litungu producing the music. Sometimes musical types derive their names from modes of performance. Kamabeka
dance among the Babukusu derives its name from kamabeka (the shoulders) which are predominantly emphasized in the dance.

2.1.1 Music Makers among the Babukusu.

Among the Babukusu, participation in music is either a voluntary activity or an obligation imposed by one’s membership in a social group. Such a social group may be descent group which traces its ancestry to the same person or any group based on the broader societal classification of age, sex, interest or occupation. Musical aspects of ritual and ceremonial occasions are left to the professional musicians who assume musical roles in such context.

There are two major types of music makers among the Babukusu. The organized groups and those attached to traditional establishments made up of musical specialists such as those of entwitwi, (friction drum) players. The organized groups are formed by people who come together on their own to perform music meant for a specific occasion like during biselelo and at public entertainments. This type of music can be performed by children, men or women as the occasion demands. Songs sung by children include those incorporated into chingano (stories) or embodied in kiminyawe (plays), particularly khubala (counting) or kiminyawe, plays involving khukhina (dancing) or some other form of movement.

There are songs which are performed by women during biselelo and songs accompanying rituals that are concerned with women such like lulwibulo (child bearing). Texts of such songs make reference to duties and expectations of motherhood. Women play significant roles at emasika (funerals). It is their duty to wail in choral laments as well as khusooma nekhulila (solo in individual dirges). The forementioned songs are sung by women by virtue of their sex and roles in the society but not because of their musical interests. There are musical roles ascribed to men within the Babukusu. This happens during beer parties where drinking party songs are performed. There are work songs performed by groups of men, who also sing special emasika, funeral songs, especially on commemoration of dead community leaders. There are situations in which all the Babukusu gather in singing special bikhebo songs of a ceremonial occasion as in the celebrations.
Among the Babukusu are music groups who perform for their own enjoyment or for entertainment of others. These music groups include young men and women specialized in litungu or siilili dancing such as tindikiti (kamabeka dancers) who are hired to perform on social occasions such as at marriage ceremonies, or even volunteer to entertain mourners at funeral ceremonies. Wherever they go, they perform music in which they specialize regardless of the occasion. There are ceremonies and rituals concerned with the installation of chiefs and their deputies in which music is performed by these groups. The Babukusu have musical associations centred on cults and gods. For example, in the absence of rain, the rain makers are consulted who perform special music to invite rain.

There are associations tied to various religious denominations that have elaborate structures and are identified by different musical styles. Musical life among the Babukusu is promoted through active participation in group life rather than through the creation of special musical institutions. The individual creates the music and builds up the repertoire or re-creates it, but those who learn and perform it on social occasions sustain the tradition and make it part of a common heritage for all the music groups (Wanjala Toamoi, personal interview, 2009).

2.1.2 Recruitment of Musicians

Nketia (1979) asserts that recruitment of musicians in Africa did not arise in the case of solo performers or to organized group performers. However, the Babukusu baalesi (maidens), who baby sit, learn chinyimbo chie khuolelesia omwana (solo lullabies) through adult members of the Babukusu. Chinyimbo chie biselelo (wedding songs) by the organized entertaining groups are learnt from those who know them before the groups go out to sing and entertain people. Those who wish to become members of the entertaining group are supposed to learn songs before joining those who know them. This is how the Babukusu recruit musicians. However, the son of litungu or siilili player is expected to take over from his father in order to maintain the musical tradition. He learns systematically how to tune and play the instrument from his father through induction.
2.1.3 The Training of Musicians.

Among the Babukusu, training of musicians is an organized activity. However, the acquisition of skills in singing and playing of instruments is based on individual keenness and ability to develop on his or her own. Learning how to play a particular instrument is through participation in music performances as a social experience. Exposure to musical situations and participation is emphasized by the Babukusu.

Babukusu baalesi who are mothers, maidens, grandmothers, grandfathers, fathers etc. sing to children and introduce them to many aspects of the Babukusu music right from the cradle. They train babies to be aware of the rhythm and movement by rocking them to music which they sing for alluling them. When children grow up, they sing with their caretakers. They also learn to imitate drum rhythms by playing them on tins, metal plates or from any material they come across. Participation of children in children’s games and stories incorporating songs enable these children to learn to sing in the style of the Babukusu culture just as they learn to speak lubukusu. Participation of Babukusu mothers, maidens and other baalesi in public ceremonies, rites and traditional dances, as they carry children on their back, expose children to music performed by adults. Sometimes baalesi baby sitters dance with children on their backs until these children grow up to take part in dancing by themselves. By the time the Babukusu children reach adolescence, they would have learnt to play on toy instruments by imitation, or to play instruments such as shakers in adult ensembles. The young players largely rely on their creativity and on correction by others who already know how to play the instruments.

The Babukusu women mourn their kinsmen with special dirges. Many grandmothers therefore, informally regard this as their duty to ensure that their granddaughters know these dirges, particularly those appropriate for mourning their parents. To specialize in playing a musical instrument, children are encouraged to start learning instruments early. The long acquaintance gives children the feel of the instruments, so that they can play comfortably.

2.2.0 The Babukusu Musical Instruments

The Babukusu have various categories of musical instruments. These are bisakasibwa rattles, which produce sound by way of shaking them, bibambwa which produce sound through
stretched membranes, *bifurisibwa* which produce sound from air columns and *kamakhana* which produce sound from strings. The musical instruments can be viewed historically in terms of origin and development or culturally in terms of their social uses, functions, beliefs and values associated with them. They can also be viewed in terms of their technological design and materials used in their construction.

2.2.1  *Bisakasibwa* (shaken instruments)

*Bisakasibwa* are instruments which produce sound by being shaken. Their main function is to reinforce the rhythmic foundation of the music. The *Babukusu* instruments that reinforce the rhythmic foundation of music include:

(a)  *Chimbengele* or *Luhengele*

*Chimbenge* are long narrow pieces of wood or board which are struck with sticks, two in each hand to supply a healthy rhythmic accompaniment to the music of the *litungu* especially during beer parties and at general music entertainment. In the photo, plate 1, the first two from the left are playing the *Babukusu* lyre (*Litungu*) whereas the third is playing *Chimbengele*.

Plate: 1  *Litungu and Chimbengele* players  
*(Photo by R. Simiyu)*
(b) **Chinyimba** (Cow bells)

Chinyimba consists of clapperless iron bells with an iron rod held and suspended to the centre. The iron rod strikes the sides of the clapperless iron bell with the slightest disturbance it receives. Chinyimba are struck and concussion idiophones that are used by the Babukusu to mark the movements of cattle and other animals that need to be watched and identified. Besides, they are the main instruments played by baasinde to accompany chinyimbo chie sikhebo and bukhino. In the photo, plate 2 three initiates (baasinde) in the foreground are playing cow bells accompanied by people singing and dancing.

![Plate 2: Baasinde playing Chinyimba](image)

(c) **Bichenje** (Jingles)

Bichenje are shaken idiophones. Functionally, they belong to a group known as rattles. They are tied on the legs of music performers and activated by their movements. Bichenje are commonly used in the accompaniment of wobilo the Babukusu spirit dance. The photo, plate 3 shows the Babukusu bichenje (rattles)
2.2.2 Bibambwa (Membranophones)

*Bibambwa* are instruments which produce sound from the stretched membranes. They are of two types. One type, the *entwitwi* is a double-headed cylindrical *eng’oma*. It is *eng’oma* played by means of frictioning one of its heads with a reed made wet by animal rumen waste. It is played at the *bikhebo*, the Babukusu circumcision ceremonies. There is a belief among the Babukusu that if *entwitwi* fails to produce sound then the initiate will not endure pains of circumcision.

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Plate: 3

The Babukusu bichenje

(Photo by R. Simiyu)

Plate: 4

The Babukusu entwitwi (friction drums)

(Photo by R. Simiyu).
*Efumbo* is another *Babukusu eng’oma*. It is a long *eng’oma* covered on one side with a skin while the other end is open. The tuning of *efumbo* is done by warming the drum on fire or leaving it in the Sun. The *efumbo* is commonly played during the commemoration ceremony of dead community elders. In the photo, plate 5, a man is playing the *Babukusu efumbo* drum.

![Babukusu efumbo drum](Photo by R. Simiyu)

**Plate: 5**  
*The Babukusu efumbo drum*  
*(Photo by R. Simiyu)*

### 2.2.3 Bifurisibwa (Wind instruments)

*Bifurisibwa* are wind instruments. They produce sound by blowing air through them. They include *kimilele* (the flutes), *chikhombe che kamakata* (the reed pipes) and *chinjika* (the horns). The *kimilele* families are made from materials such as *kamateka* (bamboos), *kamakata ke kimiba* (the husks of cane), *kamakata ke kamaemba* (the stalks of millet) or a tip of *lulwika* (horn) or
emuka (gourd) or even carved out of kumusala (wood). Occasionally, one comes across the use of chipombo chie bichuma (metal tubings) as substitutes for the kimilele kie kamateka (bamboo flutes).

Kimilele are open-ended or stopped and are designed for playing in a vertical position. The embouchures, mouthpiece of kimilele are notched or round. The number of finger holes provided for each type of kumulele (flute) depends on the way the individual instrument is used. Kimilele of wide compass usually have four to six finger holes and kimilele with fewer holes have their ranges extended by the technique of overblowing. There are kimilele of narrow compass with a range of two or three notes as well as others that play only one note. Kimilele are often made in sets of different pitches, so that a number of them can be combined to play melodies of a wider compass through the use of the hocket technique.

Kimilele are used as solo instruments for playing tunes, for conveying signals, or for superimposing sounds on the music of an ensemble in order to create a definite mood or atmosphere. Kimilele are played in duets, or in ensemble of three or more instruments. Kumulele is played by having the air blown across a V or round notch at the top brim of it. In the photo, plate 6 is the Babukusu kumulele. The tuning of kumulele differs in accordance with the individual makers spacing.

