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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

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

Nkululeko Nkanyezi Zungu

Performing and Visual Arts  
School of Music  
Music Composition

May 2020

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 Unpublished Master of Music thesis, University of Northern Colorado, 2020.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 *Sangomas* inspired a narrative that is conveyed through text, derived from quotes of practicing *Sangomas*.

## TABLE OF CONTENTS

CHAPTER		
I.	INTRODUCTION.....	1
II.	SCORE ANALYSIS.....	2
III.	HISTORY OF THE ISIXHOSA LANGUAGE..... Pronunciation of Words	10
IV.	CAMAGU..... Instrumentation and Movement Titles Cultural Reference Text	37
V.	CONCLUSION .....	37
	REFERENCES.....	38
	APPENDIX.....	41
A.	CAMAGU: A MULTIMOVEMENT WORK EXPLORING THE ISIXHOSA CULTURE OF SOUTH AFRICA.....	42

## LIST OF TABLES

I.	Table 3.1.....	13
	The noun classes of the IsiXhosa language	
II.	Table 4.1.....	20
	<i>Ukuthwasa</i> melodic fragment from Zungu, <i>Camagu</i> , movement I.	

## LIST OF EXAMPLES

I.	Example 2.1..... Luciano Berio, <i>Circles</i> , page 6 of score.	4
II.	Example 2.2..... Nkululeko Zungu, <i>Camagu: A multimovement work exploring the IsiXhosa culture of South Africa</i> , movement I, mm. 6-10.	5
III.	Example 2.3..... Berio, <i>Circles</i> , excerpt, page 24 of score.	6
IV.	Example 2.4..... Zungu, <i>Camagu</i> , excerpt, movement II, mm. 1-6.	7
V.	Example 2.5..... George Crumb, <i>Ancient Voices of Children</i> , beginning of movement I.	9
VI.	Example 4.1..... Zungu, <i>Camagu</i> , excerpt, movement I, mm. 1-5.	21
VII.	Example 4.2..... Zungu, <i>Camagu</i> , excerpt, first senza misura section.	22
VIII.	Example 4.3..... Zungu, <i>Camagu</i> , excerpt, second senza misura section.	23
IX.	Example 4.4..... Zungu, <i>Camagu</i> , excerpt, movement I, mm. 31-35.	24

X.	Example 4.5.....	25
	Zungu, <i>Camagu</i> , movement I, mm. 31-35.	
XI.	Example 4.6.....	27
	Zungu, <i>Camagu</i> , beginning of movement II, <i>Imiphupho</i> .	
XII.	Example 4.7.....	30
	Zungu, <i>Camagu</i> , beginning of movement III, <i>Indumba</i> .	
XIII.	Example 4.8.....	31
	Zungu, <i>Camagu</i> , movement III, rehearsal letter P.	
XIV.	Example 4.9.....	32
	Zungu, <i>Camagu</i> , movement III.	
XV.	Example 4.10.....	33
	Zungu, <i>Camagu</i> , excerpt, movement IV, mm.1-6.	

## 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.

## CHAPTER II

### SCORE ANALYSIS

The scores that I have studied as main references during my composition of *Camagu* are *Circles* (1964) by Luciano Berio.<sup>1</sup> An additional score that I studied is George Crumb's, *Ancient Voices of Children* (1970).<sup>2</sup> 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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<sup>1</sup> Berio, Luciano. *Circles*. Universal Edition, London, [1964].

<sup>2</sup> 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.

The image shows a page of a musical score for Luciano Berio's *Circles*, page 6. It consists of three staves:

- Top Staff:** Labeled "sand block". It begins with a section marked "(S)" and "ff (continua)". It contains various rhythmic patterns and dynamics including *ff*, *mf*, *f*, and *p*. A section marked "Tempo block" is indicated by a box at the end of the staff.
- Middle Staff:** The vocal line, with lyrics "with dream". It includes performance instructions such as "S", "rit.", and "RALL.". Vertical dashed lines connect notes in this staff to corresponding notes in the other two staves.
- Bottom Staff:** Labeled "Maracas". It starts with "(S)" and "ff (continua)". It features complex rhythmic patterns with dynamics like *ff*, *mf*, *f*, and *p*. A section marked "Tempo block" is also present.

Time signatures are indicated below the staves: 2/4 for the top and bottom staves, and a circled 2/4 for the middle staff. Vertical dashed lines connect specific notes across the staves, illustrating the complex rhythmic and melodic relationships between the instruments and the voice.

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



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.

The image shows a musical score excerpt from Berio's *Circles*. It consists of five staves. The top staff is empty except for a circled  $ff$  dynamic marking. The second staff contains vocal notation with lyrics: "(ly as leep)". The notation includes a  $p$  dynamic marking, a  $ff$  dynamic marking, and a section marked "(i) *fast, ad lib.*". The third staff is empty. The fourth staff contains a vertical double-headed arrow, indicating a range of pitch or dynamic fluctuation. The fifth staff contains a complex, multi-measure rest or extended technique notation with various markings.

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

S. Solo

distant

*pp* Ad. lib pitch, rhythm, dynamics *P*

La - le - la, Ma - me - la, Mm La - le - la Ma -

*p* *mp* *mf*

(to Crotales)

Bow Crot.

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.

