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Camagu: A Multimovement Work Exploring the IsiXhosa Culture of South Africa

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The Graduate School

CAMAGU: A MULTIMOVEMENT WORK
EXPLORING THE ISIXHOSA
CULTURE OF SOUTH
AFRICA

A Thesis Submitted in Partial Fulfillment
of the Requirements for the Degree of
Master of Music

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Performing and Visual Arts
School of Music
Music Composition

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This Thesis by: Nkululeko Nkanyezi Zungu

Entitled: *Camagu: A multimovement work exploring the IsiXhosa culture of South Africa*

has been approved as meeting the requirement for the Degree of Master of Music in College of Performing and Visual Arts in School of Music, Program of Music Composition.

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ABSTRACT

Zungu, Nkululeko Nkanyezi. *Camagu: A multimovement work exploring the IsiXhosa culture of South Africa.* Unpublished Master of Music thesis, University of Northern Colorado, 2020.

The IsiXhosa language of South Africa is a rich historic language that has been preserved aurally through generations. The distinct clicks in this language, made in the mouth, are a characteristic spoken feature. Although IsiXhosa follows the Roman alphabet, individual letters require the pronunciation of different clicks, each having a different sound quality. These particular sounds will change depending on the interaction of the tongue and teeth within the mouth.

Alongside this rich historic language is the practice of herbal healing, performed by individuals called *Sangomas*. A *Sangoma's* primary goal is to communicate with the ancestors and to provide spiritual guidance to individuals seeking help. Before practicing herbal healing, a *Sangoma* must undergo several stages of initiation. These stages comprise a series of unforeseen peculiar events and/or a period of sickness, dreams and acceptance.

Camagu, in four movements for soprano vocalist and chamber ensemble, demonstrated how the use of these clicks can be incorporated and integrated into contemporary Western classical composition through the use of text from the language and distinct clicks as soundscapes within the work. It also explores how

using the journey of the *Sangoma*s inspired a narrative that is conveyed through text, derived from quotes of practicing *Sangomas.*

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CHAPTER I

INTRODUCTION

My goal in writing this multimovement work was to discover aspects of my heritage that I have not explored. As an art composer, my method of practice is predominantly derived from Western aspects, i.e. the use of complex harmony such as that of atonality, the construction of melodic phrases, and the development of structure, among others. However, as a composer whose identity is rooted in South African culture, my practice in this composition involves my African heritage. Embarking on this compositional project has been an opportunity to explore areas of my culture and to gain musical inspiration from research into that culture.

It is essential to mention that my desire is not to adopt an African sound aesthetic, typically characterized by stereotypes in the music, i.e. the idea that African music equates to playing specific rhythms with certain modalities. Instead, my desire is to continue to draw on Western aesthetics, while also using my African roots.

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CHAPTER II

SCORE ANALYSIS

The scores that I have studied as main references during my composition

of *Camagu* are *Circles* (1964) by Luciano Berio.[1] An additional score that I

studied is George Crumb's, *Ancient Voices of Children (1970).*[2] These works

display writing, characterized by the constant use of extended techniques, atonal

or post tonal melodic and harmonic writing, as well as the exploitation of

interesting timbral qualities. It is these qualities that I am interested in exploring.

Circles

In Berio's score for *Circles*, he chooses to adopt a score design that, for

the time, was atypical for traditional scores. This design only shows staves that

have activity throughout the work. When a particular instrument is not required to

play in a section, the staves are hidden, only leaving the instrument/voice that is

playing/singing on the score (Example 2.1). I appreciate this score design as it

enables me to compose sections that are expressed freely and without measure.

The performer is no longer distracted by extra staves and bar lines of other

instruments when reading the score. In my work, *Camagu,* I adopted this score

design in the first two movements, *Ukuthwasa* and *Imiphupho,* as they describe

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[1] Berio, Luciano. *Circles.* Universal Edition, London, [1964].
[2] Crumb, George. *Ancient Voices of Children.* C.F. Peters Corporation, New York, [1970].

the uneasy stages of the initiate's journey characterized by peculiar events or a

period of sickness (Example 2.2). This will be discussed further in Chapter IV.

Example 2.1. Luciano Berio, *Circles,* page 6 of score.

Example 2.2. Nkululeko Zungu, *Camagu: A multimovement work exploring the IsiXhosa culture of South Africa, movement I, mm. 6-10.*

In my composition, I have a motif that resembles the trance-like hums of the

Sangoma's (see Chapter IV). Berio's writing for extended techniques for voice

was a model for my own notation (Example 2.3 and 2.4). The soprano vocalist in

Circles is required to rapidly fluctuate between high and low notes while varying

dynamics. I expanded on this, and I ask that the soprano vocalist remain on a

hum while ad-libbing the dynamic, pitch, and rhythmic content too. Finding this

particular method of notation helped me to notate the aggressive trance-like hum

I desired throughout the first and second movement.

Example 2.3. Berio, *Circles,* excerpt, page 24 of score.

Example 2.4. Zungu, *Camagu,* excerpt, movement II, mm. 1-6.

Ancient Voices of Children

Much like Berio, Crumb has used a score design atypical for the time. The score for *Ancient Voices of Children* displays wonderful ways to represent extended techniques for the voice. At the start of the work, Crumb requires the soprano vocalist to sing C#5 at a soft dynamic and crescendo into a vocal trill where the singer alternates between vowels a, i and u (Example 2.5). This desired sound reminded me of the *ululating* figure I desired in my work. To ululate is to make a howling or wailing sound. In the IsiXhosa culture, ululating is used as a form of celebration, frequently performed at weddings, slaughtering sacrifices to the ancestors, and so on.