Plate: 6  The Babukusu kumulele (Flute)
(Photo by R.Simiyu)

2.2.4 Chikhombe chie kamakata (Reed pipes)

Chikhombe che kamakata are made and played by young boys and girls among the Babukusu during their times of pleasure. They are made by cutting two parallel slots about two inches from one end of the stalk. The flap is cut at one end so that it can be lifted with the hand and allowed
to lie closely over the embouchure. The flap can also be held down by a loosely tied string. By exhaling and inhaling through the slits around the flap, one is able to get two distinct reedy sounds. The other end of the instrument can be cupped with the free hand to vary the pitch or a fruit shell or calabash can be used to achieve the same effect.

2.2.5 Chinjika (horns) and chitarumbeta (trumpets)

Chinjika horns and chitarumbeta trumpets among the Babukusu are used to convey signals and verbal messages. They are also played to the accompaniment of chinyimbo chie sikhebo and bukhino as well as used in rituals to commemorate the dead Babukusu ancestors. Chinjika and Chitarumbeta are designed to be side-blown. Chitarumbeta are made out of whole lengths or composite sections of chimuka, gourds or a piece of small kamateka to which a bell made out of chimuka is attached. There are also chitarumbeta made out of bichuma, metals. Chitarumbeta made out of chimuka or kamateka or both are end-blown, though side-blown varieties are also there. Chitarumbeta and chinjika can be played singly or in pairs or in large ensembles in a hocket fashion.

2.2.6 Kamakhana (String instruments)

Kamakhana are string instruments. Walubende the musical bow is one of them. It is an earth bow consisting of a flexible stick stuck in the ground to which a piece of string is attached to the upper end. This string is stretched down and buried in the earth. A piece of stone is placed on top of the earth to keep the string in position. Walubende is made and played by young boys among the Babukusu during their leisure times.

Siilili (Fiddle)

Siilili is the Babukusu fiddle. It is about 15cm long and 12cm in diameter. Siilili has only one end covered with a membrane of a newt, or some other type of skin. However, there are some short cuts, in that young men find it easier and cheaper to use an empty tin of the size used for one kilogram of jam or cooking fat, but of course the tone production is of poor quality than that of the wooden tube. A stick that forms the neck of the tube passes right through the wooden body protruding about 1cm on the opposite side. Tuning is done by tightening of the string which runs
parallel with the stick and which is wound on a peg or a nail screwed through the stick at the top end.

_Siilili_ is held in the left hand and played by the right by means of a short bow. The string is made up of either sisal fibre or animal tendons and ligaments. In playing _siilili_, three or four fingers of the left hand are used as stops, touch the string and help to produce different notes. The _siilili_ player use resin, some sort of tree gum, a small lump of which is fixed to the side of the sound box. Rubbing the bow on this resin before playing determines a firm grip and production of a clean tone. _Siilili_ player plays in unison with the singer, apart from a few notes added now and again. Accompanying instruments are some sort of rattles. _Siilili_ is used for entertainment especially at beer parties and in public places. In the photo, plate 7 the first person from the left is playing the _Babukusu_ horn, (Lulwika) the second is playing _Chimbengele_, the third and fourth are playing fly wheels (_Chikengele_) and the last person is playing _Siilili Babukusu_ fiddle.

Plate: 7 from left, the _Lulwika_ (horn) player, _Chimbengele_, _Chikengele_ (fly wheel players) and a _Siilili_ player (Photo by R. Simiyu)

2.2.7 _Litungu_ (lyre)

_Litungu_ is a seven stringed lyre. The traditional _litungu_ has seven strings. It measures 75cm long and approximately half the entire length is taken up by its oval body. Over the open part of
the resonator is stretched a skin, usually that of a giant lizard, which is secured round the edges by wooden pegs or, in modern times, nails. A litungu has its sound hole near the edge of the resonator. Two pieces of wood project from the sound box upwards for about 45cm and the distance between them widens from 27.8cm to 30cm. At their widest part, these supports are joined by across-bar around which the seven strings are wound. A wooden bridge lifts the strings clear of the skin belly. At the point where the strings are secured to the tail of the sound box, an extra skin flap is glued partly for additional strength against chafing and partly to prevent the sound from escaping from the holes through which the strings are slotted. Around the cross-bar, the surplus string forms a knob and each string can be tuned by twisting its corresponding knob in such away that part of the knob is trapped beneath the string and cannot therefore, unwind when the hand is taken away.

While playing litungu the players sit, but when excited, they stand up and join the dancers. The player or leader usually introduces himself and his song before serious music making commences or introduces each song he is going to perform. This he does by addressing the listeners to his instrumental accompaniment. Usually, there can be a return to the address in the middle of the song where at times it develops into a dialogue with a person from the audience.

Litungu uses a six note scale, tuned in the form of a western scale without the seventh leading note. The first and the seventh string form an octave. Therefore, a litungu has seven strings but with six notes that have different pitches or intervals in the scale. Litungu can be played by two or three players singing in unison with the instrument. The Babukusu litungu is played to the accompaniment of luengele or chimbengele at entertainment forums especially at beer parties (See the litungu player in plate 1)

2.3.0 The Babukusu Buchino (Dances)

Among the Babukusu, celebration of the funerals of community elders often incorporated enactment of episodes or dramatization of their social relations, beliefs, or social values. This is evident in wobilo, spirit dance to commemorate the death of such persons. The Msambwa dance is used to apeace the spirit which has entered somebody putting him or her into fits. The
Musambwa dance is therefore, therapeautic in nature because it calms the spirit and the affected person regains normality.

Some Babukusu are affiliated to dini ya msambwa, a religious sect which displays special forms of music and dance with the adherents matching like soldiers and dancing to very intricate drum rhythms. In this dance, special costume such as beads, headgears and flywhisks feature prominently depicting the character of its originator. Kamabeka dance is performed by both men and women during entertainment and at beer parties. Siilili and the litungu are the instruments that are played accompanied by singing.

Khuminya is a dance that is performed during the day and at night. During the night baasinde stand in the middle of a circle and play chimyimba while the rest dance in pairs. Girls keep their hands on boys’ shoulders while the boys take girls by the waists. This calumniates into khuminyna a lively music and dance. During the day, baasinde are escorted by boys and girls visiting, singing and inviting relatives and friends to come to the ceremony of sikhebo. At this time, dancers sing while baasinde play chimyimba which at times sound like cow bells and everybody else including baasinde themselves dance to their rhythm. It is an opportunity for the baasinde to display their virtuosity in playing chimyimba. The better they do it, the livelier will be the dance. In the photo, plate 8 two initiates (Baasinde) in the foreground are playing chimyimba (cowbells) displaying their virtuosity while accompanied by a group of singers.

Sikhebo ceremony normally goes through a process with well-defined stages in which special songs and dances are displayed. For example, sioyaye is a special song and dance to escort omusinde/baasinde from syetosi to mutiang’i for sikhebo. Sioyaye is mainly for men who carry sticks and clubs lifted high up as warning to the initiate of dire consequences in case he flitters about circumcision. Omusinde who is in the nude at this time is sandwiched by the dancers and at a walking pace. In the photo, plate 9 the initiate (Omusinde) in the foreground in the nude is being led to the circumcision ground (Mutiang’i) by his father for the cut.
Plate: 8  *Baasinde* (initiates) playing *Chinyimba* (Cow bells)

(Photo by R. Simiyu)

Plate: 9  *Omusinde* (Initiate) from *syetosi* to *mutiang’i for sikhebo*

(Photo by R. Simiyu)

*Chinyimbo chie biselelo* weddings songs and *bukhino* are a common place among the *Babukusu*. They are performed by women who sing and dance in praise of the bride or bridegroom. Most of
these chinyimbo and bukhino have no instrumental accompaniment except for clapping which dominates the performance. Chinyimbo chie biselelo are quite many and varied. Some are sung to scorn and ridicule people including the family of the bride and bride groom. The family of the bride will sing to scorn everything including the food they have been given and in turn the groom’s family will sing to jeer at those who are accompanying the bride. The women wearing lessos around their waists will stamp their feet on the ground dancing in circles to the rhythm of the songs they are singing.

2.3.1 The Babukusu chinyimbo chie khuminya (Circumcision Songs)

Chinyimbo chie khuminya are sung during the period of sikhebo which is eventful and colourful. The period falls on every even year after harvesting when people are not busy. Boys visit old men who provide them with chinyimba which they play during the period of sikhebo. This being a very important event among the Babukusu, people find themselves joining youngsters in the lively music of khuminya. The songs include those mocking people or initiates who are afraid of the knife and those songs which praise people who show no fear for it. Baasinde are usually escorted by a group of people visiting, singing and inviting relatives and friends to come to their initiation ceremony. Songs of scorn on this occasion refer to anyone who has misbehaved or caught stealing or even women who have run away from their husbands. Songs will be composed about such people and villagers will learn and sing them denouncing such characters.

Chinyinbo chie sikhebo involve male and female participants as main contributors to the presentational form. In this study, it was observed that in most songs, the chorus section is performed in unison with female voices singing an octave higher than the male counter parts. However, this is caused by a normal pitch difference of male and female voices. The music is mainly vocal with instrumental accompaniment provided by chinyimba which enrich the music by giving it a regulated beat hence strict rhythm. The performances are embellished by whistle blowing and sporadic spontaneous ululations. In some instances, improvised instruments such as chimbobo paw paw stalks and sometimes plastic water pipes were played to embellish the music. More often songs that share the same meter are smoothly joined by a soloist.
Chinyimbo chie sikhebo are performed in sequences. They start with those that are performed during the invitation of relatives to the initiates, followed by those that are performed on the eve of sikhebo and those that are performed on the day of sikhebo and thereafter. Songs performed on the day of sikhebo and thereafter such as sioyaye, khwamba omutalia, and khwaela ta! are sometimes fixed in terms of form and content. Apart from addressing the origins and importance of the sikhebo to the Babukusu initiate and the entire community; these songs have been passed on from generation to generation and their thematic sense and textual content have minimal variation.

