Rhythm of the Winds
Frank Erickson (ASCAP)

INSTRUMENTATION

1 Conductor
1 C Piccolo
6 Flute
1 1st Oboe
1 2nd Oboe
1 1st Bassoon
1 2nd Bassoon
1 Eb Clarinet
3 1st Bb Clarinet
3 2nd Bb Clarinet
3 3rd Bb Clarinet
1 Eb Alto Clarinet
2 Bb Bass Clarinet
2 1st Eb Alto Saxophone
2 2nd Eb Alto Saxophone
1 Bb Tenor Saxophone
1 Eb Baritone Saxophone
3 1st Bb Cornet
3 2nd Bb Cornet
3 3rd Bb Cornet
1 1st F Horn
1 2nd F Horn
2 3rd and 4th F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Baritone
1 Baritone Treble Clef
4 Basses (Tubas)
1 String Bass
1 Timpani (Tune: D, F)
3 Percussion I
(Snare Drum/Bass Drum/ Crash Cymbals)

SUPPLEMENTAL AND WORLD PARTS
Available for download from www.alfred.com/worldparts

1st Horn in Eb
2nd Horn in Eb
3rd Horn in Eb
1st Trombone in Bb Bass Clef
2nd Trombone in Bb Bass Clef
3rd Trombone in Bb Bass Clef
1st Trombone in Bb Treble Clef
2nd Trombone in Bb Treble Clef
3rd Trombone in Bb Treble Clef
Baritone in Bb Bass Clef
Tuba in Bb Bass Clef
Tuba in Bb Treble Clef
Tuba in Bb Bass Clef
Tuba in Bb Treble Clef

ABOUT THE COMPOSER

The name of Frank Erickson has been associated with quality educational band literature since the 1950s. Born in 1923 in Spokane, Washington, Erickson began to study piano and trumpet in elementary school. His first composition was created in Spokane shortly after his high school graduation. During WWII he arranged for military bands and worked as a dance band arranger following the war while studying composition with Mario Castelnuovo-Tedesco. He began his college career in 1948 at the University of Southern California where he studied composition with Halsey Stevens and graduated with both a BM and MM.

Mr. Erickson taught at UCLA, San Jose State College and served as musical editor for Bourne, Belwin and G. Schirmer as well as founding Summit Publications. He served as an active clinician, guest conductor and lecturer until his death in 1996. Mr. Erickson has over 150 published works and was a member of the American Bandmasters Association, Phi Mu Alpha Sinfonia and Kappa Kappa Psi.

PROGRAM NOTES

The alternation of two rhythms, one syncopated and the other an after-beat pattern, form the rhythmic basis for the main theme of this composition. The syncopation comes about by accenting the first beat, the second half of the second and the fourth beat within a measure. This rhythmic pattern has become a staple for many contemporary band compositions. A more melodic theme follows that is punctuated by short rhythmic fragments. As the two themes are repeated the initial musical idea continues but in a constantly varying matter.