

# Kalkadungu

(2007)

## William Barton and Matthew Hindson

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Duration: approx. 20 minutes

### Orchestration

#### Woodwind

Piccolo  
Flute  
Oboe  
Cor Anglais  
Clarinet in B<sup>b</sup>  
(doubling Clarinet  
in E<sup>b</sup>)  
Bass Clarinet  
(doubling Clarinet  
in B<sup>b</sup>)  
Bassoon  
Contrabassoon

#### Brass

4 Horns in F  
2 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba

#### Percussion

Timpani  
Tom toms  
Kit Bass Drum  
Snare Drum  
Bass Drum  
Tam tam  
Ratchet  
Low/Medium/High  
Cowbells  
Floor Tom  
4 Cymbals  
3 Gongs  
Wood Blocks  
Bowed Waterphone  
High Timbales or  
Small Bongo  
Vibraphone  
Glockenspiel  
Tree Branches of  
Leaves

#### Strings

Violin I  
Violin II  
Viola  
Cello  
Double Bass

#### Other

Voice  
Didjeridu  
Electric Guitar

# Background

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## William Barton

(Born 1981)



Photograph by Alastair Bett

*'My mission is to create as much repertoire for the didgeridu as possible, not only as a solo instrument but as a common instrument in the orchestra, to take it to the world.'*

Born in Mount Isa, Barton is a descendant of the Kalkadunga tribe from the north-western region of Queensland. He was taught the didgeridu by his uncle, and as a young boy was exposed to a wide variety of music including indigenous music, Scottish and Irish folk music and western Art music. By the age of twelve he was performing with dance troupes in Sydney, and by fifteen had toured overseas.

Barton is recognised as one of Australia's finest traditional didgeridu players. He has collaborated with a number of Australian composers, including Peter Sculthorpe and Sean O'Boyle, to produce and revise works for didgeridu and orchestra. Of particular note is the 2004 ABC Classics CD *Songs of Sea and*

*Sky*, an album of works by Sculthorpe which were revised for didgeridu and orchestra. The album enjoyed huge critical acclaim and was nominated for Best Classical Album at the 2004 ARIA Awards.

As a performer, Barton has worked with most of Australia's leading orchestras, including the Australian Chamber Orchestra, the Sydney Symphony, the Western Australian Symphony Orchestra, the Adelaide Symphony Orchestra, the Queensland Orchestra and the Tasmanian Symphony Orchestra. In 2005 he performed at the 90<sup>th</sup> Anniversary of Gallipoli at Anzac Cove, Turkey, and premiered Sculthorpe's *Earth Cry*<sup>2</sup> with the London Philhamonic Orchestra. In 2006, he premiered Liza Lim's *The Compass* for solo flute, didgeridu and orchestra with the Sydney Symphony.

In recent years Barton has increasingly been recognised for his compositions for the didgeridu. In September 2007 he released his first album of solo didgeridu compositions, *The Journey*. This album is representative of his exploration of extended didgeridu techniques. To hear short excerpts from some of the tracks from this album visit: <http://www.williambarton.com.au/35.html>

For more information about William Barton visit his website: [www.williambarton.com.au](http://www.williambarton.com.au)

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<sup>1</sup> Interview with Vincent Plush, ABC Studios, 21 January, 2005

<sup>2</sup> *Earth Cry* and *Kakadu* by Sculthorpe: Meet the Music 1997.

## Matthew Hindson

(Born 1968)



Matthew Hindson is an Australian composer and educator. He studied at the University of Sydney (where he now lectures) and the University of Melbourne with composers including Peter Sculthorpe, Eric Gross, Brenton Broadstock and Ross Edwards. Hindson is one of Australia's most performed and commissioned composers. His works have been performed by most of Australia's leading orchestral and chamber ensembles as well as extensively across the world. His music has been set to dance in Australia, the UK, the USA and in Germany, and he has been the featured composer with many musical organisations and festivals.

Hindson's compositional style is eclectic and combines influences from a wide range of areas. One typical interest is the use of popular music within a classical music context. Popular music styles such as techno and death metal genres inform his writing, and driving repeated rhythms and loud dynamics are a typical feature of many of his works. He has an extraordinary musical imagination and he has even used such inanimate objects as sewing machines in his works.

Hindson recently co-authored a textbook on compositional techniques titled *Music Composition Toolbox*.<sup>3</sup> This book contains modules explaining and exploring many different contemporary compositional techniques and is highly recommended.

