

the center for **Popular Music**



Annual Report 2010-2011

College of Mass Communication
Middle Tennessee State University • Box 41 • Room 140
Bragg Mass Communication Building • Murfreesboro, TN 37132
(615) 898-2449 • FAX (615) 898-5829 • ctrpopmu@mtsu.edu
<http://popmusic.mtsu.edu>

2010-2011 Annual Report

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.

"Rock Around the Clock"

"What time is it?" In a day when cellphones, smart phones, and PDAs are ubiquitous, the answer is in your hand, your purse, your pocket, or on your belt (and occasionally on your wrist). Accordingly, across the Middle Tennessee State University campus this year "old-fashioned" clocks started to come down per administrative decree. Many decried the loss of the familiar faces-on-the-wall, but the order stood. The

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Center for Popular Music drolly marked the passing of the clocks with "Rock Around the Clock," an exhibit that showed some of the ways that clocks have tick-tocked their way through our cultural imaginations and our popular music (which is itself organized by measured time, of course).





The staff at the Center for Popular Music often felt during the year that we were rocking full-time around the clock, for it was that sort of year. Several things contributed to the up-tempo: a new interim director with a steep learning curve; a new executive aide; more graduate assistants and interns than ever before; but mainly a special opportunity to upgrade facilities, improve the reach of our mission, and indulge in collections development as a result of one-time salary savings and funds made available from the American Recovery and Reinvestment Act (or “stimulus money”).

And then in the fall of 2010, of course, there were all these birthday parties to attend!



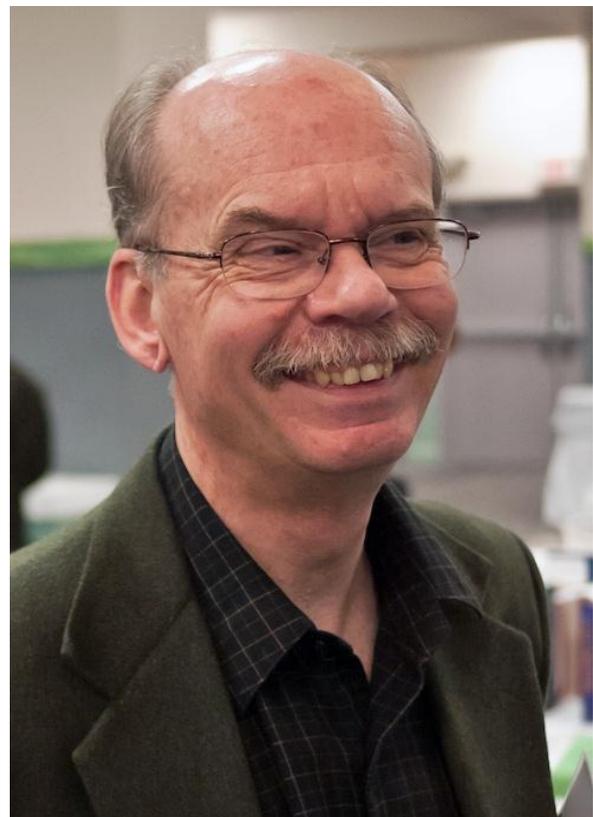
Happy 25th, Center for Popular Music!!

Dale Cockrell, Interim Director

Dr. Dale Cockrell, a Professor of Musicology at Vanderbilt University, was “loaned” to the Center for Popular Music during most of 2010-2012 to serve as interim director. At \$1/year salary, he was cheap if not also a bargain. He replaced Dr. Loren Mulrairie, who served ably as interim director from April-July 2010.

Professor Cockrell 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). Professor Cockrell has been the recipient of several grants, including three NEH Fellowships. He 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.

After a national search for a permanent director, which occupied much of the staff at various times during the year (especially librarian Grover Baker, who chaired the search committee), Professor Cockrell was offered the position. He will take it up on 1 September 2011 after early retirement from Vanderbilt University on 31 August 2011.