The reiterative nature of these songs reinforces messages embedded in them. These songs cannot be substituted with others performed before sikhebo. Songs performed prior to the day of sikhebo are various and varied. In relation to the above assertion, Nketia (1974:189) observes that:

In African music themes of songs tend to centre on events and matter of common interest and concern to members of entire community or the social group within it. They deal with everyday life or with the, traditions, belief and customs of the society.

Some recognizable and already existing chinyimbo chie sikhebo entail newly composed and extemporized texts that address various issues that reflect varied contemporary social experiences. For instance, the text of babuya (song 1) highlights the fact that witchcraft is not a good practice in the community.

The song denounces a certain Babukusu sub-clan called babuya who killed a teacher called Protus through witchcraft. Babuya are also reputed as witches and therefore, as a social control measure, the Babukusu sub-clans are discouraged from marrying their daughters. On the other hand, khwamba mutalia (song 6) which can directly be translated as “we captured the Italian” encourages the Babukusu to be courageous and uphold sikhebo as a tradition handed to them by Mango.

Soloists are also composers of new songs. Apart from composing songs that encourage the initiates they also compose songs on topical issues like HIV and AIDS, good neighbourhood and political matters. The solo and response forms give the soloist room to extemporize and add
totally new information depending on the audience, setting and the general context of performance.

Among the Babukusu, it is only men who undergo sikhebo, probably that is why most prominent soloists/composers are males. The Babukusu argue that sikhebo as a ritual affects the psychological and general personhood of males than it does to the females. So, the male members of the Babukusu take centre stage in leadership and song composition.

Summary

Music among the Babukusu highlighted the concept of the Babukusu music, music makers, recruitment of musicians and the way musicians are trained. The Babukusu musical instruments and the manner of playing them as well as the dances have been discussed.

In order to understand the communicative ability of the Babukusu circumcision songs, it is important to transcribe and translate them for purposes of analyzing them rhythmically, syllabically as well as in stylistic nature to understand their general characteristics.
CHAPTER THREE

TRANSCRIPTION AND TRANSLATION OF COLLECTED SONGS.

3.0 Introduction

This chapter presents the transcription and translation of the Babukusu chinyimbo chie sikhebo as guided by the research questions and the assumptions of the study. Content is discussed in reference to traditional knowledge which chinyimbo chie sikhebo present to the Babukusu initiates and to the general Babukusu within the contemporary socio-cultural settings. It focuses on the philosophy and the socio-contextual perspectives of traditional songs among the Babukusu.

3.1.0 The Song Text

The Babukusu chinyimbo chie sikhebo are performed in a procedural sequence starting with those that are performed during invitation of the initiates’ relatives, followed by those that are performed a day before circumcision, on the circumcision day and thereafter. The circumcision songs encompass many themes expressed textually and gestually. While some themes always recur, others change in every circumcision year depending on the prevalent socio-cultural and socio-economic situations. The following are examples of songs that are performed during the Babukusu sikhebo.

Key: Call = C
Response = R

**Song 1: Babuya ekholo embi** *(Babuya is a bad clan)*

1. **C:** Babuya ekholo embi kubasani khubiya kukokhho khwabiya ne njusi
   **R:** Babuya ekholo embi hoo.

   Babuya is a bad clan my people
   ...we blame the hen as well as the mongoose.
   Babuya is a bad clan hoo.

2. **C:** Mu khasi wacha khusinga chingubo Khane acha Wafukho Omusani Mubuya
   **R:** Babuya ekholo embi hoo

   A woman goes to wash cloths yet she is going for Wafukho
   A man of Babuya clan.
   Babuya is a bad clan hoo
3 C: Khwatunga bilaka
   Khwarera eyaro yakhilwa
   Khwarera naseti
   Yakhalaka ekwena
R: Babuya ekhelo embi hoo.
   …We joined the rags
   brought an arrow blade which failed
   we brought a naseti blade
   which cut the crocodile.
   …Babuya is a bad clan hoo.

4 C: Babuya ekhelo embi kubasani
   bera omwana Protusi
R: Babuya ekhelo embi hoo.
   …Babuya is a bad clan my people,
   they killed our son Protus
   …Babuya is a bad clan hoo.

5 C: Nakhanywa namela,
   Nakona khungila,
   Sendima nabeya
   Omukhana mubuya
R: Babuya ekhelo embi hoo
   …Even if I drink and get drunk
   and sleep on the way.
   I cannot get lost and marry
   a girl from babuya clan
   …Babuya is a bad clan hoo.
Mu-kha-si wa-cha khu-si-nga chi-nga-bo kha

Ba-bu-ye kho-le mbi hoo

- na-cha Wa-fu-kho mu-sa-ni Mu-bu-ya

Ba-bu-ye kho-le mbi hoo
A man called Wafukho from Babuya clan had a lust for people’s wives and was also a witch. Whenever a woman went to wash clothes at the river, he followed with the intention of waylaying and raping her. If she resisted, he promised to bewitch and to kill her husband. So he confronted a woman who settled on his sexual lust and through her, his secrets were revealed to the people from the neighbourhood who moved in to unravel his witchcraft. Eyaro, a harrow plough was used to dig out his witchcraft from where it had been buried.

Naset (a razer blade) was used to cut them out to identify their contents. It was discovered that he was in possession of items belonging to someone known as Protus who had died many years ago. This caused other clans to declare Babuya a bad clan which no man from the Babukusu should marry a wife from. The theme of the song ‘babuya ekholo embi’ highlights the fact that witchcraft is not a good practice in the community. The song denounces Babuya sub-clan for killing Protus through witchcraft. The song is meant teach the initiates about the danger of engaging in witchcraft as it can cause death. Babuya are therefore, reputed as witches and as a social control measure, other Babukusu sub-clans are discouraged from marring their daughters.

Song 2: Mulongo (Name of a girl)

1  C: Mulongo …Mulongo
   R: Ha-hoo ...Ha-hoo
2  C: Mulongo  ...Mulongo
   R: Ha-hoo- Mulongo  ...Ha-hoo-Mulongo

3  C: Mulongo  ...Mulongo
   R: Ha-hoo  ...Ha-hoo

4  C: Mulongo yaya mbuka  ...Mulongo dear, i wonder.
   R: Ha-hoo-Mulongo  ...Ha-hoo-Mulongo

5  C: Etiila  ...Get hold
   R: Tila omwana omukhana Mulongo  ...Get hold of the girl Mulongo.

6  C: Yaya laanda  ...Dear go down.
   R: Elanda ekewa khunyole musili  ...Go down the swamp find her in the hill.

7  C: Yaya tila fikisi  ...Dear hold the glass.
   R: Etila fikisi omunyole musimba  ...Hold the glass and find her in the cottage
Mu-lo-ngo

Ha-hoo

E-ti-la

47
Mulongo was a woman of amorous nature. Though married, she was not contented with her husband. Her parents in-law complained to her father and mother that she was beyond control. Her own brothers assisted her husband to track down her movements from Ekewa musili, the river side hill where she could be found making love with a man. Having failed to trace her from there, they were directed to check from nearby cottages where she could be found making love and taking alcohol from fikisi, a glass. In the song, the theme of moral decay and waywardness of some women is brought out. It is a practice which is strongly condemned and abhorred by the Babukusu. Initiates are therefore informed and educated on
presence of such acts and forms of deviant behaviours which they should guard against and keep off such characters like Mulongo

**Song 3: Kongona (Clean up)**

1. C: *Bali kongona sili mumbala*  
   Kongona  
   R: *Ekongona*  
   …Clean up what is in the scar, clean up  
   …Do clean up.

2. C: *Bali kongona mawe*  
   kelukhe, kongona  
   R: *Ekongona,*  
   Basumba bayime esuno  
   Omusinde ayima  
   ekhafu naye Fanisi murwe kwe  
   N’geni embolo ha-hoo-we iya.  
   …Clean up until the mother runs away, clean up  
   …Do clean up, Bachelors are searching for the barren the uncircumcised is looking for the cow and Fanisi the head of a rotten fish ha-hoo-we iya.

3. C: *Ewee nakhuwelekho olisekhesia*  
   R: *Sekhesia*  
   …You if given, fill it. Fill it.

4. C: *Ewee nakhuwelekho oliseenda*  
   R: *Seenda*  
   Basumba bayima esuno,  
   Omusinde ayima  
   ekhafu naye, Fanisi murwe kwe  
   N’geni embolo ha-hoo-we iya  
   …You if given say push. Push  
   …Bachelors are searching for the barren, the uncircumcised are searching for the cow, and Fanisi the head of a rotten fish ha-hoo-we iya
Eko-ngo-na ba-su-umba ba-yi-me su-no

o-mu-si-nde a-yi-me kha-fu na-ye Fa-ni-si mu-rwe kwe nge-ni mbo-lo ha-hoo-we i
E-we na-khu-we-le-kho-li se-khe-sia

- ya

ke ke ke ke ke ke ke ke ke ke ke

Se-khe-sia

ke ke ke ke ke ke ke ke ke ke ke
Kongona is an advice to the circumciser to cut clean the penis during circumcision operation until everyone gets surprised. The song has a theme of thoroughness in performing tasks. In the song, the circumciser is being advised to perform his operation perfectly well. Like the circumciser, the song cites mature unmarried barren women who go to circumcision venues to look for men and have to be thorough in doing so. The initiate is determined to brave the knife so as to be given a reward of a cow by his father. Fanis, a modern woman from the Babukusu clan, thinks it is not worth rewarding such a person. In reaction to her feelings by diehard tradionalists, she is thought to have brains like that of a rotten fish. This song is also meant to educate the youth on diverse and conflicting interests’ people have in the society which they must be prepared to tolerate. At the same time, the song suggests the need to stick to and be thorough in whatever they do in order to succeed in life.

