

the center for **Popular Music**



Center for
Popular Music

Annual Report 2011-2012

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Annual Report 2011-2012

The Center for Popular Music was established in 1985 by the Tennessee Higher Education Commission as one of sixteen designated Centers of Excellence. Its mandate was to build a research library and archive that would achieve national prominence and develop programs to support and disseminate studies in popular music. The vision was to create a world-class research center that would serve Middle Tennessee State University, the local community, the state of Tennessee, and the larger research community. The Center's collections now document music as an aspect of American culture and commerce in a way that few, if any, other libraries and archives in the world can equal. It has become one of the university's and the nation's most important intellectual and cultural assets.

The mission of the Center for Popular Music is to promote research and scholarship on American vernacular music, and to foster an understanding of the nation's diverse musical culture and its global reach.

The Year in Review from the Center of Popular Music

The staff at the Center for Popular Music often felt that things were unusually busy during 2011-2012. Now that we look back on the year and total up the year's activities, we see why: It was unusually busy! Several things contributed to the up-tempo: a new permanent director; a new cataloger; new graduate students; new staffing

Index

Pa's Fiddle on PBS	2
Paul Wells, Distinguished Service	3
The National Folk Festival	3
The Wall of Fame	4
The 2011-2012 Budget	4
The University of KwaZulu-Natal	5
The Advisory Council	5
Collections	6
The Charles K. Wolfe Collection	7
New Resources & Highlights	8
Programs	10
Simon Zagorski-Thomas	10
Exhibits	10
Grants	11
Partnerships	13
Research	14
Selected Research Topics	14
Bouquets . . .	15
Teaching & Mentoring	16
Abby Hathaway	16
Rachel Morris	17
Featured Staff: John Fabke	18
Staff News	18
Lucinda's Basement	19
Grover's Nook	20
Martin's Den	22
Lindsay's Corner	23
Dicky's Desk	24
Yvonne's Fishbowl	24
Staff Professional Activities	25
Acquisitions, 2011-2012	29
Collections Usage, 2011-2012	30
Patronage, 2011-2012	31

responsibilities; grants, grants, grants; MTSU's centenary celebrations; figuring out how to do more on less; the excitement around *Pa's Fiddle: The Music of America*; and much, much more.

Before we lose record of all the buzz and din, a summary follows of the Center's year in review.

Pa's Fiddle on PBS

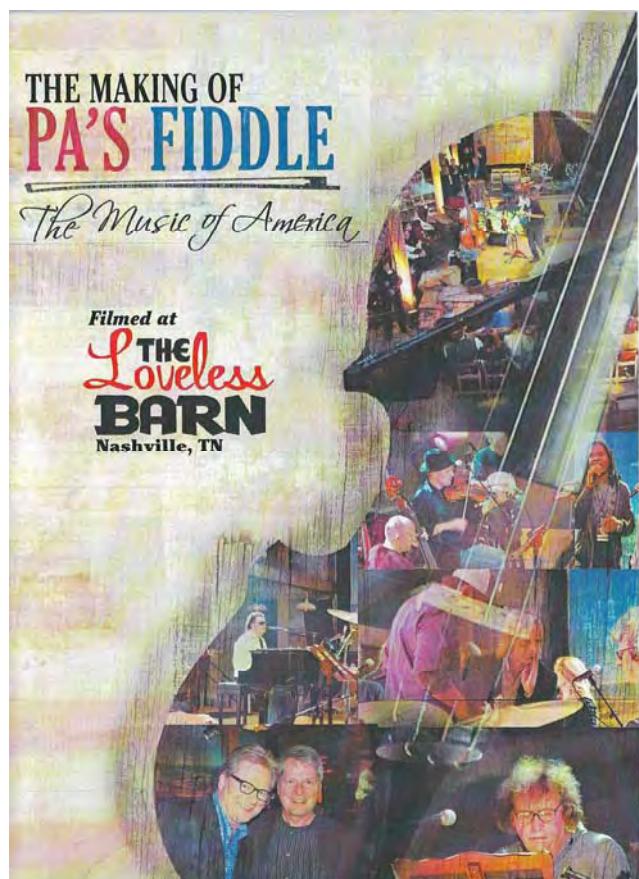
In July 2010, Dale Cockrell gave a presentation at the "Laurapalooza" in Mankato, Minnesota, on his work involving the 127 songs embedded in the "Little House on the Prairie" books. He was approached afterwards and congratulated by Dean Butler, who as a younger man played Almanzo, Laura Ingalls Wilder's husband, in the long-running *Little House on the Prairie* television show. Butler, who now is a Los Angeles-based producer of documentaries and television shows, commented that "The Pa's Fiddle Project" would make a great pledge-drive, special concert for PBS, featuring well-known artists singing the great old songs embedded in the books. An idea was thus born that led in January 2012 to scores of technicians swarming over the Loveless Barn in Nashville transforming it into a TV studio for the filming of *Pa's Fiddle: The Music of America*. Artists who appeared on the show included: Rodney Atkins, Committed, Natalie Grant, Ronnie Milsap, The Roys, Ashton Shepherd, and Randy Travis; they were supported by an all-star band consisting of music director Randy Scruggs, Shad Cobb, Matt Combs, Chad Cromwell, Dennis Crouch, and Hoot Hester. The program was broadcast on most all



The stars gather to rehearse the finale, "Ole Dan Tucker"

PBS stations starting in June 2012, and will be a part of pledge-drive programming for the next two years. The show, which is part concert, part documentary, features images drawn from the Center's holdings, on-camera commentary by the Center's Director, and audience shots of Center staff members and others from the MTSU community.

In addition to the show itself, MTSU students, with the support of the University, produced a



lively, half-hour documentary about *The Making of Pa's Fiddle*. Many hours of images were shot, both in studio and on location, and many more hours were spent in post-production, cutting and editing. The result is a polished, professional appearing show that reveals the behind-the-scenes work required in producing a big, PBS show.

Again, Center resources were foundational to the show's success.

DVDs of the show and the documentary, and CDs of the concert and a selection of music from Pa's Fiddle Recordings are widely available for purchase.

Paul F. Wells, Distinguished Service Citation

Paul F. Wells, Director Emeritus of the Center, received the Distinguished Service Citation from the Society for American Music during its 2012 Annual Meeting in Charlotte, NC. The citation is awarded when appropriate to a current member of the Society who has given exemplary and continued service to the Society and its mission.



Paul has been a member of the Society for American Music since 1987 and has served the organization in many capacities. He has chaired or served on nearly every committee of the organization, including publications, nominating, program, honors, editorial board (twice), conference management, as well as the interest

group on folk and traditional music. He and the Center for Popular Music hosted a most memorable meeting of the Society in 1989. Paul was on the board from 1990-1992, served as President-elect, President, and past President from 2000-2004.

A mainstay of the Society for American Music, the Society was pleased to honor Paul for his truly distinguished service and contributions to the spirit and substance of the organization.

The National Folk Festival

The 73rd National Folk Festival was held on Nashville's Bicentennial Mall, 2-4 September 2011. And the Center for Popular Music was there! Twice, as a matter of fact!! In one part of the Exhibition grounds, staff of the Center maintained an exhibit of materials relating to the Civil War that drew thousands of interested visitors.



While in an adjacent exhibit tent, Martin Fisher, the Center's indefatigable Curator of Audio Media, was demonstrating his Edison cylinder equipment to lines of interested Festival-goers and recording those who wanted to step up to the horn.



It was Hot Hot Hot that memorable weekend, followed by Boom Boom Boom/Splash Splash Splash, but a great time was had by all.

College of Mass Communication Wall of Fame

Lucinda and Dale Cockrell were inducted as “Friends of the College” at the annual College of Mass Communication awards convocation on 20 April 2012. As such, their portraits and their biographies hang proudly on the College’s Wall of Fame.

This great honor prompted these comments.

Lucinda and I doubt that anyone is more aware of the College of Mass Communication Wall of Fame than the staff of the Center for Popular Music, for no one looks at the “wall” more often than we do. We, however, call it the south wall of the Center’s closed stacks area, the wall to which the shelves holding the Center’s collections are attached. That wall is thus foundational to what we do and to the tens

of thousands of students, faculty, citizens, and scholars who have used the Center’s resources over its 27 years of existence. That wall supports our work, quite literally. We could not be happier to know that the Center’s work is acknowledged, honored, supported, and even famed on the other side of the wall too.

We accept this great honor not just for us, but also on behalf of the staff, supporters, and the patrons—past, present, and future—of the Center for Popular Music.”



