

# Alabama Gal

Alabama Folk Song

1. Come through 'na hur - ry,      Come through 'na hur - ry,  
2. I don't know how, how,      I don't know how, how,

Come through 'na hur - ry,      Al - a - bam - a Gal.  
I don't know how, how,      Al - a - bam - a Gal.

Lyrics:

1. Come through 'na hurry,  
Come through 'na hurry,  
Come through 'na hurry,  
Alabama Gal.
2. I don't know how, how,  
I don't know how, how,  
I don't know how, how,  
Alabama Gal.
3. I showed you how, how,  
I showed you how, how,  
I showed you how, how,  
Alabama Gal.
4. Ain't I rock candy,  
Ain't I rock candy,  
Ain't I rock candy,  
Alabama Gal.

## SINGING

Enjoy this song with dance movements similar to a Virginia Reel. In sets of 6 to 8 couples, during the first verse partners sashay down and back in the space between the other couples who are about arm's length apart. During the second verse all couples hook right elbows for an 8-count turn, then left elbows for another 8-count turn. During the third verse the head couple turns away from each other and walks outside the line from the head to the bottom of the line followed by the others in that line. During verse four, the head couple stands at the bottom of the line making an arch for the other couples to go through. The second couple becomes the head couple and the song and routine begin again. When the melody is secure try this vocal countermelody on the tone syllable pitches given.

2 | | | | :||      Do Do ↓ So So | Do    ||  
4 | | | |      Al - a - bam - a, (three times) Al - a - bam - a Gal!

## PLAYING

Using the tones of the pentatonic scale in the key of G Major, G A B D E, set up the resonator bells or tonebars, e.g. xylophones, metallophones, glockenspiels, to play those tones. Use the bells or tonebars to play the melody of the song and/or the simple countermelody above.

For a harmonic accompaniment, play on the pitches G and D as a block chord or as alternating tones on the beat throughout the song.

## CREATING

Encourage the students to utilize the two rhythm patterns from the song or any variations

to formulate an introduction, an interlude and an ostinato throughout the song with non-pitched instruments. The ostinato pattern could also be played by any instruments with one instrument on the first phrase, two on the second, three on the third and a climax of four on the fourth. Explore the results of the dynamic variations as you try different levels of sound with the phrases. Try different sounding instruments until the students are happy with the sound that is produced. These ideas could be used in conjunction with the ideas in the LISTENING paragraph that go along with singing in various dynamic levels.

## LISTENING

Help the students recognize the a b a c form of the musical phrases and find ways to characterize them with dynamics as they sing. For example, the a phrases could be moderately soft or moderately loud and the b and c phrases either louder or softer. Or the song could begin softly and crescendo to the last phrase. Let the students decide what enhances the song best.

## CURRICULUM INTEGRATION

Locate the state of Alabama on the map. The name of the state is taken from an Indian nation that once lived in the area. Read more about the state in the book *Alabama Facts and Symbols* by Emily McAuliffe (Hilltop Books, 2000.)