# Ancient Voices of Children

A CYCLE OF SONGS ON TEXTS BY GARCÍA LORCA

for Soprano, Boy Soprano, Oboe, Mandolin, Harp,  
Electric Piano and Percussion (Three Players)

## I. El niño busca su voz

[The little boy was looking for his voice]

Very free and fantastic in character [♩ = ca. 90]

The musical score for the beginning of movement I, "El niño busca su voz," is written for Soprano. It features a variety of performance instructions and vocalizations. The score begins with a tempo marking of "Very free and fantastic in character" and a tempo of approximately 90 beats per minute. The vocal line is characterized by a mix of pitched and unpitched sounds, including hums, clicks, and tongue sounds. The score includes several dynamic markings, such as *pp*, *ffz*, *mp*, and *ppp*, as well as articulation marks like accents and slurs. The vocalizations are written as "a-i-u-a-i-u-a-i-u-a-i-u", "ka-u-mm", and "u-e-a-i-u-e-a-i-u-e-a-i-u-e-a-i". The score is marked with a 3/4 time signature and includes a "tongue click" instruction. The piece concludes with a "Ka" vocalization and a "6" marking. The score is signed "George Crumb (Summer, 1970)" and includes the instruction "elegantly" at the bottom.

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.<sup>3</sup> There

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<sup>3</sup> 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.<sup>4</sup> It has also allowed the language to evolve, with new vocabulary to accommodate concepts from other cultures, scientific terms, and modern technological terms.<sup>5</sup> 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.<sup>6</sup> In more recent decades, the IsiXhosa language has further developed from interaction with speakers of Dutch, Afrikaans, and English.<sup>7</sup>

As the language has been aural for generations, the first printed text did not appear until 1823.<sup>8</sup> This was established by Reverend John Bennie, who spearheaded the development of the written form of IsiXhosa.<sup>9</sup> In 1930, structural order was brought to the study of IsiXhosa language by Professor C.M. Doke and Dr. W.G. Bennie.<sup>10</sup> 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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<sup>4</sup> Pali Lehohla, "Census 2011,"

www.statssa.gov.za (2020), accessed 10 March 2020.

<sup>5</sup> 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.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> 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. ǀ for the voiceless palatal fricative.<sup>11</sup> After 1954, IsiXhosa orthography was based solely on the Roman alphabet, which rectified undue complications of earlier practices.<sup>12</sup>

The structure of the IsiXhosa language is largely based around its agglutinative nature.<sup>13</sup> Agglutination is a process of word formation that uses morphological processes by adding affixes to a root in order to form a compound.<sup>14</sup> 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.<sup>15</sup> These are important in forming understandable sentences. For example, *my school is beautiful* will be translated as, **Isikolo sam sihle**. 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 **umntu uyabaleka** and its plural; *people are running* is translated as **abantu bayabaleka**. The noun class of *umntu* is 1,

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<sup>11</sup> 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.

<sup>12</sup> Ibid.

<sup>13</sup> kaPotla, Motlatsi, “Xhosa Noun Classes,” <https://www.xhosaroots.com/insights/xhosa-noun-classes/> (2020), accessed 20 March 2020.

<sup>14</sup> 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>.

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

### 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.<sup>16</sup> 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.<sup>17</sup> They have established tone marks that would help form the correct reproduction of words and the clear

<sup>16</sup> 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.

<sup>17</sup> 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.<sup>18</sup> To represent the high tone, PanSALB uses the acute accent /'/. To represent the low tone, PanSALB uses the acute grave accent /`/. To represent the falling tone, PanSALB uses the circumflex /^/.<sup>19</sup>

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”.<sup>20</sup> 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.<sup>21</sup>

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<sup>18</sup> 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.

<sup>19</sup> 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.

<sup>20</sup> 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.

<sup>21</sup> 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.<sup>22</sup>

The C click is described by the Greater IsiXhosa Dictionary as a “voiceless ejective velar click.”<sup>23</sup> 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”.<sup>24</sup>

The Q click is described by the Greater IsiXhosa Dictionary as a “voiceless ejective palatal click”.<sup>25</sup> 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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<sup>22</sup> 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.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> 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”.<sup>26</sup> 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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<sup>26</sup> 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.”<sup>27</sup> 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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<sup>27</sup> 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.<sup>28</sup> This is commonly practiced in the private homes of the *Sangomas*, as opposed to a medical facility such as a hospital.<sup>29</sup> This is because it is preferred that the *Sangoma* live among the community to provide a first point of contact on matters of health.<sup>30</sup> 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.<sup>31</sup>

All *Sangoma*'s are governed by a stringent code of ethics that does not allow them to speak on certain issues within the practice.<sup>32</sup> However, information that has been shared informs that *Sangomas* undergo several stages before practicing the art of herbal healing.<sup>33</sup> The first of these stages is the *Ukuthwasa* stage.<sup>34</sup> 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.<sup>35</sup> 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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<sup>28</sup> CNN, "In traditional South African healing, the physical, spiri..." <https://www.youtube.com/watch?v=gMQoPhF5T84> (2020). accessed 10 October, 2019.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

stress that. You are led... [as in] the saying that says ‘when the student is ready, the teacher appears.’”<sup>36</sup> There have been cases of *Sangoma*’s who have had dreams as early as their adolescent years as signs from the ancestors.<sup>37</sup>

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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<sup>36</sup> CNN, “In traditional South African healing, the physical, spiri...”  
<https://www.youtube.com/watch?v=q7bVlqeM-g8> (2020). accessed 20 March, 2020.

<sup>37</sup> 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*.<sup>38</sup> 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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<sup>38</sup> CNN, “In traditional South African healing, the physical, spiri...” <https://www.youtube.com/watch?v=gMQoPhF5T84> (2020). accessed 10 October, 2019

2

**B** CONDUCTED  
Slow and Mysterious  
C. ♩=60

Fl.