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Example 2.5. George Crumb, *Ancient Voices of Children,* beginning of movement I.

CHAPTER III

HISTORY OF THE ISIXHOSA LANGUAGE

My research strategy drew on my experience growing up in South Africa and I used other sources such as online broadcast interviews, video footage of IsiXhosa cultural celebrations, and lexicons of South Africa.

An important side of my culture is the practice of spirituality. For this element I researched the Sangoma men and women of South Africa. Within this group is a rich history of herbal healing and spirituality that stems as far back before the colonization of southern Africa. The practice has been passed down from generation to generation and has maintained relevancy in the South African society today. This is largely due to many people, inside and outside the IsiXhosa culture, who believe that healing through spirituality and natural herbs is much more effective than Western medicine.

The IsiXhosa language originated in the IsiXhosa Bantu tribe (more correctly known as *amaXhosa*) of southern Africa. This language is one of the richest elements of the tribe's culture. It has maintained a strong presence in South Africa, where it has grown as a dynamic and vibrant entity, adaptable to the ever-changing political and cultural environment of the past century.[3] There

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[3] S.L. Tshabe., Editor-in-Chief, "Xhosa as a dynamic developing language," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xxxii.

are over eight million native speakers (as of the 2011 South African census) who

have preserved the stability of the language.[4] It has also allowed the language to

evolve, with new vocabulary to accommodate concepts from other cultures,

scientific terms, and modern technological terms.[5] This began with the interaction

between *amaXhosa* and the Khoisan indigenous people of South Africa. This

interaction enriched the *amaXhosa* speech system by the adoption of clicks

derived from the Khoisan verbal click sounds.[6] In more recent decades, the

IsiXhosa language has further developed from interaction with speakers of

Dutch, Afrikaans, and English.[7]

  As the language has been aural for generations, the first printed text did

not appear until 1823.[8] This was established by Reverend John Bennie, who

spearheaded the development of the written form of IsiXhosa.[9] In 1930,

structural order was brought to the study of IsiXhosa language by Professor C.M.

Doke and Dr. W.G. Bennie.[10] The IsiXhosa people massively rejected this

developed orthography due to what they believed were unnecessary and

complicated rules that governed word division and the use of non-Roman

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[4] Pali Lehohla, "Census 2011,"
www.statssa.gov.za (2020), accessed 10 March 2020.
[5] S.L. Tshabe., Editor-in-Chief, "Xhosa as a dynamic developing language," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xxxii.
[6] Ibid.
[7] Ibid.
[8] Ibid.
[9] Ibid.
[10] S.L. Tshabe., Editor-in-Chief, "Xhosa orthography," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xxxiv.

symbols, i.e. ∫ for the voiceless palatal fricative.[11] After 1954, IsiXhosa orthography was based solely on the Roman alphabet, which rectified undue complications of earlier practices.[12]

      The structure of the IsiXhosa language is largely based around its agglutinative nature.[13] Agglutination is a process of word formation that uses morphological processes by adding affixes to a root in order to form a compound.[14] There are 15 noun classes that can morph into different words depending on the affixes (Table 3.1). These noun classes determine the correct grammatical function to be used in different contexts.[15] These are important in forming understandable sentences. For example, *my school is beautiful* will be translated as, ***Isikolo s**am **si**hle.* The noun class of *Isikolo* (school) is noun class 7, *Isi-.* It is grammatically important that the adjective modifying the subject, *sam* (my) and the adjective *sihle* (beautiful), contain a prefix of s. Another example is: *a person is running* which is translated as ***um**ntu **u**yabaleka* and its plural; *people are running* is translated as ***aba**ntu **ba**yabaleka.* The noun class of *umntu* is 1,

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[11] S.L. Tshabe., Editor-in-Chief, "Xhosa orthography," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xxxiv.

[12] Ibid.

[13] kaPotla, Motlatsi, "Xhosa Noun Classes," https://www.xhosaroots.com/insights/xhosa-noun-classes/ (2020), accessed 20 March 2020.

[14] Oxford English Dictionary, "Agglutination," Oxford English Dictionary (online version, 2020; last updated September 2012, accessed 30 March 2020), https://www.oed.com/view/Entry/3903.

[15] S. L. Tshabe., Editor-in-Chief, "The noun classes of IsiXhosa," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 1, xiv.

um-, which requires that the prefix of the verb in this sentence is u-. The noun

class of *abantu* is 2, *aba-,* which requires that the prefix of the verb is *ba-.*

Table 3.1. The noun classes of the IsiXhosa language

Class Number	Prefix	Examples of nouns	Singular	Plural
1	um-	umntu (a person), umalusi (a shepherd), umongi (a nurse)	Singular	
1(a)	u-	utata (my father), uPeter (Peter)	Singular	
2	aba-, abe-, ab-	abantu (people), abelusi (shepherds), abongi (nurses)		Plural of class 1
2(a)	oo-	ootata (fathers, my father and company), ooPeter (Peter and company)		Plural of class 1(a)
3	um-	umqulu (a volume, bundle), umzi (a home), umbhalo (writing, a document)	Singular	
4	imi-	imiqulu, imizi, imibhalo		Plural of class 3
5	Ili, i-	ilizwi (a voice, word), ikhuba (a hoe, plough)	Singular	
6	ama-, ame-	amazwi, amakhuba		Plural of class 5
7	isi-, is, isa-	isitya (a bowl), isono (a sin), isazela (conscience)	Singular	
8	izi-, iz-, iza-	izitya, isono, izazela		Plural of class 7
9	i-	inja (a dog), imvubu (hippopotamus)	Singular	
10	izi-, ii-	Izinja, iimvubu		Plural of class 9, 11 and sometimes, 14
11	ulu-, u-	uluvo (opinion), uthando (love)	Singular	
12	*	-	-	-
13	*	-	-	-
14	ubu-, ub-u-	ubuhlanti (cattle kraal),	Singular	
15	uku, ukw-, uk-	ukutya, ukwanda	Singular	Infinitive form

