FROM THE CORE

By Graham Lloyd (M.Mus (Melb), LTCL, ARCM, A Mus A)
Commissioned by Hunter Central Coast Regional Wind Ensemble to celebrate the 30th Anniversary of the sister city relationship between Newcastle, NSW and Ube, Japan.

The Newcastle area of Australia is the country's coal capital. Coal is mined in the surrounding area which is then transported by rail (using locomotives and rail trucks in excess of 1 kilometer [¾ of a mile] in total length) to the Newcastle sea port. The coal is then loaded onto ships which 'set sail' and slowly disappear over the horizon to wherever their destination lies.

From the Core is a musical depiction of this process from beginning to end.

The work is in 4 distinct sections, the first is a calm, musical portrayal of coal forming underground over millions of years. The silence, isolation and darkness many kilometers underground were my main thoughts through this section. The 2nd section sees the abrupt arrival of man, machines and explosives bringing unbelievable noise and confusion to an otherwise tranquil scene. The coal is mined, brought to the surface and loaded onto numerous rail coal trucks. This movement is designed as a bit of a shock following the calmness of the first section. The 3rd section is the transportation of the coal by rail over the many kilometers to the Newcastle shipyards where the coal is loaded onto ships. The final section (12/8) sees these fully laden ships heading out to sea. The 'majesty' of these ships is what I'm trying to portray in this section. As an aside, this final section begins in the key of C (a play on the word 'sea')

From the Core is based on just 4 notes. These notes make up the word COAL:

Musical alphabet →

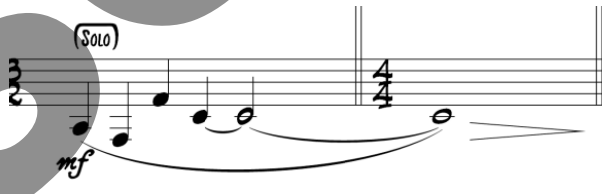
Read notes 'up' to find their musical equivalent ↑

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		

The word COAL equates to the notes C, A, another A and an E which 'happen' to make the chord of A Min. As a consequence, the first section of the composition is in the key of A minor (being a play on words for someone who works in a coal mine…*a miner*).

This melody or fragment, or motive, features throughout the work in many forms. Below are just a few.

Bar 2 in the bass:



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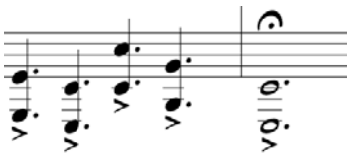
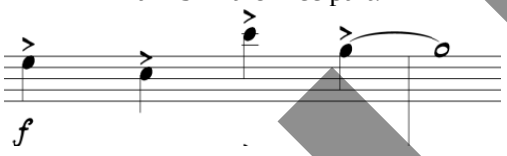
2nd last bar…also in the bass–transposed to the major key (**N.B.** ***key of Eb*** at this point):

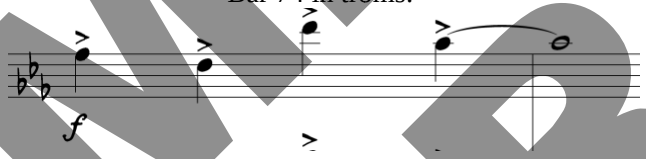


Bar 49 in the Picc part:



Bar 55 in the high woodwind (transposed to the major key and in shorter notes):

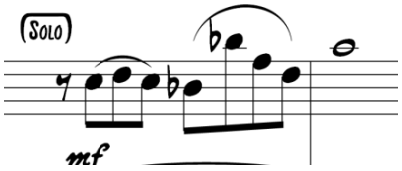
Bar 74 in troms:



Bar 78 in euphs:

Bar 200 (it comprises the last few notes of the theme in these bars
N.B. different time signature and shorter notes):

Variations to this melody occur in bar 10 in Picc:



Bar 12 in trumpet:

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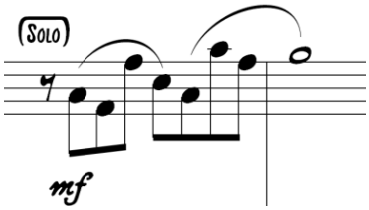
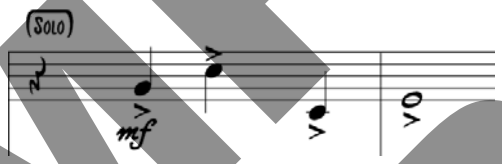


Bar 113 (woodwind):

Many other versions of the four-note motive occur throughout the work.
For example, in bar 147 the melody features the motive back to front and in bar 149, the trumpet solo figure sees the motive again back to front:



Keep an eye out for other variations of the four note motive throughout the work.

General Comments:

TIMPS. The timp part is tough. You will need at least 4 timps with a range from low Eb to middle C. The player will need to do some 'fancy' peddling, too, as the changes are often very quick.

PIANO. This is an optional part. There are no solo lines. The piano part can be omitted however, I feel it adds lots of 'icing' to the music.

4th TROM. If you only have three players, 'ditch' the 4th trom part. The harmonies of the 1st, 2nd and 3rd trom parts are really important whereas many of the bass trom figures, as important as they are, are covered by other instruments.

EUPHONIUM. The part was originally written for two euphoniums however, it will work just as well with only one (playing the top lines whenever the music's divided).

TUBA. I've written for at least two tubas. If there is only one player, the bottom note in each divisi passage would be my preference.

BASS GUITAR. I have no problem with this work having a bass guitar added. Only, please ensure the guitar's EQ settings enhance the ensemble's sound not obliterate it.

I hope you enjoy performing *From the Core.*

Graham Lloyd…Jul 2011 (Feel free to visit my website at GrahamLloydMusic.com)

SAMPLE SCORE

Graham Lloyd (M Mus (Melb), LTCL. ARCM, A Mus A). Graham Lloyd's early music interests saw him learning violin and cello at Secondary School after which he enlisted into the Australian Regular Army in 1972 as an Apprentice Musician studying the clarinet. Upon graduation from the Army Apprentices School in 1973 he received the Boosey and Hawkes prize for instrumental proficiency, and was posted to the 4th Military District Band in Adelaide, South Australia. In 1976 he was detached to the Army School of Music (at Balcombe in Victoria), as a clarinet and theory instructor. The same year, he was posted to the Band of the First Recruit Training Battalion at Wagga Wagga, New South Wales, followed in 1977 by a further posting to the Army School of Music as an instructor where he was promoted to the rank of Sergeant and later Staff Sergeant.

In 1982, he began his Student Bandmaster Course at the Royal Military School of Music Kneller Hall, Twickenham, London. Among the prizes he received on completion of the course were: the Besson Cup and Medal for gaining the highest marks in the Ministry of Defence Examinations; the Somerville Prize for best concert band arrangement; and the coveted Worshipful Company of Musicians Trophy and Silver Medal for the best overall student of the course. He returned to Australia late in 1985 and was promoted to Lieutenant and appointed as the Second in Command/Deputy Music Director of the Band of the 5th Military District, Perth, Western Australia.

In September 1987, he was posted to the now Defence Force School of Music in Macleod, Victoria, and was subsequently promoted to Captain. In this position he was responsible for the training and instruction of all Army and Navy musician enlistees. Additional duties included the teaching of advanced arranging techniques and harmony to the various promotion courses, in particular, the Band Officers Course.

In 1989, Graham was posted as the Second in Command/Deputy Music Director of the 3rd Military District Band in Melbourne, Victoria. Later that same year he accepted the position of Director of Music, Royal Australian Air Force (RAAF) and Commanding Officer of the then RAAF Central Band and, soon after, was promoted to Squadron Leader. Following a further restructure in 2000, he was posted to RAAF Training Command, Laverton, in charge of Air Force music policy and the future direction of Air Force bands.

In Feb 2004, Graham accepted the position of Officer Commanding/Chief Instructor at the Defence Force School of Music and subsequently transferred back to the Army with the rank of Major.

Graham's main music interests are composing, arranging, teaching and conducting. His Concert Band work, *Prelude for a Festival*, won the 1988 Yamaha Composer of the Year award. Additionally, he has arranged and composed over 500 works for Concert Bands, Brass Bands and orchestras for every possible occasion from major concerts in the Opera House to the Edinburgh Military Tattoo in Sydney in 2005. He completed his Masters in music composition at Melbourne University in 1999 studying with his friend and mentor, Professor Brenton Broadstock. Graham has been published by Barnhouse Publications in the US, De Haske in Europe and Muso's Media in Australia.

As a conductor, major highlights include: Guest Conductor of the 70 piece United States Air Force Band in Washington D.C. in 1993; conducting the RAAF Band at the 1995 Royal Tournament in London; and conductor of the Federation Bells and Brass Concert at the Sidney Myer Music Bowl, Melbourne in Nov, 2001. The Bells and Brass concert featured over 500 performers including the four top A-Grade Brass Bands in Victoria and was the final concert for the Melbourne International Music Festival celebrating 100 years since Federation.

Graham is regularly called upon to adjudicate state and National community band festivals, eisteddfods, solo and small group contests and to lecture on various music subjects including arranging, composition and conducting. He lectures at various music institutions including Melbourne University's Music Faculty.

Graham discharged from the Army in Feb 2010 and has set up, with his wife, Angie, a music business aimed at offering training packages for music educators in harmony, arranging and conducting.

In his spare time he arranges for bands and orchestras and even finds time to write compositions for concert bands.

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Score

Level 4.5 to 5

Duration: approx 11 mins

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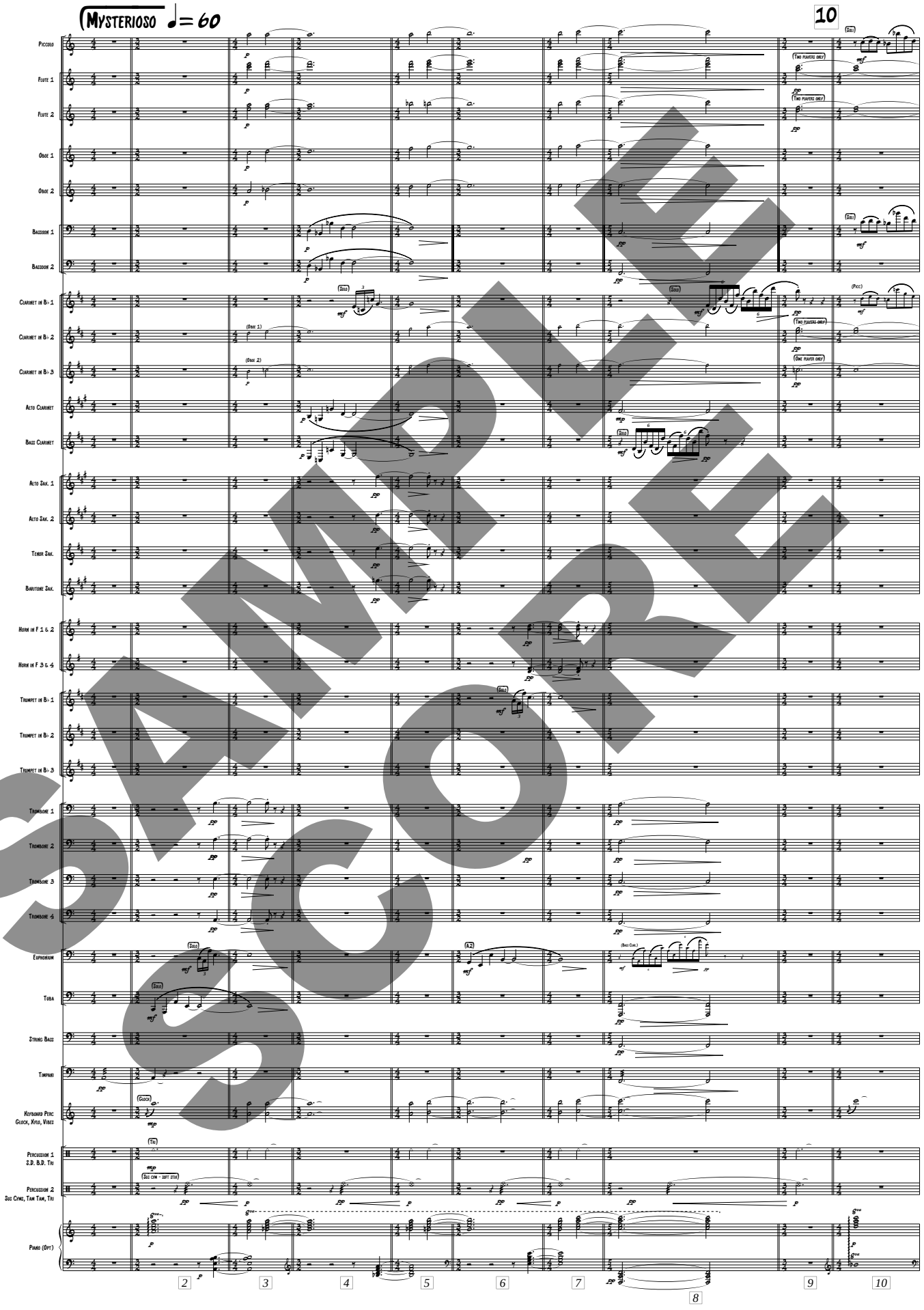
Graham Lloyd



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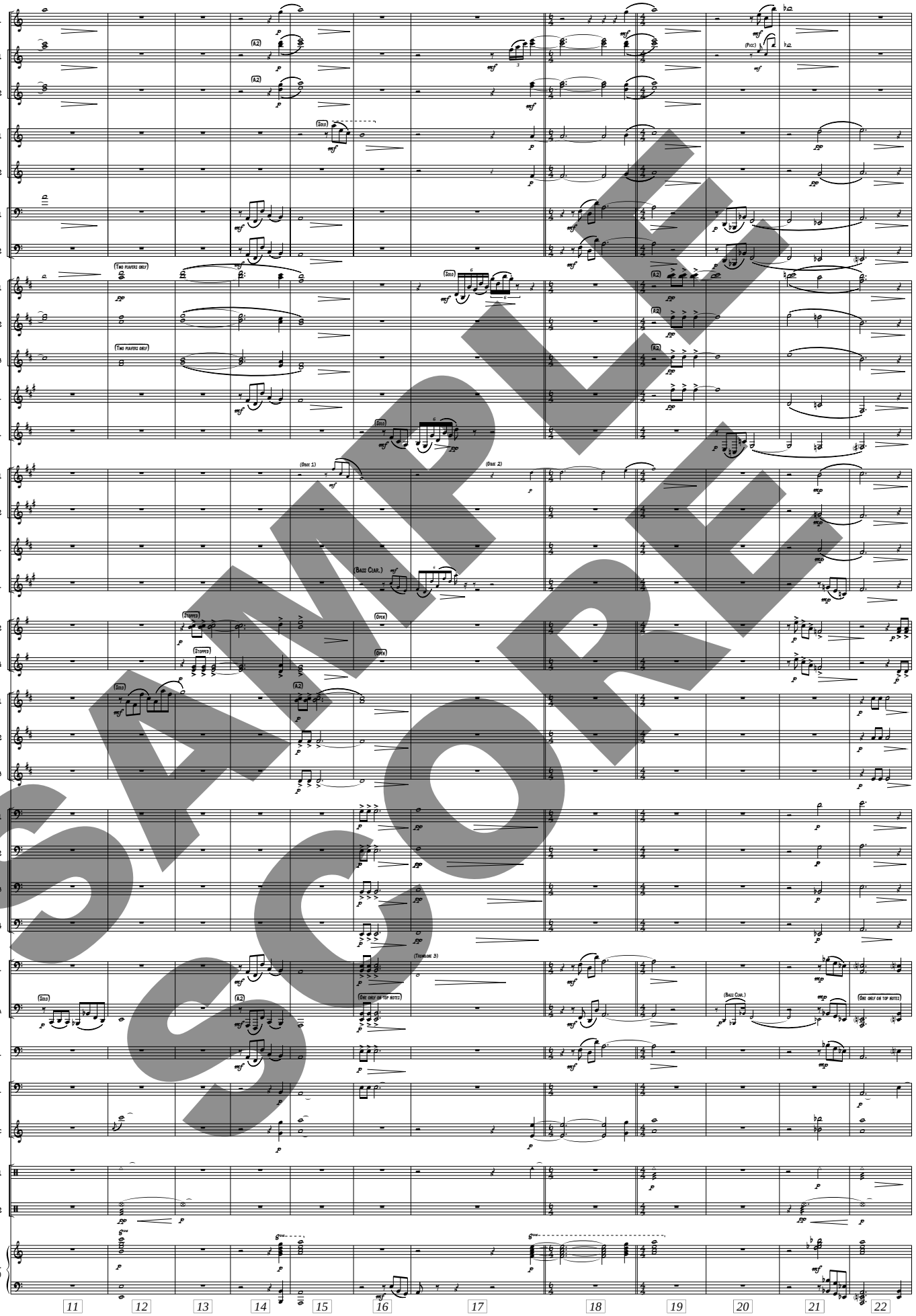