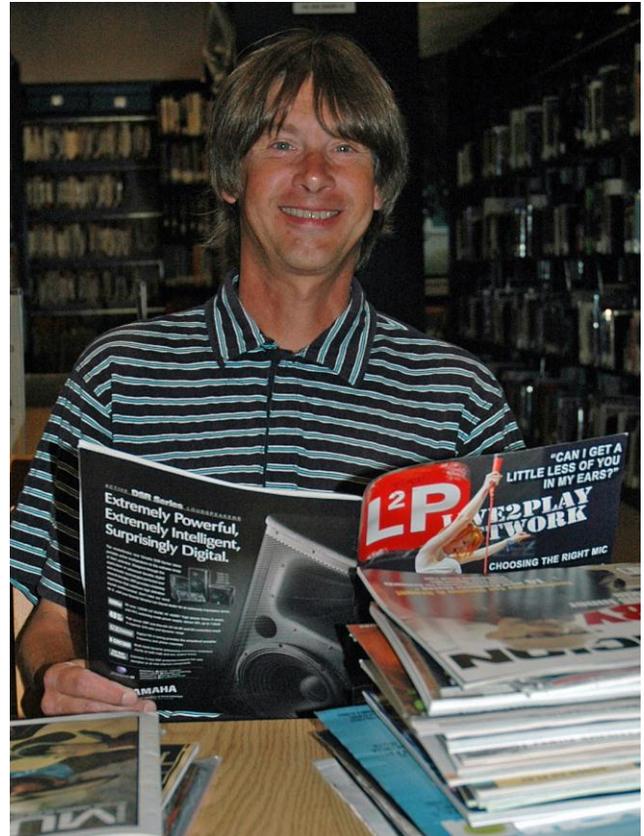
Lucinda Cockrell, Assistant Director

Lucinda Cockrell, whose position had been titled "Coordinator/Archivist," was upgraded in March 2011 to "Assistant Director/Archivist" after a review of her position responsibilities. Not much has changed for her but the title, as she continues to oversee daily operations of the archive and library, staff scheduling, reference services, collection management and access, and tends to the myriad responsibilities associated with being the Center's archivist. Since her husband served as the Center's interim director during the year, Lucinda reported directly to the Dean of the College of Mass Communication, Roy L. Moore.

Serials Management

In August, Serials Manager Amy Hunsberger left her part-time position at the Center for a full-time one in the MTSU Development Office. Center staff used that departure as an opportunity to rethink and reorganize serials management responsibilities. Yvonne Elliott, the Center's executive aide took on many of the serials manager duties, while Dicky Dixon, the Center's longtime reference/research assistant assumed

responsibility for other parts of the workload. By the end of the year the arrangement seems to be working well enough that a "shout-out" for the team was heard in a staff meeting!



Advisory Council

A Center for Popular Music Advisory Council, consisting of MTSU faculty from across the University, of community musicians and scholars, and of a donor/volunteer, was appointed in August 2010 and met for the first time over lunch in September. The original 1984 proposal to establish the Center called for such a council, so in a real way a long-standing mandate was met. The September meeting featured a report by the interim director on issues and challenges facing the Center, which was followed by robust

discussion. Three committees were established to deal with 1) “The Mission of the Center for Popular Music”; 2) “Collections Development Policy”; and 3) “Staffing Issues.” These committees reported to and received feedback from the Council and CPM staff at the January meeting, and were re-charged to continue deliberations.

The members of the 2010-2011 Advisory Council were:

Richard Bernet, Professor, Recording Industry (MTSU)

Gregory Barz, Associate Professor of Musicology/Ethnomusicology (Vanderbilt)

Cedric Dent, Professor, Music (MTSU)

John Dougan, Associate Professor, Recording Industry (MTSU)

Paul Fischer, Professor, Recording Industry (MTSU)

Deborah Gump, John Siegenthaler Chair of Excellence in First Amendment Studies (MTSU)

Felicia Miyakawa, Associate Professor, Music (MTSU)

Kris McCusker, Associate Professor, History (MTSU)

Loren Mulraine, Professor and Chair, Recording Industry (MTSU)

Bruce Nemerov, musician and independent scholar

Stephen Shearon, Professor, Music (MTSU)

Mayo Taylor, Associate Professor, James E. Walker Library (MTSU)

Connie Walker, CPM donor and volunteer

Exhibits

Although the CPM is not a museum, it does hold many items that are visually arresting. 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. Two goals during 2010-2011 were to enhance the visual experience in the Reading Room and to mount representative exhibits of Center holdings.

We began by re-purposing a glassed-in bookshelf that had long stood in the collections storage area. It was moved to the Reading Room, dressed up, and loaded with items from across the collections. Instead of abstraction, visitors can now look upon the wide range of materials found in the Center.

In addition, two new exhibit cases were designed and built by a local cabinetmaker to fit under the large windows across from the reference desk. The cases are on casters and can be moved to accommodate new needs. During 2010-2011, they held several rotating exhibits.