Other works by Hindson performed in the Meet the Music concert series include:

<i>Homage to Metallica</i> (1993)	(Australian Composition Resource Kit 1997)
<i>Speed</i> (1995)	(Australian Composition Resource Kit 1999)
<i>In Memoriam</i> (2000)	(Australian Composition Resource Kit 2001)

For more information about Matthew Hindson visit his website: <http://www.hindson.com.au>

## Kalkadungu

*Kalkadungu* was commissioned by the Sydney Symphony in 2007. The piece is named after the Kalkadunga tribe from whom Barton is descended. The work is scored for full symphony orchestra, voice, electric guitar and didjeridu, and is based on a chant which Barton composed.

The Kalkadungu have a fascinating history. Their area is located in the Mount Isa region of Queensland and the Kalkadungu tribe are known as proud, courageous people and disciplined warriors. The first white people to visit Kalkadungu country were Burke and Wills during their expedition of 1860-1861, although they did not engage with the local tribe's people. Accounts of early settlers indicate that their relationship with the Kalkadungu people was good. However, it soon became apparent that the Kalkadungu would not give up their territory as easily as other tribes, particularly as food and water became scarce. Tensions increased and a bloody massacre ensued. The bones of the fallen warriors were left on the mountain to bleach in the sun for decades after the event.

<sup>3</sup> Hindson, M. Barbeler, D. & Blom, D. (2006) *Music Composition Toolbox*, Science Press.

The work is in five movements. The movements represent images of the Kalkadungu's story:

Movement I: *Warrior Spirit I*

Movement II: *Songman Entrance*

Movement III: *Bleached Bones*

Movement IV: *Warrior Spirit II*

Movement V: *Spirit of Kalkadungu*

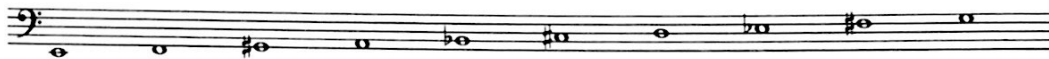
Aspects of the work are programmatic. Certainly the war-like, aggressive opening conjures up images of the massacre. Movement II is based on a chant composed by Barton who will perform at the premiere. Barton will enter from the back of the hall and walk through the audience in a slow, funeral-like procession to the stage whilst improvising a solo vocal chant. The main chant enters as soon as he reaches the stage. Movement III is based on the image of the bleached bones of the fallen members of the Kalkadungu tribe lying in the sun for fifty years. The movement ends with an electric guitar improvisation on the Kalkadungu chant. The didjeridu enters near the end of Movement IV and plays a 30 second solo improvisation. The beginning of Movement V is scored for didjeridu and bass drum. The orchestra joins in at Bar 419 and continues to play until the end of the work.

As with many of Hindson's works, features such as driving, repetitive rhythms and loud dynamic levels are dominant. Non-octavating scales are also used extensively throughout the work and feature in *Warrior Spirit I* and *Warrior Spirit II*.

### Non-octavating modes

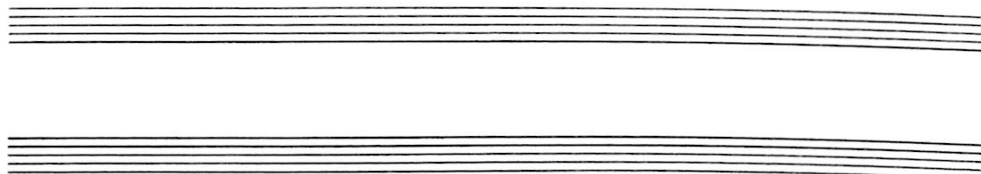
Most scales and modes are based on patterns of intervals which cover the span of an octave before repeating. Increasingly, composers are exploring new tonalities, and one such example is non-octavating modes. In a non-octavating mode, the span of the intervallic cycle does not equal one octave. Although the structure of each range of notes is the same, the cycle begins immediately and thus different cycles of a non-octavating mode will have different note names (as opposed to the major or minor scale where every cycle has the same note names).

The mode on which the opening of *Kalkadungu* is based is notated below. It is a non-octavating mode.



For a full list of 'Kalkadungu' scales, visit <http://www.hindson.com.au/KKD/KKDScales.pdf>

1. Identify the interval between each note of the mode on the notation above.
2. Circle the pattern of intervals on which this mode is based.
3. How many intervals are in each cycle?
4. What is the span of this mode (ie the distance between the first and last notes before the next cycle begins)?
5. Notate another six cycles of the pattern.



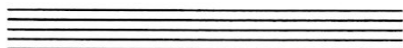
Examine Score Extract 1 and answer the following questions.

6. Name one instrument that performs the original non-octavating mode beginning on E.

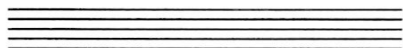
7. (a) Comment on the modes played by other instruments.

(b) Notate the notes of the modes played by three other instruments.