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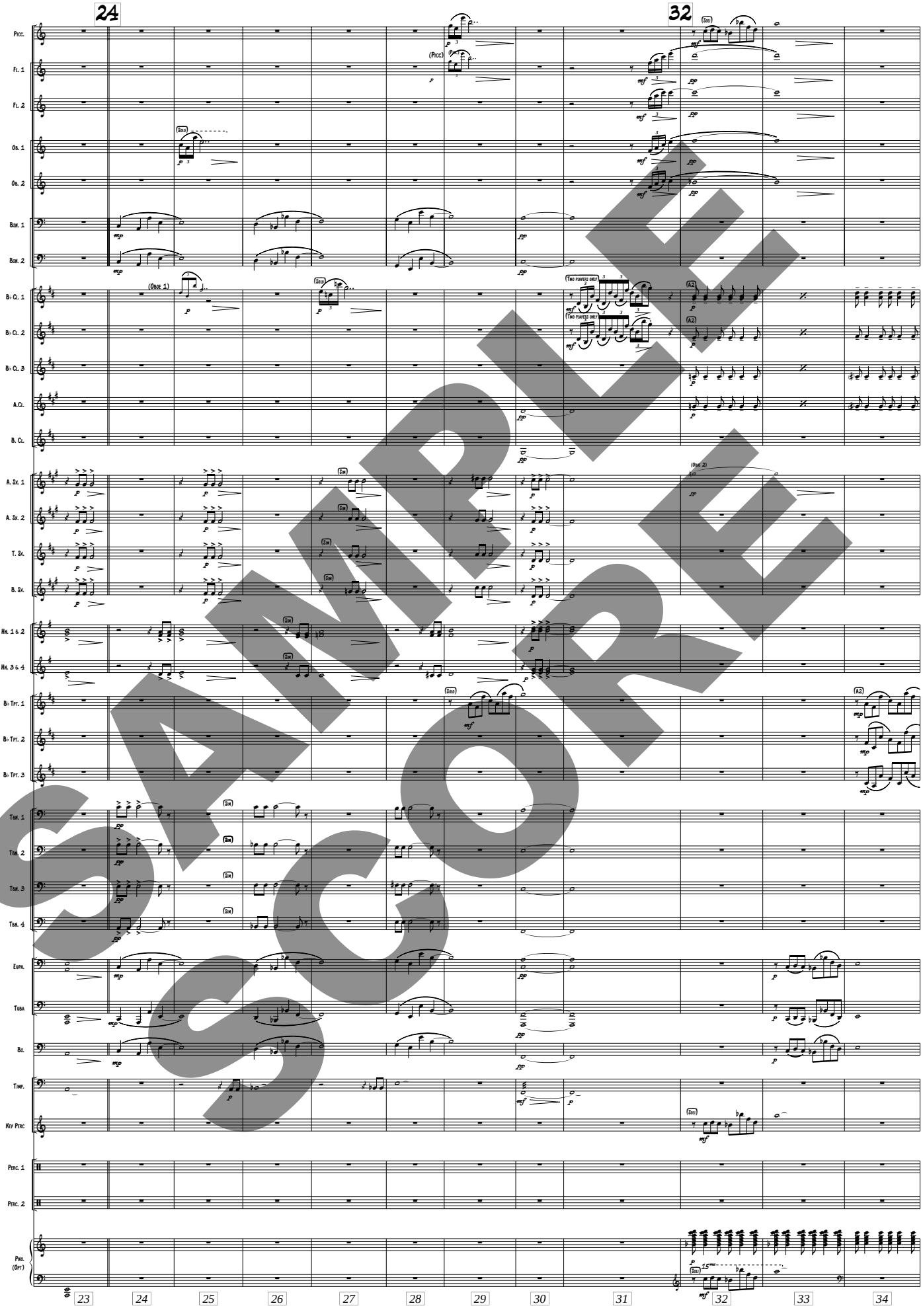

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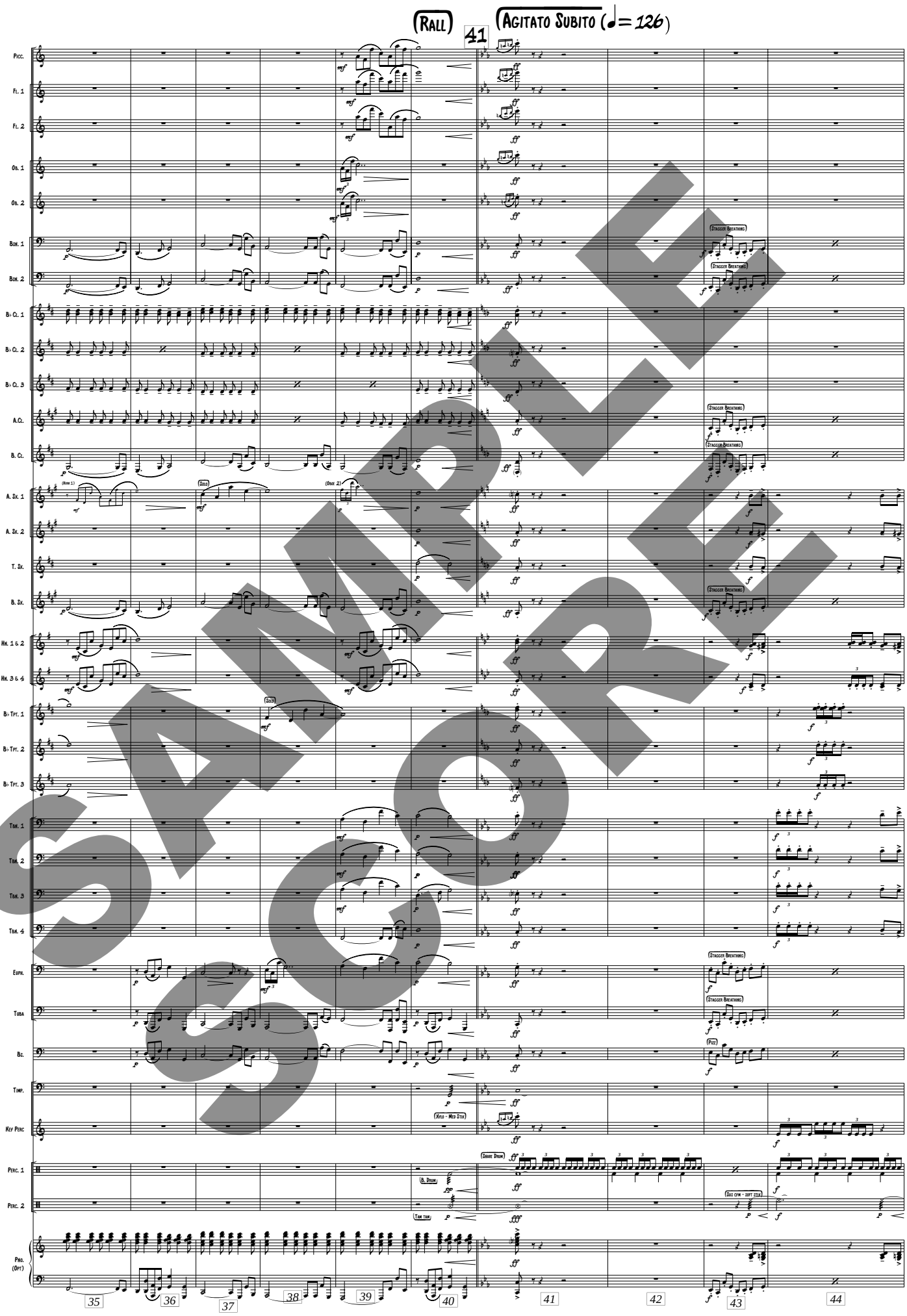

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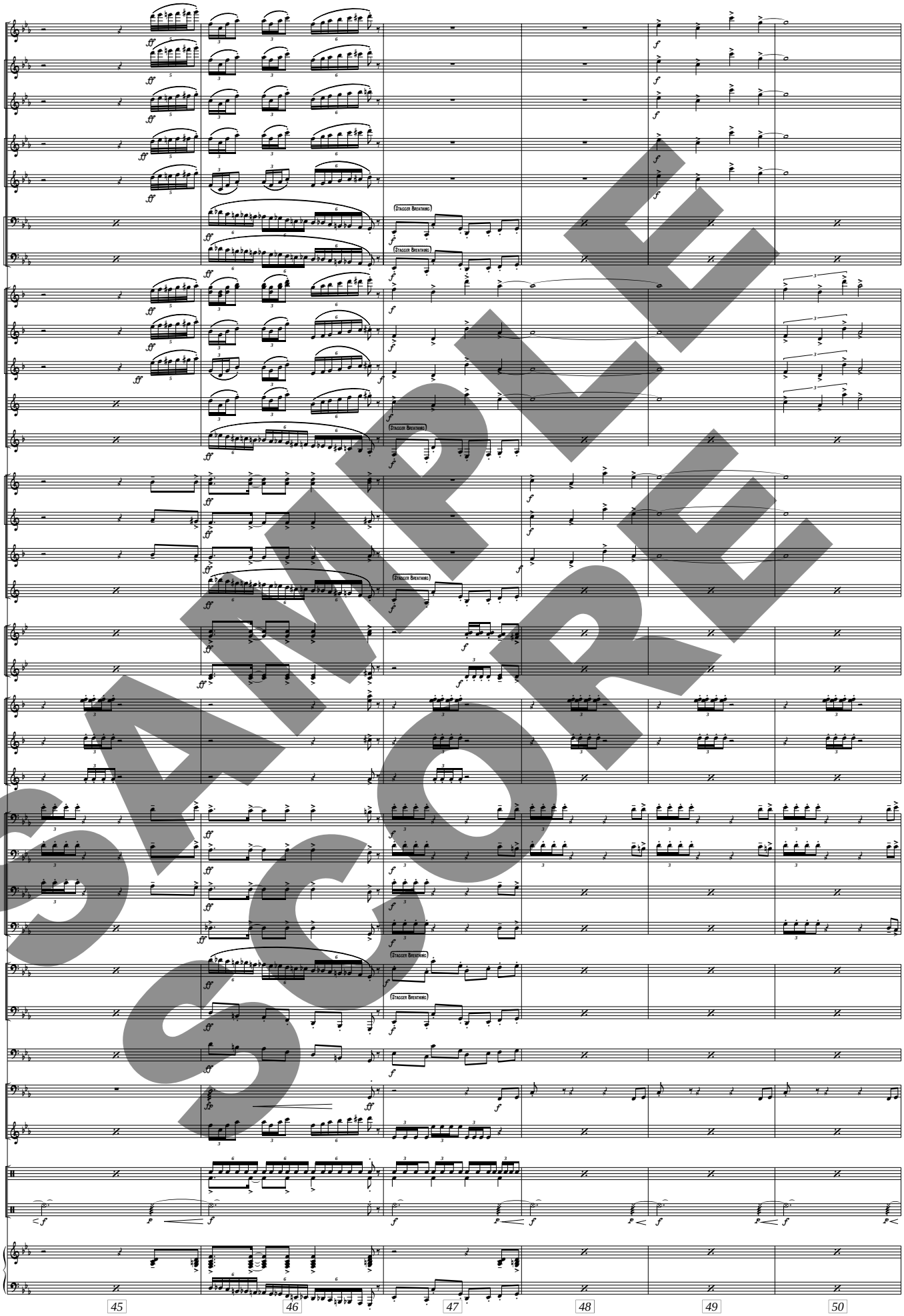

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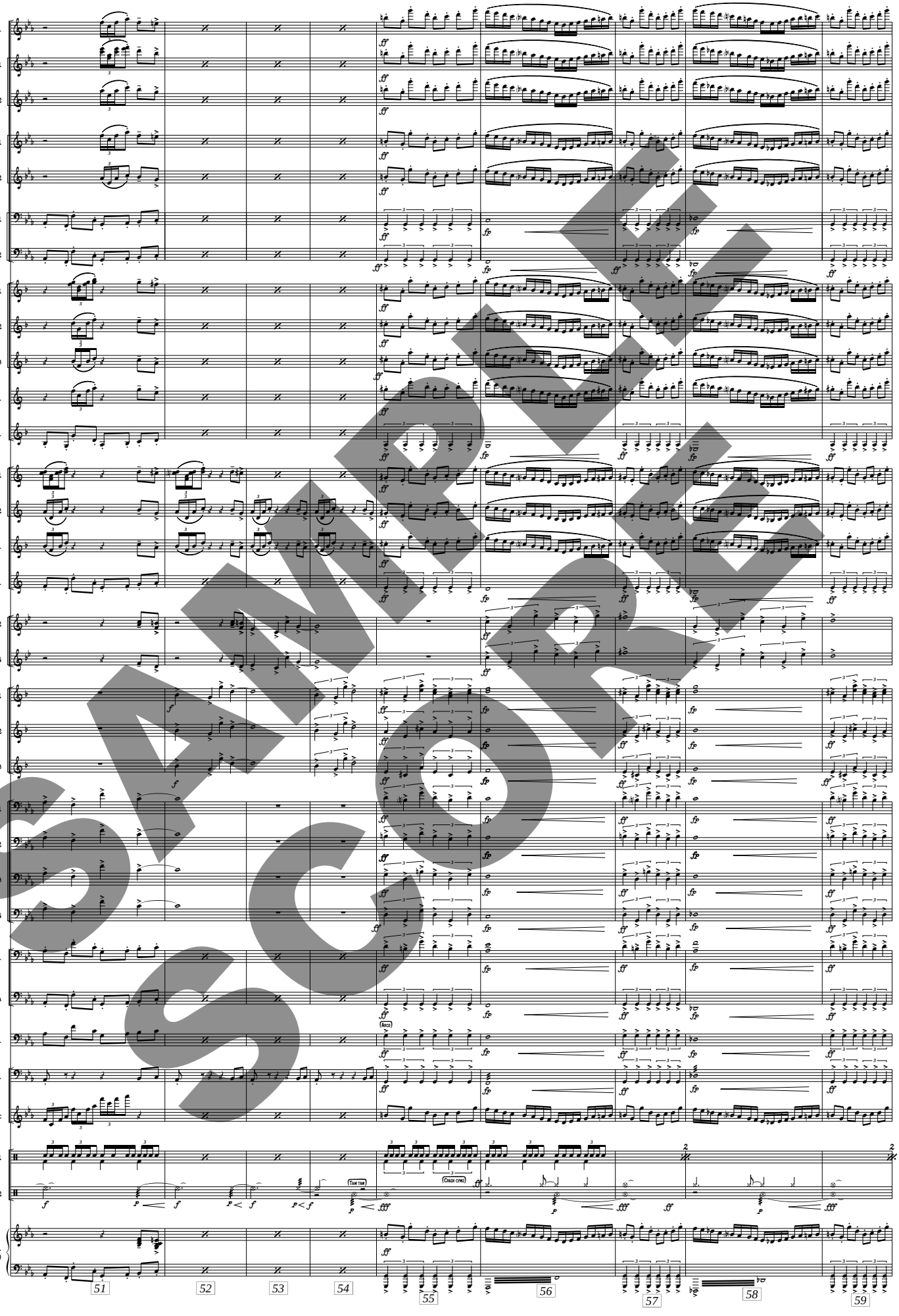