Cl.

Hn.

Cym.

Tri.

P. I.

Glock.

Use brush in circular motion

*p* *mp* *p* *mp* *p*

*pp* *mp* *pp*

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.<sup>39</sup>

These materials are used as a spiritual guide for the *Sangoma* to diagnose the patient.<sup>40</sup> I have taken a more literal approach to this musical interpretation.

During the beginning of this movement, the female soprano vocalist is required to

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

<sup>40</sup> 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.

Soprano Solo

[Soprano to be kneeling]

2'' 4'' 6'' 5'' 3'' 5''

Ad. lib. rhythm, dynamics

Mm., pp

pp

Mm., pp

pp

pp

[Throw shells on mat]

Free and Ritual-like in nature  
senza misura

Violin

Viola

Violoncello

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.<sup>41</sup> 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).

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

The image shows a musical score for an excerpt from 'Zungu, Camagu'. The score is divided into three main sections: Percussion I (P. I.), Percussion II (P. II.), and Soloist (S. Solo).  
 - **P. I.:** Includes Cym., Tri., and Glock. parts.  
 - **P. II.:** Includes W.B., Crot., and Vib. parts.  
 - **S. Solo:** Features a melodic line with dynamics of *pp* and *mf*. It includes markings for '4'' and '6'' intervals and the instruction 'Ad. lib. rhythm, dynamics'. Below the melodic line are parts for 'Finger Cymbal' and 'Hand Claps', both marked *mf*.  
 - **Hand Claps:** Two parts are shown, both with the instruction 'Follow Singer with hand claps' and a *mf* dynamic. They feature rhythmic patterns with a '3' marking above them.

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.<sup>42</sup> 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

<sup>42</sup> 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).

The image shows a musical score for an excerpt from Zungu, Camagu, movement I, measures 31-35. The score is arranged in a system with five staves. From top to bottom, the staves are: W.B. (Wood Block), P. II (Percussion II), Vib. (Vibraphone), S. Solo (Soloist), and Finger Cymbal. The Vib. part features a section of aleatoric writing with the instruction 'Ad lib rhythm, loud dynamics (mf to f) aleatoric' and a 'START HERE' arrow pointing to the beginning of this section. The S. Solo part has a single note 'gu' followed by a dynamic marking 'p'. The Voice part is marked 'Voice Whispered' and has the lyrics 'Ca - ma - gu' with a dynamic marking 'mf'. The Finger Cymbal part has the lyrics 'Mm,' and 'Ca - ma - gu, Ca -' with dynamic markings 'ppp' and 'p'.

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.

10

**I**

Ad. lib order of pitches, rhythm, loud dynamics (mf to f) alleatoric

Fl.

Cl.

Hn.

Cym.

Tri.

P. I

W. B.

(to Glockenspiel) START HERE

Glock. Ad. lib rhythm, soft dynamics (ppp to p), alleatoric

W.B.

Voice  
Whispered  
Ca - ma - gu Ca - ma - gu

Crot.

P. II

Vib.

Ad. lib rhythm, loud dynamics (mf to f) alleatoric

START HERE

S. Solo

gu

fast, ad. lib dynamics

ppp p

Mm, Ca - ma - gu, Ca -

Finger Cymbal  
Lv.  
mp

**I**

Vln.

Vla.

Vc.

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 gestural, 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 initiate to practice herbal healing.<sup>43</sup>

*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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<sup>43</sup> CNN, "In traditional South African healing, the physical, spiri..." <https://www.youtube.com/watch?v=gMQoPhF5T84> (2020). accessed 10 October, 2019

# CONDUCTED II. IMIPHUPHO

13

Distant and dreamlike  
 c. ♩ = 20 (It should feel slow and labored)

Fl.

Cl.

Hn. muted horn

Cym.

P. I. Tri.

Crot.

W.B.

P. II. Crot. Crotales Bow Crot.

Vib.

S. Solo

distant

La - le - la, Ma - me - la, Mm, La - le - la, Ma - me - la

(to Crotales) Bow Crot.

Distant and dreamlike

c. ♩ = 20 (It should feel slow and labored)

Vln. non. vib.

Vla.

Vc.

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!*

# III. INDUMBA

Senza misura

c. ♩=60

Female vocalist to ad lib. these gestural phrases,  
always trying to follow the rhythmic and melodic contours

The musical score is divided into two systems. The first system, starting at measure 1, is marked 'Ad. lib' and 'Not actual pitches'. It features a vocal line with a triplet of eighth notes (q! q! q!) followed by a melodic phrase (q! q! q! q!). Dynamics range from *ffz* to *pp*. A gestural diagram shows a square with a dot inside, labeled '5"'. The second system, starting at measure 9, includes three gestural diagrams labeled '2"', '2"', and '5"', each with a corresponding vocal phrase. The final part of the system features a vocal line with a triplet (q! q! q!) and a melodic phrase (q! q! q!), with dynamics ranging from *ffz* to *pp*. Performance instructions include 'accel.' and 'rit.' leading to a *p* dynamic.

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

**P**

Cl.

S. Solo

qo - qo! e-o-e-o-e-o-e-o-e-o-e-o-e-o-e-o-e-o oh qo! - e-o-e-o-e-o-e-o-e-o-e-o-e-o-e-o-e-o oh!

*p* *ffz* *pp* *ffz* *pp*

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

Fl.

Cl.

**LESS CO-ORDINATED**

Tri.