Pronunciation of Words

Like many tribal languages of the world, the IsiXhosa language places

importance on tone. The lexical tone is a vital tool in the correct pronunciation

and understanding of each word.[16] Due to this fact, the Pan South African

Language Board (PanSALB) developed and established dictionary units for all 11

official languages of South Africa, including IsiXhosa.[17] They have established

tone marks that would help form the correct reproduction of words and the clear

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[16] S.L. Tshabe., Editor-in-Chief, "Tone marking," *The Greater Dictionary of IsiXhosa.*, ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 1, xiii.
[17] Ibid.

distinction between words that have the same spelling but possess different meanings. In their establishment of tone markings, they have assigned three different markings to distinguish each tone. Namely, these are the high, the low, and the falling tone.[18] To represent the high tone, PanSALB uses the acute accent /´/. To represent the low tone, PanSALB uses the acute grave accent /ˋ/. To represent the falling tone, PanSALB uses the circumflex /^/.[19]

As mentioned earlier, the tone markings help to clarify the difference in pronunciation of a word, which in turn, distinguishes the meaning of that word. For example, *Ukunqaba* possesses two different meanings depending on the pronunciation. The first pronunciation uses the following tone markings, *úkùnqâbà*, and this is defined as, "to become scarce." The second pronunciation uses a different set of tone markings, i.e. *ukùnqàbà.* This version is translated as, "to crunch bones".[20] It is important to mention that because IsiXhosa has two tonal dialects, namely the IsiTshiwo dialects, and non-IsiTshiwo dialects, certain words will not have tone markings on individual letters. When this is the case, as can be seen in the second definition of *ukunqaba,* the tone is optional.[21]

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[18] S.L. Tshabe., Editor-in-Chief, "Tone marking," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 1, xiii.

[19] S.L. Tshabe., Editor-in-Chief, "Xhosa orthography," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xxxii.

[20] S.L Tshabe., Editor-in-Chief, "Tone markings," *The Greater Dictionary of IsiXhosa.,* ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xxxix-xL.

[21] Ibid.

Another consideration in the pronunciation of IsiXhosa words is the use of clicks. Of the 26 letters of the Roman alphabet, only a few letters change their function. These are, C, Q and X. There are multiple speech sounds and sound combinations, but I have not considered all forms for my thesis because C, Q and X cover the aspects needed in the composition.[22]

The C click is described by the Greater IsiXhosa Dictionary as a "voiceless ejective velar click."[23] This sound, created in the mouth, is achieved through creating suction between the front tip of the tongue and the backside of the incisors. The release of this will create the ejective velar click. The voiceless aspect is created through the omission of breath. This sound can also be thought of as the sound used to scold young children, or display disinterest in an offensive remark. The variant speech sounds and sound combinations for this click are ch, cw and chw. The first is described by the Greater IsiXhosa Dictionary as an "aspirated voiceless alveolar click", and the latter two as "consonant clusters".[24]

The Q click is described by the Greater IsiXhosa Dictionary as a "voiceless ejective palatal click".[25] This sound, also created in the mouth, is achieved by pushing the ball tip of the tongue against the alveolar ridge to create tension. The release of this will sound the ejective palatal click. Like the voiceless

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[22] S.L. Tshabe., Editor-in-Chief, "The Speech Sounds and Sound Combinations of Xhosa," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, xlvii.
[23] Ibid.
[24] Ibid.
[25] Ibid.

ejective velar click, the omission of breath is required. This will achieve a bottle popping sound; this representation may aid the speaker in recreating such a click. The variant speech sounds and sound combinations for this click are qh, qhw and qw. The first is described by the Greater IsiXhosa Dictionary as an "aspirated palatal click" and the latter two as "consonant clusters".

The X click is described by the Greater IsiXhosa Dictionary as an "ejective voiceless alveo-lateral click".[26] This sound, also created in the mouth, is achieved by pushing the side of the tongue against the backside of the molars to create tension. The release of this will sound the ejective alveo-lateral click. Like the voiceless palatal click, the omission of breath is required. This sound is also used to call animals, such as a horse or a dog. The variant speech sounds and sound combinations for this click are xh, xhw and xw. The Greater IsiXhosa Dictionary describes the first as a "voiceless aspirated alveo-lateral click" and the latter two as "consonant clusters".

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[26] S.L. Tshabe., Editor-in-Chief, "The Speech Sounds and Sound Combinations of Xhosa," *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, li.

CHAPTER IV

CAMAGU

Instrumentation and Movements

Camagu is written for soprano vocalist and chamber ensemble consisting of flute, Bb-clarinet, horn in F, 2 percussion, violin, viola, and cello. This desired chamber ensemble was chosen for the blending qualities of the instruments as well as the distinct variety between timbres within each instrument.