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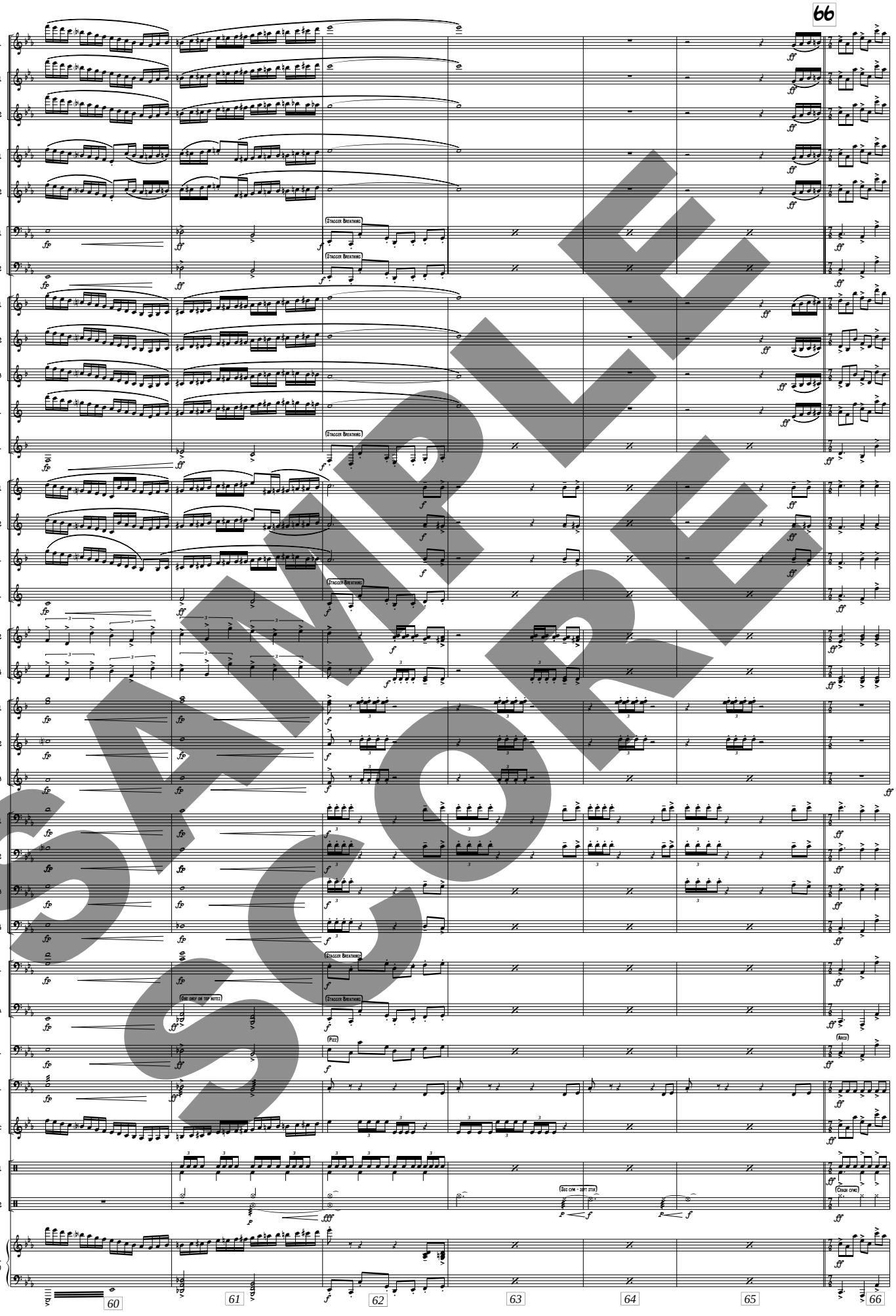

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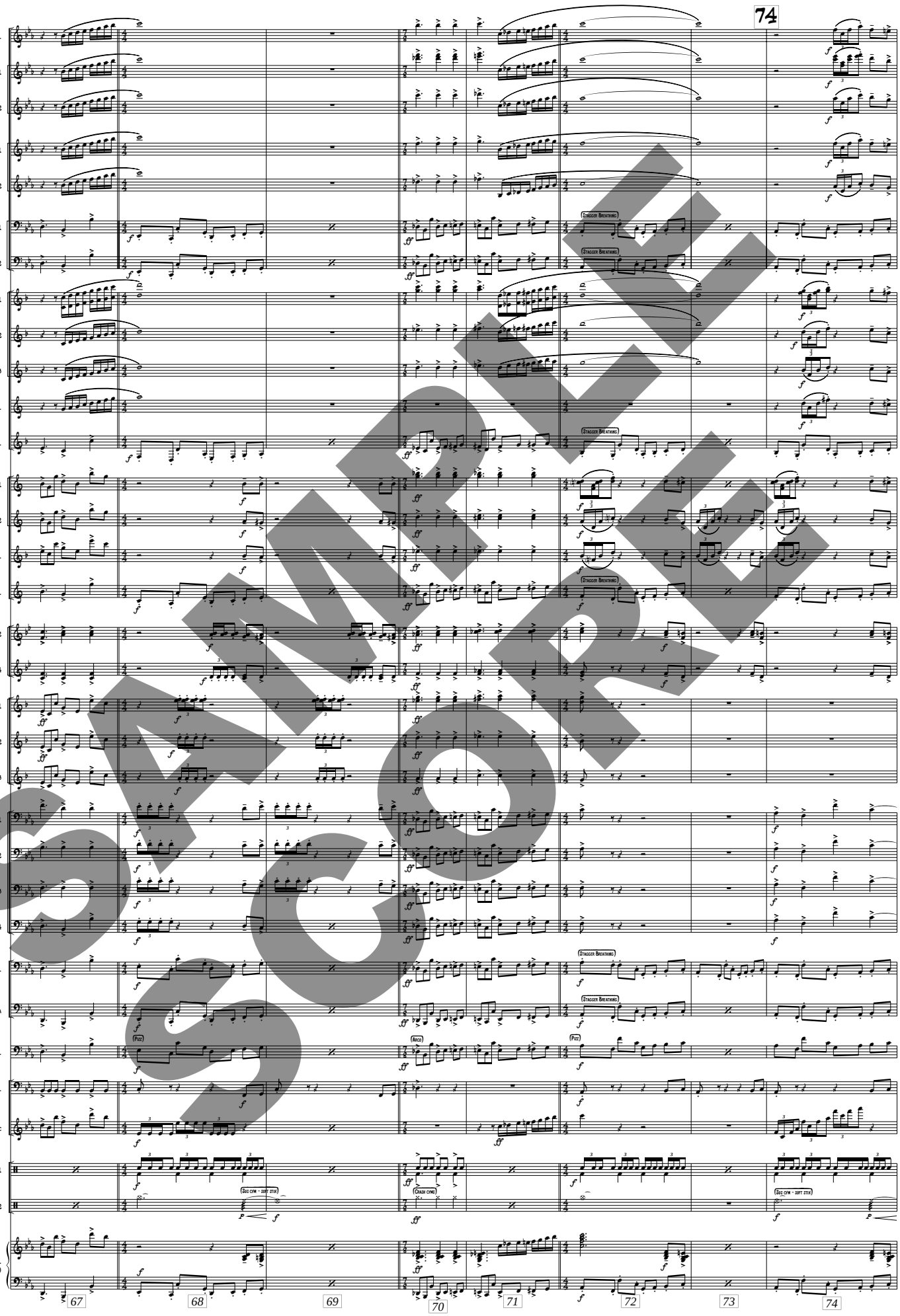

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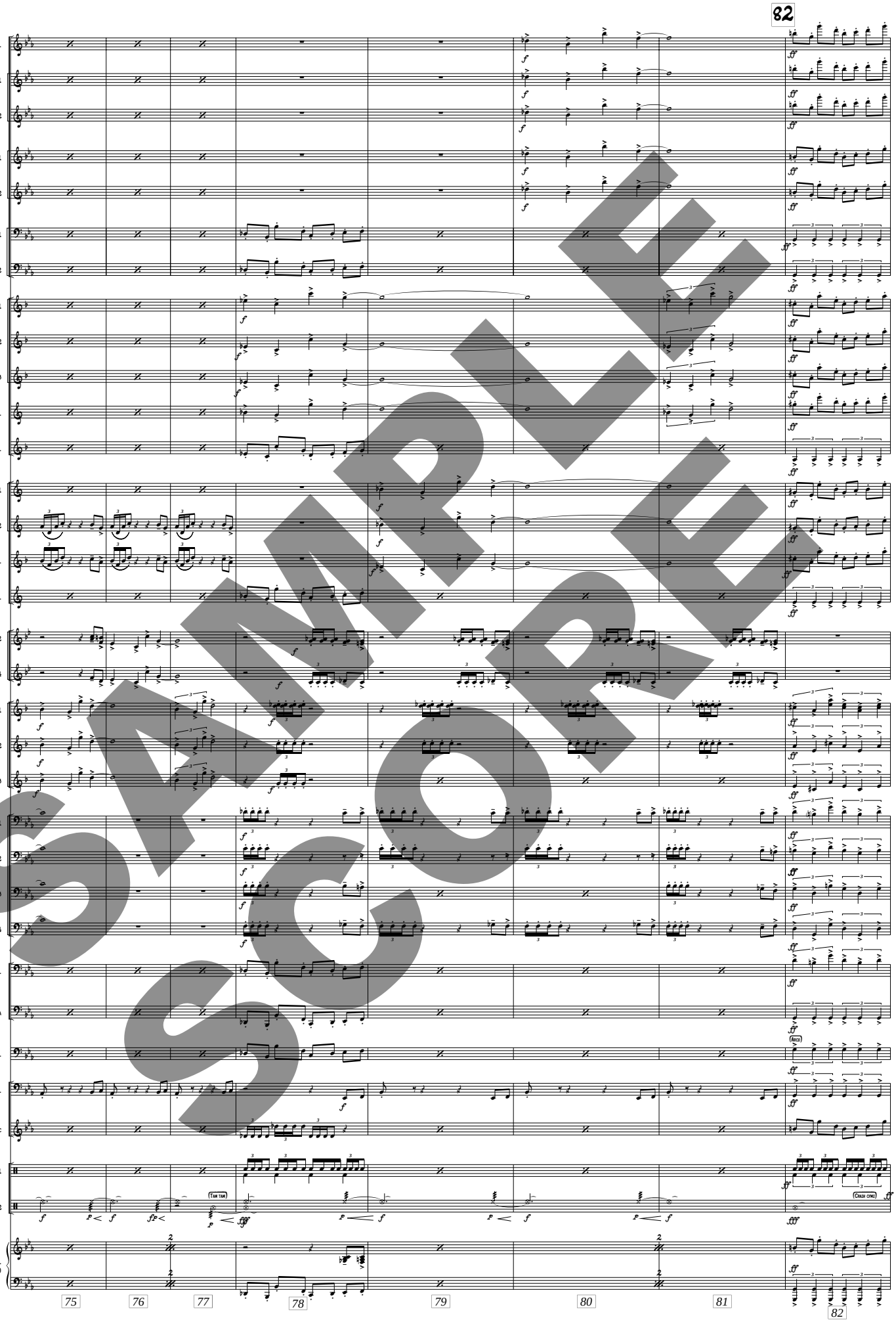

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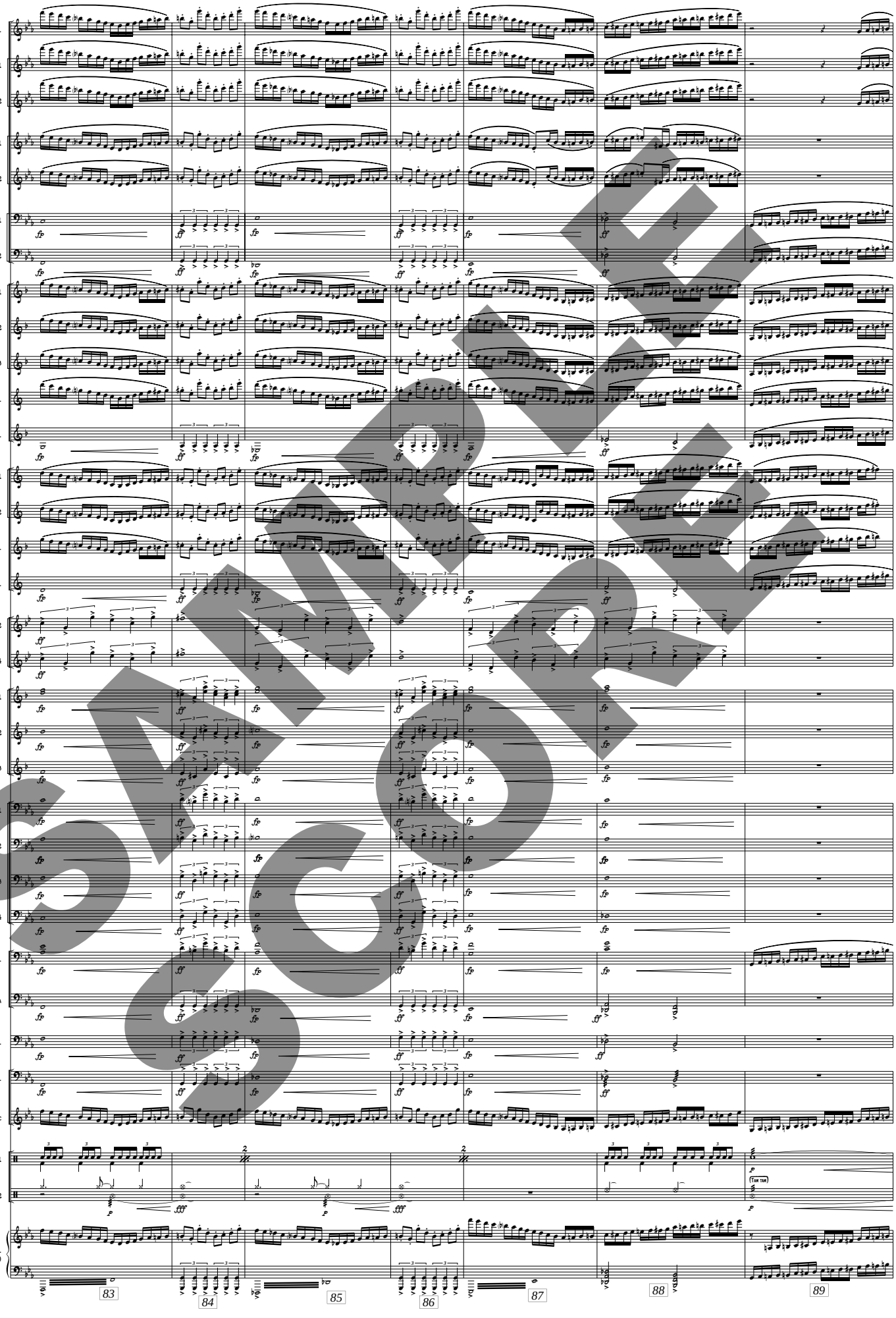