S. Solo

Rr  
*mf*

oh! qo! e-e oh!  
*ffz ffz pp*

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

**CONDUCTED**  
Tribal-like and joyous

**IV: UMXHENTSO**

♩ = 100

Place Flute down

Place Clarinet down

Flute

Clarinet in B $\flat$

Horn in F

Hand Claps

Finger Snaps

Hand Claps

Triangle

Triangle

Hand Claps

Triangle

Hand Claps

Cymbals

Djembe

Egg Shaker

Glockenspiel

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

Although this work incorporates 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”.<sup>44</sup>

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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<sup>44</sup> 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.<sup>45</sup> 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.<sup>46</sup>

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*

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<sup>45</sup> Enathi Mqokeli, "The Calling.mp4"  
<https://www.youtube.com/watch?v=0qjvCST7JFM> (2020). accessed 10 March, 2020.

<sup>46</sup> 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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APPENDIX A

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

# I. UKUTHWASA

Free and Ritual-like in nature  
senza misura

**A**

Nkululeko Zungu

The musical score is arranged vertically with the following instruments and parts from top to bottom:

- Flute**: Staff with a 2" time marking above it.
- Clarinet in Bb**: Staff.
- Horn in F**: Staff.
- Percussion I**: Includes Cymbals, Triangle, and Glockenspiel. The Glockenspiel part has a 2" time marking and the instruction "(to Cymbals)".
- Percussion II**: Includes Wood Blocks and Crotales.
- Vibraphone**: Part with a 6" time marking, instruction "let vibrate", and "roll slowly".
- Soprano Solo**: Part with time markings of 2", 4", 6", 5", 3", and 5". It includes instructions like "[Soprano to be kneeling]", "Mm.", "pp", and "Ad. lib rhythm, dynamics". A note "[Throw shells on mat]" is also present.
- Violin**: Staff.
- Viola**: Staff.
- Violoncello**: Staff.

At the bottom of the score, the text "Free and Ritual-like in nature senza misura" is repeated.

**B** CONDUCTED  
 Slow and Mysterious  
 C. ♩=60

Fl. *p mp p mp p*

Cl.

Hn.

Cym. Use brush in circular motion *pp mp pp*

P. I Tri.

Glock.

W.B.

P. II Crot. *p* Bow Crotales

Vib.

S. Solo

[Collect shells from Mat and replace in bag] [no Finger Cymbals] *mp* Finger Cymbal laissez vibrato Finger Cymbal l.v.

**B** Slow and Mysterious  
 C. ♩=60

Vln. *pp p pp*

Vla. *mp pp*

Vc. *mp pp*

**C** Free and Ritual-like in nature  
senza misura

**D** 8"

10" 8"

Fl.

Cl.

Hn.

Cym.

10" 8"

mp pp mp

P. I

Tri.

Glock.

W.B.

7"

P. II

Crot. (to Vibraphone)

Vib.

4" 6" 3" 7"

Ad. 1/8 rhythm, dynamics Ad. 1/8 rhythm, dynamics

S. Solo

Mm. pp pp

[Throw shells on mat]

**C** Free and Ritual-like in nature  
senza misura

**D** 8"

10" 8"

Vin.

p pp

Vla.

Vc.

Detailed description of the musical score: The score is divided into two systems, each with a 'C' section and a 'D' section. The 'C' sections are marked 'Free and Ritual-like in nature senza misura'. The 'D' sections are marked with a duration of '8"'. The first system includes parts for Flute, Clarinet, Horn, Cymbal, Percussion I (Triangle, Glockenspiel), Percussion II (Crotchet, Vibraphone), and Solo Mallets. The second system includes parts for Violin, Viola, and Violoncello. Dynamic markings include mp, pp, and p. Performance instructions include 'Ad. 1/8 rhythm, dynamics' and '[Throw shells on mat]'. A vertical dashed line separates the two systems.



Flz. *Flz.* *Ord.*  
*sempre pp* *mp*

Cl. *tr*  
*sempre pp* *mp*

Hn. *Stopped Horn*  
*p*

Cym. *pp* *mp*

Tri. *Voice Exaggerated whisper*  
*mf* strange ha - pe - nings, *g*

Glock. *Voice Spoken*  
*pp* heed, *p* heed, *mp* heed!

W.B. *Voice Exaggerated whisper*  
*mf* strange ha - pe - nings, *g*

P. II *Voice Exaggerated whisper*  
*pp* heed, *p* heed, *mp* heed!

Vib. *Voice Exaggerated whisper*  
*pp* heed, *p* heed, *mp* heed!

S. Solo *[Stand Up]*  
*mp* U - ku - thwa - sa, *mf* u - ku - thwa - sa Mm. *pp* *vibrato* Un - til I heed the

Vln. *p*

Vla. *p*

Vc. *arco* *p*

Fl. *f* *mp*

Cl.

Hn. *mp* *p*

Cym. *pp* *mp* *pp*

P. I. Voice whisper *p* the call, Triangle *p* Glock.

P. II. Voice whisper *p* the call, Glock. *mf* Glock. Vib.

S. Solo call, *pp* *f* heed, I heed, I heed the call, *p*

Vln. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

**F** Free and Ritual-like in nature  
senza misura

**G**

10" 10"

Fl.

Cl.

Hn.

Cym.

Tri.

P. I

Glock.

W.B.

Crot.

P. II

Vib.

S. Solo

Mm. *pp*

Finger Cymbal *mf*

Hand Claps *mf*

Follow Singer with hand claps

Ad. lib. rhythm, dynamics

4" 6" 4" 6"

**F** Free and Ritual-like in nature  
senza misura

**G**

10" 10"

Vln.