The term *Camagu* is defined in the Greater Dictionary of IsiXhosa as the following, "interjection used to appease, calm, soothe, pardon, etc."[27] It is similar to the "Amen" in Hebrew. The composition is divided into four movements although there is no pause between movements I and II or between movements III and IV. These movements are named *Ukuthwasa, Imiphupho, Indumba,* and *Umxhentso,* the meanings of which are explained below*.*

Cultural Reference

In the practice of herbal healing of South Africa, the communication between ancestral beings and the herbal healer is frequently used. As discussed above, the traditional healer, known as *Sangoma,* acts as a medium to the

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[27] S.L. Tshabe., Editor-in-Chief, *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 1, 262.

ancestral realm.[28] This is commonly practiced in the private homes of the

Sangomas, as opposed to a medical facility such as a hospital.[29] This is because

it is preferred that the *Sangoma* live among the community to provide a first point

of contact on matters of health.[30] It is essential to note that while the *Sangoma*

will heal the ailments presented to him/her, there is an important additional

desired outcome to both the patient and healer which is to offer spiritual

guidance.[31]

All *Sangoma's* are governed by a stringent code of ethics that does not

allow them to speak on certain issues within the practice.[32] However, information

that has been shared informs that *Sangomas* undergo several stages before

practicing the art of herbal healing.[33] The first of these stages is the *Ukuthwasa*

stage.[34] This is the important initial stage during which the initiate undergoes a

period of unusual happenings and/or an illness that usually persists until the

initiate accepts the call to be a healer.[35] Once the initiate accepts the call, the

initiate is led through dreams that guide him/her to an educator and spiritual

guide. Mkhonto, a *Sangoma* interviewed on CNN states: "The choice of where

you initiate is not a personal choice. I think that is very important that I should

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[28] CNN, "In traditional South African healing, the physical, spiri…" https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October, 2019.
[29] Ibid.
[30] Ibid.
[31] Ibid.
[32] Ibid.
[33] Ibid.
[34] Ibid.
[35] Ibid.

stress that. You are led… [as in] the saying that says 'when the student is ready, the teacher appears.'"[36] There have been cases of *Sangoma's* who have had dreams as early as their adolescent years as signs from the ancestors.[37] In the musical application of this, I decided to follow the same flow of events by naming my first two movements of *Camagu* as *Ukuthwasa* and *Imiphupho* ("dreams") respectively.

In the first movement, *Ukuthwasa,* the opening melodic fragment that the soprano sings is derived from the individual letters of *Ukuthwasa.* I achieved this by writing out the 26 letters of the Roman alphabet, having every group of 7 consecutive letters placed underneath each other (Table 4.1). In this table, the first row of 7 letters refers to the seven pitches available in the musical system of pitches, i.e. A B C D E F G. I crossed referenced the individual letters with table 4.1 and noted the pitches that each individual letter was therefore assigned. This resulted in the melodic pitch material, G D G F A B A E A. Several pitches within this row repeat. To help better decide which register of G or A to use, I restricted myself to remaining within the stave. Furthermore, I also have the notes remain in their natural form with no modifications through the use of accidentals. I view the white notes of the keyboard as pure and the use of either sharp or flat darkens or brightens this pure state. Having the pitch material remain in their

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[36] CNN, "In traditional South African healing, the physical, spiri…" https://www.youtube.com/watch?v=q7bVlqeM-g8 (2020). accessed 20 March, 2020.
[37] CNN, "In traditional South African healing, the physical, spiri…" https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October, 2019

pure states emphasizes the beginning of the *Ukuthwasa* stage. The soprano

vocalist is required to hum this pitch material freely and without measure.

Table 4.1. *Ukuthwasa* melodic fragment from Zungu, *Camagu*, movement I.
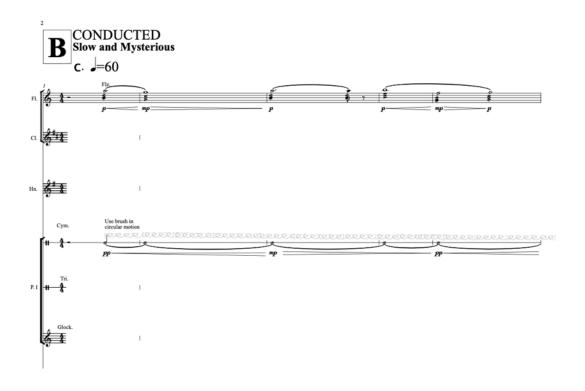
PITCHES	A	B	C	D	E	F	G
	H	I	J	K	L	M	N
	O	P	Q	R	S	T	U
	V	W	X	Y	Z		

During the ritual of healing that *Sangomas* lead, several important actions

take place to invite the ancestors into the space of healing, also known as

Indumba.[38] The burning of incense is the first step to calling the ancestors.

Dzonga, a *Sangoma* interviewed on CNN states, "Before I consult, I use the

incense, *Imphepho. Imphepho* is what we burn first and foremost before we do

anything inside the *Indumba*… This is basically like my phone, so I burn my

incense to channel my spirit to come to me."

My interpretation of this musically is through various techniques. In this

movement, I require one of the percussionists to use a brush beater in circular

motion on the cymbal that will create a continuous wash of sound to represent

the continuous burning incense (Example 4.1).

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[38] CNN, "In traditional South African healing, the physical, spiri…"
https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October,
2019

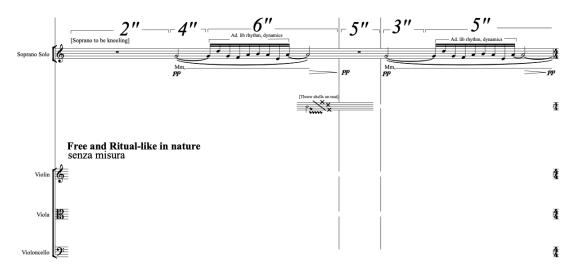Example 4.1. Zungu, *Camagu,* excerpt, movement I, mm. 1-5.

Once the incense is lighted and left to burn, the *Sangoma* will proceed to use an ancestral bag that carries items that are thrown onto a mat. These items include money, seashells, seeds, dice, and bones from animals such as hyenas and lions. These have been selected by the *Sangoma* and the ancestors.[39] These materials are used as a spiritual guide for the *Sangoma* to diagnose the patient.[40] I have taken a more literal approach to this musical interpretation. During the beginning of this movement, the female soprano vocalist is required to

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[39] David Cumes, MD, "South African Indigenous Healing: How It Works," Explore IX/1 (February 2013), 63.