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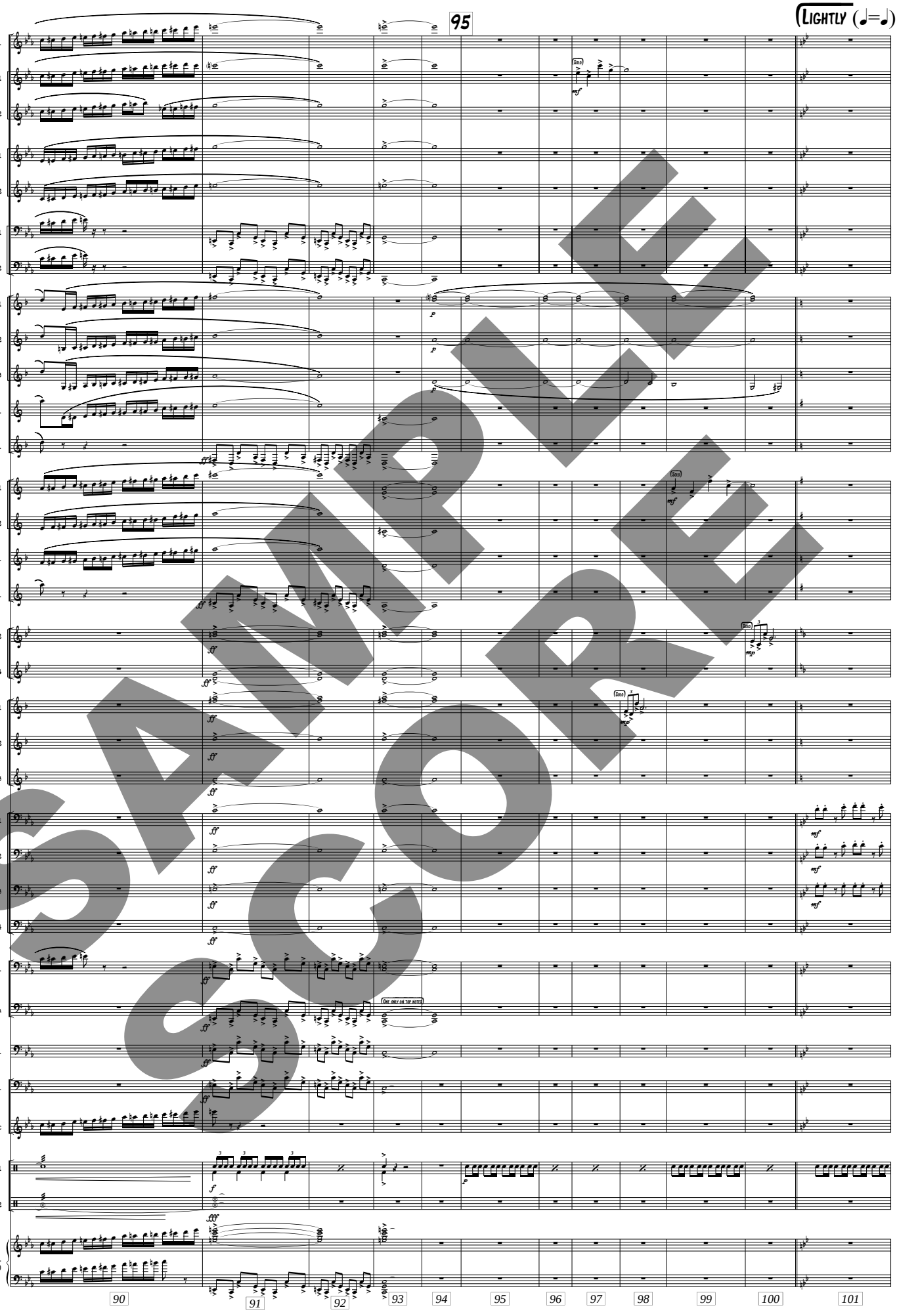

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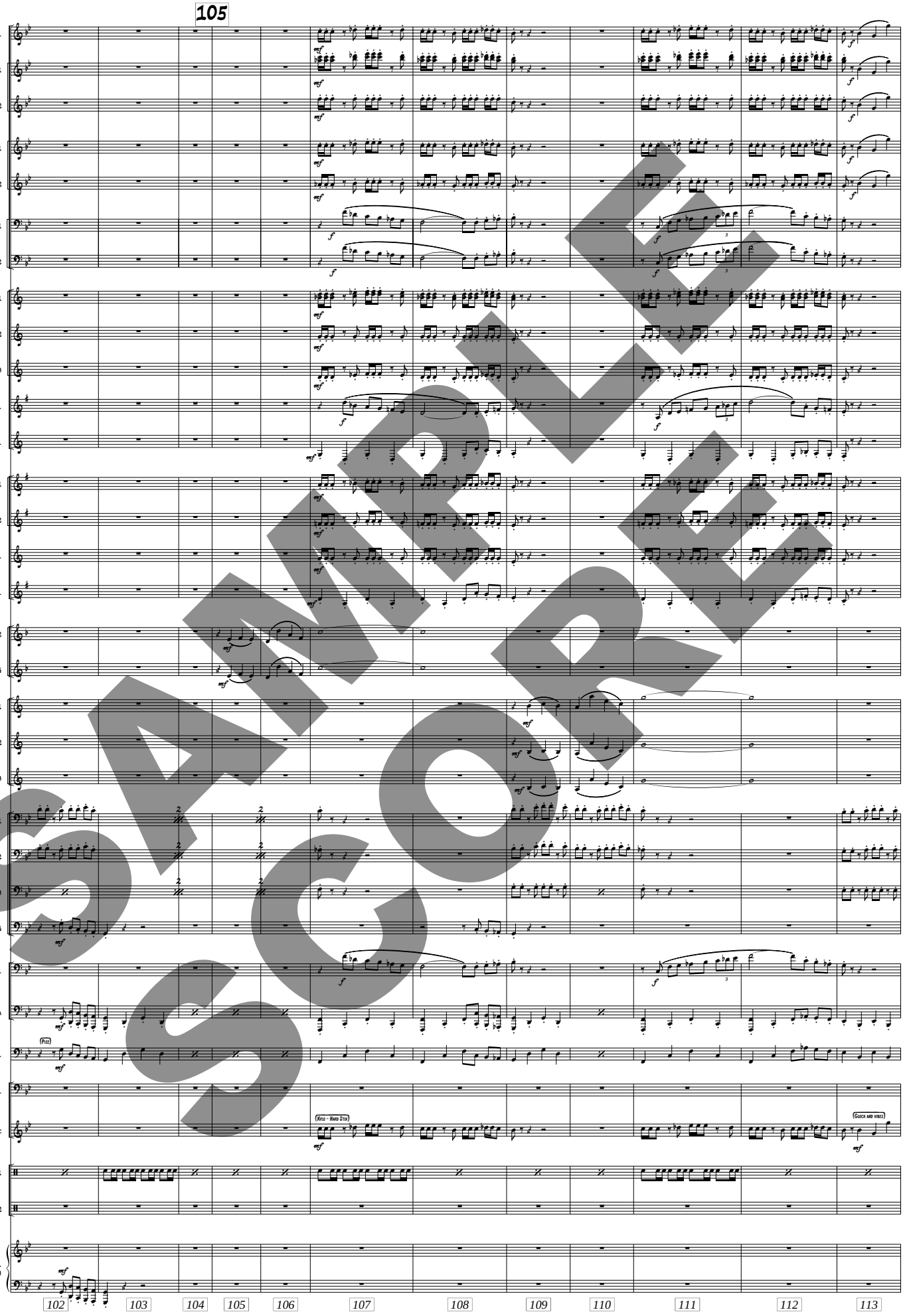

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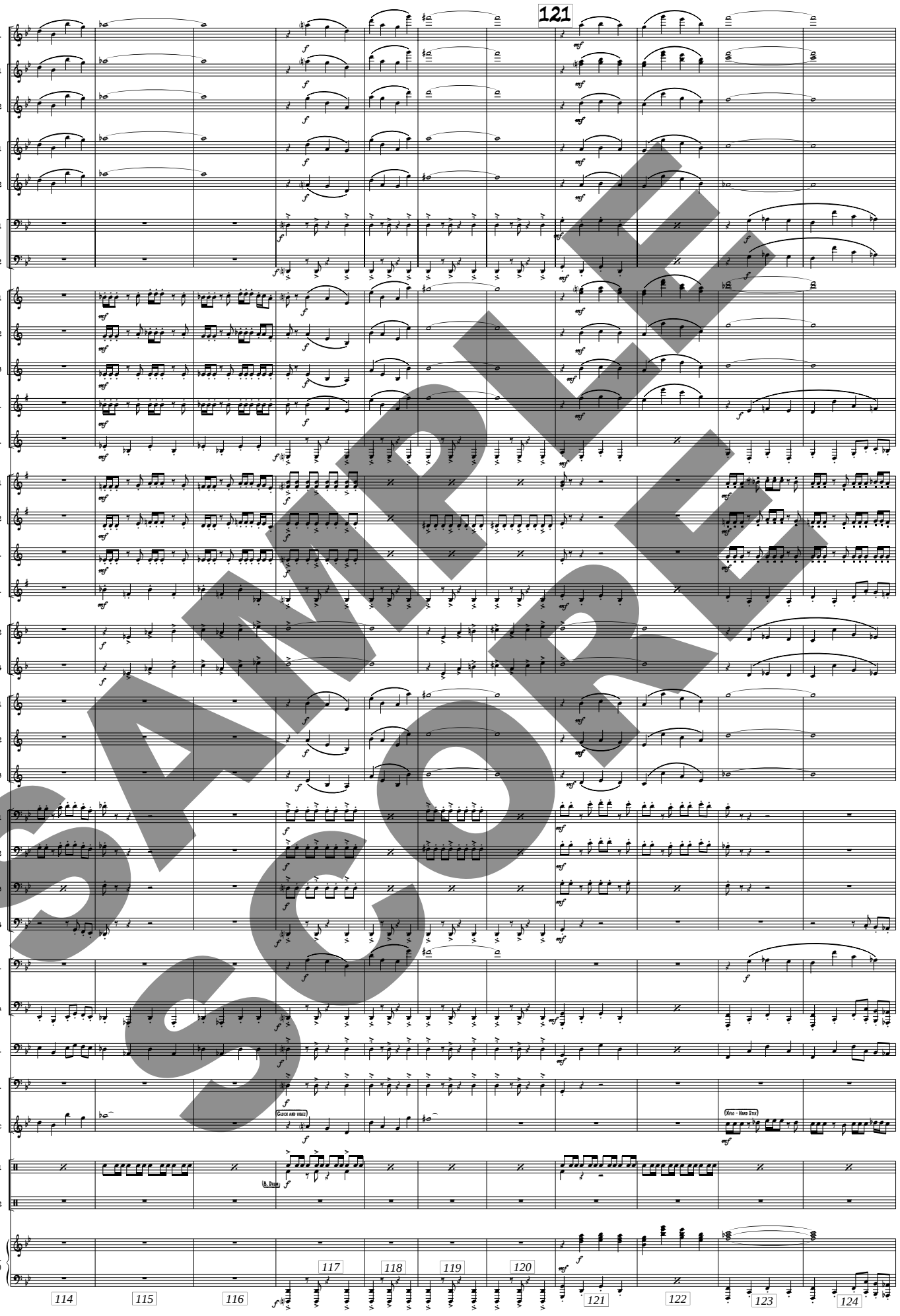

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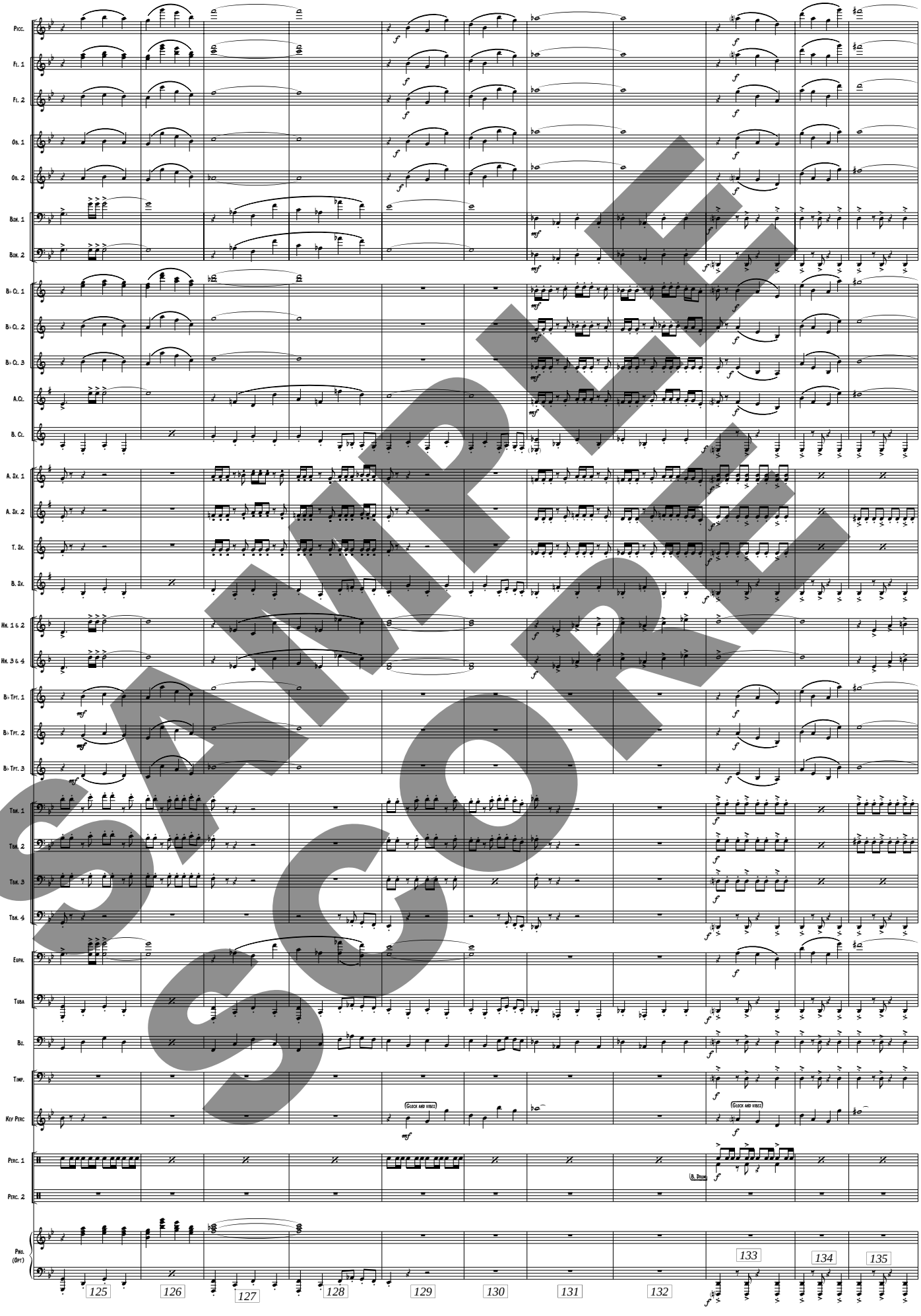