Vla.

Vc.

*pizz.* *pp*

repeat for allocated time

4" 6" 10"

*pizz.* *pp*

repeat for allocated time

*pizz.* *p*

START HERE

*arco*

**H** CONDUCTED  
**A tempo**  
 c. ♩ = 60

Fl. Voice Spoken Si - ya - vu - ma *mf*

Cl. Voice Whispered Si - ya - vu - ma *mp*

Hr. Voice Spoken Si - ya - vu - ma *mf*

P.I. Cym. Use Triangle beater *p* Use brush in circular motion *pp*

Tri. *p*

Glock.

W.B. Wood Blocks *p*

P. II Crot. Vib.

S Solo *mf* Ca - ma - gu, *mp* *mf* Ca - ma - gu, *mf*

Finger Cymbal Lv. *mf* *p* *mf* *p* Finger Cymbal Lv. *mf* *p*

**H** CONDUCTED  
**A tempo**  
 c. ♩ = 60

Vin. Voice Spoken Si - ya - vu - ma *mf*

Vla. Voice Exaggerated Whisper Si - ya - vu - ma *mp*

Vc. Voice Exaggerated Whisper Si - ya - vu - ma *mf*

Violin *mp*

Viola *mp*

Violoncello *mp*

25

Fl. *p* *mp* *p*

Cl. *mp* *pp*

Hn. Voice  
Whispered  
*mf* *mp* *mf*  
Ca - ma - gu

Cym. *mp* *pp* *mp* *pp*

P. I Tri. (to Wood Blocks)

Glock. Voice  
Whispered  
Ca - ma - gu

W.B. (to Vibraphone)

P. II Crot. Vib. Voice  
Whispered  
Ca - ma - gu

S. Solo  
si - ya - vu - mi u - Qa - ma - ta, u - Qa - ma - ta  
Whispered  
Ca - ma - gu, Ca - ma - gu, Ca - ma - gu, Ca - ma - gu, Ca - ma - gu, Ca - ma - gu, Ca - ma - gu  
Sung  
*mf* *f*

Vln. Vln. Vc.

**I**

Ad. lib order of pitches, rhythm, loud dynamics (mf to f) alleatoric

Fl.

Cl.

Hn.

Cym.

Tri.

P. I

W. B.

W.B.

Crot.

P. II

Vib.

S. Solo

**I**

Vln.

Vla.

Vcl.

Finger Cymbal

36

Fl. *p* Flz. *mp* Ord. Flz. Ord.

Cl. Voice Whispered *mp* *pp*  
Ca - ma - gu

Hn. *p*

Cym.

P. I. Voice Exaggerated Whisper *mf*  
Si - ya - vu - ma

Glock.

W.B.

P. II. Voice Spoken *mf*  
Si - ya - vu - ma

Vib.

S. Solo *ppp* *fist. ad. lib. dynamics* *p* *f* Whispered  
ma - gu. Mm. A - - - - men. Ca - ma - gu

Vln.

Vla.

Vc.

# Attacca Mvmt II

41

Fl. *p* *pp* **5"**

Cl.

Hn.

Cym.

P. I. Tri.

Glock. (to Crotales) *ppp*

W.B.

P. II. Crotales

Glock. (to Cymbal) *ppp*

S. Solo *ppp* fast, ad. lib dynamics *p* *mf* *mp* **5"**

Vin. *ppp*

Vla. *ppp*

Vc. *ppp*

Voice Spoken *mf* Si - ya - vu - ma

Voice Exaggerated Whisper *mp* Si - ya - vu - ma

Crotales Bow Crotales *p*

Cymbals (to Crotales) *f*

Finger Cymbals *mf* *p*

Voice Spoken *mf* Si - ya - vu - ma

Voice Exaggerated Whisper *mp* Si - ya - vu - ma

non. vib. *p*

# Attacca Mvmt II

## CONDUCTED II. IMIPHUPHO

Distant and dreamlike

c.  $\text{♩} = 20$  (It should feel slow and labored)

Fl.

Cl.

Hrn. *muted horn*

Cym.

P. I. *Tri.*

Crot.

W.B.

P. II. *Crot.*

*Crotales*  
*Bow Crot.*

Vib.

S. Solo *distant*   
*(to Crotales)*

### Distant and dreamlike

c.  $\text{♩} = 20$  (It should feel slow and labored)

Vln. *non vib.*

Vla.

Vc.

**J**

7

Fl. *mp*

Cl. *mp*

Hn.

Cym.

P. Tri. *mp* Triangle (to Crotales)

Crot. (to Triangle)

W.B.

P. II Crot. *pp*

Vib.

S. Solo  
me - la, La - le - la, ndi - tho - nga a - ma - tho - nga, i - yho, i - yho, i - yho  
*p* Spoken  
Nio - mbi 'nku - lu, *mf*

**J**

Vln. *pp*

Vla. *pp*

Vc. *pp* vibrato *p*

**K**

72

Fl. *mf*

Cl. *pp* *p* *pp* *pp*

Hrn. muted horn *pp* *p* *mp*

Cym.

Tri.

P. I. Crost. *mp*

Voice lu.

P. II. Crost. *mp*

Vib.

S. Solo. Sung distant *mf* *pp* *Ad lib pitch, rhythm, dynamics P*  
La - le - la, la - le - la, Ma - me - la, Mn. La - le - la, la - le - la, la - le - la Ma -

[to Crostals] Bow Crost.