Dean Roy L. Moore with Lucinda and Dale Cockrell
(MTSU Creative and Visual Services photo by Andy Heidt)

The 2011-2012 Budget

Budget appropriations from MTSU and the Tennessee Board of Regents totaled \$379,505 in FY 2012. (By way of insidious comparison, appropriations in FY 2009 were \$414,403, or 9% more when the consumer price index was 6% less.) Since salaries and benefits for Center staff totaled \$388,735 during the fiscal year, the Center effectively began the year \$9,000 in the red. Add operating expenses and travel (which would come to \$42,227 for the year) and the fiscal-year hole for the CPM was \$51,457 deep!

What this necessarily meant is that the Center's reserves (called "the carryover") would have to go towards covering salaries, benefits, and barebones operating expenses, and not towards programs or collections development. Accordingly, program activities were cut to the bone and many collections acquisitions were virtually suspended for the year. Most journal magazine subscriptions were maintained and necessary books for the reading room collection were purchased, but neither rare or antiquarian materials were purchased nor new CDs, computers, equipment, or other major capital investments.

Although FY2012 was not the best of fiscal times, a result (which will be reflected in the Annual Report for FY 2013) is that the University considered the situation, realized the dire implications, addressed the problem, and the budget for FY 2013 is one that will sustain the Center.

The University of KwaZulu-Natal

On 11 July 2011, Dale and Lucinda Cockrell met with faculty and staff at the University of KwaZulu-Natal in beautiful Durban, South Africa, concerning possible partnerships and exchange programs. UKZN and MTSU have many similarities in common: both have vital music programs; both have energetic programs in popular and vernacular music; UKZN has its Centre for Jazz and Popular Music while MTSU has its Center for Popular Music; both are located in vital centers of music-making. Discussions built upon these commonalities and went in constructive directions. More work is yet to be but it might well be that a day is coming soon when students and faculty between these



great universities, programs, and centers will be working closely together.

The CPM Advisory Council

The Center for Popular Music's Advisory Council consists of MTSU faculty from across the University and of local and community musicians and scholars. The agenda for the year had three important items: developing a set of governing Bylaws; considering conferences and programs; and drawing up a prospectus for a graduate program in popular music studies at MTSU. The Committee on Bylaws compared constituting documents of several other somewhat similar boards and councils and fashioned Bylaws that were approved by the Council at its Spring 2012 meeting. These will take effect at the first Council meeting in 2012. The Committee on Conferences and Programs explored several exciting ideas and prospects, but was constrained by the year's precarious budgetary situation. It ultimately decided to postpone to 2014 the next conference to be organized and sponsored by the Center. The Committee on a Graduate Program polished a draft prospectus that will serve as a starting point for much more intensive discussions in 2012-2013.



The members of the 2011-2012 Advisory Council were:

Mike Alleyne, Professor, Recording Industry (MTSU)
Robert Cogswell, folklorist (Tennessee Arts Commission)
Charlie Dahan, Associate Professor, Recording Industry (MTSU)
John Dougan, Associate Professor, Recording Industry (MTSU)
Paul Fischer, Professor, Recording Industry (MTSU)
Deborah Gump, John Seigenthaler Chair of Excellence in First Amendment Studies (MTSU)
Felicia Miyakawa, Associate Professor, Music (MTSU)
Kris McCusker, Associate Professor, History (MTSU)
Bruce Nemerov, musician and independent scholar
Steve Shearon, Professor, Music (MTSU)
Mayo Taylor, Associate Professor, Library (MTSU)

* * *

Collections

The Collections of the CPM grow in two basic ways: through purchases of materials and through donations of materials. Budget issues severely curtailed purchases during the year, especially of rare ("special") collections. In part because of the budget, Center staff redoubled efforts to let scholars, collectors, and the public know of the benefits of donation. A measure of our success is that the Center accessioned 50 separate groups of donated Special Collection materials during the year. New acquisitions came from donors in Alabama, California, Georgia, Kentucky, Massachusetts, New Jersey, New York, North

Carolina, South Dakota, Tennessee, Virginia, and The Netherlands. Taken together, these items add to and significantly enhance current holdings.

Donations like these are constantly remaking the Center's archives. Everyone seems to benefit, for our collections are enhanced (sometimes transformed) and donors have the satisfaction of knowing that their treasures will be conserved and accessible to students and scholars for centuries to come. (And they often enjoy a nice tax deduction as well!)

The Center especially appreciates its repeat donors. For example, new materials were added to the Gene Jones Collection of manuscript, research materials, and sound recordings pertaining to jazz, ragtime, and Broadway show music. New accessions were added to the Joe Crook Collection. The *Southern Girls Rock and Roll Camp Archives* grew as yet more materials pertaining to the organization and production of the summer camp came to the Center.

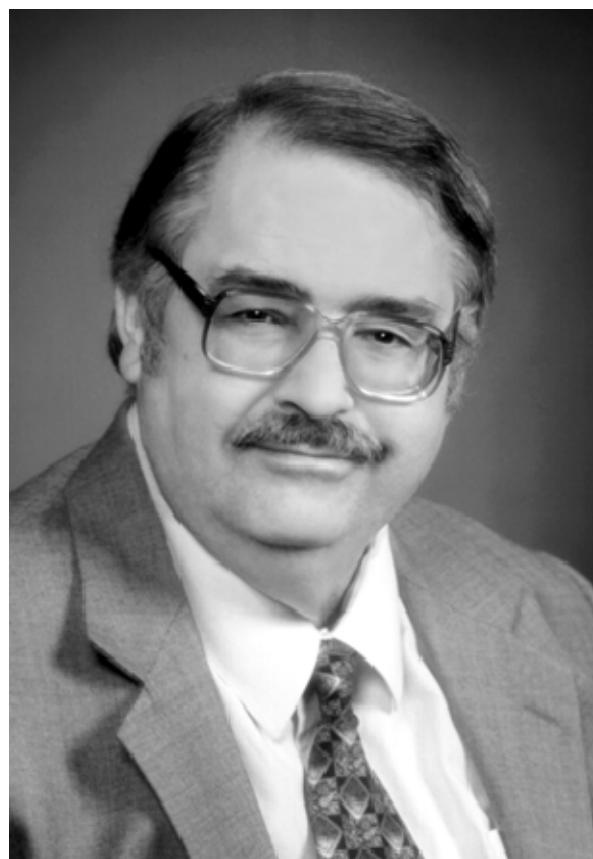
The Center salutes those who have supported us through donations made in 2011-2012.

Thomas T. Adkins, Chattanooga, TN
Bill and Julie Anderson, Madison, AL
Kelley Anderson, Murfreesboro, TN
Arts Center of Cannon County, Woodbury, TN
Grover Baker, Nolensville, TN
Sinclair Baldassari, Nashville, TN
David Bassett, Nashville, TN
Claire Bratten, Murfreesboro, TN
Mike Browning, Murfreesboro, TN
Karen Case, Murfreesboro, TN
D. Russell Clayton, Marietta, GA
Dale Cockrell, Murfreesboro, TN
Lucinda Cockrell, Murfreesboro, TN
Joe Crook, Nashville, TN
Ramona DeSalvo, Nashville, TN
Christi Underdown-Dubois, Nashville, TN
Peggy Smith Duke, Readyville, TN

EMI Christian Music Group, Nashville, TN
Martin Fisher, Nashville, TN
Jim Flanigan, Stone Ridge, NY
Stephen Foust, Murfreesboro, TN
Jason Goforth, Murfreesboro, TN
Steve Hall, Nashville, TN
Jack Hamilton, Nashville, TN
Linda Harden-Lantz, Greeneville, TN
Ken Hinton, Nashville, TN
David A. Jason, Flushing, NY
Gordon Gene Jones, New York, NY
Bill Kornrich, Sneedville, TN
Tony Lis, Brookings, SD
Ron Lovely, Chelsea, MA
Karl Lundeberg, Los Angeles, CA
Johnny Maddox, Gallatin, TN
Robert McGowan, Memphis, TN
John Mitchell, Soddy Daisy, TN
Felicia Miyakawa, Murfreesboro, TN
Nashville Public Library, Nashville, TN
Bruce Nemerov, Murfreesboro, TN
New England Conservatory, Boston, MA
Rose Noble, Huntsville, AL
Lynne Drysdale Patterson, Nashville, TN
Donna Moser Peak, Shepherdsville, KY
R. & A. Petrilla Booksellers, Roosevelt, NJ
Robert G. Priest, Yorktown, VA
E. Tex Reddick, Columbia, KY
Randy Riddle, Mebane, NC
George Riordan, Murfreesboro, TN
Don Rooney, Atlanta, GA
Bob Scully, Louisville, KY
Stephen Shearon, Murfreesboro, TN
David Stephens, Oneonta, AL
Irwin Streight, Ontario, Canada
Kiplynn Todd, Murfreesboro, TN
Alexander Van der Tuuk, The Netherlands
Leah Van Driest, Franklin, TN
Rosemary Wampler, Murfreesboro, TN
Debbi Whiting, Northport, NY
Lynn Stanfield Wilbanks, Nashville, TN
WMOT Radio, MTSU, Murfreesboro, TN