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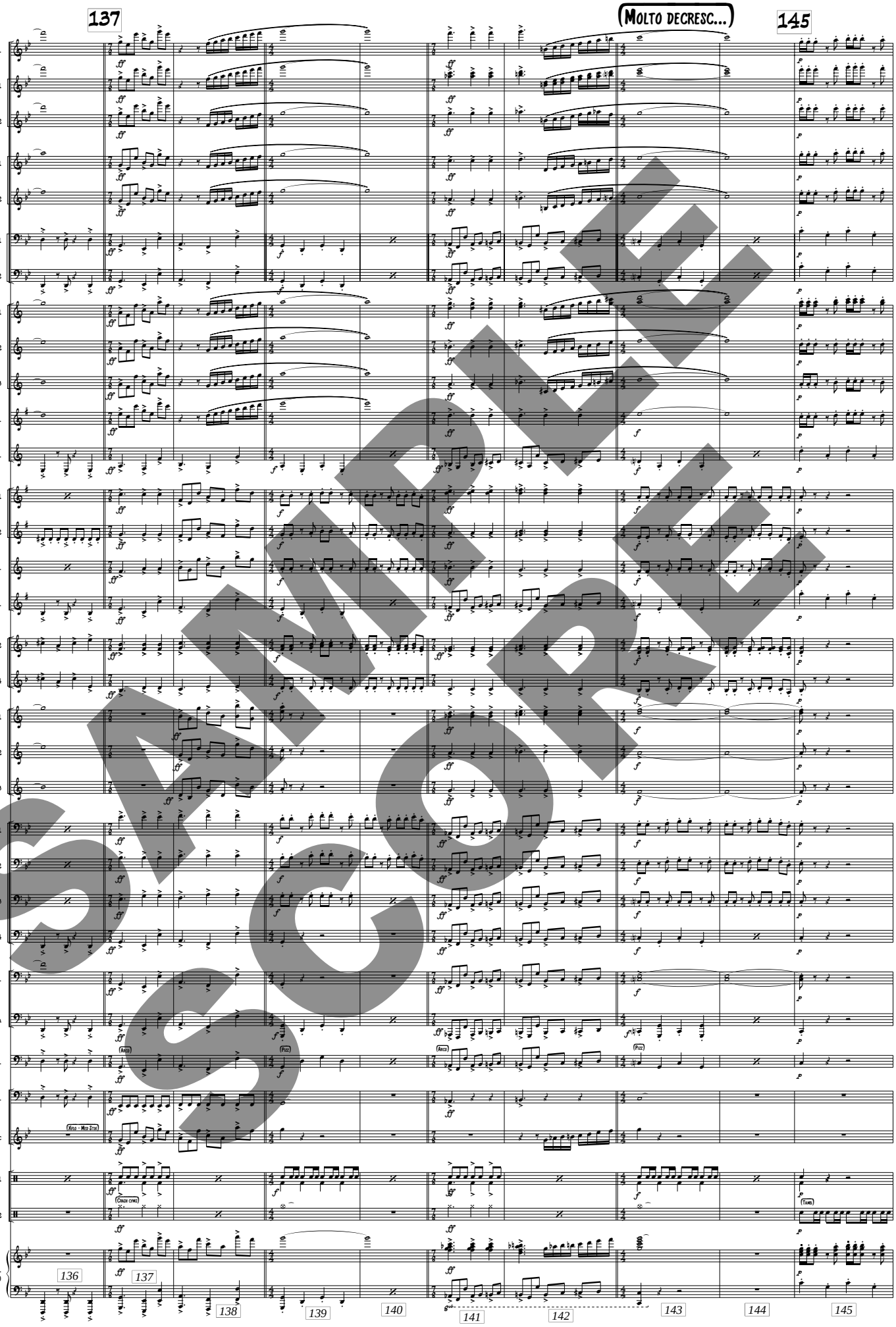

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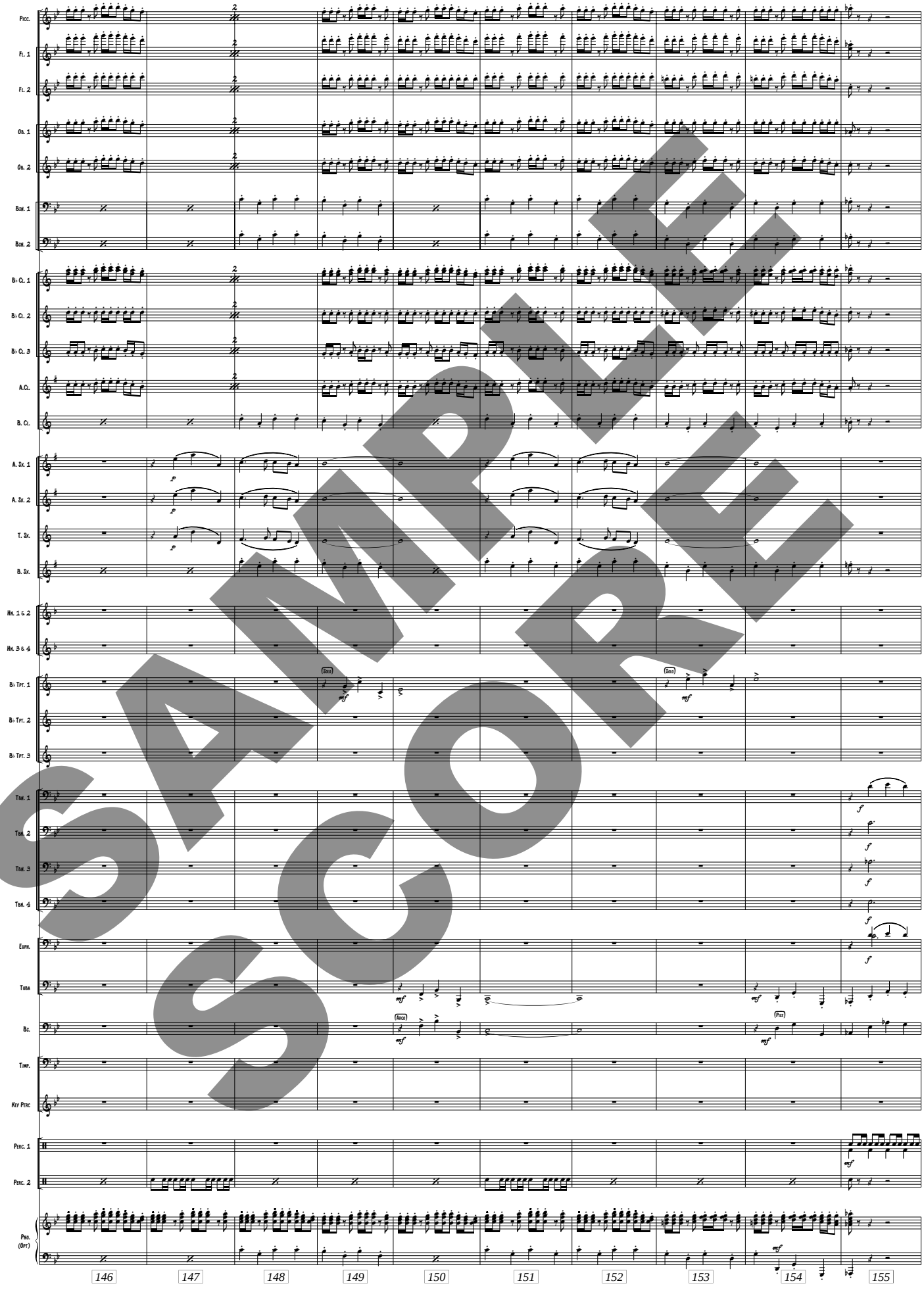

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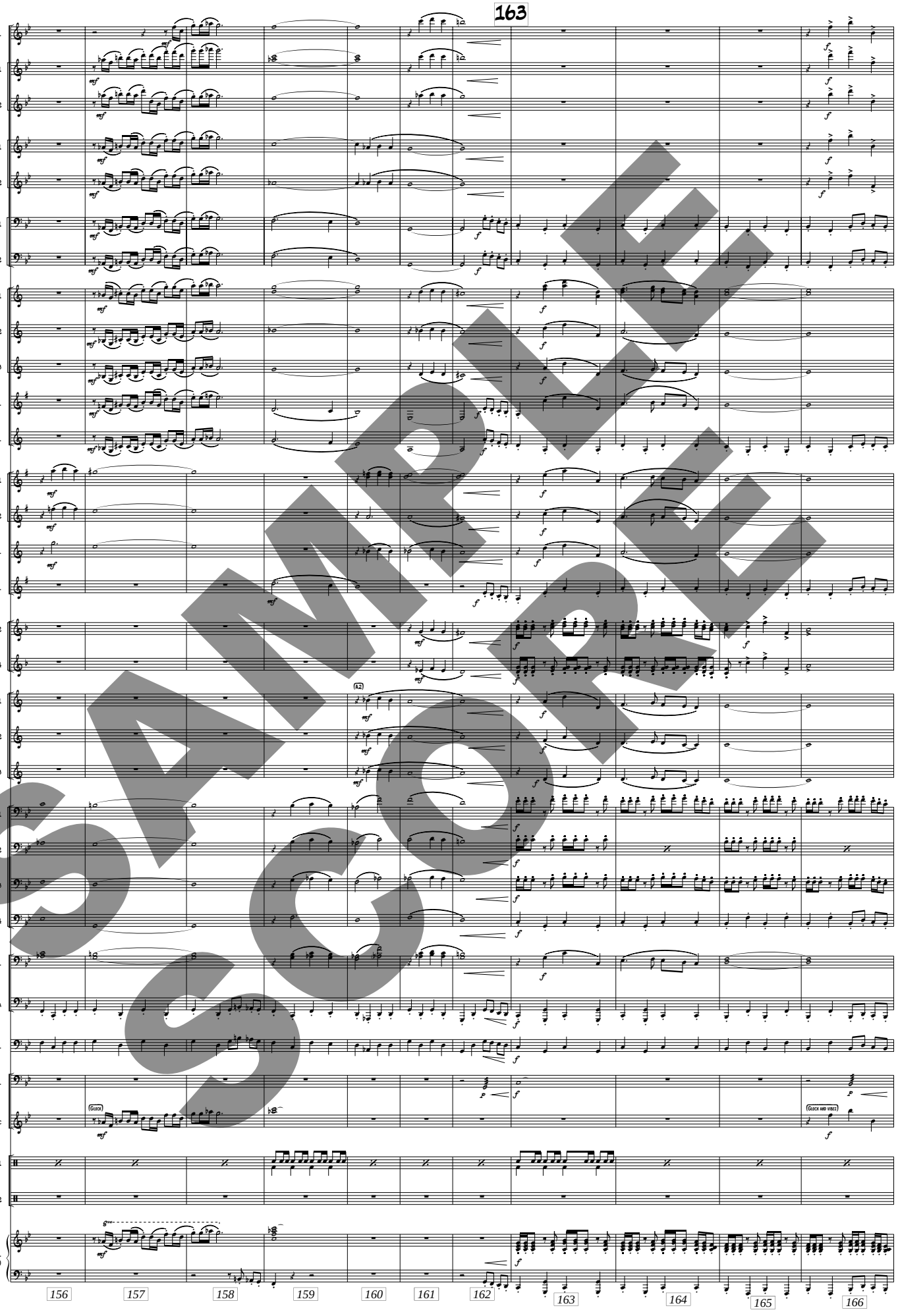

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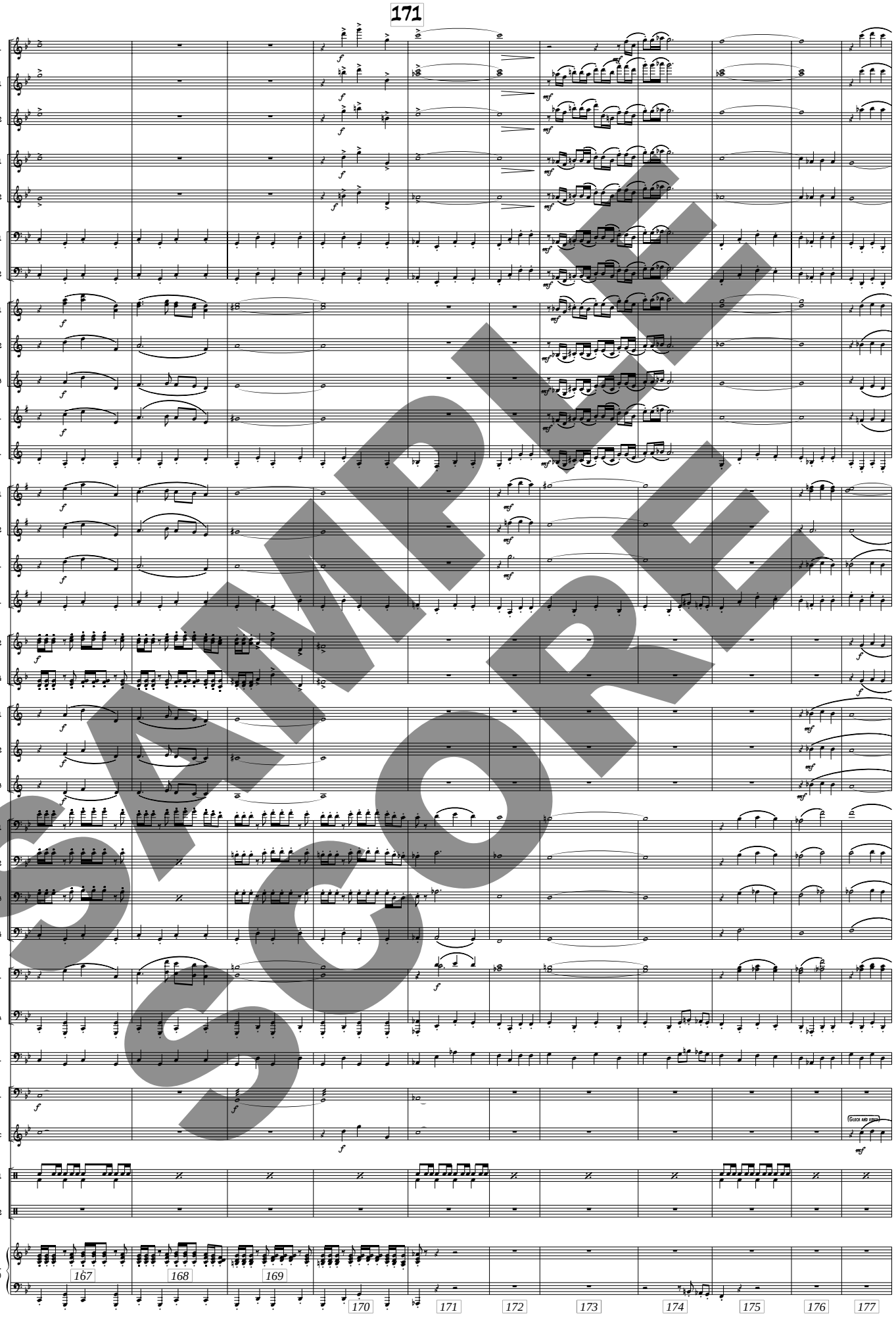