**Song 4: Kapanga  (Was planned)**

1  C: Nola musichei  
    Nanyola bakhasi  
    Chisachi babumba  
    R: Oho--------oh  
    ...I reached Sichei  
    and found women  
    pot making  
    ...Oho--------oh

2  C: Nareba bakhasi ndi  
    Chisachi echio  
    Muumbila nanu?  
    R: Oho--------oh  
    ...I asked women that  
    those pots are  
    Being made for whom?  
    ...Oho--------oh
3 C: Bona baasinde
   Kamasondo kakwile
   wele owababumba
R: Oho-------oh
   See-the-uncircumcised.
   the foreskins all over
   God created them
   ...Oho--------oh

4 C: Ndeba kapanga
R: Kapanga kaba nakonile
   ...I ask who planned.
   ...was planned while in sleep.

5 C: Kuteke khubira
R: Wambundo kaweka sumu
   ...The plane passing.
   ...The bat put the poison.

6 C: Eyefwe ya milembe
R: Kapanga kaba nakonile
   ...Ours of peace.
   ...was planned while in sleep.

7 C: Kuteke khubira
R: Wambundo kaweka sumu
   ...The plane passing.
   ...The bat put poison.

8 C: Olimema,
   Mema khumukongo
   olimema
R: Mema oho---, mema aha
   ...When carring,
   Carring on the back
   that carry
   ...Carry oho----, carry aha----
Ye fwe-ya mi-le-mbe, ku-te-ke khu-bi-ra

Ka-pa-nga ka-ba na-ko-ni-le, Wa

O- lu-me-ma me-ma khu-mu-ko-ngo-li

- mbu-ndo ka-we-ka su-mu, me-ma khu-mu-ko-ngo-li
Kapanga means was planned. The theme of this song is about planning. In this song, women are found making pots for brewing beer to be used during circumcision of boys. Plans to do so are said to have been conceived during sleep and it had been foreseen that when the aeroplane, symbol for initiate passes, a bat, symbol for wicked person was going to introduce poison in its way. In this case, circumcision is a traditional practice among the Babukusu and yet some people are opposed to it. Therefore, the message of this song to the initiates in the contemporary Babukusu is that planning as an aspect is important for one to succeed in doing something.
**Song 5: Hamba omutalia (Capture the Italian)**

1 C: Hooh------weeh
   R: Hooh-----hooh----weeh,
      Hamba omutalia

   ...Hooh--------weeh
   ...Hooh-----hooh----weeh,
      capture the Italian

2 C: Buchunju, buchunju
    chanjaliikha sobona
    bwola ne mungubo
   R: Hamba Omutalia

   ...Pains, pains
   spreading you see
   reaching inside the cloths

   ...Capture the Italian

3 C: Enywe khurebersie babili
    muchalicha nga mayi
    wefwe wakhwibula
   R: Hamba Omutalia

   ...You let us inqure from the two
   in chalicha as mother
   who gave birth to us

   ...Capture the Italian

4 C: Embalu yeche,
    eye baakisu mulwakhakha
    Basuna mungaki
    ne bemao
   R: Hamba Omutalia

   ...Circumcision came,
   of the Gishu from lwakhakha
   they jump up and stand for the
   Operation

   ...Capture the Italian

5 C: Ekindi yeche,
    Eye bayobo eye mulukulu
    basuna mungaki ne biyula
   R: Hamba Omutalia

   ...Another one came,
   of the Dorobos from the hills
   they jump up with skirts

   ...Capture the Italian.

6 C: Eyefwe ya milembe
   R: Haah-----ho----weeh,
      Hamba omutalia

   ...Ours of peace.
   ...Haah-----ho----weeh,
      Capture the Italian
Hamba Omutilia literary means capture the Italian, a song meant to psyche the Babukusu initiates in order to brave circumcision operation. During the fight with the Babukusu, the Italians inflicted buchunchu, severe pains to the Babukusu fighters which they endured and
fought to defeat them. These pains are said to have had no comparison at all; therefore, circumcision should not scare anybody.

In the song, origins and types of circumcisions similar to that of the Babukusu are given. For instance, circumcision of the Abagishu from lwakhakha in which the initiates jump up and stand for the circumcision operation as well as circumcision for the Sabaots from Mt.Elgon then circumcision by the Babukusu which in comparison is most peacefully undertaken. The theme of this song is endurance which is a virtue relevant to the youths in modern life. The song implies that in order to succeed in whatever they are engaged in, they must endure.

**Song 6: Khwamba Omutalia (We captured the Italian)**

1  **C:** Khwamba Omutalia                      …We captured the Italian.
   **R:** Haah                                …Haah----

2  **C:** Basoleli kwamba Omutalia            …Men, we captured the Italian.
   **R:** Khwamba Omutalia                    …We captured the Italian.

3  **C:** Sibula khukendee                    …Allow us to go.
   **R:** Haah                                …Haah-----

4  **C:** Basoleli khusibule khukende          …Men allow us to go.
   **R:** Khwamba Omutalia                    …We captured the Italian
The song *Khwamba Omutalia* means we captured the Italian. The theme of this song is courage, it is meant to instill courage in the *Babukusu* initiates. It reminds them of the courageous act by the ancestral *Babukusu* men who fought the Italians fearlessly. The song is used to teach the male youths of the historical experiences of the *Babukusu* in their war with the Italians which
they won. Therefore, the initiates are psyched by the song to be as courageous as the ancestral Babukusu men to be able to brave and endure the pains of circumcision.

**Song 7: Enyanga yakwa** *(The sun has set)*

1. C: *Wanikodemu*  
   R: *Enyanga yakwa*  
   ...At Nicodemus  
   ...The sun has set.

2. C: *Hooh-----weeh*  
   R: *Enyanga yakwa*  
   ...The sun has set.

3. C: *Enyanga yakwa*  
   R: *Enyanga yakwa*  
   *Hooh-----weeh, enyanga yakwa*  
   ...The sun has set,  
   *Hooh----weeh, the sun has set.*

4. C: *Nenja wa mayi*  
   R: *Enyanga yakwa*  
   ...When going to mother.  
   ...The sun has set.
Enyanga Yakwa means the sun has set; it is a song about a place, wanikodemu notoriously a venue for mugging and killing people especially after sunset. The song advises on danger of walking at night as a risky thing to do. The theme of this song is fear of darkness as it provides an ideal opportunity for some people to commit crimes. On the other hand, the song highlights on some social ills that take place in the contemporary society. The initiates are advised to avoid
walking in the night and that they must take great care of their own safety especially during such times.

**Song 8 : Rosa (Name of a girl)**

1  C : *Yaya mbukaanga*  
   R : *Haah*  
   ...Dear I do wonder.  
   ...Haah-----

2  C : *Yaya mbukaanga*  
   R : *Mukaanga busa ne mbona Rosa nasiyusia*  
   ...Dear I do wonder.  
   ...I do wonder when I see Rosa turning it.

3  C : *Yaya asiyusia ariena*  
   R : *Haah*  
   ...Dear how is it turned?  
   ...Haah-------

4  C : *Yaya asiyusia ariee?*  
   R : *Asiyusia ari, naasirera ari, naasirao*  
   ...Dear how it turned?  
   ...She turns it like this and brings it like this a places it there.
Rosa is name of a girl and title of the song. The song describes a weird behaviour by Rosa of deliberately swinging her waist here and there for purposes of attracting men. The theme of the song hinges on
immorality within the contemporary society especially by some women who engage in all manners of behaviour to attract men. The song is meant to teach the initiates about acts of immoral behaviours in the society so they can guard themselves against such ill attractions.

**Song 9: Ngonga khumuliango (I knock on the door)**

1. C: Bali ngoo-----Bali akonga ...That ngoo----- he knocked.
   R: Bali ngoo----ngo—ngo khumuliang ...That ngoo-- ngo —ngo on the door.

2. C: Bali ngo, Bali akonga ...That ngo, he knocked.
   R: Bali ngoo----ngo—ngo khumuliang ...That ngoo-- ngo—ngo on the door.

3. C: Bali ngo, Barasa Namasaka ...That ngo, Barasa Namasaka.
   R: Bali ngoo----ngo—ngo khumuliang ...That ngoo-- ngo—ngo on the door.

4. C: Busiele busiele Bali akonga …Day after day he knocks.
   R: Bali ngoo----ngo—ngo khumuliang ...That ngoo-- ngo—ngo on the door.

5. C: Busiele busiele Barasa Omulosi …Day after day Barasa is a wizard.
   R: Bali ngoo----ngo—ngo khumuliang ...That ngoo-- ngo—ngo on the door.

6. C: Acha wa chibinga sobona batila ... He goes to Chibingas' you see him captured
   R: Bali ngoo----ngo—ngo khumuliang ...That ngoo-- ngo—ngo on the door.
"Ngonga Khumuliango" is a song about a night runner who was in the habit of knocking at people’s doors in the night while they are asleep. As much as night runners are very caring during their night adventures, their days get numbered when the affected individuals choose to lay traps and capture them. In the song, the night runner is captured from *chibinga’s* home and identified as Barasa. The song advises the initiates to avoid night running since it is a deviant social behaviour. People are therefore advised to discourage such behaviours by naming and shaming such culprits in the society.

**Song 10: Lusia luanya embula (The string sprays wax)**

1. **C:** *Elusia luanya*  
   **R:** *Haah*  
   …The string sprays,  
   …*Haah*--------

2. **C:** *Elusia luanya*  
   **R:** *Elusia luanya embula*  
   …The string sprays,  
   …The string sprays wax.

3. **C:** *Lwareba*  
   **R:** *Ahaah*  
   …It asks  
   …*Ahaah*-------------

4. **C:** *Mala lwaanya*  
   **R:** *Lusia luanya embula*  
   …And it sprays,  
   …The string sprays wax
Call  

Response  

Cowbells

1 lu-sia lu-a-nya e

Haah

lu-sia lu-a-nya

Lwa-re-ba ma

lu-sia lu-a-nya mbu-la

A haah

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Lusia luanya embula literally means the string, penis sprays wax, a song meant to warn and advise women against casual sexual affairs. The theme of the song is about sexual infections which women can get as a result of sleeping with men. In the song, the string referred to as a man’s penis, which is said to spray *embula*, wax infections. The song uses ‘the string’ and ‘wax’ as symbols to represent terms which would otherwise embarrass listeners in whose audience are parents, young and old people. The song alerts present youths especially girls that sexual affairs with men are an express avenue for conceding maladies, HIV included and that they had better avoided the affair altogether.

