



The Two-Three Stomp

DEBORAH BAKER MONDAY

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Rehearsal Piano	1



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About the Composer



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 Hedwell, 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 Two-Three Stomp

Let's play something fun and learn how to count—out loud!

In this easy-to-play setting, there are essentially three parts: Violin 1, Violin 2/Viola, and Cello/Bass. The music is designed to emphasize beats 2 and 3. In some places, the rests occur on 2 and 3, and in other places, the played notes have a clear emphasis on beats 2 and 3. The notes are all in D major, and the rhythms are simple.

The optional stomping can make this super fun. Stomps during the rests should be fairly easy. Sometimes the stomps occur while playing notes, which can be a coordination challenge, so you might want to teach the notes first and then add the stomps.

There are various ways to approach teaching "The Two-Three Stomp". One valuable approach is to have students clap and count out loud first. Next, have them play *pizzicato* and say the beats loudly during the rests. Counting is a crucial skill for all musicians, so making it fun helps ensure it sticks.

Everyone gets to do the *glissando* (or slide), so have all students practice this together. Have them do some silent sliding up and down the fingerboard, keeping the thumb and fingers loosely in playing position but not pressing down. Then locate the D on the G string (for Bass, on the A string) using 1st finger. Play the D for them so they can match the pitch. Next, try doing the slides *pizzicato* at first. When they feel comfortable, add the bow.



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Recordings are available on all major streaming services.

The Two-Three Stomp

DEBORAH BAKER MONDAY
(ASCAP)

Allegro ♩ = 144

Violin I

Violin II

Viola

Cello

Bass

Piano

(Rehearsal Only)

4

4

1

2

3

4

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

X = Optional stomp and/or play

5

6

7

8

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11

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp

mp

mp

Arco

X

X

X

X

9 11 12

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

13 14 15 16 17

21

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

f

f

f

f

f

f

mf

mf

mf

mf

mf

mf

18

20

21

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

f

f

f

f

f

f

mf

mf

mf

mf

mf

mf

22

23

24

25

27

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp

cresc.

26 27 28 29 30

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

f

31 32 33 34

35

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

35 36 37 38 39

43

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

