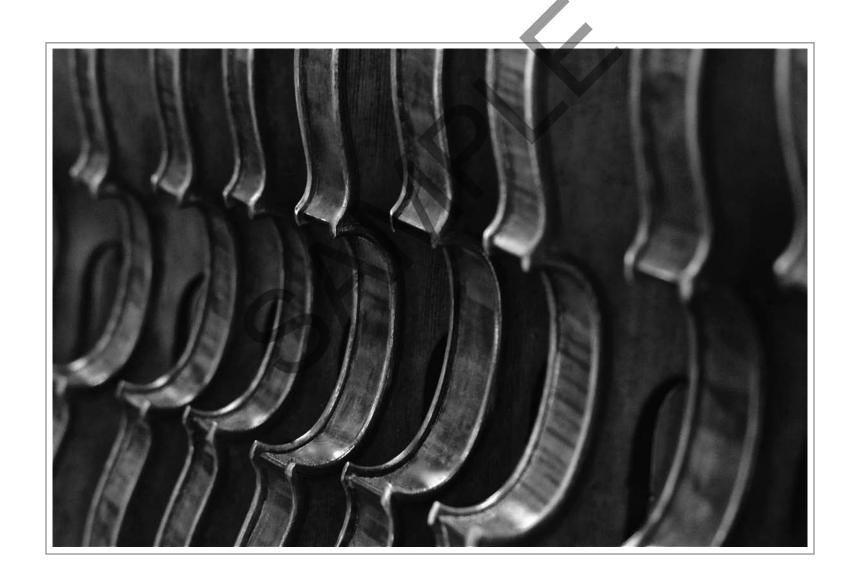
# Newfoundland Folk Song Arr. Deborah Baker Monday

## I's the B'y



### The Arranger



**Deborah Baker Monday** (ASCAP) is a retired string educator after completing a 25-year tenure in the award-winning Logan City, Utah orchestra program. She received her B.M.E. Magna Cum Laude, from Florida State University an emphasis in string education. She was awarded an academic fellowship to attend the University of Alabama where she received her M.M. in Composition. During that time, she was a bassist with the Meridian Symphony and the Tupelo Symphony Orchestra. She continued her studies at Louisiana State University where she received the Chancellor's Award to participate with the LSU Symphony Orchestra under the direction of James Yestadt. She studied theory and composition with Harold Schiffman, John Boda, Frederic Goossen, Paul Hedwall, and Dino Constantinides. Ms. Monday continued to be an active bass performer when she moved to Utah. After completing the coursework and passing the written and oral portions of the doctoral exams, she was hired to teach in the Logan City School District as a low string specialist.

Throughout her tenure with Logan and beyond, she pursued her interest in composition and arranging for educational strings and became published. Ms. Monday has over 175 original and

arranged works with five publishing companies. Many of her published works have been honored as J.W. Pepper Editor's Choice selections. They have been selected for many state required music lists for festivals and contests. She has received awards for Outstanding Elementary Educator and Superior Accomplishment from UtahASTA and UtahMEA respectively. In 2006 and 2011, Ms. Monday was the winner of the UtahASTA Composition Contest. Serving as a composer and arranger of educational music has been a rewarding part of her career while she and her husband Bill, have raised four amazing children.

Ms. Monday has presented at many state music conferences throughout the United States, as well as numerous national ASTA conferences, The Midwest Clinic, and the prestigious Ohio State String Teacher Workshop. She is active as a clinician, guest conductor and adjudicator, and has numerous commissions for her work. Her studies in composition and experience in string teaching combine to make her one of the leading contributors to the repertoire for young string players.

### The Composition

From Newfoundland, Canada, *I's the B'y* is a high energy folk song dating from the 1800s capturing the spirit of the province's fishing culture. Its exact origins aren't known, but the lyrics celebrate the working lives of fishermen from the area. "I's the B'y" translates to "I'm the boy." *I's the B'y* has been passed down through many generations and it remains a popular song at social gatherings. Guests participate in traditional dancing and fiddlers are often found playing the song. In 2005, the Canadian Songwriters Hall of Fame officially accepted it as part of the Canadian Song Hall of Fame.

### The Play-Off: Notes from Deborah Baker Monday

I, personally, heard *I's the B'y* tune as a boastful, braggy sort of fishing song. I thought it would be fun to bring that character into this arrangement with "The Play Off" middle section (measures 53-88), kind of like a mini competition. Teachers can expand on this concept as they teach the piece. Have students listen for themes or motives being played and passed around to other sections, encouraging memorization, body movements (standing when your section plays then sitting when not), maybe even a speed play off in the classroom. How about asking for them to create variations in dynamics? Maybe some cello/bass players will start playing it by ear! Ultimately, one goal is to create a seamless dialogue as sections pass the motives to each other and that will naturally apply to the entire composition. The sky's the limit as far as the fun and learning that can be had with this piece.

At measure 123 there's a brief reference to "The Play Off" which can be left out (just play upper parts in the div.), or exaggerated (with some more shenanigans), as it relates to your own group.

### Instrumentation List (Set C)

8 – I<sup>st</sup> Violin

 $8-2^{nd}\ Violin$ 

 $5 - 3^{rd}$  Violin (Viola T.C.)

5 – Viola

5 – Cello

5 – String Bass

I - Full Conductor Score

Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, go to www.kjos.com.

## I's the B'y



<sup>\*</sup>A part for 3rd Violin (Viola T.C.) is included.





I's the B'y - SO498F









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