[40] CNN, "In traditional South African healing, the physical, spiri…" https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October, 2019

kneel and throw a bag filled with shells to represent this act (Example 4.2). The

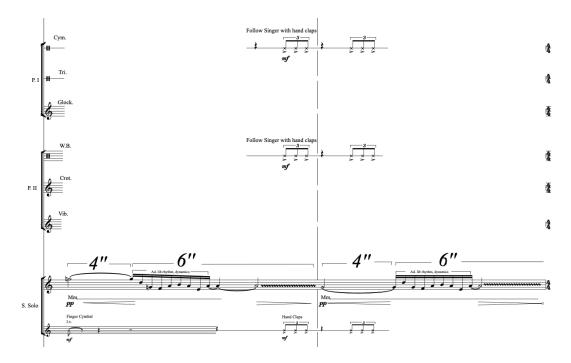notation is graphic, written to represent the falling of the shells.

Example 4.2. Zungu, *Camagu,* excerpt, first senza misura section.

Another significant action is hand clapping. Hand clapping is a respectful

gesture to the ancestors to announce the arrival of the *Sangoma* in the spiritual

realm.[41] The hand clapping is always performed in three counts. I have

represented this as a triplet figure within this movement that both the soprano

vocalist and percussionists are required to play (Example 4.3).

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[41] CNN, "In traditional South African healing, the physical, spiri…"
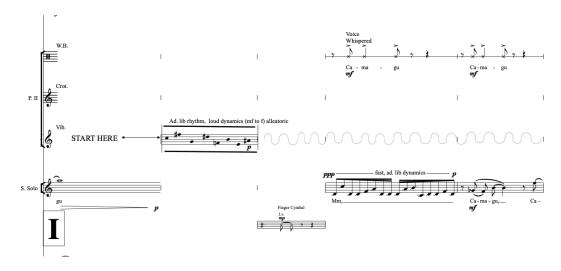https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October,
2019

Example 4.3. Zungu, *Camagu,* excerpt, second senza misura section.

Once contact has been made with an ancestor, the *Sangoma* changes the language he/she speaks and has body convulsions, i.e., a trance.[42] I have interpreted this as a musical gesture that the soprano is to make with her mouth and throat (Example 4.4). As mentioned before, the soprano vocalist is required to sing an aggressive hum that fluctuates in dynamics and speed imitating the sound that the *Sangomas* usually make when convulsing.

Ukuthwasa follows a through-composed form with several returns of the opening sparse *senza misura* environment. Because the *Sangoma* is said to fall into illness or strange happenings in this initial stage, I began this movement with a sparse texture that thickens as the music continues. The performers are to

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[42] CNN, "In traditional South African healing, the physical, spiri…" https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October, 2019

maintain a ritual-like atmosphere throughout the work as various instruments and spoken parts are added, thickening the sound. To further express the realm of strange happenings, the flutist and percussionists are given aleatoric writing where they are to ad lib. the order of a group of given pitches, dynamics, and rhythm (Example 4.5).

Example 4.4. Zungu, *Camagu,* excerpt, movement I, mm. 31-35.

The end of the movement is an echoing of the text, *siyavuma* (translated as "we agree" in English) which transitions without pause into the second movement, symbolizing that the *Sangoma* has accepted the calling, ending the *Ukuthwasa* stage. This text is either spoken or whispered by the instrumentalists as a representation of the ancestors.

Example 4.5. Zungu, *Camagu,* Movement I, mm. 31-35.

The second movement, titled *Imiphupho*, is in contrast with the first. While the first movement is more gestrual, the second is more melodic. This movement seeks to describe that the *Sangoma* will receive communication from their ancestors through dreams. In these dreams ancestors make attempts to call the intiate to practice herbal healing.[43]

Imiphupho is set to a slow tempo of 20 beats per minute. This very slow tempo was purposefully chosen to emphasize the unusual dream stage of the initiate's journey. The performers express an active experience of these dreams through a slow and labored tempo. This is further facilitated by having long note figures throughout the movement with varying textures combined, i.e. the texture of bowed crotales and sustained harmonics in viola and cello to help create an otherworldly atmosphere (Example 4.6).

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[43] CNN, "In traditional South African healing, the physical, spiri…" https://www.youtube.com/watch?v=gMQoPhF5T84 (2020). accessed 10 October, 2019
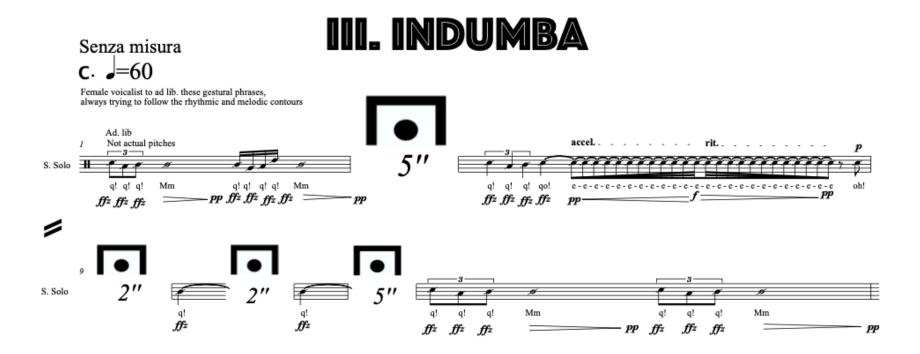
Example 4.6. Zungu, *Camagu,* beginning of movement II, *Imiphupho.*

The third movement, titled *Indumba,* is like an etude focused on the IsiXhosa clicks. This movement is given to the soprano vocalist who, in this work, has been a representation of the *Sangoma.* The movement allows the soprano to display her extended vocal techniques which include tongue rolls, *ululating,* and specific alternations between IsiXhosa clicks. The majority of this movement is unpitched material that the vocalist is asked to perform freely and without measure. The alternations between clicks are represented through the letters of the Roman alphabet as covered in Chapter III. These are placed underneath various unpitched note heads and various rhythmic content (Example 4.7).