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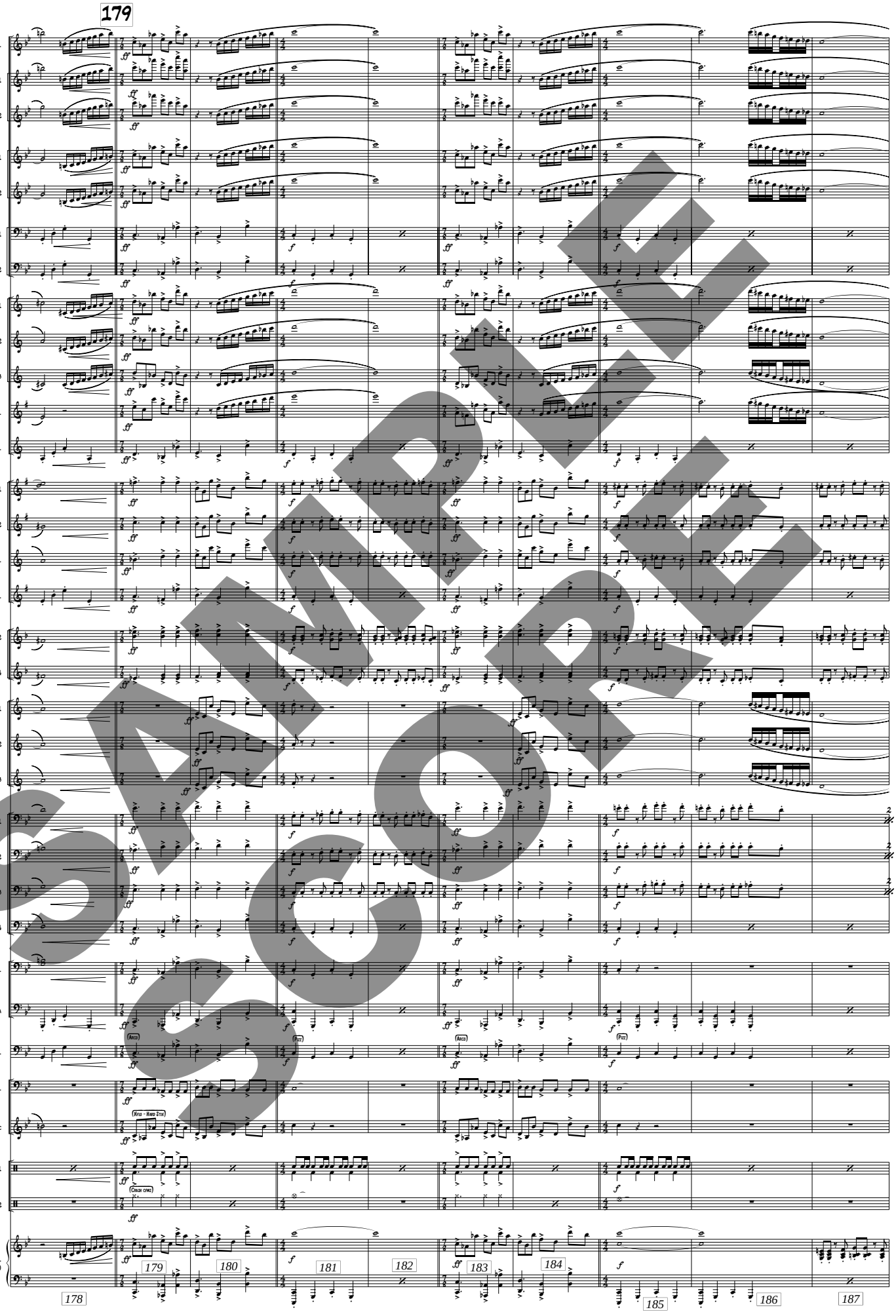

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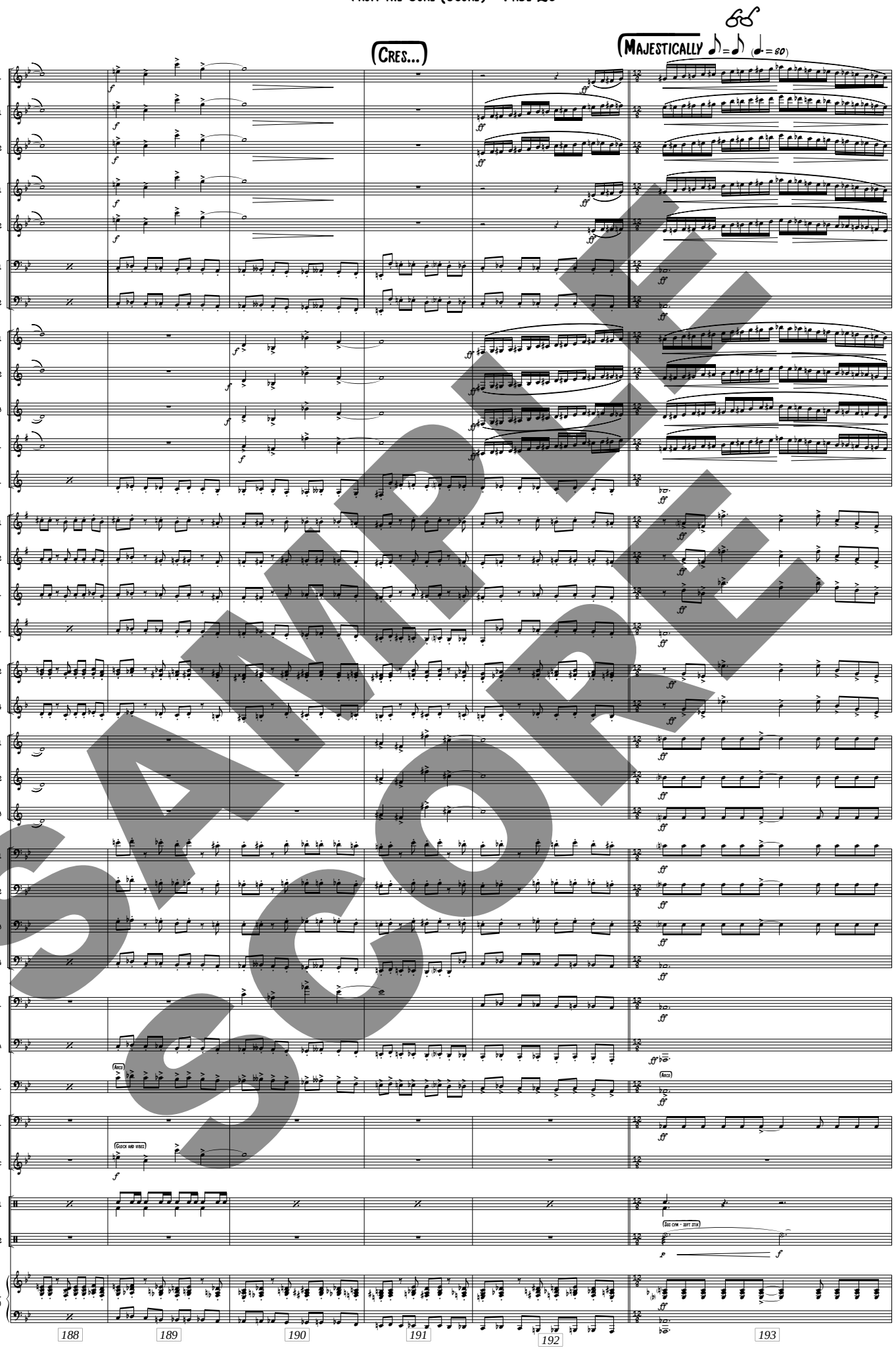

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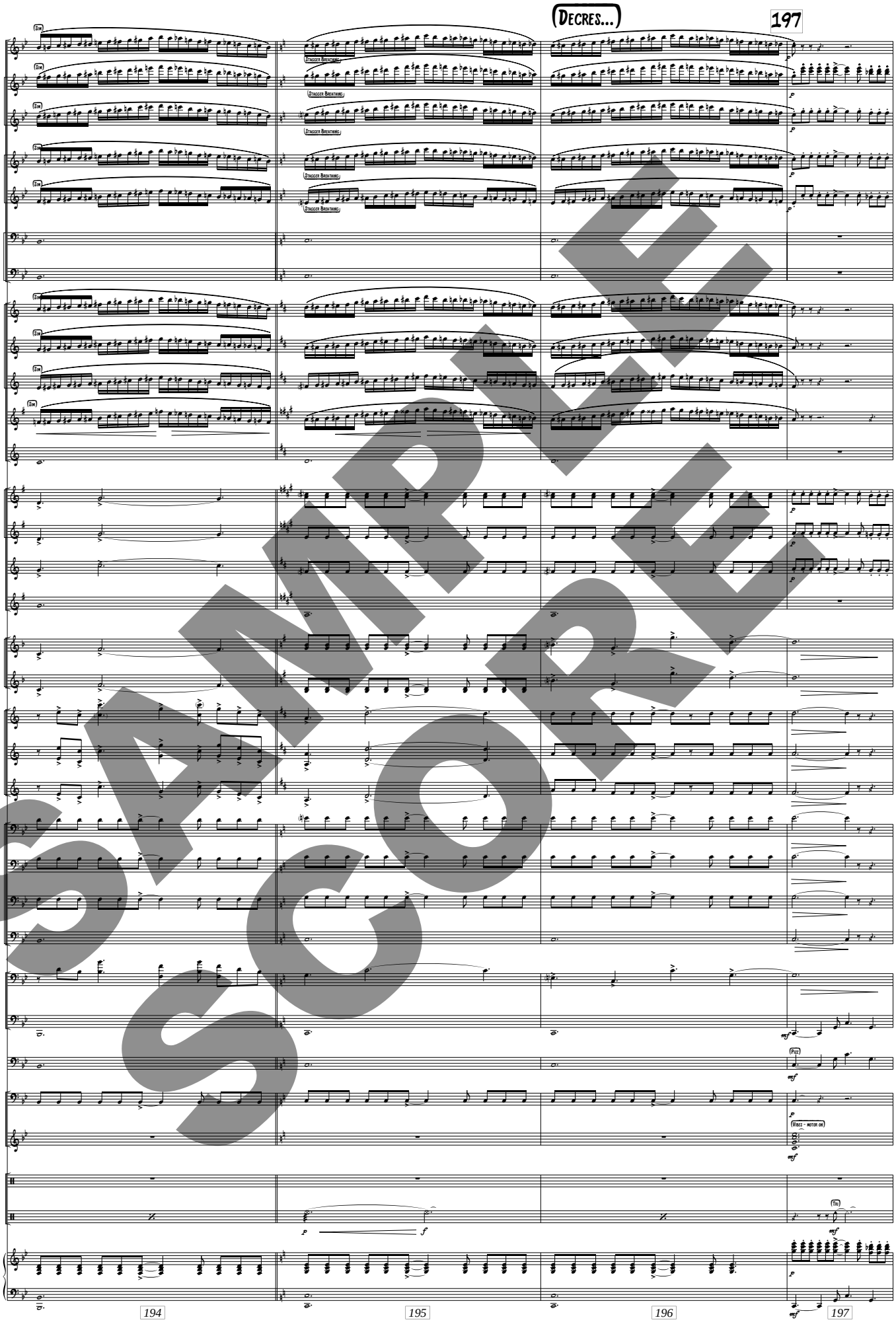

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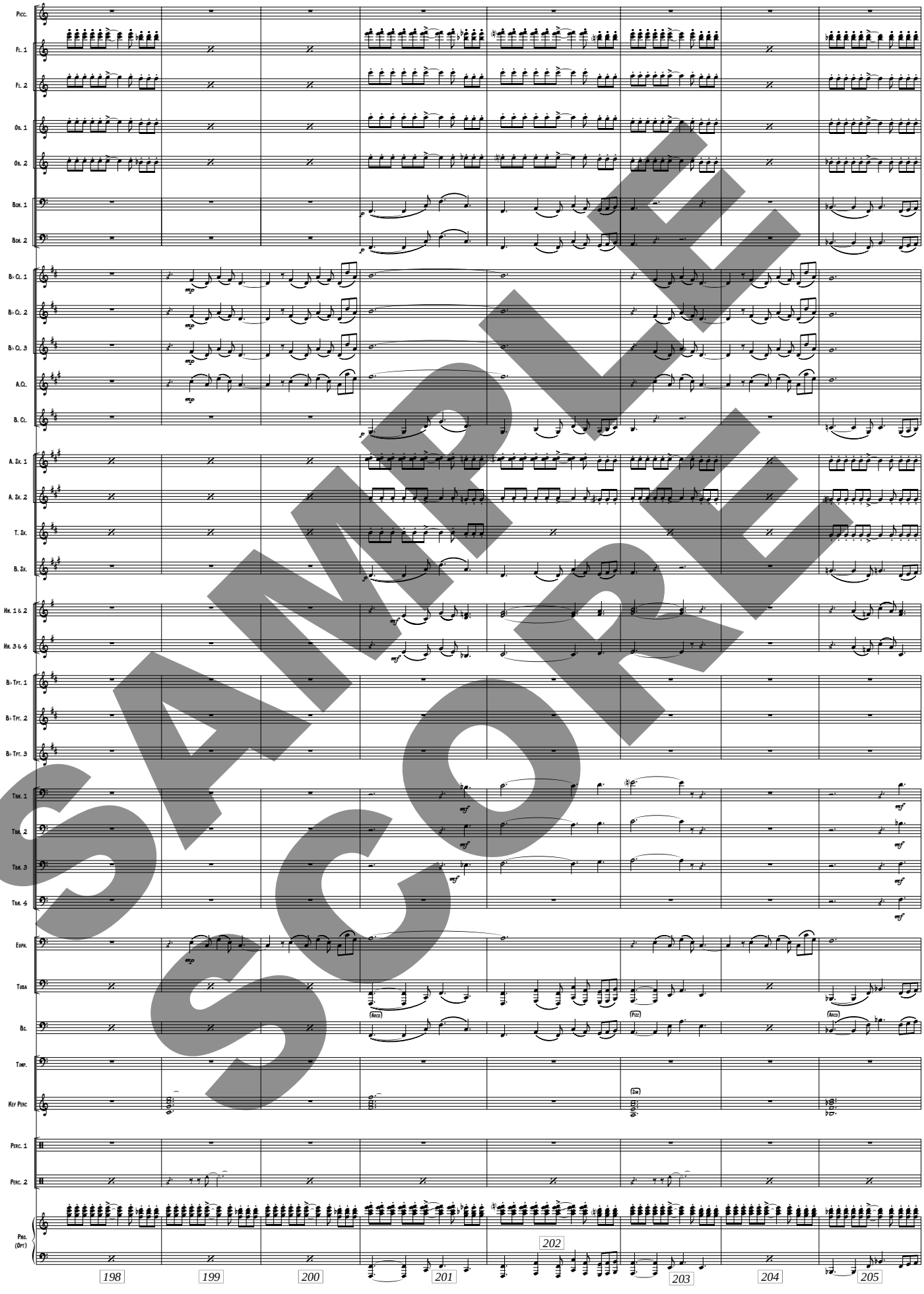