**Song 11: Sindu sianduma** *(Something bit me)*

1. C: *Ooh----le—lo*  
   R: *Ooh---lelo—ooh lelo*  
   *sindu siaduma*  
   ...*Ooh----today.*  
   ...*Ooh—today, ooh—today*  
   *something bit me*

2. C: *Kenesikhulume*  
   R: *Ahaah*  
   ...*It will bite you.*  
   ...*Ahaah---------

3. C: *Kenesikhulume*  
   R: *Esindu sianduma*  
   ...*It will bite you.*  
   ...*Something bit me.*

4. C: *Sialuma omusinde*  
   R: *Ahaah*  
   ...*It bite the uncircumcised.*  
   ...*Ahaah---------

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5 C: Kenesikhulume
R: Sindu sianduma
...It will bite you,
...Something bit me.

6 C: Sialuma papa
R: Ahaah
...It bite my father,
...Ahaah---------

7 C: Kenesikhulume
R: Sindu sianduma
...It will bite you,
...Something bit me.
Sindu Sianduma means something bit me. The song has the theme of bitterness recalled from the previous experiences. The song makes reference to embalu as a bitter experience which the Babukusu ancestral fathers went through. The song serves as warning and advises the initiates that, beware you will come face-to-face with the very pains of circumcision which were experienced by the forefathers. The song gives the impression that the bitterness of circumcision experienced requires very brave and courageous persons to endure. The song could also be
interpreted to mean life experiences which the ancestors knew better than anyone else and that advice born from their experiences must be taken seriously to avoid suffering and regrets in times to come.

**Song 12: Bachonga (They sharpen)**

1. C: *Eeeh------layoni*  
   R: *Haho!*  
   ...*Eeeh the uncircumcised.*  
   ...*Haho!*

2. C: *Hoye!*  
   R: *Orao Bachonga*  
   ...*Hoye!*  
   ...*Let it sharpened.*

3. C: *Enyanga yakela*  
   R: *Haho!*  
   ...*Enyanga ya-ke-la.*  
   ...*Hoye!*

4. C: *Hoye!*  
   R: *Orao Bachonga*  
   ...*Hoye!*  
   ...*Let it sharpened.*

5. C: *Masewa*  
   R: *Hoho!*  
   ...*The uncircumcised.*  
   ...*Hoho!*

6. C: *Hoye!*  
   R: *Orao Bachonga*  
   ...*Hoye!*  
   ...*Let it sharpened.*
Bachonga means they sharpen, the song is sung to baasinde when being escorted to syetosi in preparation for embalu. The theme of this song is courage and endurance. It is a warning song to the omusinde that it is about time he would be facing the knife and he would be required to have his penis to be sharpened. The song uses various derogatory titles referring to the uncircumcised as a way of psyching him to full-scale endure the pains during the sharpening process.
The song uses a frightening exclamation to give an impression of an indeed painful experience which requires bravery to endure. The process of having to undergo the pains of having the penis sharpened can be likened to life experiences in the course of struggling to fulfill its demands. Sometimes one comes across very painful encounters but has to endure them in order to succeed.

Song 13: Siyaye (Babukusu initiation chant)

1. C: Eee--ehe--ehe--ehee  ...Eee—ehe—ehe—ehee
   R: Hohoweem  ...Hohoweem

2. C: Musindewe  ...Uncircumcised
   Hoho, musindewe  Hoho, uncircumcised,
   Hohohoo  ...Hohohoo

3. C: Mangwe mahalule  ...Mangwe the circumciser is waiting.
   khakonile  ...Haaahoo!
   R: Haaahoo!

4. C: Khakonile  ...Is waiting.
   R: Haaahoo  ...Haaahoo

5. C: Khakonile  ...Is waiting.
   R: Haaahoho  ...Haaahoho

6. C: Kukwefwe kwe baakhale kwoloma  ...Ours of the ancestors is sounding.
   R: Haaahoo  ...Haaahoo

7. C: Kwoloma  ...Is sounding.
   R: Haaahoo  ...Haaahoo

8. C: Kwoloma  ...Is sounding.
   R: Haaahoho  ...Haaahoho

9. C: Noliomusiria mbalu webele  ...If you are a coward give up.
   R: Haaahoo  ...Haaahoo

10. C: Kumwanawwe  ...You chap.
    R: Haaahoo  ...Haaahoo

11. C: Webele  ...Give up
    R: Haaahoho  ...Haaahoho

12. C: Omusinde otememaka  ...The uncircumcised who trembles
    Kacha ebunyolo  goes to Luo land
    R: Haaahoo  ...Haaahoo,
13 C: Musindewe …The uncircumcised.
R: Haaaho …Haaaho,

14 C: Webele …Give up.
R: Haaaho …Haaaho,

15 C: Webele …Give up.
R: Haaahoho …Haaahoho

Call

Response

Cowbells
Sioyaye is the final chant to the Babukusu initiate while being escorted home from syetosi for embalu. It alerts the initiate on the presence of omukhebi ready for circumcision operation and incase of fear, he is best advised to give it up and seek hide-out from Luo land where such circumcision does not take place. Generally, this chant is meant to instill courage in the initiate and that it does not matter how much an enemy is armed, he must be confronted and dealt with. The virtue of bravery is encouraged so as to psychologically prepare the initiate for his future family leadership. Sioyaye has an educative theme to the initiates since it addresses the historicity and origin of the Babukusu circumcision. The theme of this song is fixed both melodically and textually. No other song can be sung at this time when circumcision is going to take place. “Variations or a deviation in the rendition of this song is attributed to individual idiosyncratic flairs of different performers and their conception and interpretation of a specific performance” Agu (1999:70).

**Song 14: Khwaela ta! (We can now breathe)**

1. **C**: Khwaela ta!  
   R: Khwaela.  
   **…We can now breathe!**  
   **…Are breathing**

2. **C**: Mungo, khwaela ta!  
   R: Khwaela.  
   **…In the home we are now breathing**  
   **…Are breathing.**

3. **C**: Yaya khwaela ta!  
   **…Dear we can now breathe.**
R: Khwaela. …Are breathing.

4 C: Mayiwe khwaela ta! …Mother, we can now breathe.
R: Khwaela. …Are breathing.

5 C: Eee khwaela ta! …Eee we can now breathe.
R: Khwaela. …Are breathing.

6 C: Papa khwaela ta! …Father we can now breathe.
R: Khwaela. …Are breathing.

7 C: Kukhu khwaela ta! …Grandmother we can now breathe.
R: Khwaela. …Are breathing.

8 C: Kuka khwaela ta! …Grandfather we can now breathe.
R: Khwaela. …Are breathing.
Khwaela ta! Means we can now breathe, a song sung to celebrate a victory of war or a struggle initially thought to be difficult and tormenting. After enduring circumcision the initiate brings joy to the entire family and clan. That is why every one is being called upon to celebrate with a call of we can now breathe. In life if you make a breakthrough after a long struggle, for instance in education, business or in any other trade, it brings joy to the entire family and to the community at large to say; we can now breathe. Khwaela ta! is a song of a fixed theme about joy, sung by the Babukusu to celebrate a successful circumcision and no other song can be sung in its place. The song is never accompanied by chinyimba whose core function comes to the end after a circumcision operation.

**Song 15: Mundubi embia (In a new outfit)**

1. C: *Oo-le-lo*  
   R: *Lelo mundubi imbia*  
   ***...Oo-to-day.***

2. C: *Oo-le-lo*  
   ***...Oo-to-day.***
R: Lelo mundubi imbia ...To day in a new outfit.

3 C: Mayi unomanga ...Mother who talks about me
R: Lelo mundubi imbia ...To day in a new outfit.

4 C: Oo-le-lo ...Oo-to-day.
R: Lelo mundubi imbia ...To day in a new outfit.

5 C: Papa unomanga ...Father who talks about me
R: Lelo mundubi imbia ...To day in a new outfit.

6 C: Kuka unomanga ...Grandfather who talks about me.
R: Lelo mundubi imbia ...To day in a new outfit.

7 C: Senge unomanga ...Aunt who talks about me.
R: Lelo mundubi imbia ...To day in a new outfit.

8 C: Khocha unomanga ...Uncle who talks about me.
R: Lelo mundubi imbia ...To day in a new outfit.

9 C: Oo-le-lo ...Oo-to-day.
R: Lelo mundubi imbia ...To day in a new outfit.
Mundubi embia literary means; in a new outfit, is a song the initiated sings after healing and now graduating as an adult member of the Babukusu community. The graduand is dressed in new clothes and served food from new dishes which symbolize a new beginning in life. In the song, the graduand makes reference to various people who used to condemn him for childish behaviour and that never again shall he be referred to as such. This song has a theme of joy as well as being independent in thought and deeds. It is another song of fixed theme which can be sung only by the initiated upon graduating into adulthood. No other song can be performed in its place. It is the last song performed by the Babukusu to mark the end of the circumcision ceremony. The song is performed without the accompaniment of chinyimba which are played by the initiate only when he is preparing for circumcision.
Summary

Transcriptions and translations of collected songs deit with in the study are meant to provide for the melodies that each song uses in order to guide on the character and nature of the Babukusu circumcision songs. The synopsis is mainly to provide meanings of titles of songs as well as what the songs are talking about to understand them. Write ups emanating from the succeeding chapter are meant to show the relationship between the songs studied with the objectives as stated from the study.
CHAPTER FOUR

ANALYSIS OF COLLECTED SONGS

4.0 Introduction

This chapter analyses data collected during the field research. The data were analyzed according to the objectives and premises of the study. They were analyzed in the context of the traditional and contemporary Babukusu. This helped to determine whether meanings embodied for example, in the circumcision songs are relevant to the initiates born and bred outside the Babukusu culture. The themes cited include beliefs, HIV and AIDS, prostitution and matters on general education. Focus was also based on the transcribed songs in terms of their stylistic, rhythmic and syllabic attributes.