The notation used to represent the *ululating* gesture is one adopted from George Crumb's *Ancient Voice of Children* (covered in Chapter II) in which he requires a similar gesture to be performed (Example 4.8.). This gesture sees the alternation of vowels e and o to allow an easy vibration of the vocal cords that will create a sound similar to that of a vocal trill. Tongue rolls are notated in similar fashion as alternating IsiXhosa clicks with double R written below the unpitched/pitch notes (Example 4.9).

The fourth movement, *Umxhentso,* is inspired by celebrations in which *Sangomas* participate featuring a dance called *Umxhentso.* In this dance, *Sangomas* are seen dancing to a rhythm of long-short-long values. It is a dance usually performed within the community at weddings, graduations and other celebratory events. In this movement, I have taken the long-short-long rhythm as the main idea throughout (Example 4.10). Additionally, this inspired the movement to be more rhythmic than the previous ones. As this dance is a
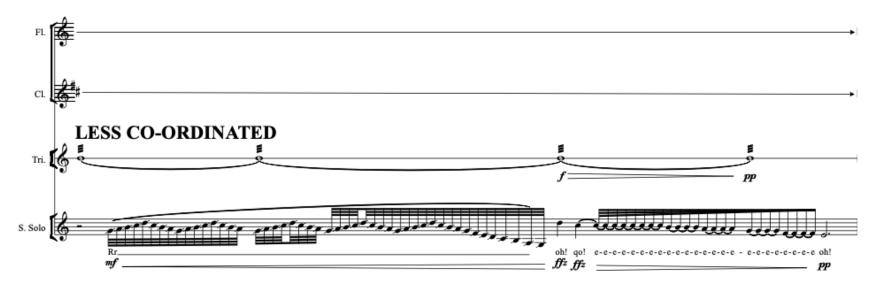
celebratory dance, I require the other instrumentalists to join in by stomping their feet or clapping their hands while proclaiming exclamations found within the language, i.e. *hayi!*

Example 4.7. Zungu, *Camagu,* beginning of movement III, *Indumba.*

Example 4.8. Zungu, *Camagu,* movement III, rehearsal letter P.

Example 4.9. Zungu, *Camagu,* movement III.

Example 4.10. Zungu, *Camagu,* excerpt, movement IV, mm.1-6.

Although this work incorprates elements from spiritual practices, as the term *Camagu* suggests*,* this work is not intended for spiritual practice or worship.

Text

In my writing, I have had to consider the correct placement of emphasis while using IsiXhosa text. Much like the English language, the incorrect emphasis will translate inefficiently. To accommodate this in my writing, I have either displaced the strong beat, or displaced the beginning of a phrase by an eighth note/quarter note.

The text below, given to the soprano vocalist to sing in *Ukuthwasa,* is combined text from a portion of previously mentioned CNN interviews, and from phrases that *Sangomas* say in rituals. These include, *Camagu.* The term below,

uQamata, is defined in the Greater Dictionary of IsiXhosa as, "the traditional supreme being of the Xhosa's".[44]

Text from Nkululeko Zungu, *Camagu,* movement I: *Ukuthwasa*

> *Mm, Mm, Mm, Mm,*
> *Ukuthwasa, Mm, an illness that persists until I, Mm*
> *Ukuthwasa, Ukuthwasa*
> *Mm, Until I heed the call,*
> *I heed, I heed, I heed the call.*
> *Mm, Mm, Camagu, Camagu,*
> *Siyavuma uQamatha, uQamatha, Camagu*
> *Camagu, Camagu, Camagu, Camagu, Camagu, Camagu*
> *Mm, Camagu, Camagu, Camagu*
> *Mm, Amen, Camagu*
> *Mm (Siyavuma).*

The text below, that I authored, is derived from both the language of IsiXhosa and IsiZulu. Mm refers to the aggressive humming *Sangoma's* do when calling upon ancestors. The words *Lalela* (IsiZulu) and *Mamela* (IsiXhosa) are both translated as "listen" in English. However, the level of severity depends on the context in which they are used. In the works context, the ancestors are demanding a serious level of receptivity from the initiate during the dream stage. In this movement the text represents the ancestors communicating with the initiate.

Text from Nkululeko Zungu, *Camagu,* movement II: *Imiphupho*

> *Lalela, mamela, Mm*
> *Lalela, mamela, lalela*
> *Ndithonga amathonga*
> *Iyho, iyho, iyho*
> *Ntombi 'nkulu (Ntombi' nkulu)*
> *Lalela, lalela, mamela, Mm*

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[44] S.L. Tshabe., Editor-in-Chief, *The Greater Dictionary of IsiXhosa*., ed. F.M. Shoba (Fort Hare, South Africa: University of Fort Hare, 2006), vol. 3, 10.