The Charles K. Wolfe Collection

In 2006, the Center for Popular Music began making room for the deposit of the Charles K. Wolfe Collection. Dr. Wolfe, long-time MTSU professor and scholar of folk and popular American music, created over his lifetime an extraordinary research collection of papers, sound recordings, articles, books, audio tapes, and other materials. Charles published 22 or 23 books (he



wasn't sure of the number!) on subjects that ranged from the Louvin Brothers to Leadbelly to the Grand Ole Opry. In addition, there were hundreds of journal articles and liner notes. He was twice the recipient of the prestigious ASCAP-Deems Taylor Award, for both *The Life and*

*Legend of Leadbelly and A Good-Natured Riot:
The Birth of the Grand Ole Opry.*

Dr. Wolfe willed that his research collection be maintained as a whole and that it be fully accessible to students and scholars. Towards that end, the Center has been receiving materials from the Wolfe family for the last six years, but on a “deposit” basis. In February 2012 Mrs. Mary Dean Wolfe, Charles’ widow, and daughters Cynthia Wolfe Beatty and Stacey Wolfe signed the deed-of-gift bequeathing the Charles K. Wolfe Collection to the Center for Popular Music, a gift for which the Center and all those involved in popular music research are profoundly thankful.

It will take some while for all the materials to come to the Center, be accessioned, cataloged, and made accessible. But for starters, 4,023 sound recordings, 3,752 audio tapes, and 972 books have now been added to the Wolfe Collection in the Center. The Center will be seeking grant funding to help us in preserving, cataloging, and digitizing this impressive, unique research collections.

A standing ovation is in order for the generosity and support extended to the Center for Popular Music by the Wolfe family.

New Resources and Acquisitions Highlights

- Peggy Smith Duke, of Readyville, TN, donated to CPM her father’s collection of materials documenting the Murfreesboro Lions Club Minstrel Show. From the 1940s through much of the 1960s, Lion’s Clubs across the nation sponsored an annual charity fund-raiser that took the form of a minstrel show. Herbert Smith was a key performer, writer, and producer of the Murfreesboro show, and his

collection is a trove of photographs, scripts, programs, memorabilia, and other materials. A finding aid is available for those who would like to browse or research in this valuable collection.

- A research guide titled “Materials Related to the American Civil Rights Movement in the Collections of the Center for Popular Music” is now available.
- It’s nice when things come full circle. David Bassett was one of the first student employees to be hired to work at the Center for Popular Music when it first opened 26 years ago. David was a Recording Industry Management major at MTSU. He donated materials to the Center then and this past year he donated many more. David comes from a musical family. His grandfather played with John Philip Sousa and his parents were classical musicians. David’s career in the music industry has been diverse: he has been a deejay, worked extensively in radio, and as an audio technician, manager, and consultant. He is also a songwriter and has his own home-recording studio.

The materials he donated are equally as diverse. David’s collection consists of sound recordings in various formats: 78 rpm recordings; 45 rpm; 33 1/3; flexis; cassette tapes; CDs; posters; programs; sheet music; magazines; photographs; press kits; newspaper clippings. There are many genres represented: rock and roll, big band, swing, with dates that range from the early 1900s through 2000. A fun collection of Beatle memorabilia includes decorative bags; bubblegum miniature album covers; buttons/pins; calendars; T-shirt; CD long boxes; and a Paul

the center for **Popular Music**

McCartney cut out display with cassette tape.

The Beatles Chu-Bops Bubble Gum Records series were manufactured by Album Graphics, Inc. of Illinois and sold during the 1980s for a suggested retail price of 35 cents. These are 3" x 3" replicas of original album artwork that came with a piece of bubblegum inside the "album" in the shape of a disc. Chu-Bops covered a range of different bands and artists such as Blondie, Abba, Gary Numan, KISS, Judas Priest, Billy Joel, and, of course, the Beatles. Thanks to David Bassett, the CPM has examples of some of the above. It makes one wonder if there's a place for virtual MP3 bubblegum downloads?



- A new finding aid is now available for the Osmond Brothers Family Collection, located on the CPM website.
- The Victrola phonographs made by the Victor Talking Machine Company were

the most popular of their day. The windup, internal-horn model VV-XI was the best-selling Victrola of all, with about 850,000 units produced from 1910 to 1921. Dale and Lucinda Cockrell donated to the Center serial number 694525, which indicates that this particular mahogany floor model phonograph was manufactured in 1919. It now resides in the Center's Reading Room where it sounds out in demonstration on occasion.



- The Gene Jones Collection of jazz, ragtime, and Broadway materials was processed by Rachel Morris, a graduate assistant in the Center from the Public History Program.

* * *



Programs

Many seem to think that the Center's mission does not extend beyond the Reading Room hours. Public programs and outreach, broadly defined, are very much part of our purview though, a part of the mission that we take seriously. Lectures, exhibits, sponsorships, public service, concerts, all this and more is part of what makes the Center for Popular Music.

Public Programs

Simon Zagorski-Thomas Lecture

On 6 December 2011, the CPM, in co-sponsorship with the Department of Recording Industry and the School of Music, presented a lecture by Dr. Zagorski-Thomas titled "Playing



To An Empty Room: Performance, Recording, and Musicology." Dr. Zagorski-Thomas is a

highly regarded expert on the art and implications of recording technology, a Senior Lecturer in Music Technology at the London College of Music, University of West London, and also Chair of the Association for the Study of the Art of Record Production and the Director of the Art of Record Production Conference. His lecture looked at how the recording process has affected and is in turn affected by performance. He explored the means that performers and producers have developed for performing without an audience, for establishing the collaborative process of editing and negotiating the way that this process has affected decision making, and for even determining the "ownership" of a performance.

Exhibits

Although the CPM is not a museum, it does hold many items that are visually arresting and informative. Furthermore, the staff has learned that visitors to the Center's Reading Room can more quickly grasp the dimensions and extent of CPM holdings if they can see representative items drawn from the collections. Goals brought forward from the past year are to enhance the visual experience in the Reading Room and to mount representative exhibits of Center holdings. During 2011-2012, several exhibits featuring Center materials were mounted in the CPM Reading Room.

- *From the Collections of the Center for Popular Music* (CPM Reading Room): An exhibit of representative items from the Center's collections. A favorite for this year focused on Center materials that in some way concerned or referenced "Blue," as in MTSU Blue.
- *All the Bells and Whistles: The Railroad in American Music*. This exhibit explored how railroads, and those who

worked on the railroads, are represented in American popular music. It was curated by Abby Hathaway, a graduate assistant in the Center from the Public History program.

- To help celebrate MTSU's Centenary Celebration, the Center mounted "1911: The Year in Song." Visitors to the exhibit learned: how "Tin Pan Alley" got its name; the title of the most popular song of 1911; the connections between the music of 1911 and John Wayne and Elvis Presley; why pink was the fashion color of the year; and much more.

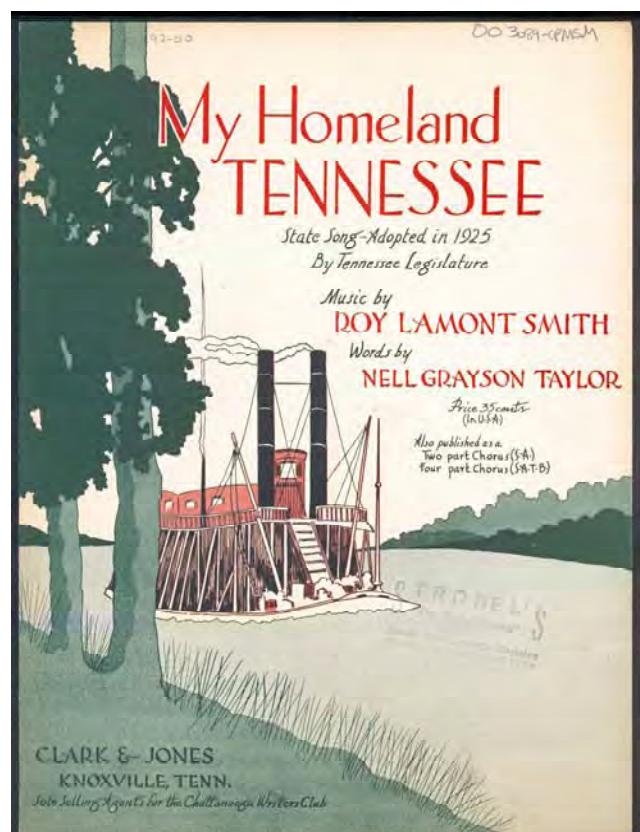
Holdings were also exhibited outside the Center.