**K**

Vln. vibrato *p*

Vla. *p*

Vc. *mp*

L

Fl. *mp* *pp* Voice Spoken Nio-mbi 'nku-lu, *p*

Cl. *mp* *pp*

Hn. *pp*

Cym. (to Crotales) *p*

P. I Triangle (to Cym.) *mp*

Crot. (to Triangle)

W.B. Voice Spoken Nio-mbi 'nku - lu, *mp*

P. II Crot. *pp*

Vib.

S. Solo me - lu, Spoken Nio-mbi 'nku - lu, *mf* (to Singing Bowl) Singing Bowl *mf*

Vln. Voice Exaggerated Whisper Nio-mbi 'nku - lu, *mf*

Vla. *pp* *p* *pp* Voice Exaggerated Whisper Nio-mbi 'nku-lu, *p*

Vc. *pp* *p*

25

Fl. *p > ppp p pp p ppp pp p p*

Cl. Clarinet in Bb *p ppp p pp*

Hr. *mp p pp*

Cym.

P.I. Tri. *mp* Voice Spoken *p* u - khe - thi - we Exaggerated Whisper *pp* u - khe - thi - we Spoken *p* Si - ya - vu - ma

Bow Crot. *mp*

W.B. Voice Whisper *p* u - khe - thi - we Exaggerated Whisper *pp* u - khe - thi - we Spoken *p* Si - ya - vu - ma

P. II Crot. *mp*

Vib.

S. Solo *mp* Ngu - we um - ntu o - khe - thi - we - yo, o - khe - thi - we - yo, Mm - *pp* *All. (rit. poco, dramatic) p*

(to Crotales) Crotales *mp*

Vln. *p*

Vla. Viola *p pp p*

Vc. *p*

# III. INDUMBA

Senza misura

C. ♩=60

Female vocalist to ad lib. these gestural phrases, always trying to follow the rhythmic and melodic contours

Ad. lib. Not actual pitches

7 S. Solo 5" accel. . . . . rit. . . . . p

9 S. Solo 2" 2" 5"

21 S. Solo Exaggerated Ord. Exaggerated into whispered breath Exaggerated

26 S. Solo Ord. 5"

30 S. Solo

33 S. Solo 5" 5"

41 S. Solo 2" Exaggerated Exaggerated into whispered breath







**V**

Fl. Hand Claps *mp* *p* *mp*

Cl. Hand Claps *mp* *p* *p*

Hn. Hand Claps *mp*

Tri.

Cym. to Cymbal (to Egg Shakers) Voice Spoken Shu! GQ! *mf*

Djembe

PI E.S. *mf*

Glock.

Clv. *f* *ff* Voice Spoken Shu! GQ! *mf*

E.S.

PIII B. D. *mf*

Vib.

S. Solo

**V**

Vln. Voice Whispered Shu! *mp* Finger Snaps *mf* Foot Stomps

Vla. Voice Whispered Shu! *mp* Finger Snaps *mf* Foot Stomps

Vc. Voice Whispered Shu! *mp* Finger Snaps *mf* Foot Stomps

12

Fl. *pp* *mp* *mf*

Cl. *pp* *mp* *p* *mf*

Hr. *mf*

Tri.

Cym.

Djembe

P.I.

E.S.

Glock.

Clv. *ff* (to Bass Drum and Egg Shaker)

E.S.

P.II

B. D.

Vib.

S. Solo

Vla. *f*

Vla. *f*

Vc. *f*

Spoken Voice  
Shut! GQ!

Voice Spoken  
Shut! GQ!

Voice Spoken  
Shut! GQ!

Voice Spoken  
Shut! GQ!

**W**





25 (pick up Flute)

Fl. *Voice Spoken*  
Ca - ma - gu  
*mf*

Flute *cantabile*  
*mf*

(pick up Clarinet)

Cl. *Voice Exaggerated Whisper*  
Ca - ma - gu  
*mf*

Clarinet in Bb

Hn. *Voice Spoken*  
Ca - ma - gu  
*mf*

Tri. *Voice Exaggerated Whisper*  
Ca - ma - gu

Cym.

Djembe

Pt. *E.S.*

E.S. *f*

Glock.

Clv. *Voice Spoken*  
Ca - ma - gu  
*mf*

E.S. *f* *mf*

P.H. B. D. *f* *mf*

Vib. *f* *mf*

S. Solo *Voice Spoken*  
Ca - ma - gu  
*mf*

(pick up Violin)

Vln. *pizz.*  
*mf*

(pick up Viola)

Vla. *pizz.*  
*mf*

(pick up Cello)

Vcl. *pizz.*  
*mf*

30

Fl.

Cl.

Hn.

Tri.

Cym.

Djembe

E.S.

Glock.

Clv.

E.S.

P. II B. D.

Vib.

S. Solo

Vln.

Vla.

Vcl.

*mf*

The musical score for page 68 consists of 13 staves. The top staff is for Flute (Fl.) with a dynamic marking of *mf*. The second staff is for Clarinet (Cl.). The third staff is for Horn (Hn.). The percussion section includes Triangles (Tri.), Cymbals (Cym.), Djembe, E.S. (Electric Snare), and Glockenspiel (Glock.). The Clavichord (Clv.) staff has an E.S. (Electric Snare) part. The Piano II (P. II) part includes E.S. (Electric Snare) and B. D. (Bass Drum). The Vibraphone (Vib.) staff is present but mostly silent. The Soloist (S. Solo) staff is also present but mostly silent. The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score is divided into four measures by bar lines. The time signature changes from 3/4 to 4/4 in the second measure and back to 3/4 in the third measure.