Lalela, lalela, lalela,
Mamela Ntombi 'nkulu (Ntombi 'nkulu, ntombi' nkulu, ntombi 'nkulu,
ntombi 'nkulu)
Nguwe umntu okhethiweyo, okhethiweyo, Mm (ukhethiwe, ukhethiwe,
ukhethiwe, ukhethiwe)
(Siyavuma)

Text from Nkululeko Zungu, *Camagu,* movement II: *Imiphupho*; translated by
Nkululeko Zungu

Listen, listen, Mm
Listen, listen, listen
I dream dreams
Iyho, iyho, iyho (exclamation)
Listen, listen, listen, Mm
Listen, listen, listen
Listen, girl who is great (girl who is great, girl who is great, girl who is
great)
You are the chosen one, the chosen one, Mm (you are chosen, you are
chosen, you are chosen)
(We agree)

The text below is derived from an interview of a *Sangoma* that explains

the role of the *Sangoma* to the community.[45] The importance of the *Sangoma* is

that their role is distinctly different from that of a witch doctor. A *Sangoma* should

not use their talents and skills to kill, harm or affect anyone negatively.[46]

Text from Nkululeko Zungu, *Camagu,* movement IV: *Umxhentso*

Camagu,
A doctor, mntanam, ngumntu ozihloniphayo
A doctor, mntanam, ngumntu onyanga, Mm
A doctor, mntanam, ngumntu oncedayo abantu
(Camagu),
A doctor, mntanam, ngumntu ozihloniphayo

---

[45] Enathi Mqokeli, "The Calling.mp4"
https://www.youtube.com/watch?v=0qjvCST7JFM (2020). accessed 10 March,
2020.
[46] Ibid.

A doctor, mntanam, ngumntu onyanga, Mm
A doctor, mntanam, ngumntu oncedayo abantu
(Camagu),
Siyabonga ookhokho wethu
Siyabonga ookhokho wethu
(Praise be to the ancestors. praise be to the ancestors
praise be to the ancestors, praise be to the ancestors
praise be to the ancestors, Camagu)
A doctor, mntanam, ngumntu ozihloniphayo
A doctor, mntanam, ngumntu onyanga
Camagu (Camagu)
A doctor, mntanam, ngumntu ozihloniphayo
A doctor, mntanam, ngumntu onyanga, Mm
A doctor, mntanam, ngumntu oncedayo abantu
(Camagu, Camagu).

Text from Nkululeko Zungu, *Camagu,* movement IV: Umxhentso translated by Nkululeko Zungu

Amen,
A doctor, my child, is someone who respects themselves
A doctor, my child, is someone who heals, Mm
A doctor, my child, is someone who helps people
(Amen),
A doctor, my child, is someone who respects themselves
A doctor, my child, is someone who heals, Mm
A doctor, my child, is someone who helps people
(Amen),
We thank our ancestors
We thank our ancestors
(Praise be to the ancestors. praise be to the ancestors
Praise be to the ancestors, praise be to the ancestors
Praise be to the ancestors, Camagu)
A doctor, my child, is someone who respects themselves
A doctor, my child, is someone who heals
Amen, (Amen)
A doctor, my child, is someone who respects themselves
A doctor, my child, is someone who heals, Mm
A doctor, my child, is someone who helps people
(Amen, amen).

CHAPTER V

CONCLUSIONS

Camagu is a multimovement work that explores the historic culture of the

IsiXhosa nation of South Africa. As a composer, exploring the herbal healing

tradition inspired a different artistic expression in which I was able to expand my

thinking in interpreting the various structures within the tradition. I have used this

practice as a primary source of musical inspiration. In the future, I would like to

explore more aspects of my culture further along with the language. To do this,

access to individuals such as a *Sangoma* would benefit the study enormously

and would help answer questions such as, *what type of music do you sing while*

healing? Or Do men play a different role than women when practicing? Or do

Sangomas only have access to ancestors of their lineage? It is hoped that

Camagu serves as a model for future composers who want to explore

contemporary writing styles through the use of the clicks of IsiXhosa language

and/or other cultural aspects.

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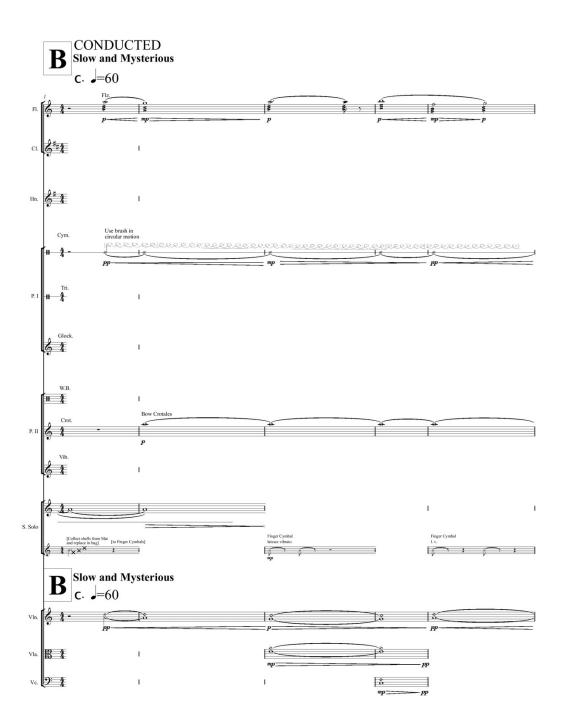*IsiXhosa.* Edited by F.M. Shoba. Fort Hare, South Africa: University of Fort