4.1 Song Texts

The circumcision songs possess texts which reveal relationship between the traditional and contemporary Babukusu. For example, the texts in Sioyaye (song 13) outline the history and origin of the Babukusu circumcision and instill courage and a sense of commitment to the youth. The texts inspire the youth to take up responsibilities and defend their families at all cost. The Babukusu believe that, a person who has braved circumcision cannot be easily frightened.

Some song texts address the danger of careless sexual relationships. One such song is Lusia Luanya Embula (song 10) which warns against careless sexual affairs that is harmful. Some song texts are meant to correct behaviour. For example, Ngonga Khumuliango (song 9) denounces night running which is a deviant behaviour the Babukusu youths are advised to abhor. Some circumcision songs have texts that inculcate cultural values and beliefs. For example, Bachonga (song 12), stresses the need to embrace courage in dealing with life experiences that are sometimes nasty and difficult to endure.

Mundubi Embia (song 15) is sung by the initiate upon healing and has a new meaning to imply becoming independent in thought and deeds. This means that the initiated has ceased to be dependant and does not rely on other peoples’views and opinions when arriving at crucial
decisions. The song text impresses upon the initiated Babukusu youths to mature up and abandon childish behaviours that cause embarrassment.

*Kapanga* (song 4) implies that planning is an important aspect for success to be realized in life. *Hamba Omutalia* (song 5) could be interpreted to mean; ‘go get’ that which you treasure most. In life, learning is one such treasure. In order to succeed in learning, one has to endure difficulties of going through it. These difficulties are compared to the experiences of capturing the Italians as explained earlier in the song text.

*Enyanga yakwa* (song 7) is a warning, that it is risky to walk in darkness after sun set. Thuggery and most crimes within and outside the Babukusu are usually committed during darkness. Therefore, the song text advises people not to walk at night for their own safety.

*Mulongo* in song (2) is a girl portrayed as not educated in the family life, a behaviour which is abhorred by the Babukusu. The song informs the initiates and advises them to avoid indulgence with women. *Kongona* (song 3) outlines the tasks by various people according to their interests. The circumciser is advised to cut clean the penis during the circumcision operation, the barren women at the circumcision ceremony are looking for unmarried men, and the initiate is determined to brave the knife in order to be given a gift of a cow by his father. Fanis, the Babukusu modern woman, downplays the role of traditional circumcision which angers the traditionalists who in turn describe Fanis as having brains like that of rotten fish. The song educates the youths on diverse and conflicting interests people have in society.

*Kongona* song (3) educates people to be thorough in whatever they do in order to succeed. *Khwaela ta* (song 14) is a sigh of relief after an initiate has successfully endured a circumcision operation. This could be inferred to struggles in life such as in education, business and other trades within the Babukusu which ultimately bring joy to the family and the entire community.

### 4.2 Themes of Songs

The Babukusu circumcision songs display a wide range of themes. Prostitution and alcoholism are the two themes in *Mulongo* (song 2). These practices are abhorred by the Babukusu and as a social control measure; Mulongos’ behaviour is ridiculed through the song by sighting her name
alongside her weird social behaviour. It is believed that by so singing the song, other girls and women who behave the same way would be discouraged from weird actions.

Witchcraft as a theme is brought out in Babuya (song 1). The song blames the Babuya clan for habouring people of Wafukhos’ character who kill others. The Babuya clan is portrayed as dangerous because of witchcraft. The subjects of the song are the witches. The song highlights and condemns them for practising witchcraft and activities related to it. The song also helps in educating the initiates about the danger of witchcraft as it can cause death.

Thoroughness in performing tasks is brought out in Kongona (song 3). The subjects of this song are Babukusu task bearers, who are advised to observe thoroughness in their duties in order to be respected and honoured. The circumciser is advised to cut clean the penis, whereas the initiate is encouraged to brave the knife so as to be given a gift of a cow by his father. In this song, conflict of interest is displayed through people’s various behaviours. Whereas the ceremony is meant for circumcision, a barren woman uses it to look for men. At the same time Fanis, a modern Babukusu woman down plays the role of traditional circumcision. The texts of this song are meant to inform the Babukusu initiates about diverse and conflicting interests present within the community.

The theme on planning as an aspect of life was captured through Kapanga (song 4). In the song, circumcision is a planned process which begins with the making of pots and brewing of beer by women. The Babukusu are encouraged through the song to embrace planning for serious assignments before undertaking them.

Courage and endurance were themes of Hamba Omatalia; Khwamba Omatalia (songs 5 and 6). Sioyaye (song 13) has a theme on education. The song addresses the historicity and origin of the Babukusu circumcision. Mundubi embia, (song 15) has a theme of being independent in thought and deeds. The initiate is dressed in new clothes and served food from new dishes upon healing and graduating into adulthood. The new clothes and dishes symbolize a new beginning and independence in life.

Enyanga Yakwa (song 7) has a theme on fear during which people are maimed, robbed and killed by thugs during darkness. A theme on sexuality and its effects is represented by Lusia
Luanya Embula (song 10) which advises women to keep off men. Theme on social deviance to
the Babukusu comes out through Ngonga khumuliango (song 9) which is about a night runner,
Barasa Namasaka. The song teaches the initiates about forms of deviant behaviours which they
should avoid.

4.3 Use of Words/Language in the Songs

As presented in the circumcision songs, there are omissions of certain vowel sounds at the
beginning and or end of some words. For example, in Babuya (song 1) the phrase babuya
ekholo embi had certain vowels omitted resulting in the phrase babuye khole mbi. In song 15,
the vowel ‘e’ in embia is left out resulting in the phrase mundubi mbia. In song 3, the phrase;
ewe nakhwelekho oli sekhesia, the vowel “o” in “oli” is dropped resulting into --- li sekhesia.
Such syllabic omissions help fit the lyrics into the rhythmic character of the song. This means
that the linguistic features can be compromised to fit into the musical frame. The same liberty
occurs in speech tone in regard to pitch setting, yet the meaning of the compromised syllable of
the language remains the same. Therefore, musical rule supersedes linguistic rule in
composition that sets text to music. Despite the transformation in phonetics in the Babukusu
language structure, the meaning of the sung phrases is quite clear to the users.

4.4 Text Music Relationship

There is relationship between the text and music in all the Babukusu circumcision songs. For
instance, the notes in Mulongo (song 2) figure 1, illustrates a sustained call especially for
someone who is far away.

![Figure 1](text_music_relationship.png)

At the same time, the notes are pitched and placed high in realization that in calling one who is
far, you must pitch yourself high in order to be heard. The synopsis of the song shows that there
was a search for Mulongo down the swamp and everywhere else which necessitated such calling.
The element of word painting comes out from (song 9) Ngonga Khumuliango in which the word ‘Ngooo’ assumed to be the sound of knocking on doors is always appearing on the raised tone illustrating loud sound that comes out of it. In other words, the position of the note on the staff reflects the meaning of the word it stands for as shown in figure 2.

![Figure 2](Word painting)

The texts of circumcision songs have a correlation between speech and melodic contour. This is in conformity with the principles guiding the relationship between speech-tone and melody with high tones appearing high in the staff and vice versa. The Babukusu language has tonal levels which bring about different meanings from the same word. The tonal levels of these words can be identified as high (1), mid (-), low (\(\text{\textbackslash n}\)) or mid (-). Some Babukusu words can apply as of two or three of these tonal levels depending with the number of syllables a word in question carries. The tonal levels can be represented diagramatically as in figure 3.

![Figure 3](Tonal levels; high (1) –mid (-) and low (\(\text{\textbackslash n}\))

For example, the word *khubiya* in, *babuya* (song 1), has three syllables *khu-bi-ya*. If spoken as mid – high – mid, as shown in figure 4, it means to blame, but if spoken as high – low – mid, it means cleaning someone after toileting.
In *mulongo* (song 2) a three syllable word *mu-si-li* can have two levels of pronunciation as mid-high – low, meaning “are you still?” as in figure 5.

And low – low – low, meaning “in the hill” as in figure 6 in the tune at bars 11 and 12, a message to *Mulongo* directing her to meet her friend from *Musili*, the hill.

For this word to mean “the hill”, its second syllable has to be accented by placing it immediately after the bar line where the stress occurs as it appears figure 6 above.
4.5 Music Analysis

(a) Melody

The melodic structures of Babukusu circumcision songs consist of short phrases of two half bars. Only in one case are phrases in either call or response sections last four half bars as in kongona (song 3). The short phrases are sounded or intoned by the call section and answered by response whose phrases are either longer or shorter than those intoned by the call sections. Repetitions of sections of songs form the structure of the babukusu circumcision songs as in mundubi embia (song 15) figure 7 at bars 2-5.

![Figure 7](Repetition of sections of songs)

The Babukusu circumcision songs analysed indicate two different melodic contours (shapes) with one such as Ngonga khumuliango (song 9) of with the call section starting on “B” then rising by an interval of a 3rd to “D” then falls by a 5th to “G” before rising again by a 3rd to “B” and again falling by a 2nd to “A”. This is caused by the liquistic character to give meaning to words that are in use. The response section starts on “A” rising by an interval of a 3rd to “C” then falling by a 2nd to “B” and “A” before further falling by a 2nd to “G”.

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Others songs such as *sindu sianduma* (song 11) have the call section starting on high “G” before descending by step to the low “F” and then “E”. The response section starts on the high “D” rising by an interval of a 3rd to “F#” then falling by a 3rd to “D” and rising by a 2nd to “E” and falling by a 3rd to “A” and rising a 2nd to “D” before falling by a 2nd to “C”, “B” and “G” respectively. The contours in both the call and response sections are determined by the structure of the words as they are used in the song to give meaning to the expressions.(see figure 9a.)
(b) Shifting Tonality

There are small and large intervallic tonal shifts in the circumcision songs. The tones shift to 2nds, 3rds and 4ths as in *Babuya* (song 1) half bars 2-4 of figure 10(a). The smaller tonal shifts in the melodies and their contours are created by the linguistic character of words in the song in order for the necessary meanings to be realized.
There are occasional tonal shifts of 5ths as in Kongona (song 3) half bars 14-16 of figure 14a with its melodic contour figure 11a.