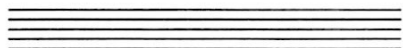
Instrument:



Instrument:



Instrument:



8. (a) Read the Background information about *Kalkadungu* on Page 62.

(b) What features of the score suggest that Movement I is intended to conjure up images of a massacre? Refer to bar numbers and instruments.

# Score Extract 1

Barton/Hindson

Mov't I: Bars 1-26

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The image shows a page of a musical score, likely for a symphony. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The staves are arranged in a vertical column, with each staff representing a different instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. A section labeled 'A' is indicated at the top of the score. The page number 69 is visible in the bottom right corner.



18

Picc.

Fl.

Ob.

C. Ang.

B.C.

B.C.

Bn.

C. Bn.

Hn. 1,2

Hn. 3,4

Tpts.

Trom. 1,2

B. Trom.

Tuba

Timp.

Perc.

Viol. I

Viol. II

Viola

Vc.

D.B.

18 19 20 21 22 23

24

Picc.

Fl.

Ob.

C. Angl.

B.C.

B.C.

Bn.

C. Bn.

Hr. 1, 2

Hr. 3, 4

Tpts.

Trom. 1, 2

B. Trom.

Tuba

Temp.

Perc.

Vcl. 1

Vcl. 2

Vla.

Vcl.

C.B.

24 25 26 27 28

# Musicology

## Movement II: Songman Entrance

*Score Extract 2*

*Bars 140-162*

Examine Score Extract 2 and answer the following questions.

1.
  - (a) Read the directions given in Score Extract 2. What mood/atmosphere might be created in the performance?
  - (b) What programmatic images do you think Barton and Hindson intend to portray?
2. Describe Movement II: *Songman Entrance*, in terms of sound sources used and a description of their material.

Sound Source	Description

## **Barton/Hindson Mov't II: Bars 140-162**

 $\equiv$ 

143 strings, woodwinds

Perc.

improvised solo

Soloist at stage position

Main Chant

ca. 48 colla parte

Viol. I

Viol. II

Viola

Cello & Double Bass

143 144 145 146 147 148 149



# Aural/Musicology

## Kalkadunga Fusion

*Sound Excerpt 1*

*Score Extract 3*

*Bars 326-418*

*Resource CD Track 4*

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Refer to Score Extract 3 and answer the following questions.

1. Examine the didgeridu part.
  - (a) How is the part notated?
  - (b) List the directions given to the didgeridu player.
  - (c) What articulations are used?
  - (d) What difficulties might the performer face when performing this part?

Listen to Sound Excerpt 1 and, if possible, the three excerpts from William Barton's album '*The Journey*' that can be found at: <http://www.williambarton.com.au/35.html> and answer the following questions.

2. What are some of the ways sound is produced on the didgeridu?
3. Suggest how the performer might change the pitch and tonal qualities.
4. How is the sound sustained for so long without a break?
5. What are some of the techniques Barton has used in his performances?
6. Select one of the following concepts and discuss the ways it is used in the excerpts: pitch, duration, tone colour.
7. Listen to some other examples of Australian Art music that use the didgeridu and compare characteristics.

Examples of works include:

*Songs of Sea and Sky* by Peter Sculthorpe (Queensland Orchestra, 2004). This recording contains re-arrangements of Sculthorpe's best known and important works for didgeridu and orchestra, including *Mangrove*, *Kakadu*, *Earth Cry*, *Songs of Sea and Sky* and *From Ubirr*, especially arranged for William Barton.

*Dawn Mantras* by Ross Edwards

# Score Extract 3      Barton/Hindson    Mov't V: Bars 326-418

326  $\text{♩} = 92$

Perc. *Orchestral Bass Drums*

Solo *drone with vocal harmonic rhythm*

326 327 328 329 330 331 332 333 334 335 336 337 338



339

Perc. *mf*

Solo

339 340 341 342 343 344 345 346 347 348



349

Perc. *mf*

Solo *Drummers' grand*

349 350 351 352 353 354 355 356 357



358

Perc. *mf*

Solo

358 359 360 361 362 363 364 365 366 367



368

Perc. *mf*

Solo

368 369 370 371 372 373 374 375 376 377

378

V On stage

Perc.

Solo

Ad Lib. vocal staccato (beat box) with no drone

378 379 380 381 382 383 384 385 386 387



388

Perc.

Solo

mf

increase vocal calls with drone (but still sparse)

f

normal

388 389 390 391 392 393 394 395 396



397

Perc.

Solo

ff

397 398 399 400 401 402 403 404 405 406 407 408 409



410

Perc.

Solo

fp < fp < fp

crescendo

horn

normal

follow articulation of notes with vocal articulation

horn

410 411 412 413 414 415 416 417 418