35

Fl.

Cl.

Hn. (pick up Horn)

Tri.

Cym.

Djembe

E.S.

Glock.

Clv.

E.S.

B. D.

Vib.

S. Solo

Vln.

Vla.

Vcl.

*f*

*mf*

*mf*

*mf*

Detailed description: This page of a musical score covers measures 35 to 38. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Clarinet (Cl.), and Horn (Hn.) with the instruction '(pick up Horn)'. The percussion section includes Triangle (Tri.), Cymbal (Cym.), Djembe, E.S. (Electric Snare), Glockenspiel (Glock.), and Clavichord (Clv.). The piano section includes E.S. (Electric Snare), B. D. (Bass Drum), and Vibraphone (Vib.). The string section includes Soloist (S. Solo), Violin (Vln.), Viola (Vla.), and Violoncello (Vcl.). The score features a key signature change from one flat to two flats between measures 36 and 37. Dynamics include *f* (forte) and *mf* (mezzo-forte). The percussion parts include specific rhythmic patterns, such as triplets on the Djembe and E.S. in measure 37.

39

AA

*cantabile*

*mp*

Horn in F  
Closed

*mp*

Tri.

Cym.

P.I.  
Djembe

E.S.

Glock.

P.II  
Clv.

E.S.

B. D.

Vib.

S. Solo

Vln.

Vla.

Vcl.

Detailed description: This page of a musical score, numbered 70, contains measures 39 through 41. The score is arranged in a standard orchestral layout. At the top, the Flute (Fl.) and Clarinet (Cl.) parts are shown in treble clef, 3/4 time. The Flute part begins with a melodic line in measure 39, marked *mp* and *cantabile*. A section marker 'AA' is placed above the Flute staff at the start of measure 40. The Clarinet part follows with a similar melodic line. Below these, the Horn in F (Hn.) part is shown in a separate staff, also in treble clef and 3/4 time, with a 'Closed' instruction. The Percussion (P.I.) section includes staves for Triangle (Tri.), Cymbal (Cym.), Djembe, E.S. (Electric Shaver), and Glockenspiel (Glock.). The Percussion II (P.II) section includes staves for Clavichord (Clv.), E.S., and B.D. (Bass Drum). The Vibraphone (Vib.) part is shown in treble clef. The Solo (S. Solo) part is shown in treble clef. The String section (Vln., Vla., Vcl.) is shown in their respective clefs (Violin in treble, Viola in alto, and Violoncello in bass), all in 3/4 time. The score concludes with a double bar line at the end of measure 41.

22

Fl.

Cl.

Hn.

Tri.

Cym.

Djembe

P.I.

E.S.

Glock.

Clv.

E.S.

B. D.

Vib.

S. Solo

Vln.

Vla.

Vc.

*f*

*mp*

48

**BB**

Fl. *mf*

Cl. *mf*

Hn. *mp* Open

Tri. *mf* Finger Snaps

Cym.

Djembe (to Finger Snaps)

E.S.

Glock.

Clv. *mf* Finger Snaps

E.S. (to Finger Snaps) *mf* Voice Whispered

B. D. *mp* *mp* ma - gu.

Vib.

S. Solo *mf* Assertive  
A doc - tor mnta - nam, ngum - ntu o - zi - hlo - ni - pha -

**BB**

Vln. *mp* arco

Vla. *mp* arco

Vcl. *mp* arco

31

Fl.

Cl.

Hn.

Tri.

Cym.

Djembe

P.I.

E.S.

Glock.

Clv.

E.S.

B. D.

Vib.

S. Solo

yo, A doc - tor nnta - nam, ngum - ntu o - nya - nga, Mm a

Vln.

Vla.

Vc.

*mf*

*mf*

*mf*

*mf*



27

Fl. *mf*

Cl. *mp*

Hr. *mp*

Tri.

Cym.

Djembe

E.S.

Glock.

Clv.

E.S. *mp* Voice Whispered  
Ca - ma - gu, ca - ma - gu

B. D.

Vib.

S. Solo  
doc - tor mnta - nam, ngum - ntu o - zi - hlo - ni - pha - yo, A doc - tor mnta - nam, ngum - ntu o - nya -

Vln. *mp* arco *mf*

Vla. *mp* arco *mf*

Vc. *mp* arco *mf*

61

Fl.

Cl.

Hn.

Tri.

Cym.

Djembe

E.S.

Glock.

Clv.

E.S.

B. D.

Vib.

S. Solo

Vln.

Vla.

Vcl.

Voice Spoken  
Ca - ma - gu  
*mf*

Voice Exaggerated Whisper  
Ca - ma - gu  
*mf*

(to Cymbals)

(to Vibraphone)

nga, Mm a doe - tor mia - nam ngum - ntu o - nce - da - yo a - ban - tu.

65 Ominous

Fl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Cl. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Hn. Closed *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf* *pp*

Tri.  $\frac{4}{4}$

Cym.  $\frac{4}{4}$  *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* to Glock.