- *Women in Music*: an exhibit mounted in the Walker Library, featuring materials on women from the Center's collections.
- *Freedom Sings*: an exhibit of music that promotes social change, mounted to supplement a concert sponsored by the First Amendment Center and the Seigenthaler Chair of Excellence.
- *Music of Resistance*: materials from the Center were loaned to the National Underground Railroad Freedom Center in Cincinnati to support their exhibit.
- The Center mounted an exhibit of materials from its collection in Linebaugh Library, this to support their *A Fine Romance: Jewish Songwriters, American Songs, 1910-1965* traveling exhibit. This exhibit was seen and appreciated by thousands of patrons of Murfreesboro's fine public library.

Grants

The year found the Center unusually active in grant-writing and, happily, receiving grants.

"My Homeland": A Research Guide to Songs about Tennessee. The Center received a \$6,700 "State and National Archival Partnership" award from the Tennessee Records Historical Advisory Board to identify, preserve, and make accessible a unique collection of songs about Tennessee held in the CPM archives. The project makes special use of the John S. Mitchell Collection of Tennessee Music and the Peter S. LaPaglia Collection, which is also focused



on songs about Tennessee. Altogether approximately 500-550 records will be



digitized and incorporated into the research guide, with a special section on the (seven, eight, or nine) Official [?!] State Songs of Tennessee. John Fabke, who worked as an intern in the Center in 2010-2011 and as a volunteer in 2011-2012, has been hired by the grant to organize the materials and help construct the research guide/website.

MusicSprings: Southern Music Sources. The Center partnered with the Arts Center of Cannon County on this \$25,000 grant from the National Endowment for the Arts. The project is to develop, produce, and disseminate widely through YouTube and other channels 26 short “webisodes” on southern traditional music. Webisodes will focus on song histories, musical movements, performers, and legacies. Bruce Nemerov and Evan Hatch head up the production team, with editing support from students in the Electronic Media Communications department at MTSU. Staff in the CPM will help in developing content, based largely upon holdings in the Center, and aid in production.

A Fine Romance: Jewish Songwriters, American Songs, 1910-1965. The Center for Popular Music partnered with Linebaugh Public Library in Murfreesboro to bring to Linebaugh this outstanding traveling exhibit. The exhibit was created by Nextbook, a Jewish cultural organization, and the American Library Association Public Programs Office. Based on a book written by David Lehman and published by Nextbook Press, *A Fine Romance: Jewish Songwriters, American Songs*, the exhibit tells the story with images from Broadway musicals, classic films, posters and personal collections. Prof. Paul Fischer (MTSU, Recording Industry) worked closely with the Linebaugh staff to coordinate a series of

lectures and performances. In addition, the Center mounted an exhibit of original materials at the Library in support of the traveling exhibit panels.

America's Music: A Film History of Our Popular Music from Blues to Bluegrass to Broadway. The Center, in partnership with Linebaugh Public Library and the City of Murfreesboro, submitted a proposal to the National Endowment for the Humanities to be one of 50 sites across the nation to develop and produce programs and concerts on the Library Plaza around a series of films on American popular music. Prof. Felicia Miyakawa (MTSU, Music) is slated to be the presenting scholar for the programs, which will be coordinated by CPM. Word came from the NEH in July 2012 that the Center had been successful in its application.

American Vernacular Music Manuscripts, ca. 1730-1910: Collections from the American Antiquarian Society and the Center for Popular Music. In June 2012, the Center in collaboration with the American Antiquarian Society submitted to the National Endowment for the Humanities a proposal to fund a project that will digitize, catalog, and provide web-based public access to their joint American vernacular music manuscripts collections, dated ca. 1730-1910. The project will: take conservation measures where necessary; digitize all materials to archival standards; develop a bibliographic description of each manuscript; catalog the materials in MARC format record structure that includes content (song-level) inventories; build the “American Vernacular Music Manuscripts” website, which will direct users to appropriate page images stored on Internet Archive; develop a system for long-term/redundant storage of all digital files; launch the resulting website onto the

Internet; and advertise its public access. It will also establish vernacular music manuscript cataloging guidelines and create a cataloging manual that other repositories may employ. The proposal, which values the project at \$191,000, is under review by the NEH.

Partnerships

The Center has continued to cultivate mature partnerships and develop new ones. Partnerships with other institutions that have complementary programs, facilities, or missions is, of course, an effective and efficient way to extend resources. Some of our partnership initiative include:

- *Southern Girls Rock and Roll Camp*, collaborating in providing course materials and in preserving the Camp's archives

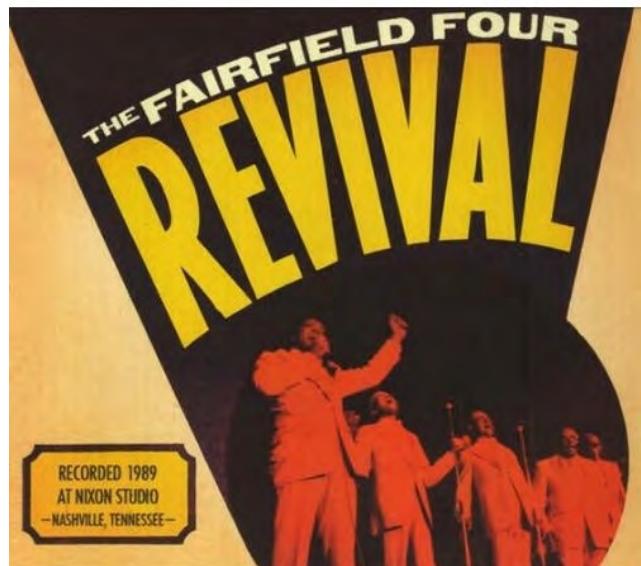


Campers and staff visit the Center for Popular Music

- *The Blair School of Music Piano Concert Archive*, collaborating in preserving and digitizing this archive
- *Stanton Littlejohn Recordings*, collaborating with Arts in McNairy County

(TN) on preserving and digitizing this music

- *The Fairfield Four Recordings*, collaborating with the Arts Center of Cannon County (TN) on digitizing and mastering these recordings



- *The Birmingham (AL) Quartet Anthology Recording*, collaborating with CaseQuarter Records on digitizing these recordings
- *Linebaugh Public Library*, partnering with our public library on several projects, including some upcoming

Others partner relationships outside of MTSU include the following.

American Antiquarian Society, Worcester, MA
 Ames Plantation, Grand Junction, TN
 Association of Recorded Sound Collections,
 Annapolis, MD
 Center for Southern Folklore, Memphis, TN
 City of Murfreesboro, TN



James K. Polk Ancestral Home, Columbia, TN
Music City Baroque, Nashville, TN
Nashville Old Time String Band Association,
Nashville, TN
National Museum of African American Music,
Nashville, TN
National Underground Railroad Freedom Center,
Cincinnati, OH
Pa's Fiddle Recordings, Murfreesboro, TN
The Renaissance Center, Dickson, TN
Rutherford County Center for the Arts,
Murfreesboro, TN
Southern Folklife Center, Chapel Hill, NC
Spring Fed Records, Woodbury, TN
Starr-Gennett Foundation, Richmond, IN
Stones River National Battlefield, Murfreesboro,
TN
Tennessee Folklore Society, Knoxville, TN
The Tennessee State Museum, Nashville, TN
Voices from Our America Project, Nashville, TN
Volunteer Voices, Tennessee Electronic Library
Uncle Dave Macon Days, Murfreesboro, TN

* * *

Research

Among publications for 2012 that drew upon Center resources are the following:

Drew Beisswenger, *North American Fiddle Music: A Research and Information Guide*
Larry Hamberlin, *Tin Pan Opera: Operatic Novelty Songs in the Ragtime Era*
Douglas Harrison, *Then Sings My Soul: The Culture of Southern Gospel Music*
Every Day in the Week: One Ton of Fun (LP sound recording), liner notes by Alex van der Tuuk
Felicia M. Miyakawa, “A Long Ways from Home?: Hampton Institute and the Early History of ‘Sometimes I Feel like a

Motherless Child’,” *Journal of the Society for American Music*
Ernst Hofacker, *Von Edison Bis Elvis: Wie Die Popmusik Erfunden Wurde*
Discovery: The Rebirth of Mississippi John Hurt (CD sound recording), liner notes by Philip Ratcliffe and Bruce Nemerov

