

Charlottetown

Southern Folk Song

Countermelody by
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F C7 F B \flat F F C7 C7

Melody

Voice 1
Char - lotte - town's burn - ing down. Good - bye. good - bye.

Countermelody

Voice 2
Char - lotte - town is burn - ing down. Oh, good - bye Li - za Brown.

F C7 F B \flat F C7 F

5

V 1
Burn - ing down to - the ground, Good - bye, Li - za Brown.

V 2
Burn - ing down to the ground, Good - bye Li - za Brown.

F F Gm C7 Dm Dm C7 C7

9

V 1
Ain't you might - y sor - ry? Good - bye, good - bye.

V 2
Ain't you sor - ry? Might - y sor - ry? Good - bye, good - bye.

F F Gm C7 F C7 F

13

V 1
Ain't you might - y Sor - ry? Good - bye Li - za Brown.

V 2
Ain't you sor - ry? Might - y sor - ry? Good - bye Li - za Brown.

SINGING

Teach the melody first to this song. Have the students lightly pat the beat as teacher sings. Help students discover that there are several places where the melody does not fall on the beat because it is syncopated. You can sing this in a question/answer format with the teacher singing the first part of the phrase and the students answering. Teacher sings: “Charlottetown’s burning down” Students: “Good-bye, Good-bye”. Continue alternating teacher-student. This strategy can also be used to hear some solo singing. Once the students know the melody, teach the countermelody which was written with sixth grade boys in mind.

The changing male voice: Although changing voice is an individual matter, by sixth grade there are often boys entering that period. They should be encouraged to keep as much of their upper range as they can while they are developing the lower pitches. Sometimes they love to have their own “low” part, however, so this lower countermelody is great for them. It has a very limited range so is easily sung by most boys. If there are some boys who can not sing the last couple of notes, have those boys join the melody line there.

PLAYING

This can be accompanied with guitar, autoharp, or piano by observing the chord symbols. To give the song rhythmic drive the students can add the following body percussion part: *pat-clap-snap-clap*. Try it first on quarter notes, then on eighth notes. You could also add this same continuous eighth note pattern on a light instrument like sandblocks.

CREATING

Once the students are familiar with the song, have them use “inner hearing” to think the song while they clap the rhythm. Do this with both melody and countermelody. Then divide the class into two groups and put the rhythm parts together. Let them work in small groups and chose two different nonpitched percussion instruments like drums and sticks or tone blocks and shakers and practice performing the two pieces together. They might want to add one person on a third instrument keeping the steady beat for the group. Let them create an introduction.

LISTENING

Singing a downward scale passage is sometimes hard to sing in tune. Encourage careful listening as they sing the descending scale part found in the countermelody. A warm-up singing the four note passage on different vowel sounds like Ta, Tay, Tee, Tie, Toh, Too can help. After they have sung the passage a cappella, play the final C on the piano and ask the students if they stayed in tune.

CURRICULUM INTEGRATION (Language Arts)

This song is about leaving a friend behind because of a tragic event. Explore song lyrics as poetry. Ask the children to find other songs that talk of saying good-bye. (Ex. *So Long, Farewell, Good-bye Old Paint, Shalom Chaverim*) Students might like learning to say “good-bye” in other languages: Spanish—*adios*, German—*auf Wiedersehen*, Hebrew—*Shalom*, Hawaiian—*aloha*, Japanese—*sayonara*.