



Nick Hallman

1. Shady Grove (02:34)

<N. Hallman sings while playing the guitar>

N. Hallman:

<Chorus>: Shady Grove, my little love

Shady Grove, I know

Shady Grove, my little love

Bound for Shady Grove

Cheeks as red as a bloomin' rose

Eyes of the deepest brown

She's the darlin' of my heart

Prettiest little gal in town

<Chorus>

Well I went to see my Shady Grove

She's standin' in the door

Shoes and stockins' in her hand

Little bare feet on the floor

<Chorus>

Well I wish I had a big fine horse

[Corn to be in morn']

Pretty little gal to stay at home

Feed him when I'm gone

<Chorus>

When I was a little boy
I wanted a Barlow knife
Now all I want is Shady Grove
Say she'll be my wife

<Chorus>

A kiss from little Shady Grove
Is sweeter than brandy wine
Ain't no gal in the whole wide world
Prettier than mine

<Chorus>

2. Fiddle Styles (03:24)

N. Hallman: Back in the days before television, and radio, and CDs, and tapes, and all that kinda stuff, uh, the only way to learn a tune was to learn it from somebody. Because most ordinary folks didn't read music, they didn't even read reading. <People laugh> And uh, somebody looked at somethin' I wrote one time and he told me, said, "I can read reading, but I can't read writing and your writing ain't wroten like reading." <People laugh> But you had to learn from somebody else and once you learned all the tunes that people in your neck of the woods knew, you were just outta luck. So they would take tunes they already knew-unless a stranger came through and then maybe they'd learn something new or if they went traveling-but the only other thing they could do-they couldn't turn on the radio and listen to something new 'cause they didn't have radios. So they would take tunes like "Skip to My Lou" and play them waltz time. They'd take a pretty waltz and play it four quarter time. Anything to, you know-they'd even write their own tunes and that's where a lot of these old traditional tunes came from anyhow. Uh,

but it's fun, you could take a simple tune like 'Skip to My Lou', and listen to the way a fiddler plays it. A Scottish fiddler's gonna have s-some low notes-drone notes.

<N. Hallman plays Skip to My Lou on his fiddle>

You get kinda that drone sound, raoraor, just like bagpipes forever and ever. The Irish fiddler's gonna throw in some little lilts and triplets

<N. Hallman plays a distinctively Irish sounding variation of Skip to My Lou>

And the fiddlers in this neck of the woods used to do a lot of that shuffle-bowing and they'd-all everything sounded-

<N. Hallman plays a Cajun variation of Skip to My Lou>

That old Cajun rhythm. You wouldn't have Cajun music without that dum duh-duh-duh duh-duh-duh kinda rhythm, you know? *<People laugh>* Uh, some of the old fiddlers, back before Sears Roebuck started selling cheap guitars and white folks discovered the banjo, *<People laugh>* uh, before we had anything else to play along with the fiddle-I'm serious-they w-would play the old marker notes, where they would mark time on the low strings, so that answers could feel and hear the beat better. And they would play it this way-

<N. Hallman plays another variation of Skip to My Lou>

That's a style you're not likely to hear very much. We have a friend in Kentucky, J.P. [Fraily], who recently turned eighty. When he was a kid and learning to play the fiddle, he learned from a couple of old fiddlers that played that style and that's about-about as recent as it gets. Unless you hear somebody like me who says, "Hey that's neat. I'ma try that." You know. *<People laugh>* In Western North Carolina, East Tennessee, they use-they put in a few extra notes and make it fancy, more like a dance tune-

<N. Hallman plays another variation of Skip to My Lou>

And in Georgia, where I'm from, they play it this way-

<N. Hallman plays a horribly out of tune variation of Skip to My Lou>

<Crowd erupts in laughter>

3. Weiner Waltz (01:42)

<This track is solely instrumental. Hallman is playing the fiddle and is accompanied by a guitar playing the rhythm in the background.>

4. Fiddle as “Devil’s Instrument” (02:00)

N. Hallman: Since we’re in Spartanburg County, just off towards-you know where the mountains are? You head up that way towards the mountains, right here in this very same county, just a few a generations back, a couple or three, uh, there was a fellow...who was a deacon in a little Baptist church out in the country there. I think he was a deacon, I’m not positive about the deacon, but he was a member of the church. And he played the fiddle and he made the best moonshine in these parts *<People laugh>*. If anybody don’t know what moonshine is we can explain to you *<People laugh>*. But, uh, fiddlers were not always looked upon uh, very favorably. Depending on the community, some places, uh, were glad to have a fiddler because without it they wouldn’t have the square dances and they wouldn’t have a good excuse to get together and t-to see people they hadn’t seen for, uh, several weeks or months maybe. Other areas, this instrument was called the ‘devil’s instrument’. Now I don’t know about that, I do know the devil invented the bow, the Lord would not have do anything that mean to us *<People laugh>*. Trying to play music with a bow is just unnatural. But this feller’ that I was telling you about, right here in Spartanburg County, w-got kicked out of the church because he played the fiddle. They didn’t care about the moonshine; they kicked him out because he played the fiddle *<People laugh>*. And, uh, that just kind of amazes me. Uh, and women, of course, were not allowed to play the fiddle; that was just not fittin’ and proper. Uh, but sometimes they grab up a couple knittin’ needles or straws, or sticks of some sort, and they’d beat straws on the fiddle while a [????] played.

<Nick and Kathy Hallman demonstrate the fiddle being played and accompanied with straws>

5. Fisher’s Hornpipe (01:34)

<This track is solely instrumental>