Selected Research Topics

Dr. Felicia Miyakawa, Middle Tennessee State University: “Sometimes I Feel Like a Motherless Child”
Dr. Donald A. Beisswenger, Missouri State University: Fiddle music resources
Doug Caldwell, Malvern, PA: Rudy Wiedoeft/Ferde Grofé
Irwin Streight, Royal Military College of Canada: Southern Singer-songwriters
Edward F. Polic, Milpitas, CA: Robert E. “Mike” Doty Collection
Roby Cogswell, Tennessee Historical Commission: Cortelia Clark
Kelly Gray, University of Illinois Press: White evangelical gospel music
Chris Goertzen, University of Southern Mississippi: Style history of American fiddling and reels
Tammy Rogers King and Laura Ross, Music City Baroque: history of fiddling
David Currey, Encore Interpretive: railroad music
Melanie Gall, St. Albert, Alberta, Canada: World War I knitting songs
Lynne Drysdale-Patterson, Nashville, TN: “Tales from the Trails of Tennessee: Taproots, Tunes, and Timeless Recipes”
James Goff, Appalachian State University, Boone, NC: Elvis Presley and gospel music
Colin Escott, Pulaski, TN, Bear Family Records: Sammi Smith in the Brad McCuen Collection
Tom Carter, Vancouver, BC: Charles E. Royal



- Norma Pile Ashley, Dewanna Pile Burgeron and family: Pete Pile
- Joe Weed, Los Gatos, CA: "The Maiden's Prayer"
- Eric Hermann, University of Maryland: Music at the Tennessee Centennial Exhibition
- Richard McKinstry, Winterthur Museum: Charles Magnus song broadsides
- Jennifer Cooper, University of Tennessee-Knoxville: research on accessibility of ethnomusicology field recordings.
- Anthony Lis, South Dakota State University: research into Jerry Byrd, Ernie Lee, and other country music performers of the 1930s-50s
- Emily D. Crosby, University of Pittsburgh: research for dissertation proposal on 1960s female country musicians.
- Debbi Whiting, Music Publisher, Northport, NY: research for Margaret Young, Margaret Whiting, Richard Whiting, Louis Busch

Bouquets . . .

"I can still recall sitting in the Center's reading room, having the kind of archival experience scholars dream of having—of making a series of discoveries, one artifact leading to another, one find spilling over into new insight—and then watching the shape of the book I was researching come into increasingly crisper focus. The staff's unfailing generosity of time and good will made the experience all the more rewarding."

Douglas Harrison, Fort Myers, Florida

"Having musical artifacts from the Center for Popular Music in our display cases during our hosting of the Jewish Songwriters Exhibit has enhanced the experience for the visitors and provided tangible ways to remember the music. The Center was invaluable in the planning process for this event. We are so grateful for our partnership with Dale Cockrell and the staff of the

Center for Popular Music and look forward to more opportunities in the future."

Carol Ghattas, Branch Librarian, Linebaugh Public Library.

"An excellent source for research. Thank you for your special help and hospitality as I searched for Tennessee hymns from the 1800s. I so appreciate you!"

Lynne Drysdale-Patterson, Songwriter, Speaker, Nashville, TN.

"Many thanks to you, Grover, and the rest of the staff for the wonderful treatment you afforded me last week. I really appreciate it!"

James R. Goff, Appalachian State University,

"Thank you all for making me feel so welcome and assisting me in so many ways with my research – and as well with my extra-curricular adventures and desperate need for coffee! I definitely will return sometime."

Dr. Irwin Streight, College Militaire Royal du Canada, Kingston, Ontario.

"You have an amazing sheet music collection at Middle Tennessee State University! Thanks again."

Silvia Cahill, Ghost Light Films, New York, NY

"But in short, this is FANTASTIC! Especially the identical song—and from my native Massachusetts no less. Way cool!"

Steve Green, Archivist, Western Folklife Center, Elko, NV.

* * *

Teaching and Mentoring

Teaching

The Center's engagement with the teaching mission of Middle Tennessee State University takes at least three forms. Students come into the CPM Reading Room and avail themselves of the resources, receiving personalized staff instruction on how best to use our holdings. Then, on many occasions during most any academic year, members of the Center staff are invited into campus classrooms where they give presentations on mission and collections. Finally, faculty across campus integrate the CPM into their course syllabi, often requiring students to conduct research in the Center.

In all these instances, the Center engages students (and faculty) with the power of the primary source. In an academic world dominated by textbooks, PowerPoint, the web, and Wikipedia, opportunities to see, touch, feel, and smell "the real thing" are rare. In a virtual world, the Center is the counterpoise—the real thing!

Courses at MTSU that Utilized Resources of the Center for Popular Music

AAS 2100: Introduction to African American Studies, Prof. Uzoma Miller

HIST 2030 HO2: Honors Tennessee History, Prof. Mary Hoffschwelle

HIST 2030 HO3: Honors Tennessee History, Prof. Mary Hoffschwelle

HIST 3010: Historian's Craft, Prof. Amy Sayward

HIST 3010: Historian's Craft, Prof. Kristine McCusker

HIST 3010: Historian's Craft, Prof. Lisa Pruitt

HIST 3110: Explorations in Public History, Prof. Kate Stringer

MUS 1030: Introduction to Music, Prof. Robert Brown

MUS 6620: Music Bibliography and Research, Prof. Stephen Shearon

Mentoring

An especially effective form of teaching is mentoring. The Center has been fortunate this year to have had two students with whom the staff could work on a one-to-one basis.

Abby Hathaway

Abby is a Ph.D. Public History candidate who served her second year as a graduate assistant during the year. She was responsible for accessioning and processing the Everett Corbin Collection of personal papers, photographs, serials, books, sound recordings, and memorabilia and the Herbert Smith Minstrel Collection of scripts, song lyric sheets, manuscript



sheet music, newspaper clippings, correspondence, performance programs, and photographs.

Abby researched and mounted four exhibits using original materials from the Center's collections: "Women in Music" housed in the Walker Library; an exhibit of protest songs for the "Freedom Sings" presentation sponsored by the Seigenthaler Center; an exhibit of original music for the Linebaugh Public Library in partnership with the traveling exhibit, "A Fine Romance: Jewish Songwriters, American Songs, 1910-1965;" and "All the Bells and Whistles: The Railroad in American Music" located in the CPM reading room. She also worked with the National Underground Railroad Freedom Center in Cincinnati, Ohio researching materials for an exhibit titled, "Music of Resistance."

Throughout her assistantships, Abby worked with the Center's sheet music collection. She checked new acquisitions against current holdings, updated existing catalog records, and created six hundred original sheet music catalog records. In addition, Abby produced the research guide, "Materials related to the American Civil Rights Movement in the Collections of the Center for Popular Music" to better enable students and scholars find primary and secondary resources on the subject within the CPM's holdings.

Rachel Morris

Rachel is a Masters degree candidate in Public History who also served her second year as a graduate assistant at the CPM during 2011-2012. During her time at the CPM, she completed archival processing projects, cataloged materials, produced exhibits, and assisted students and scholars with research requests. Rachel accessioned over twenty collections during her

assistantships, which involved inventorying, counting, categorizing, filling out accession forms, and creating accession files. For the past two years, she has been in charge of accessioning and processing accruals to the Gordon Gene Jones



Collection, which included updating the finding aid for the collection. She processed and created catalog records and a finding aid for the Osmond Family Collection of manuscripts, memorabilia, photographs, and books. She continued a retrospective finding aid conversion project she began during an internship conducted the previous summer. Rachel also researched and produced an exhibit for the CPM Reading Room titled, "Echoes of Liberty: Patriotic and Campaign Music" and mounted a "Summer Music" exhibit in the Center's archival holdings exhibit case.

Featured Staff: John Fabke **Intern/Volunteer/Principal Investigator**

John Fabke has in a short time become a central, integral part of the CPM family. We first got to know him when he interned at the Center during 2010-2011, which involvement was a required part of his MLIS degree program at San Jose State University. He enjoyed his work with us so much that he stayed on as a volunteer, processing the Charlie Walker Collection. He worked with Walker's manuscripts, audio, video, artifacts, books, serials, and photographs all of which help document the many of the facets of his long career as country music disc jockey, songwriter, and musician. Towards the end of the fiscal year, we were able to use grant money to hire John as

the principal investigator on the "My Homeland": A Research Guide to Songs about Tennessee" project.

John, who moved to Nashville from Madison, Wisconsin, a few years back, is also a fine old-time fiddler. In the brief time he's been in Nashville, he has managed to network quite extensively and just this past summer was a judge at the Uncle Dave Macon Days competition. John is married to Shauna Wells, who is a teacher in the Williamson County school district. For fun, John adds strings and a bow!

Salute to John Fabke, our Featured Intern/Volunteer/Principal Investigator.

