

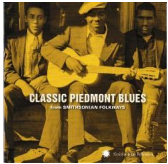
## Classic Piedmont Blues (From Smithsonian Folkways) [2017]

Written by bluesever

Friday, 31 August 2018 12:09 -

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- 1 –John Jackson - *Truckin' Little Baby* 3:00      Guitar, Vocals – John Jackson  
Written-By – Fulton Allen      2 –John Cephas  
And Phil Wiggins - *Mamie* 4:13  
Guitar, Vocals – John Cephas      Harmonica – Phil Wiggins      Written-By – Fulton Allen
- 3 –Warner Williams And Eddie Pennington - *Hey Bartender, There's A Big Bug In My Beer* 2:47  
Guitar – Eddie Pennington      Guitar, Vocals – Warner Williams      Written-By – Vern Orr
- 4 –Brownie McGhee And Sonny Terry - *Confusion* 3:21  
Drums – Gene Moore      Guitar, Vocals – Brownie McGhee      Harmonica, Vocals – Sonny Terry  
Written-By – Walter McGhee
- 5 –Josh White - *T.B. Blues* 3:24  
Guitar, Vocals – Josh White      Written-By – Victoria Spivey
- 6 –Baby Tate - *If I Could Holler Like A Mountain Jack* 3:06  
Guitar, Vocals – Baby Tate      Written-By – Traditional
- 7 –Hobart Smith - *Clog Dance* 1:09  
Guitar, Other [Dance] – Hobart Smith      Written-By – Traditional
- 8 –Brownie McGhee - *Daisy* 3:27  
Guitar, Vocals – Brownie McGhee      Written-By – Walter McGhee
- 9 –Elizabeth Cotten - *Going Down The Road Feeling Bad* 2:13  
Guitar, Vocals – Elizabeth Cotten      Written-By – Traditional
- 10 –Pink Anderson - *I Got A Woman 'Cross Town* 1:56  
Guitar, Vocals – Pink Anderson      nWritten-By – Ray Charles, Renald J. Richard
- 11 –John Jackson - *Red River Blues* 3:01  
Guitar, Vocals – John Jackson      Written-By – Traditional
- 12 –Warner Williams And Jay Summerour - *I Ain't Gonna Pick No More Cotton* 3:50  
Guitar, Vocals – Warner Williams      Harmonica – Jay Summerour      Written-By – Big Bill Broonzy
- 13 –Sonny Terry And Brownie McGhee - *Sweet Woman* 3:06  
Guitar – Brownie McGhee      Harmonica, Vocals – Sonny Terry      Written-By – Saunders Terrell
- 14 –Doc Watson - *The Train That Carried My Girl From Town* 2:22  
Arranged By – Arthel Lane Watson      Guitar, Vocals – Doc Watson      Written-By – Traditional
- 15 –Reverend Gary Davis - *Mountain Jack* 3:31

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- Arranged By – Gary Davis     Guitar – Reverend Gary Davis     Written-By – Traditional  
16 –*John Cephas And Phil Wiggins - Crow Jane 3:04*  
Guitar, Vocals – John Cephas     Harmonica – Phil Wiggins     Written-By – Traditional  
17 –*Brownie McGhee - Fore Day Creep 4:14*  
Guitar, Vocals – Brownie McGhee     Written-By – Ida Cox  
18 –*Roscoe Holcomb Sittin' On Top Of The World 2:43*  
Banjo, Vocals – Roscoe Holcomb     Written-By – Lonnie Chatmon, Walter Vinson  
19 –*Pink Anderson - Meet Me In The Bottom 3:33*  
Guitar, Vocals – Pink Anderson     Written-By – Buddy Moss  
20 –*Sonny Terry, Brownie McGhee , And J.C. Burris - Dirty Mistreater 3:01*  
Guitar – Brownie McGhee     Harmonica – J.C. Burris     Harmonica, Vocals – Sonny Terry  
Written-By – Saunders Terrell  
21 –*Archie Edwards - The Road Is Rough And Rocky 3:24*  
Written-By, Guitar, Vocals – Archie Edwards

With a selection of indelible recordings made over 70 years, Classic Piedmont Blues captures the essence of this fascinating blues tradition. Originating in the foothills of Southern Appalachia, the Piedmont blues served as a breeding ground for cross-pollination between traditions: rural and urban, black and white, country and coastal. Swept up on the tide of the Great Migration, it was carried from the Carolinas and Virginia, north and east through Maryland and Washington, D.C., to New York City and back again. Featuring influential artists like John Jackson, Cephas & Wiggins, Sonny Terry & Brownie McGhee, and many others, this collection offers an illuminating overview of the Piedmont style. ---folkways.si.edu

Smithsonian Folkways' Classic Piedmont Blues, is the 27th title in the label's award-winning Classic Series. It captures the essence of a fascinating blues tradition with a selection of indelible recordings made over 70 years. Available March 24th, Classic Piedmont Blues offers an illuminating overview of the Piedmont style. The album features influential artists such as John Jackson, Cephas & Wiggins, Sonny Terry & Brownie McGhee, Doc Watson, and many others. Additionally, it includes a 40-page booklet with track notes and a brief history of the style that fostered a cross-pollination between traditions.

Piedmont, which literally means, "the foot of the mountain," began as a blues style centered in Southern Appalachia, from Virginia through the Carolinas and into northern Georgia. The music

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was swept up on the tide of the Great Migration and carried northeast through Maryland and Washington, D.C., to New York City.

Despite the scattered presence of piano and harmonica players, Piedmont blues evolved into a guitar-driven style. Moreover, even when electric guitars became available, Piedmont blues remained an acoustic tradition. It also employed a complex thumb and finger-picking style that has remained fairly consistent despite local and individual variations. Unlike blues styles that came out of segregated urban locations, the Piedmont blues developed in a more rural, often integrated setting where the transmission of playing styles and techniques occurred more freely.

The 21-track set was compiled from the vast archives of Smithsonian Folkways and annotated by music historian Barry Lee Pearson. Pearson, a professor at the University of Maryland, previously produced three other titles in the Classic Series: Classic African American Songsters, Classic Harmonica Blues, and Classic American Ballads.

As with every compilation in the Smithsonian Folkways Classic Series, Classic Piedmont Blues explores the breadth and depth of a genre with incredible and unforgettable music. It also includes liner notes that offer insight into the cultural and historical contexts of each selection. During the last 10 years, Smithsonian Folkways has released Classic compilations of ballads, blues, children's music, old-time fiddle, and protest songs, among others. ---JD Nash, americanbluesscene.com

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