There are also tonal shifts of a 6th and a 7th. A tonal shift of a 6th appears in Khwamba Omutalia (song 6) in half bar 3 figures 12a below. Large tonal shifts in the melodies and their contours are created by the structure of the words in the song. When a particular word is to be emphasized or exclaimed after a previous softer or humble expression, then a large tonal shift will be realized as at figure 12a.
Figure 12a (Khwamba Omutilia (Song 6) tonal shifts)

Figure 12b (Song 6, tonal shifts Melodic Contour)

A tonal shift of a 7th occurs in Kapanga (song 4) at half bar 8-9 figure 13a.

Figure 13a (Kapanga (Song 4) tonal shifts)

Figure 13b (Song 4, tonal shifts Melodic Contour)
(c) **Rhythm**

Circumcision songs consist of notes of short and long durational values. Examples of short notes include semiquavers and quavers (ξ, ε) as in *Babuya* (song 1) and demisemiquavers (ξ) as in *Kapanga* and *Hamba Omutilia* (songs 4 and 5) respectively. Notes of shorter values as they appear in examples of songs given mostly apply where a narration is continuous. In this case, there are no pauses and without sustaining particular notes within the melody. The concentration of texts in such melodies is high. Long notes consist of semibreves, dotted crochets and dotted quavers (ω, θ, κ) as in *Mulongo* (song 2) and in *Ngonga Khumuliango* (song 9). Notes of longer values exist in songs with comparatively less texts, with less continuous narrations. The songs have notes which are sustained with long pauses. Relative durational values of syllables in the *Babukusu* circumcision songs are influenced by the way the texts are sounded in speech. For example, the long notes at the beginning of *Mulongo* (song 2) result from the value of the syllables as are sounded in *Mu-lo-ngo* (see figure 14).

![Figure 14](Rhythm versus syllabic duration)

In some songs, syllables are altered to match the rhythmic patterns of the song texts. In the first phrase of *Babuya*, (song 1, see figure 15) the syllables *ba-bu-ya e-kho-lo e-mbi* were adjusted to read *ba-bu-ye kho-le-mbi* in order to fit the rhythmic pattern of the song. If syllable is not dropped in the sung phrase, it would require more notes as shown in figure 16, thus affecting the flow and the expressional effect of the sung words.

![Figure 16](Ba-bu-ye kho-le mbi ku-ba-sa-ni khu)
The use of notes of short durational value in the circumcision songs is a basis for movement which makes the songs danceable. The strict character of songs bearing these rhythms is also emphasized by the Chinyimba accompaniment. See Kapanga (song 4) figure 17.

No matter the involvement in improvisation and extemporization, performers are restricted within the limits of the chinyimba rhythmic patterns.

(d) Scales and tonal organization

The scales used in the Babukusu circumcision songs are varied. They vary from four to seven tones. Tetratonic scale applied to Mundubi Embia (song 15) has C D E G as its tone row. The staff representation for the tetratonic scale is as in figure 18.
Pentatonic scales with tone rows of A B C D G, B C D F G and A B C D E are applied in *Ngonga Khumuliango* (song 9), *Bachonga* (song 12) and *Khwela ta!* (song 14) respectively. These tone rows as per figures 19 to 21 are.

Hexatonic scale with the tone row of A B C D E G applies to *Babuya* (song 1), *Kongona* (song 3), *Enyanga Yakwa* (song 7) and *Rosa* (song 8, see figure 22).
Tone rows of A C D E F G, A B C E F G and A B C D F G apply to *Kapanga* (song 4), *Khwamba Omatalia* (song 6) and *Siroyaye* (song 13, see figures 23 to 25).

![Figure 23](Hexatonic Scale Key note A)

Heptatonic scales apply to *Mulongo* (song 2), *Hamba Omatalia* (song 5), *Lusia Luanya Embula* (song 10) and *Sindu Sianduma* (song 11). Tone rows are A B C D E F G. The tone row is shown below in figure 26.

![Figure 25](Hexatonic Scale Key note A)

(e) **Pitch and melodic range**

Pitching of circumcision songs depends on the caller’s voice range. Pitching of songs depends on his voice. Most callers seldom move away from their tones with regard to songs based on the
same scale and melodic framework. For example, in performing *Kongona* (song 3) after performing *Babuya ekholo embi* (song 1), a small variation in the caller’s pitch is realized because the end of song 3 and the beginning of song 1, is an interval of just a 2nd. The two songs more or less use the same melodic framework and therefore start at the same pitch levels (see figure 27 for song 1 and figure 28 for song 3.

![Figure 27 (Babuya Song 1, starting note D)](image1)

![Figure 28 (Kongona Song 3, starting note B)](image2)

The songs use intervals of unisons, 2nds, 3rds and 4ths (see table 3). Intervals of 5th, 6th and 7th are sometimes used. However, a critical analysis of these intervals indicate that songs 1, 3, 4 and 5 have the highest number of 1sts while songs 10, 7 and 8 have the least. Songs 4 and 13 have the highest number of 2nds while songs 6, 7 and 10 have the least. Songs 1, 4 and 5 have the highest number of 3rds whereas songs 12, 13 and 14 have the least. Songs 3 and 4 have the highest number of 4ths while songs 6, 9 and 11 have the least. The highest numbers of 5ths are found in song 9 and none in songs 1, 4, 5, 7, and 11. The least number of intervals used in the songs were 6ths and 7ths occurring only twice in song 6 and twice in song 12.
<table>
<thead>
<tr>
<th>Song</th>
<th>Unisons</th>
<th>2nds</th>
<th>3rds</th>
<th>4ths</th>
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</tr>
</tbody>
</table>

**Table 3**

*(Intervals found in the songs transcribed)*

Most of the songs tones range between ‘C’ below the treble clef and ‘F’ an octave higher. However, *Mulongo* (song 2) has ‘G’ as its highest note and ‘G’ an octave lower as its lowest note (see figure 29 bars 12 and 13).
Hamba omutalia (song 7) has its highest note on “D” an octave higher and its lowest note on ‘A’ below the treble clef as shown in figure 30.

Figure 30 (Hamba Omutalia (song 7) pitch range)
Table 4 provides the melodic ranges as well as the starting and end notes of each of the transcribed songs.

This was done to demonstrate the pitch ranges for every song studied. Otherwise relative pitch is the usual consideration. Analytically, D is the most common starting note as it is found in 1/3 of all the songs while G is the most prevalent resting note.

4.6 Performance

The song performance involves male and female participants. Most songs have the chorus sections performed in unison. Females sing an octave higher than males. Circumcision music is mainly vocal with instrumental accompaniment provided by chinyimba that enrich the songs by giving the regulated beats. Performances are embellished by whistle blowing and sporadic ululations. The texts of the circumcision songs are delivered through call and response. The soloists, who are leaders of the groups, intone songs, while the rest respond with phrases which may differ in text and melody. This is evident in Enyanga yakwa (song 7) Rosa (song 8) Khwamba omutalia (song 6) and Hamba omutalia (song 5).
Melodic variations occur in call sections dictated by text syllables. This depends on the ability of the caller to extemporize. The caller often uses exclamations to cue in the chorus. The texts which are contained in the call and response parts have messages which complement one another. Sometimes the caller simply cues in segments of the songs and the response continues with the rest providing full message to the listeners. *Sindu sianduma* (song 11) on figure 31 provide an example.

![Figure 31](image)

*Figure 31 (Sindu Sianduma (song 11) complimentary Call and Response Sections)*

Most circumcision songs are repetitive in nature. The messages which the songs carry are repeated several times through call and response. This is meant to reinforce the messages or themes which the songs carry either to the initiates or to any other target group or persons.

In some songs, the caller section overlaps with the response section. This occurs when the call takes the cue while the response is still on. This is displayed in *Mulongo* (song 2) of figure 32 at half bar 3 producing a full overlap. This is a phenomenon which is brought about as a result of a caller taking his cue at a time when the response is at half a bar to finish its part. In the course of a full overlap, between the call and response sections in a half bar 3, a sort of contrapuntal singing occurs with a harmonic progression of parallel 3rds. A partial overlap occurs at half bar 4 when the caller takes his cue when the response is singing its last note.
Another element of the Babukusu circumcision songs is the presentation of equal lengths of phrases in the call and response sections. The equal phrases between the two sections assist in maintaining the steady pulse in the genre as exhibited in Ngonga Khumuliango (song 9) where the call part has equal length with the response, each beginning with the strain or an arsis covering one full half bar in both cases as shown in figure 33.

Figure 32 (Mulongo (Song 2) overlaps)

Figure 33 (Ngonga Khumuliango (song 9) balanced call and response sections)
4.7 Comparison of Traditional and Contemporary Songs

There are two kinds of circumcision songs among the Babukusu, namely, the contemporary and traditional ones. Contemporary circumcision songs which are songs of the present times have texts which address current issues such as HIV and AIDS, homosexuality, lesbianism, prostitution, and witchcraft, among others. This can be noted in songs such as Rosa (song 8), Babuya (song 1) and Lusia luanya embula (song 10). However, it is important to note that as much as prostitution and witchcraft are current issues, they have been with the Babukusu since time immemorial. The contemporary circumcision songs are performed either for the messages they relay or for the outlet they provide for social interaction. Themes and texts for contemporary circumcision songs vary from one circumcision occasion to another.

Traditional circumcision songs address matters of beliefs, customs and traditions which are traced back to their ancestry. Traditional circumcision songs like contemporary ones have specific functions. Some of them have fixed themes and texts which are never altered and their performances are restricted to specific times and venue. For example, in sioyaye (song 13) performed when escorting the initiate from the river addresses the historical origin of the Babukusu circumcision. It is a taboo to sing this song outside the circumcision contexts.