* * *

Staff News

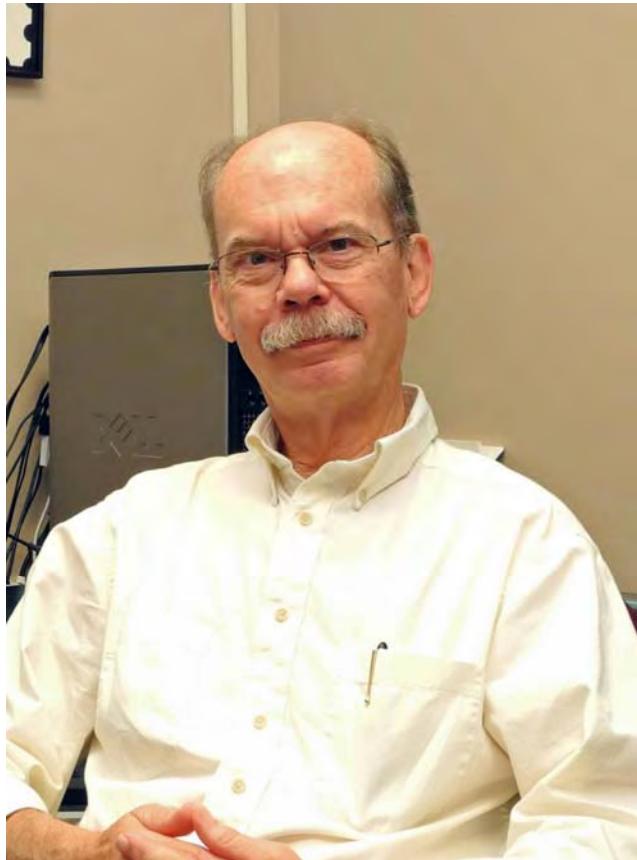
Staffing Changes

Dale Cockrell, Director

After a national search for a permanent director during spring 2011, an activity that especially occupied librarian Grover Baker who chaired the search committee, Dale Cockrell was offered the position and took it up on 1 September 2011, the day after his early retirement from Vanderbilt University took effect.

He is the author of *Demons of Disorder: Early Blackface Minstrels and Their World, Excelsior: Journals of the Hutchinson Family Singers, 1842-1846*, and more than one hundred other books, articles, papers, and monographs devoted to the study of American popular music. His books have won various awards, and he has been elected to high office by his colleagues (including the presidency of the Society for American Music). Dale has been the recipient of several grants,





including three NEH Fellowships, and has held positions at the University of KwaZulu-Natal (South Africa), Indiana University, Dartmouth College, Middlebury College, the College of William and Mary, and the University of Alabama. His *The Ingalls Wilder Family Songbook* (a critical edition of the music referenced in the *Little House* books) was published in January 2011 as vol. 22 in the *Music of the United States of America* series. He is also founder and president of The Pa's Fiddle Project, an educational, scholarly, and musical program dedicated to recording the music of the *Little House* books and to reconnecting the nation's children with the rich musical legacies embedded in them.

Lindsay Million, Cataloger

The Center was back to being fully staffed in October with the addition of Lindsay Million as our Cataloger. A recent transplant to middle Tennessee from Michigan, Lindsay came to the Center from Murfreesboro's Linebaugh Public Library, where she worked in both the Reference and Cataloging departments (and does still on a part-time basis). She holds a Master of Science in Library Science from Clarion University, in Pennsylvania, and a Bachelor of Science in Anthropology from Grand Valley State University, in Michigan. In June 2012, Lindsay journeyed to Boston, where she was a participant in the prestigious "Digital Directions" workshop mounted by the Northeast Document Conservation Center. We couldn't be happier to have Lindsay as part of our dream team!

Dicky Dixon, Reference/Research Assistant

Dicky, as nearly everyone connected with the Center knows, has been behind the reference desk for seemingly forever. Actually, that's only about twelve years (and still counting), but still longer than anyone else on staff! By combining two part-time salary lines, reorganizing serials management responsibilities, and receiving support from upper administration, we have been able to elevate Dicky's position to full-time/permanent. We welcome Dicky to new status-hood in the Center for Popular Music.

Lucinda's Basement

I love my job in the "basement." Where else can you work with extremely cool and original music materials, great colleagues and students, and meet the most interesting and knowledgeable collectors and donors? As archivist, I see all of the special collection materials that enter into the CPM's collections – and this year I saw a great deal. We

had fifty individual accessions, 45 of which were donations, all of which added many more special collection and manuscript items to the Center's impressive holdings. Behind those donations are delightful people. I enjoy getting to know all of our donors, many of whom donate year after year. Many of them are collectors, and we share an affinity for gathering together various musical formats - past and present. Thanks to our donors, the CPM's collections will be studied and enjoyed by future generations of students and researchers.

Another job perk is mentoring and working with graduate assistants and volunteers. All those donated materials have to be organized, cataloged, preserved, and housed so that they can be accessed by students and scholars. The

graduate assistants and volunteers help to make that access possible. They contribute greatly to the CPM by performing a wide-range of necessary functions, such as accessioning, cataloging, processing manuscript collections, writing finding aids, producing exhibits, assisting researchers, digitizing collection items, and numerous other tasks.

I didn't spend all of my time in the "basement" either. I spend a fair amount of time spreading the news about the Center and its resources. I give informational tours to prospective students, faculty, researchers, and donors. Along with other staff members, I give class presentations on popular music subjects as they relate to our holdings, I supervise public programming projects, lectures, and exhibits. I also work with partnering organizations, institutions, and the community. In 2011, I served as President of the Society of Tennessee Archivists, which involved spearheading the development of a five-year strategic plan and disaster preparedness project initiative. I continue to serve on the STA Executive Committee and give presentations for the Academy of Certified Archivists. I also serve on local non-profit Boards.

So my "basement," isn't really a dark, dreary, musty place that I have to work in. "Lucinda's basement" is a great place with delightful donors, interesting researchers, motivated students, capable staff and competent colleagues - but the best part is - it's full of music!

--Lucinda Cockrell
Assistant Director/Archivist

Grover's Nook

Is it worth it?

When I was taking graduate classes in Information and Library Science, preparing to



become a music librarian, I envisioned spending my days working directly with students and faculty. During this past year, however, it seems as if I've spent an inordinate amount of time working on activities that keep me holed-up in my office at my computer.

The Center launched its redesigned website at the beginning of the 2011 Fall semester. Hopefully, by now, you've had a chance to visit it. The feedback has been overwhelmingly positive, not only for our new search interface, but also for the information contained within the site and its overall layout. So, was it worth spending time redesigning the website? Definitely!

But wait... a good website is not a static document, and ours is constantly being updated. We are



using the home page as a place to keep our patrons up-to-date with the Center's activities, accomplishments, and other important announcements. As the Center's webmaster, I have found myself having to take on the mentality of a publicist. I will read an email or hear something mentioned during a meeting or in passing and think, "That ought to go on the website." While at first glance this seems like an unaccustomed role, it is actually an extension of

my job as a librarian: providing access to information for our users. That is always worthwhile.

We plan to continually add more content to the website, including online exhibits and additional research guides. Soon we will be creating an MTSU Marketplace storefront, which will provide us with the ability to take online credit card payments for fees and services. As they say, check back often to see what's new. Who knows? One day you might be able to visit the CPM Store online and purchase a T-shirt!

While visiting our website, you may have noticed that you can "Find Us on Facebook" and "Follow Us on Twitter." At the time of writing, the Center's Facebook page has 129 total "likes," and our Twitter account has 325 followers. We use these social media sites in a variety of ways. We post links to articles about the Center, as well as links to outside articles that might be of interest to our patrons. We also post announcements for upcoming programs or exhibits. The jury is still out as to the usefulness of these social media venues. Hopefully, as we gain experience and see how other libraries and archives utilize them, we will discover better ways to use them for our advantage.

Three weeks out of my year – one each during August, January, and April – I am tied to my laptop as I edit the upcoming issue of *Breve Notes*, the newsletter of the Southeast Chapter of the Music Library Association (SEMLA). Serving as newsletter editor, a role I took on beginning with the January 2010 issue, has been one of the most rewarding tasks that I have ever undertaken. It has also been, in the most literal sense, a huge headache, sometimes giving me migraines as I work to complete an issue! When I am in the midst of working on an issue, I will occasionally ask myself (as does my wife!), "Is it worth it?"

Perhaps the broader issue to ponder is whether or not any form of participation in professional organizations brings benefits to the Center.

In addition to my own involvement in SEMLA and the Music Library Association (MLA), each member of the Center's professional staff participates actively in one or more professional organizations. The name Dale Cockrell is well respected in and beyond the field of musicology due to his outstanding research, scholarship, and teaching. His reputation brings prestige to the Center. Without his active participation in professional organizations, such as the Society for American Music (SAM), where he has taken on numerous leadership roles, including president, his name would probably not be so widely known. Lucinda Cockrell has also held positions of leadership in the Society of American Archivists (SAA) and the Society of Tennessee Archivists (STA). Each time her name is listed as an officer, as a participant in a panel discussion, or as a presenter, the Center is also named. The Association for Recorded Sound Collections (ARSC) is where Martin Fisher devotes his efforts. He too has served in leadership positions, bringing attention to the Center.