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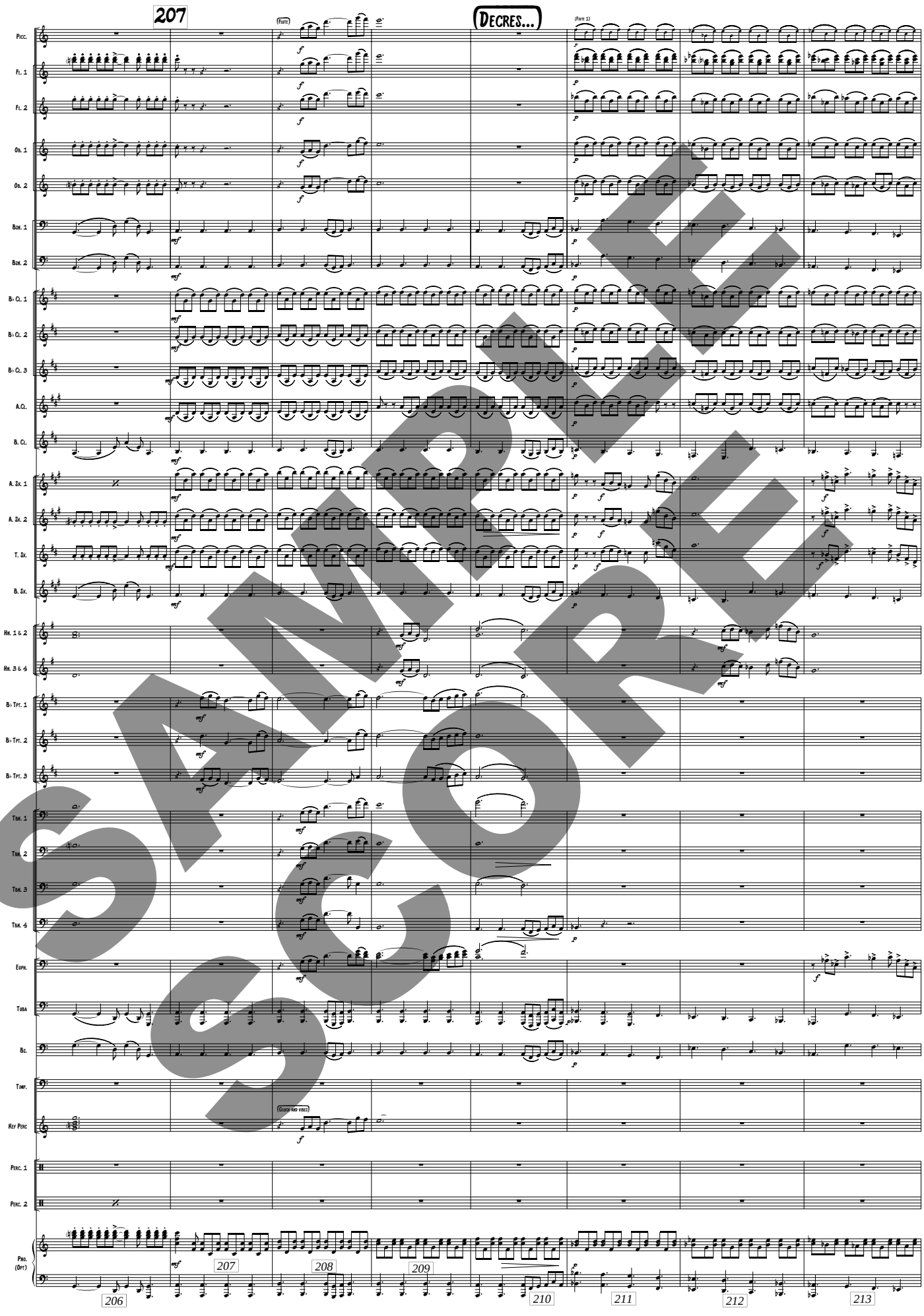

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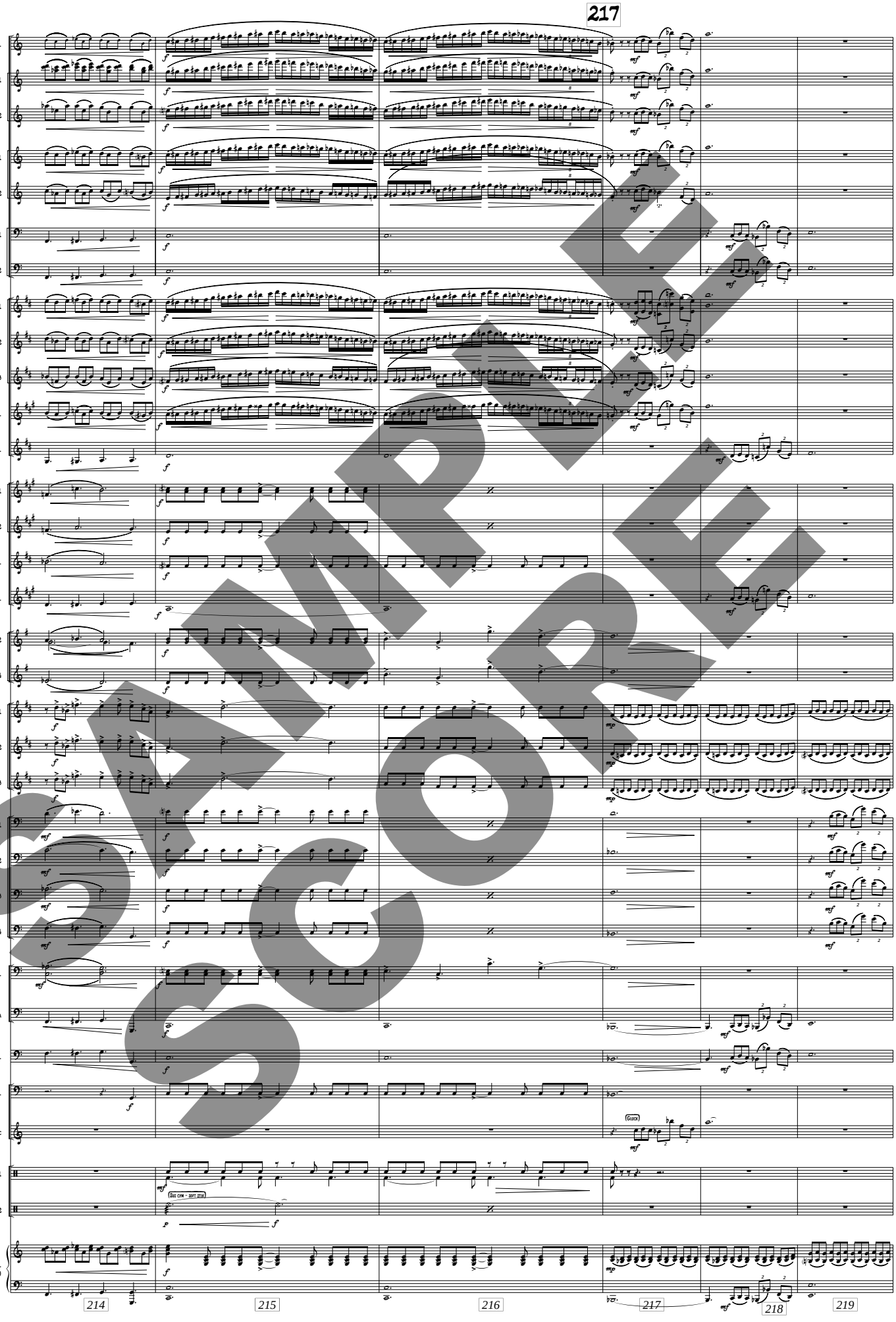

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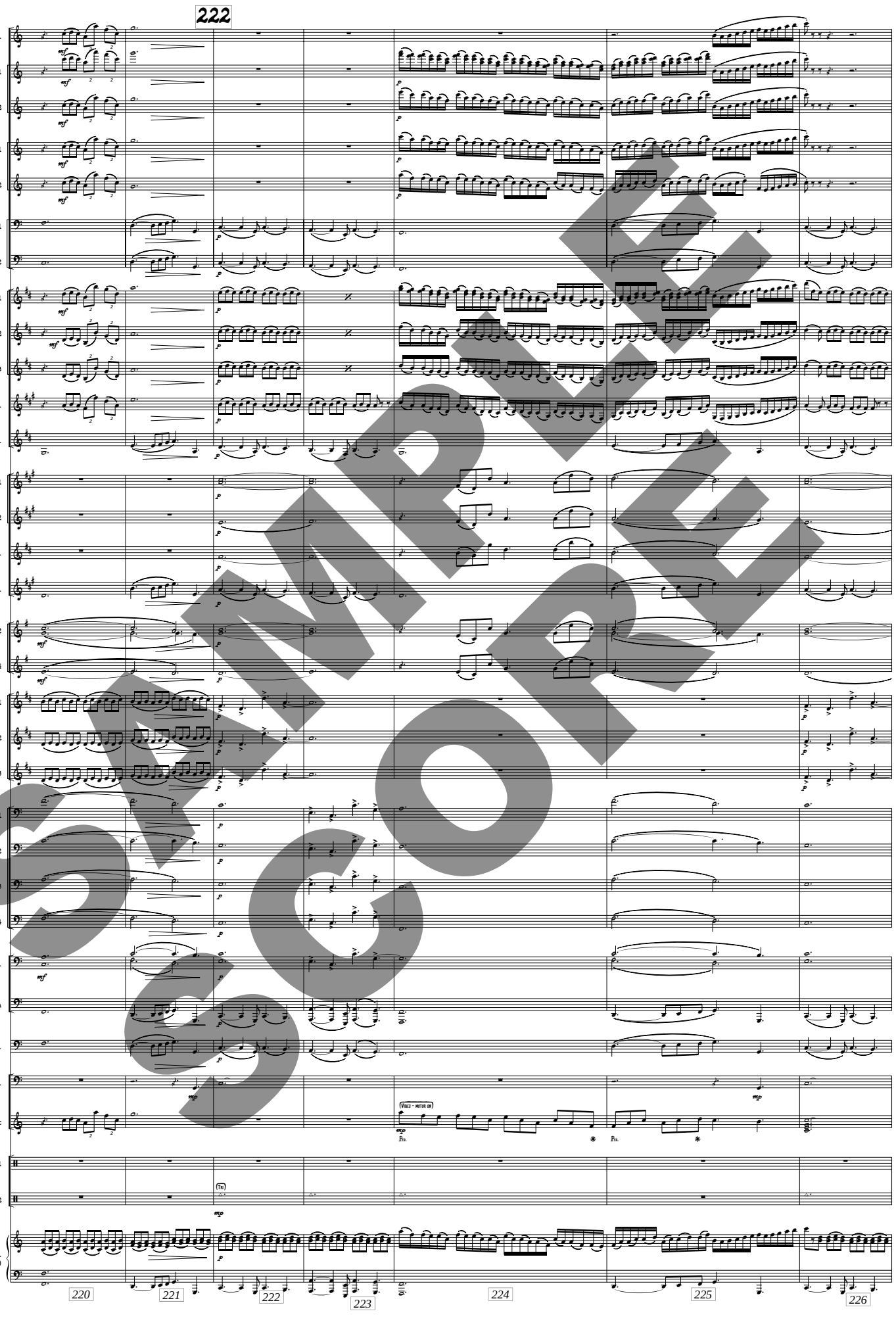

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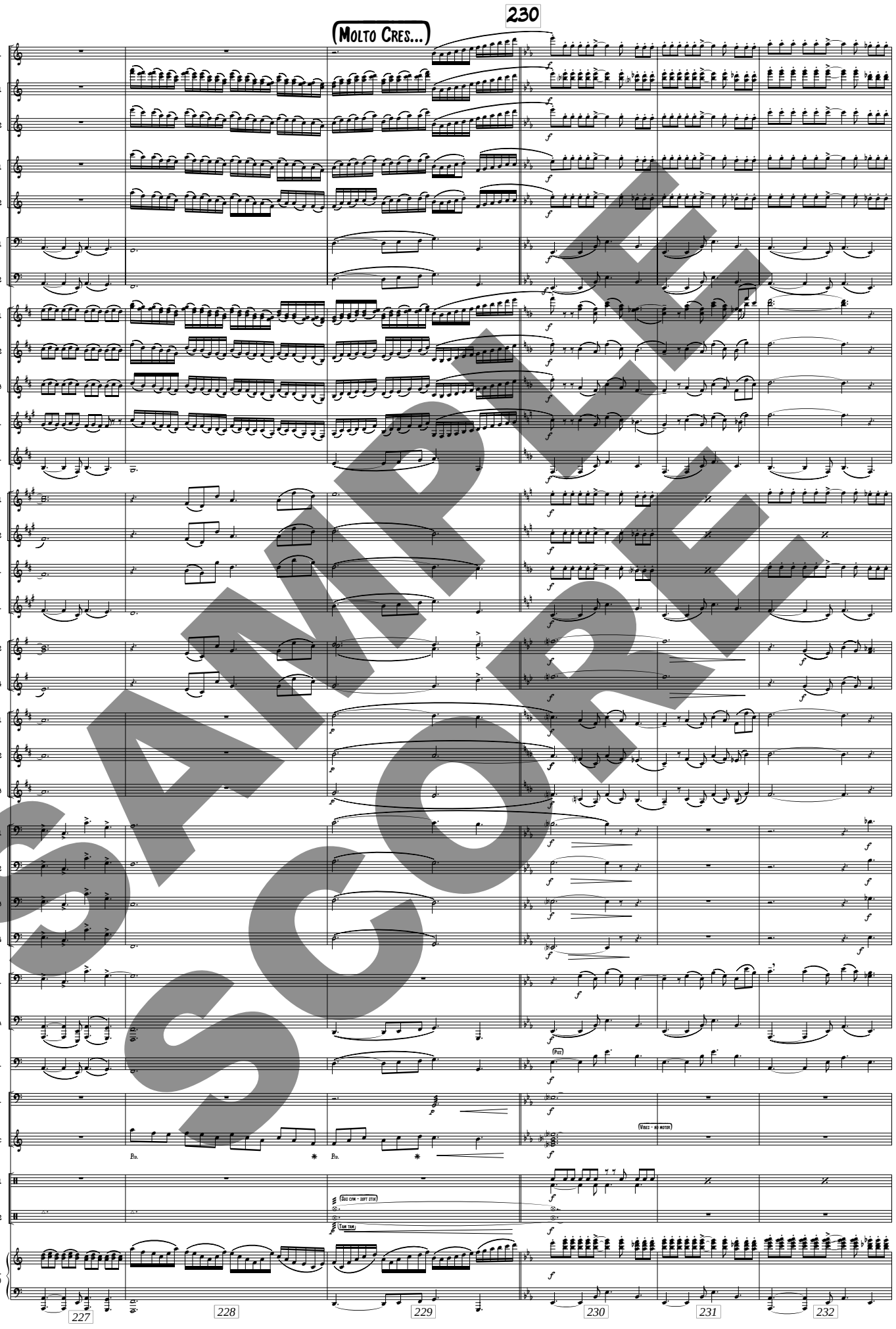