Summary

When performing contemporary circumcision songs, the soloist may refer to prevalent socio-economic situations in the society. For instance, with the advent and the spread of HIV and AIDS, the caller may fit new texts into already existing and/or known music framework in order to sensitize the community about the scourge. Some recognizable and already existing Babukusu circumcision songs entail newly composed texts that address various issues that reflect various contemporary social experiences as in Babuya Ekholo Embi (song 1). Sometimes traditional circumcision songs use symbolic words to represent ideas. For example, in Kongona (song 3) an aeroplane is representative of the initiate whereas the ‘bat’ represents someone who is opposed to traditional circumcision. There is occasional use of figurative language in the traditional circumcision songs. For example in Babuya (song 1) engokho is used to indicate the offended whereas enjusi the offender.
The write ups occurring in the next chapter are a recap of the whole thesis in terms of summary, conclusions, recommendations and suggestions for further studies. This helps in piecing up all the sections of the document for quick rememberance.
CHAPTER FIVE

SUMMARY, CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDIES.

5.0 Introduction

This chapter is a brief overview of the study. It presents the statement of the problem, objectives, assumptions, literature reviewed and the methodology applied in the study. Conclusions are drawn from the findings based on the socio-cultural significance of circumcision songs within the changing Babukusu. In addition, the chapter presents recommendations arising from the study findings and suggestions made for further research.

5.1 Summary

The study focused on identifying the socio-cultural significance of circumcision songs within the changing Babukusu. It analysed texts of circumcision songs to establish their traditional and contemporary meanings; established whether meanings embodied in songs are relevant to the Babukusu initiates born and bred outside the Babukusu culture; transcribed selected circumcision songs to verify their stylistic, rhythmic and syllabic attributes and finally, established the viability of circumcision song texts within the modern socio-cultural contexts.

The study was based on the assumptions that circumcision songs still formed an important part of the Babukusu circumcision, with messages embodied in the texts which address issues of education, prostitution, HIV and AIDS and beliefs. The interviewees say that circumcision songs are relevant to the contemporary Babukusu and that they are capable of recognizing and verifying their songs in terms of style, rhythm and syllabic attributes.

The literature reviewed included those that discussed the socio-cultural significance of the Babukusu circumcision songs where scholars such as Wanyama (2006), Wafula (2006) and Makila (1986) gave interpretations and documentation of educational implications of circumcision songs to the Babukusu initiates. The literature also highlighted the traditional circumcisions in general and the role of songs in circumcision ceremonies. Apart from these,
there were reviews which discussed musical traits that emerged as a result of cultural dynamics. From all these reviews, inferences were made in relation to the Babukusu circumcision songs to determine their contemporary relevance to the community.

The literature focused on the role of songs and poetry in the community. This indicated that rituals were accompanied with songs, dirges and other poetic songs which embodied people’s philosophy, beliefs, values and at sometimes, historical developments.

Under methodology, the descriptive design was adopted to obtain pertinent information concerning the socio-cultural significance of circumcision songs. The target population included circumcised adult males in Bumula Division. Purposive sampling was employed to select the required number of sub-locations in Bumula Division as well as circumcision songs for analysis.

The methods used in the study were both quantitative and qualitative. Data collection instruments included interviews and observations. Data analysis method involved transcription of songs from lubukusu into English, textual translations of songs against contemporary situations, melodic transcriptions of songs to determine their rhythmic, stylistic and syllabic attributes and synthesization of both primary and secondary data according to the objectives of the study.

The study on the socio-cultural significance of circumcision songs, found that during circumcision ceremonies, traditional songs play crucial roles as channels of conveying values, beliefs and other messages to initiates. The textual repetitions serve the purpose of emphasizing the messages embedded in the songs. Most songs emphasize the importance of endurance, determination, respect, discipline and etiquette.

The performance of circumcision songs entail playing of chinyimba, vocalization and drama. The songs are also characterized by parallel harmonies of 3rds which adhere to textual-tonal inflections and hence textual sense and meaning.

The ellipses of vowel sounds are a prominent feature in the performance of the Babukusu circumcision songs. 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 vowel sounds is dropped. This feature cuts down textual syllables to a number that fits in the basic melodic framework of
the songs. The ellipses of the vowel sounds occur because of purely musical exigencies (demands) and hence the linguistic feature can be compromised to fit into the melodic frame. The same liberty occurs in speech tones in regard to pitch settings, yet the meaning of the compromised syllable clearly stand out. In this case, musical rule supersedes linguistic ones in a composition that sets text to music.

The call and response form is the basic structural feature in the Babukusu circumcision songs. Thematic development is based on improvization, extemporization and creativity of the caller. Often, brief overlaps are created between the call and response sections. The aesthetic-artistic factor in the performance of the Babukusu circumcision songs is enhanced by paramusical features such as vocalization, whistling, yelling and ululating done emotively alongside song and dance by participants for the purpose of expressing joy, excitement and embellishing the performance.

5.2 Conclusions

The traditional songs discussed in the study namely; the Babukusu circumcision songs embody messages which are relevant to initiates. The new meanings which the songs contain are of great significance to the Babukusu initiates within their contemporary socio-cultural setting. This is because the songs address contemporary issues which affect them. For example, Babuya ekholo embi (song 9) denounces witchcraft which the Ababuya clan practises. In the song, other Babukusu clans are advised not to marry from the Ababuya clan. This song has a message on general education to the initiates and the entire Babukusu.

Out of 15 songs analyzed 13 of them representing 86.6% convey messages concerning beliefs, values and other fundamental philosophies of the Babukusu. According to the interviewees, contemporary circumcision songs like Mulongo (song 2), Enyanga yakwa (song 7), Rosa (song 8), Lusia luanya embula (song 10) and Ngonga khumuliango (song 9), highlight social ills in the society that are related to transmission of HIV and AIDS, Homosexuality, Lesbianism, Prostitution, Witchcraft, among others.
Most songs emphasize the importance of endurance, determination, respect, discipline, etiquette etc which are important to the changing Babukusu. This can be observed from the contents of songs 1, 2, 5, 6, 7, 8, 9, 10, 11, 12, 13 and 15. The rhythms and syllables used in circumcision songs are used to enhance their communicative aspects.

The youths and older people among the Babukusu are of the view that circumcision ceremonies among the Babukusu provide an opportunity for people to come together and interact. The Babukusu utilize this opportunity to pass important messages to the people through circumcision songs which are sung at this time. The songs cover a wide range of issues both traditional and contemporary which the Babukusu consider useful in maintaining their traditions and high moral standards.

Traditional circumcision songs still remain popular among the Babukusu. It is considered an avenue for communicating important messages to the initiates. The Babukusu circumcision songs are effective communication tools for relaying important messages to the Babukusu. The songs have the ability of incorporating contemporary issues in their texts without disrupting the cultural significance. Circumcision songs are therefore relevant to all Babukusu youths including those born and bred outside their culture.

5.3 Recommendations

(1) The Ministry of Culture, Gender and Sports should encourage and support the performance of traditional music genres. There have been calls from some quarters to ban traditional Babukusu circumcision practice because of the negative health implications it poses to those who go through it. However, the moral aspects which circumcision songs serve surpass the perceived negative health implications. Songs 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13 and 15 contain a lot of wisdom in-so-far as virtues related to humanity are concerned.

(2) Traditional surgeons should be trained on how to conduct healthy circumcision operations so as to give credence to traditional circumcision and allow for the continued performance of circumcision songs because of the important roles they play as traditional communication channels among the Babukusu.
(3) Traditional circumcision songs put more emphasis on messages perceived as taboos which the initiates must partake. These messages are accompanied by threats of curse if they are not adhered to. This serves as a very effective tool for social control within the community. In as much as the study did not analyze such songs in detail, a song like *Sioyaye* is loaded with a lot of threats of excommunication if one went against the norms. These songs should therefore be embraced as they compliment the attainment of moral standards within a country.

(4) Studies should also be done to determine the socio-cultural significance of traditional *children* songs, wedding songs, funeral songs, harvest songs etc, among the contemporary *Babukusu*, for purposes of documenting and preserving them for use as reference materials by sociologists and ethnomusicologists.
References


Kamau. (1967). *The Traditional Songs and Dances of Agikuyu of Ndiya.*


Appendix I
Structured Interview Schedule for male age set groups

The structured interview schedule contains closed ended type of questions which solicited only one particular type of answer from the respondent. The answers provided from the interview schedule were used to fulfill the objectives as outlined from the study. This was by way of providing the meaning of songs and their relevance to the initiates within the contemporary setting of the Babukusu.

Name of Location

Name of Circumcision Age Set Group

Date: ____________________

Time: ____________________

1. What is your age set group?

2. Would you provide the name for the person who started the Babukusu circumcision?

3. What is the importance of circumcision among the Babukusu community?
   
   i)
   
   ii)
   
   iii)
   
   iv)
   
   v)
   
   vi)

4. What are the objectives of song in the Babukusu Circumcision ceremony?
   
   i)
   
   ii)
   
   iii)
   
   iv)
   
   v)
   
   vi)

5. What themes do these songs focus on?
   
   Name them:
   
   i)
6. Who else does these songs target other than the initiates?
   i)
   ii)
   iii)
   iv)
   v)

7. How popular is the circumcision of boys among the Babukusu today?

8. If popular elaborate with reasons.
   i)
   ii)
   iii)
   iv)
   v)

9. If not popular, what are the reasons?

10. Are the Babukusu traditional circumcision songs still being performed today?

11. If yes, what makes them popular?

12. Which traditional circumcision songs among the Babukusu in your opinion have never changed in their presentation?

13. Give reasons why they have been maintained until today.
14. Do these songs still serve the same purpose they used to serve at that time, if yes which are these purposes?
   i)
   ii)
   iii)
   iv)
   v)

14. Do the songs provide new meanings to the current generation of the modern Babukusu? If yes, give titles and explain what they mean to the modern generation of the Babukusu.
   i) Title
      Meaning
   
   ii) Title
      Meaning
   
   iii) Title
      Meaning
Appendix II

Observation Schedule

Name of Location (Venue): ____________________________________________

Name of Circumcision Age Group: _____________________________________

Date: ______________________________________________________________

Time: ______________________________________________________________

<table>
<thead>
<tr>
<th>Type of traditional circumcision song</th>
<th>Theme of song</th>
<th>Socio – cultural significance of song to the modern initiates within the contemporary Babukusu.</th>
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