So, can I say that the Center has benefitted from my work in SEMLA or MLA? Or from our redesigned website? Or from our use of social media? I can offer some anecdotal evidence. Every time I attend an MLA annual meeting, at least one person will come up to me and say, "I remember that presentation you gave about the sheet music from the Scopes 'Monkey' Trial." I delivered that presentation in 2008. I was recently contacted by a colleague from Mississippi - a music librarian, new to the profession, whom I met through SEMLA and from whom I have solicited articles for *Breve Notes*. His father had passed away, and he was trying to find a home for his father's collection of 800-plus LPs, 45s, and 78s. The first place he thought of was the Center,

and we were happy to accept the donation. This summer I posted an item on our website announcing that the Center had received the grant to produce *"My Homeland": A Research Guide to Songs about Tennessee*. I also tweeted the announcement. That tweet was picked up by an MLA colleague and the story was included in *Music Libraries News*, an online newspaper published by the Yale Music Library.

Is it worth it? You be the judge.

-Grover Baker
Librarian

Martin's Den

Martin was a busy guy again this year. Collaborations with two Vanderbilt University



Libraries, Arts in McNairy County, noted music historian Doug Seroff, the Arts Center of Cannon County, and the Sergeant (Alvin C.) York Patriotic Foundation yielded one already finished CD project and has added to the manuscript recordings of the Center. I also routinely assist individuals, both on and off campus, with small personal digitization projects, all of which serves to spread awareness of the Center in the community. This, along with my participation at regional events and festivals demonstrating early recording techniques through my “wax” cylinder recording activities, has had the welcome effect of increasing awareness of the Center’s mission and has been a catalyst in encouraging several donations to the Center’s collections.

—Martin Fisher,
Curator of Recorded Media Collections

Lindsay's Corner

After beginning work at the Center in October and getting over the initial shock of starting a new job at a new institution with new people, I’ve finally settled in to the swing of things at MTSU. You will typically find me sitting in my cluttered little corner with books on top of sheet music on top of more books. (Don’t worry; I know just where everything is!) My first year at the Center has been a very busy one as I attempted to keep up with the many, many materials that need to be cataloged. An impossible task? Maybe! However, I managed to at least make a dent in the many items brought to me by Grover and Lucinda, and created or modified records for 984 reading room books, 892 pieces of sheet music, and 264 rare books. As the year progressed and I became more familiar with resources at the Center, I also began to provide reference services



to students and researchers in our reading room. In June, thanks to the Director, the Vice-Provost for Research, and the University Provost, I was able to attend the Northeast Document Conservation Center’s Digital Directions (formerly the “School for Scanning”) workshop in Boston, Massachusetts. This wonderful conference was led by a “faculty” of experts on all things digital collections who discussed the creation, curation, and use of digital collections and objects. The workshop also focused on the importance of collaborative efforts between institutions in building complete and comprehensive collections. It is my hope that this knowledge will help the Center create more pathways and content for digital access to our collections in the future.

—Lindsay Million
Cataloger

Dicky's Desk

Since I have worked at the Center for twelve years, I am now the senior staff member—a point I like to make often! The first eleven years, though, I was a “temp/hourly” employee, so not “fully” staff. On 30 September I became a permanent, full-time employee with the title of Reference/Research Assistant. My job is to be the first-greeter to the Center and help patrons get started on their research. I also help maintain our serials collection, catalog sound recordings, and organize our vertical files. And in addition, if anyone wants to know about current or forecasted



weather conditions or about the Rolling Stones, I'm the person to ask.

--Dicky Dixon
Reference/Research Assistant

Yvonne's Fishbowl

You see me and I see you
Can't hide nothing 'cause it's all see-through
Don't be a fool enough to tell a lie
Satellite's watching up in the sky
And for all the world to know
What we do and where we go
Welcome to the fishbowl

Well, from my fishbowl I'm not that prying satellite that Kenny Chesney sings about. Rather, I see many of the good things that go on around the Center: researchers hard at work, visitors being shown the Center's treasures, classes being held, . . . All the while I'm hard at my work (generally with my head down): travel forms, invoices, setting up meetings, managing the Center's serials, trying to keep Parking Services in line, and more. I enjoy it all.



Yvonne at the 2011 Chattanooga Walk to End Alzheimer's

But as anyone who knows me at all knows—I also like to get out and go! And the Center gives me a chance to do that as well and to hear some music along the way—the Freedom Sings concert, Southern Girls Rock 'n Roll Camp Showcase Night, Martin Fisher's cylinder demonstration at the Mass Comm Scholars Day, etc.

Also, I get to meet interesting people who come to the Center from Canada, the University of Southern Mississippi, Appalachian State, Vanderbilt, the Country Music Hall of Fame, and countless other places; and then there's the great donors like Mary Dean Wolfe. I'm a people person, so "networking" with folk from the other departments within Mass Comm - CIM, EMC, RIM, Journalism—is actually one of fun parts of my job!

"Stressed" spelled backwards is "desserts," which is the spelling I prefer. Especially since I seem to be in charge of the birthday cake brigade: we celebrate birthdays, retirements, anniversaries, and any day that ends in "y." Work, then party, I say. What a great job. As Kenny sings:

No need to cry or moan
Welcome to the fishbowl.

—Yvonne Elliott
Executive Aide

Staff Professional Activities

Grover Baker, Librarian

Publications

"Mainstream Popular Music," *A Basic Music Library: Essential Scores and Sound Recordings*, 4th ed., Chicago: American Library Association, co-compiled with Susannah Cleveland (forthcoming).

Breve Notes, Issues 93-95, editor.

Professional Societies/Service

Music Library Association: Education

Subcommittee: Educational Outreach Program (EOP); EOP Music Reference Instructor; Strategic Plan Implementation Steering Committee.

Southeast Chapter of the Music Library Association: *Breve Notes* Editor; Chair,

Educational Outreach Committee; Organizer and Workshop Instructor, "Music in Libraries: Just the Basics" Preconference Workshop, 2012 Annual Meeting; Archive Committee.

Tenure/promotion evaluations: University of North Carolina at Chapel Hill.

Professional Development

"Rare Materials and RDA: Exploring the Issues." Lyrasis webinar. May 23, 2012. Instructors: Robert L Maxwell and John Attig

Dale Cockrell, Director

Publications

"Of Soundscapes and Blackface: From Fools to Foster," in Stephen Johnson, ed., *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy* (Amherst, MA: University of Massachusetts Press, 2012)

"Big Music in the Little House," *Laura Ingalls Wilder Lore* (2012)

"Charles Edward Hamm" (obituary), *American Musicological Society Newsletter*

"Charles Edward Hamm" (obituary), *Journal of Popular Music*

Producer

Pa's Fiddle: Charles Ingalls, American Fiddler, Pa's Fiddle Recordings, LLC, PFR-0169-2

The Pa's Fiddle Primer, Pa's Fiddle Recordings, LLC, 7 4580 2

Institute Lecturer

"The Music from the Little House," Voices Across Time NEH Summer Institute, University of Pittsburgh, July 2011

Conference Presentations

"Prostitution, Music, and Dance in Old America," Tennessee Folklore Society, October 2011

"Blood on Fire: Prostitution, Music, and Dance in Victorian America," Society for American Music National Conference, March 2012



Documentary Commentary

Pa's Fiddle: The Music of America, PBS show (primary talking head); broadcast in June 2012

The Making of Pa's Fiddle, documentary about the PBS show (primary talking head); distributed in June 2012

Professional Organizations/Service

Member of Editorial Advisory Board, The Grove Dictionary of American Music, 2nd edition.
Advisor for Sacred Music articles and entries

Manuscript review: University of Illinois Press

Tenure/promotion evaluations: University of Virginia; University of South Florida

American Musicological Society; Member, Committee on the Publication of American Music

International Association for the Study of Popular Music

Society for American Music

Committee on the Publication of American Music, American Musicological Society

Lucinda Cockrell, Assistant Director/Archivist

Conference Presentations/Professional Activities

Society of American Archivists Conference, "Archives 360," Chicago, IL, 24-27 August 2011

Society of Tennessee Archivists Annual Meeting, John Seigenthaler Center, Nashville, TN. 10-12 November 2011. Served as President, STA

Served on MTSU Search Committee, Dean of Walker Library, Fall 2011

Academy of Certified Archivists presentation, School of Information Sciences, University of Tennessee, Knoxville, 20 February 2012

Participated in Leadership and Management in Archives, interview by Melissa Wopschall, School of Information, University of Texas-Austin, 22 February 2012