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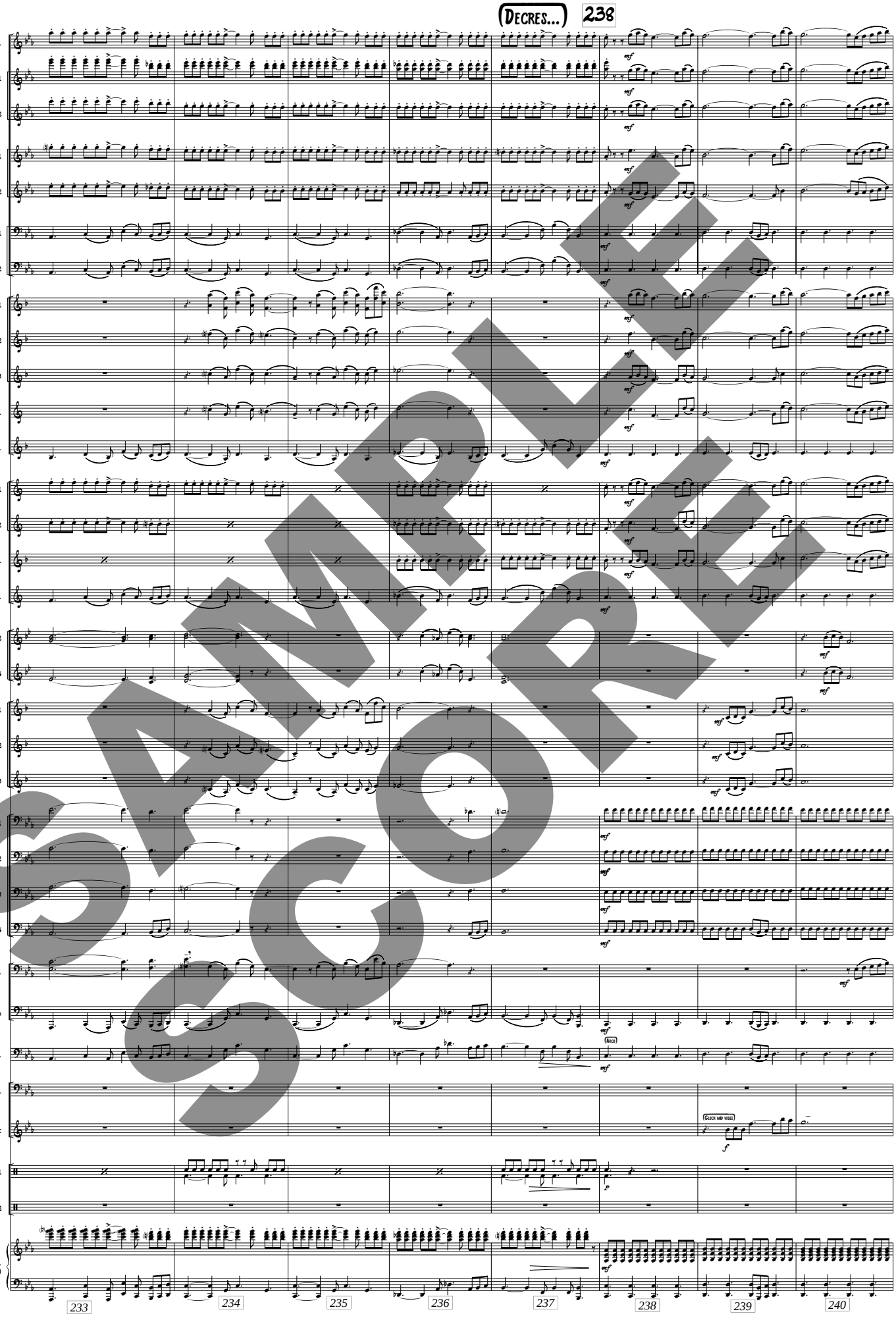

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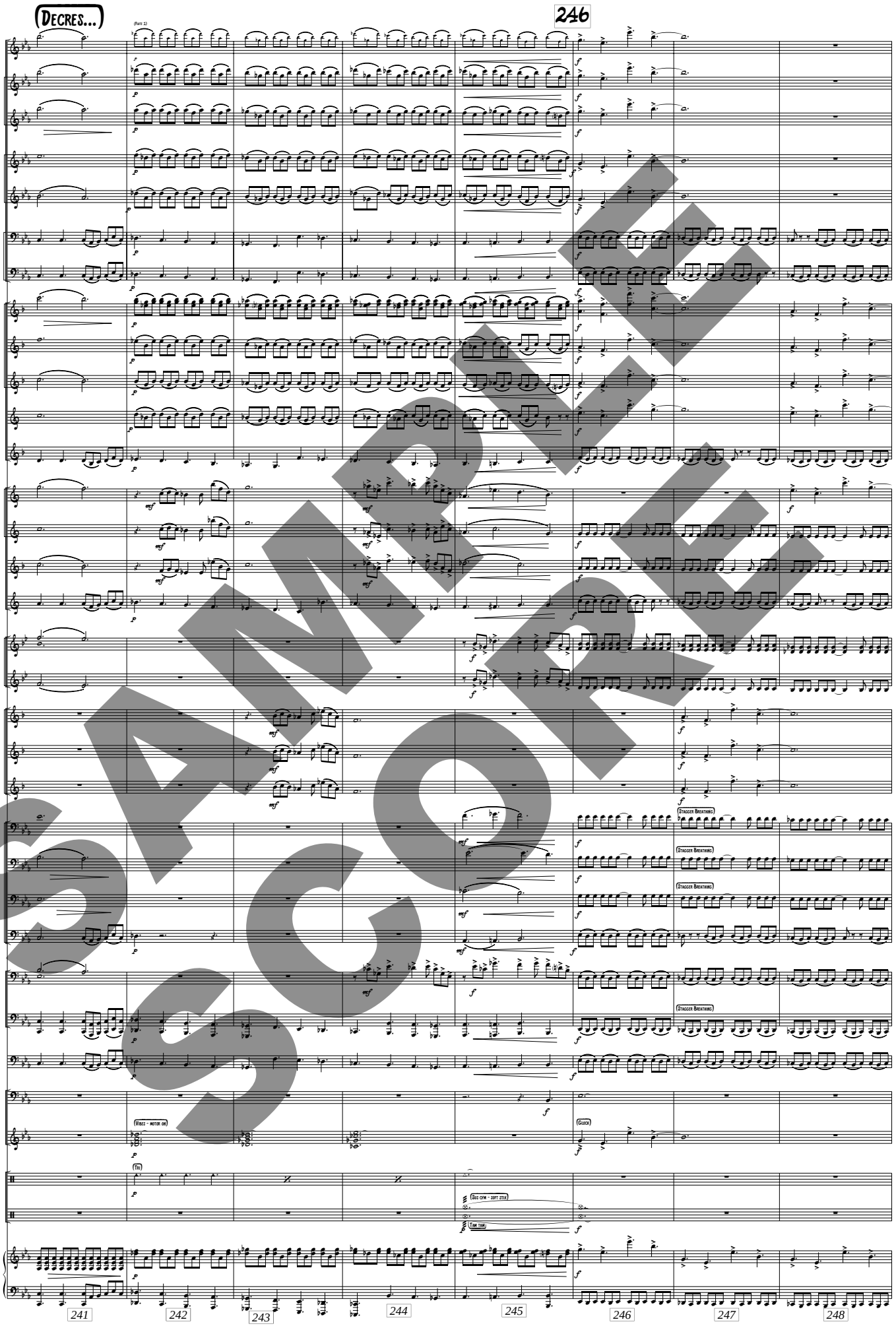

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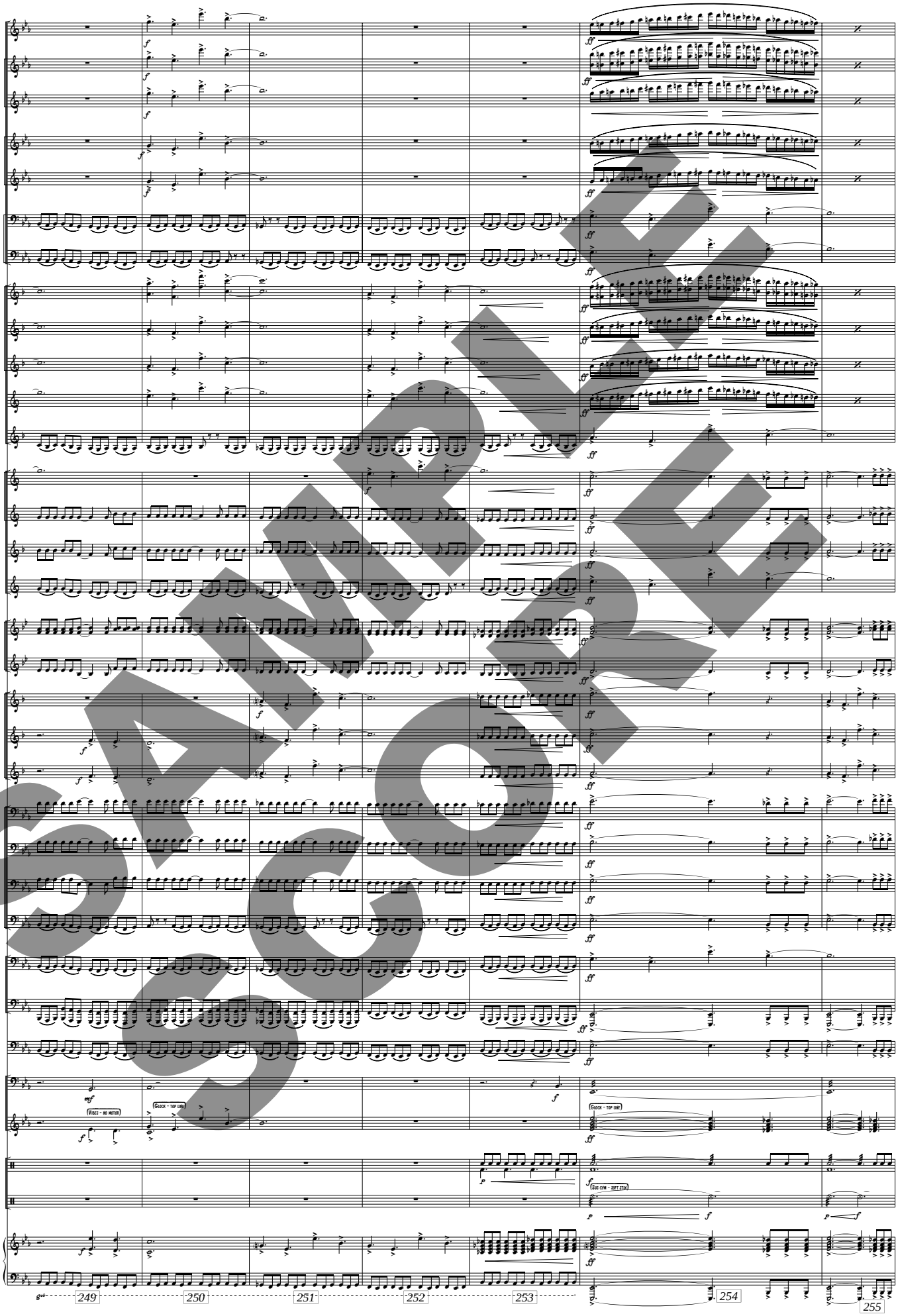

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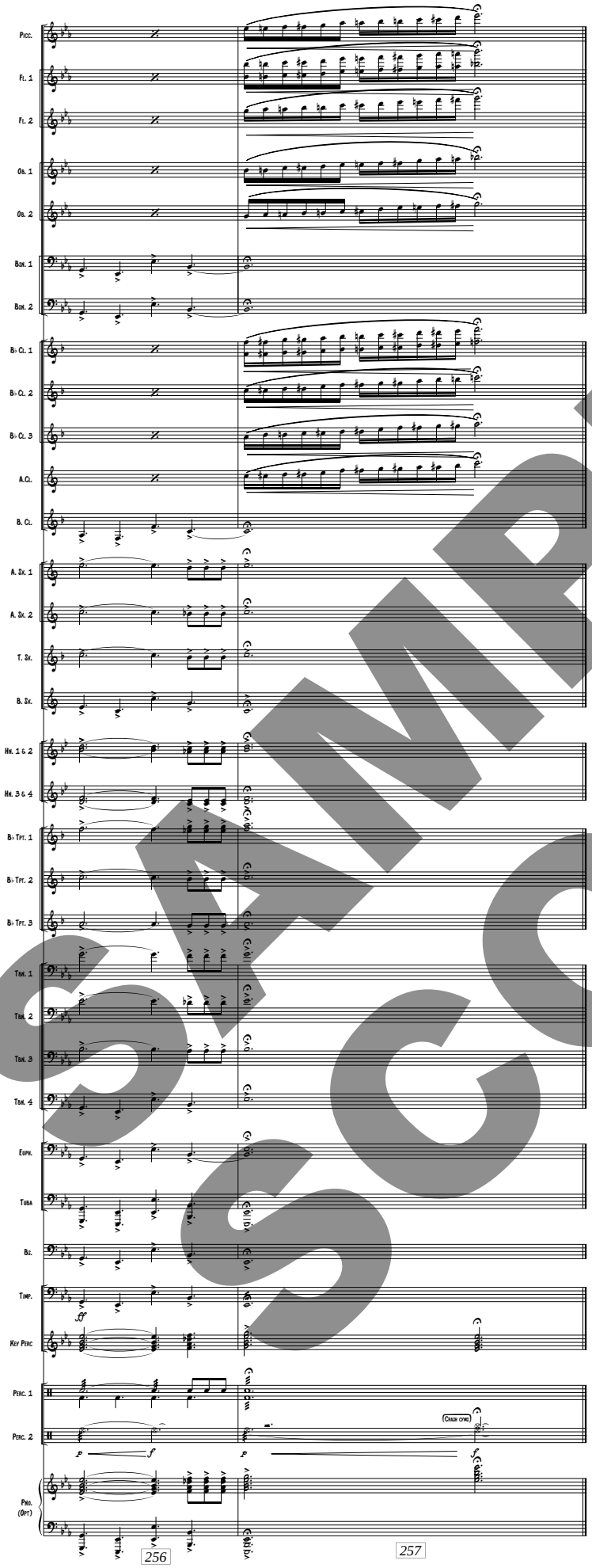

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