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 Edited by F.M. Shoba. Fort Hare, South Africa: University of Fort Hare,
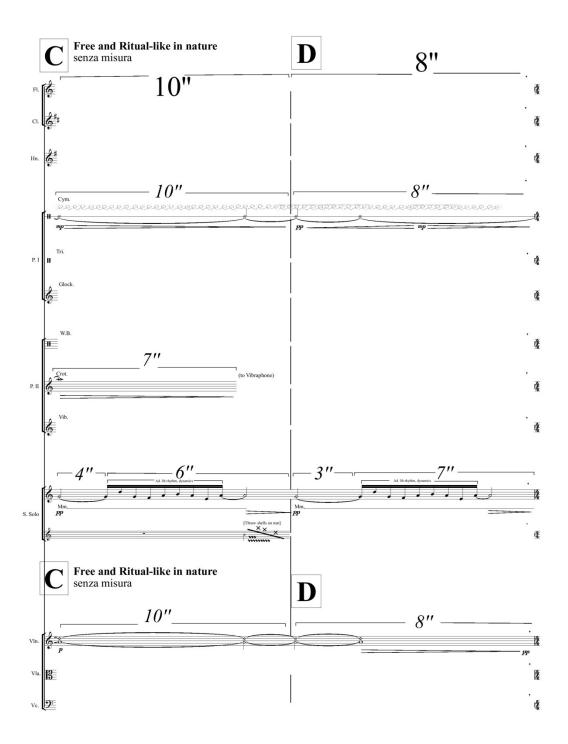 2006. Vol. 3, 10.

APPENDIX A

CAMAGU: A MULTIMOVEMENT WORK
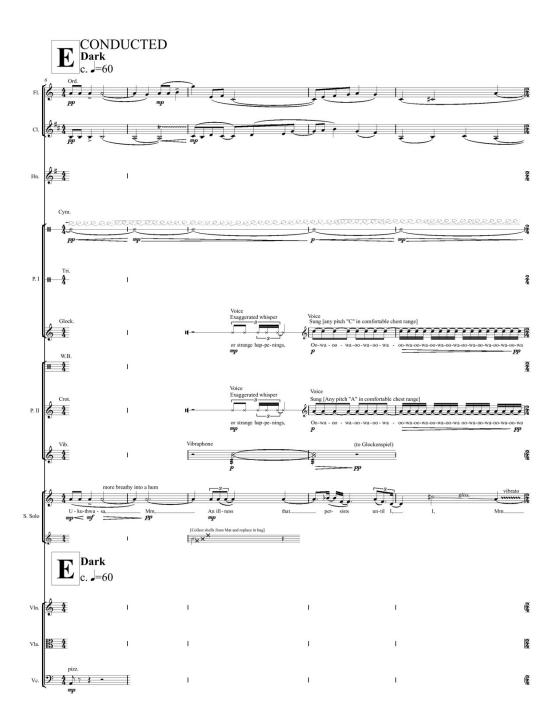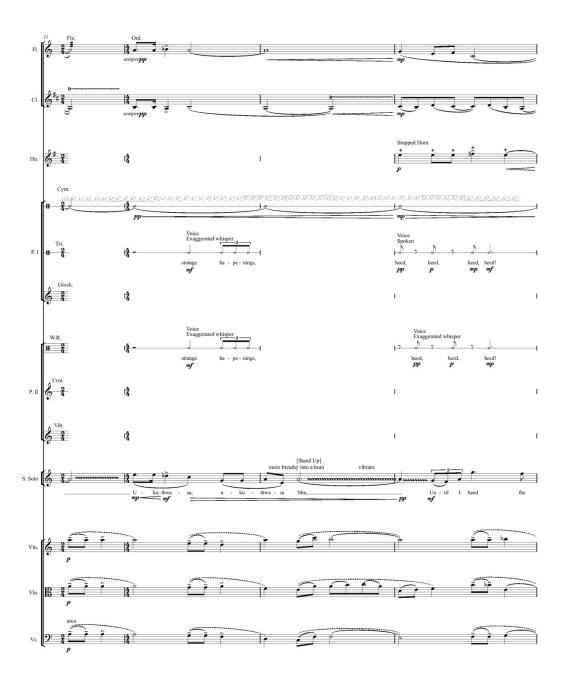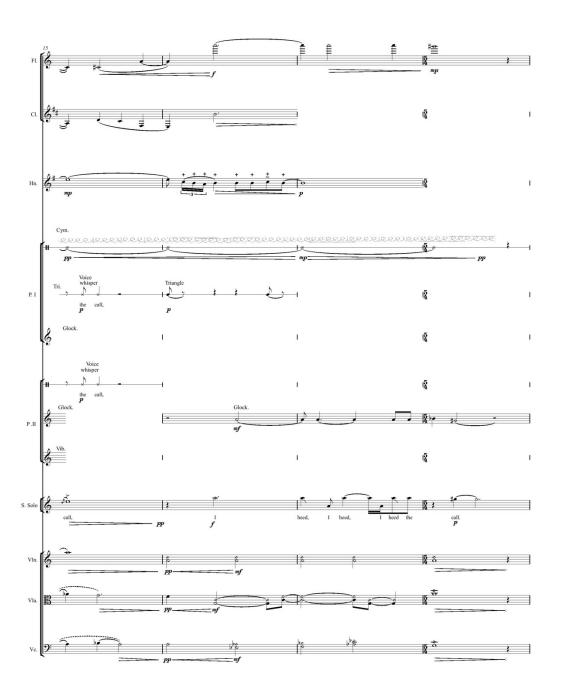EXPLORING THE ISIXHOSA
CULTURE OF SOUTH
AFRICA

I. UKUTHWASA

Free and Ritual-like in nature
senza misura

Nkululeko Zungu

A

Attacca Mvmt II

Attacca Mvmt II

II. IMIPHUPHO

III. INDUMBA

LESS CO-ORDINATED

R

STRICTLY CO-ORDINATED

(to Cym.)

c! ca! co! ce! ci! xa! xe! xe! xo! c! c! c! co! ce! ci! co!

ATTACCA MVMT IV

Actual pitches

*signal Attacca

5"

ATTACCA MVMT IV

IV: UMXHENTSO