"Do You Believe in Magic? Designing a New Search Interface at the Center for Popular

Music," *Tennessee Archivist Newsletter*, Winter 2012

Professional Organizations/Service

Society of American Archivists

Society of Tennessee Archivists: President and Immediate Past President
Academy of Certified Archivists
New England Archivists
Board Member, Oaklands Historic House Museum, Murfreesboro, TN

Yvonne Elliott, Executive Aide

Professional Organizations/Service

MTSU Association of Secretarial and Clerical Employees (ASCE); Member, Scholarship Committee

MTSU Commencement Herald, Summer and Fall 2011

MTSU, College of Mass Communication;
Member of Search Committees for Associate Dean, Library Assistant 2, and Library Assistant 3

Professional Development

MTSource, Pcard, Web Time Entry, and Banner Finance Training, ITD Open Forum and Workshops

Human Resources Professional Development Seminars, Employee Benefits Fair

MTSU, College of Mass Communication;
Diversity Workshop, Fall Faculty-Staff Meeting, and Secretary's Meetings

Oral History Interview

Community Service

Alzheimer's Association: Mid-South Chapter;
Caregiver's Night Outs; Caregiver Conference, Seminars, and Support Meetings; Listening Session; St. Clair Street Senior Center Lunch & Learns; CMAFest Kick-Off Parade; Walk to End Alzheimer's-Chattanooga, Cleveland, Murfreesboro, and Nashville; World Alzheimer's Month; World Alzheimer's Action Day



Martin Fisher, Curator of Audio Media Collections

Digitization Projects

- Alvin C. York home recordings-Sergeant York Patriotic Foundation
Edwin C. Kirkland field recordings
Vanderbilt/Peabody Piano Archive tapes-ongoing project in partnership with Anne Potter Wilson Music Library, Vanderbilt University
Vanderbilt film promo transcriptions-project in partnership with Jean & Alexander Heard Library, Vanderbilt University
Stanton Littlejohn home recordings-project in partnership with Arts in McNairy County
Butch Baldassari manuscript DAT collection
Audio for Spring Fed SFR-109, The Fairfield Four-Revival CD produced by the Arts Center of Cannon County, Woodbury, TN
Audio for forthcoming *Birmingham Gospel Quartet* CD project

Presentations

- National Folk Festival, Nashville, TN; 3-4 September 2011
Ames Plantation Heritage Days, Grand Junction, TN; 8 October 2011
Starr-Gennett Walk Of Fame Celebration, Richmond, IN; 8 October 2011
Tennessee Folklore Society; 29 October 2011
Conducted two cylinder recording sessions for Breakin' Up Winter; 2 March 2012
College of Mass Communication Scholars Day; 29 March 2012

Professional Organizations

- Association for Recorded Sound Collections
Audio Engineering Society

Lindsay Million, Cataloger

Conference/Workshop

- Digital Directions 2012/New Foundations: Creation, Curation, Use; Northeast

Document Conservation Center, Boston, MA; June 2012

Webinars

- Rare Materials and RDA Webinar; Association for Library Collections and Technical Services; June 2012
Ten Tips for Basic Cataloging with Melissa Powell; Lifelong Education @ Desktop, University of North Texas; July 2011

Professional Organizations/Service

- American Library Association
Genre Committee Member (Science Fiction and Fantasy), Linebaugh Public Library, Murfreesboro, TN

Paul F. Wells, Director Emeritus

Current Projects

- Fiddle Tunes. Anthology of transcriptions and case studies of approximately 100 American fiddle tunes and tune groups, using tune-family theory as an organizing principle. Contracted for inclusion in the series, Music of the United States of America (MUSA), being published by A-R Editions for the American Musicological Society.

“Fiddling and Fiddlers in Maine.” Multi-media exhibit of materials relating to fiddling and fiddlers in the state of Maine from the 19th century to the present. Collaborative project with staff members of the Portland Public Library, Portland, Maine. Exhibit to be mounted in Portland Public Library.

Music Editor, “The Seamus Connolly Collection of Irish Music” [tentative title]. Editing musical transcriptions (using Finale music notation software) of c. 350 tunes from the repertoire of Irish traditional music, compiled by master Irish-American fiddler Seamus Connolly



Publications

“Ladies’ Fancy.” Annotated photo feature. *Old-Time Herald* 13, no. 1 (October-November, 2011): 50-52.

“The Family that Plays Together.” Annotated photo feature. *Old-Time Herald* 13, no. 2 (January-February, 2012): 50-52.

Editing

The Grove Dictionary of American Music, 2nd edition. Contributing editor for folk music entries. Responsible for commissioning and editing 100+ entries, as well as authoring eighteen entries, for the major reference work in American music. Dictionary to be published by Oxford University Press, 2013.

Conference Presentations

“Examining the Irish Connection in Southern American Fiddle Music.” Invited paper for “Celtic Roots of Southern Music” conference, Emory University, Atlanta, April 28, 2012.

“Examining the Irish Connection in the Southern American Fiddle Repertoire.” North Atlantic Fiddle Convention, University of Derry, Derry, Northern Ireland, June 28, 2012

Teaching

“American Traditional Music.” Survey of major regions, genres, and ethnic traditions of American folk music. Online course offered through the Metropolitan College Degree Completion Program of Boston University. Course developed and taught with Sally K. Sommers Smith (Boston University/Wellesley College). January-March 2012.

Grant Review Panel

National Endowment for the Humanities, Division of Preservation and Access, Humanities Collections and Reference Resources. Member of review panel for music applications.

Honors/Awards

Society for American Music, Distinguished Service Award

Peer Review

Oxford University Press, Book manuscript review

Folk Alliance International, Member, Lifetime Achievement Awards Advisory Committee

Professional Societies/Service

North Atlantic Fiddle Convention (University of Aberdeen, Scotland)

Vice President

Society for American Music

Roots Music Institute, Texas Tech University School of Music

Member, Advisory Board

Tennessee Folklore Society

Comhaltas Ceoltóirí Éireann North America



Statistics

Collections Acquisitions, 2011-2012

	Total held 1-Jul- 2011	Added 2011- 2012	Total held 30Jun- 2012
Books	20,100	359	20,459
Reading room	11,053	247	11,300
Special collections	9,047	112	9,159
Serial Titles			2,282
Current subscriptions	205	-19	186
General/Non- Current (i.e. disc)	497	24	521
Secondary & Special	1,575	0	1,575
Sound Recordings	179,904	4,783	184,687
78s (includes cylinders)	40,737	1,152	41,889
45s	32,856	1,052	33,908
33-1/3s	88,060	1,107	89,167
CDs	10,817	838	11,655
Audio tapes	7,484	634	8,068
Videos	1,092	214	1,306
CD-ROMs	5		5
DVDs	142	6	148
Sheet music			
Individual pieces	64,396	2,588	66,984
Volumes	212	1	213



Manuscripts			
Documents (linear feet)	222	10	232
Manuscript music volumes	44	0	44
Audio recordings	1,597	190	1,787
Video/DVD recordings	424	217	641
Films	45	0	45
Performance documents	2,808	210	3,018
Trade catalogs			
titles	751	0	751
Vertical files (linear feet)	65	0	65
Iconographic items	12,772	322	13,094
Microforms items	2,869	0	2,869
Artifacts	36	21	57
Gifts (value in dollars)	\$1,495,237	\$147,937	\$1,643,174

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Collections Usage, 2011-2012

Materials Used:

Books	1,510
Sound Recordings	133
Microforms	27
Serials	118
Bound Serials	139
Vertical Files	27
Sheet Music	858



Video Tapes/DVDs	31
Photographs	90
Performance Documents	97
Trade Catalogs	114
Rare Books	222
Manuscripts (boxes)	95
Total Materials Used	3,461

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Patronage, 2011-2012

User Type:

In Person:

MTSU Students	1,067
MTSU Faculty	71
Off-campus	180
Total	1,318

Remote:

Telephone	34
Internet	130
Letter/Fax	4
Total	168

Total Patrons	1,486
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**Patrons from 27 U.S. states
visited the Center
in 2011-2012**

Alabama
Arkansas
California
Delaware
Florida
Georgia
Illinois
Indiana
Kentucky
Louisiana
Maryland
Massachusetts
Michigan
Mississippi
Missouri
Nevada
New York
North Carolina
Ohio
Oregon
Pennsylvania
South Carolina
South Dakota
Tennessee
Texas
Vermont
Virginia

**Patrons from 9 foreign countries
visited the Center
in 2011-2012**

Australia
Canada
China
England
Germany
Ireland
Netherlands
South Africa
Spain



Lindsay Million John Fabke Dale Cockrell Dicky Dixon Yvonne Elliott

Grover Baker Lucinda Cockrell Martin Fisher

**The Staff of the
Center for Popular Music
2011-2012**