Djembe  $\frac{4}{4}$

E.S.  $\frac{4}{4}$

Glock.  $\frac{4}{4}$

Clv.  $\frac{4}{4}$

E.S.  $\frac{4}{4}$

B. D.  $\frac{4}{4}$

Vib. Bow Vitraphone *mp*

S. Solo *mf*  
Si - ya - bo - nga oo - kho - kho we - thu Si - ya - bo - nga oo - kho - kho we - thu

Ominous

Vln.  $\frac{4}{4}$

Vla.  $\frac{4}{4}$

Vc.  $\frac{4}{4}$



73 **DD** Ritual-like

Fl. - - - - -

Cl. - - - - -

Hr. *p* *mf* Open

Tri. - - - - -

Cym. - - - - -

Djembe - - - - -

P.I. - - - - -

E.S. montone speech  
Praise be to the an - ce - stors Praise be to the an -

Glock. *pp* *f* *p*

Clv. - - - - -

E.S. - - - - -

P.II. - - - - -

B. D. *f*

Vib. (to Bass Drum and Egg Shakers)

S. Solo Percussion II cue *f* Spoken Ullulate  
Mhm! Shu! GQ! Yi - *f*

**DD** Ritual-like

Vln. *mf* Voice Spoken  
Mhm! Shu! GQ!

Vla. *mf* Voice Spoken  
Mhm! Shu! GQ!

Vc. *mf* Voice Spoken  
Mhm! Shu! GQ!

77

Fl. *pp* *p* **EE**

Cl. *pp* *p*

Hn. *fp* *p* *fp* *p*

Tri.

Cym.

Djembe

P.I. E.S.

ce - stors Praise be to the an - ce - stors Praise be to the an -

Glock. *sf* *p* *mf*

Clv. Shout *f*

Shu! GQ! Rr

P.II E.S. *f*

B. D. Play with fingers

Vib. *f*

S. Solo *mf* **EE** Hand Claps *mp*

Vln. Voice Whispered *mp* Finger Snaps *mf* Foot Stomps

Vla. Voice Whispered *mp* Finger Snaps *mf* Foot Stomps

Vc. Voice Whispered *mp* Finger Snaps *mf* Foot Stomps

Fl. *mp* *mf* Voice Spoken  
Ca - ma - gu *f*

Cl. *mp* *mf* Voice Exaggerated Whisper  
Ca - ma - gu *f*

Hn. *sf* *mf* *ff* *mp* *mf* Voice Spoken  
Ca - ma - gu *mf*

Tri. Voice Exaggerated Whisper  
Ca - ma - gu

Cym.

Djembe

P.I.

E.S.

ce - stors Praise be to the an - ce - stors

Glock. *sf* *f* *sf* *ff* *sf* *sf*

Clv. Voice Spoken  
Shut! GQ! *mf* Voice Spoken  
Ca - ma - gu *mf*

P.II

B. D.

Vib.

S. Solo

Vln.

Vla.

Vc.

**FF**  
86

Fl. Hand Claps *mp* *p* *mp* *pp* *mp*

Cl. Hand Claps *mp* *p* *p* *pp* *mp* *p*

Hn. Hand Claps *mp*

Tri. Voice Spoken  
Shu! GQ! *mf*

Cym.

P.I. Djembe *mf*

E.S.  
(to Djembe and Egg Shakers) *mf*

Glock.

Clv. Voice Spoken  
Shu! GQ! *mf*

P.II E.S.  
B. D.

Vib.

S. Solo *mf* Assertive  
A

**FF**

Vln. Voice Whispered  
Shu *mp* Finger Snaps *mf* Foot Stomps

Vla. Voice Whispered  
Shu *mp* Finger Snaps *mf* Foot Stomps

Vc. Voice Whispered  
Shu *mp* Finger Snaps *mf* Foot Stomps

92 **GG** **HH**

Fl. *mf* Voice Spoken  
Ca - ma - gu

Cl. *mf* Voice Exaggerated Whisper  
Ca - ma - gu

Hr. *mf* Voice Spoken  
Ca - ma - gu

Tri.

Cym.

Djembe

P.I. E.S.

Glock.

Clv.

P.II. E.S. *mf* Voice Spoken  
Ca - ma - gu

B. D.

Vib.

S. Solo *mf* Voice Spoken  
doc - tor mnta - nam, ngum-ntu o - zi - hlo - ni - pha - yo, A doc - tor mnta - nam, ngum-ntu o - nya - nga, Ca - ma - gu *f*

**GG** **HH**

Vln.

Vla.

Vc.

98

Fl. *mf*

Cl. *mf*

Hn. *mp*

Tri.

Cym.

Djembe *mf*

E.S. *mf*

Glock.

Clv.

E.S. *mp*

Voice  
Whispered  
Ca ma - gu, ca - ma - gu

B. D.

Vib.

S. Solo  
doc - tor mnta - nam, ngum - ntu o - zi - hlo - ni - pha - yo, A doc - tor mnta - nam, ngum - ntu o - nya - nga, Mm... a

Vln. arco *mp* *f* *mf*

Vla. arco *mp* *f* *mf*

Vcl. arco *mp* *f* *mf*

103

Fl. *mf* Ca - ma - gu Ca - ma - gu

Cl. *mf* Ca - ma - gu

Hn. *mf* Ca - ma - gu

Tri.

Cym. *mf* Ca - ma - gu Ca - ma - gu

Djembe

P.I. E.S.

Glock.

Clv.

P.II. E.S. *mf* Ca - ma - gu Ca - ma - gu

B. D.

Vib.

S. Solo doc - tor ma - nam ngum - ntu o - nce - da - yo a - ban - tu. *mf* Ca - ma - gu

Vln. *f* *mf* Ca - ma - gu

Vla. *f* *mf* Ca - ma - gu

Vcl. *f* *mf* Ca - ma - gu

Voice Spoken

Voice Exaggerated Whisper

Voice Exaggerated Whisper

Voice Spoken

Voice Exaggerated Whisper

Voice Spoken

Voice Exaggerated Whisper