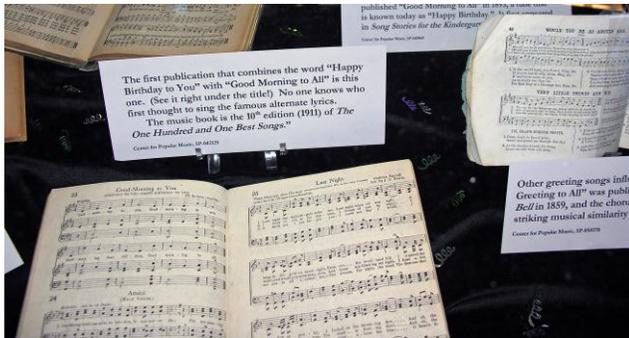
Exhibits Mounted in 2010-2011 by the Center for Popular Music

- *Valentine's Day Music* (James E. Walker Library): “If music be the food of love, play on!”



- *From the Collections of the Center for Popular Music (CPM Reading Room):* An exhibit of representative items from the Center’s collections
- *“Happy Birthday to You” (James E. Walker Library):* An exhibit on the history of the “World’s Most Performed Song,” as a part of the celebration of the Center’s 25th Anniversary

- *Global Pop: Denmark (CPM Reading Room):* An exhibit focused on contemporary music in Denmark, to complement a CPM lecture
- *Tennessee Music (James E. Walker Library):* An exhibit of representative music from Tennessee in the Center’s collections
- *Rock Around the Clock (CPM Reading Room):* An exhibit exploring how clocks have been referenced in popular music



- *St. Patrick’s Day Music (James E. Walker Library):* “When Irish Eyes Are Smiling/Sure, they steal your heart away!”
- *Music of African Americans (James E. Walker Library):* An exhibit of the music of black Americans to mark Black History Month

- *Women in Music (James E. Walker Library):* An exhibit of music by women, to commemorate Women’s History Month
- *Winter/Happy New Year Music (James E. Walker Library):* An exhibit of music marking the winter solstice



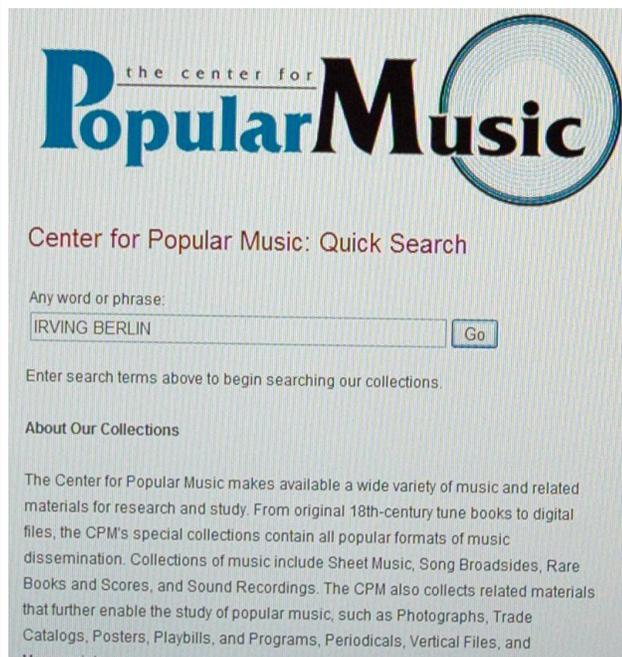
New Catalog Searching Capacity

Previously, to gather all information about Center holdings on, for example, “Irving Berlin” required a patron to open a search screen in as many as nine different catalogs (“sheet music,” “rare books,” “archives,” “performance documents,” and so forth), collect notations from that many different searches, and then try and consolidate



the harvest manually. In the autumn of 2010, Center staff set about doing something about this cumbersome, even irksome, procedure.

Ann Stringfield of Infocrofters in Greensboro, North Carolina, was referred to us as an expert in consolidating databases that use the Center's database management system (Inmagic®). Ann became a part of the Center's family during the year as she worked with the assistant director and the librarian to consolidate our databases into a single catalog, and then came for a visit in June to train the staff on new procedures to support the system. Andornot Consulting, a software company in British Columbia, designed the new search interface. By late spring, a beta version of the new catalog was ready for testing. Finally, there is one Google-type "Quick Search" box for trawling through all the Center's searchable collections for items having to do with "Irving Berlin," with sophisticated options to help a scholar sort through all 1,740 catches!



The CPM Brochure

Lo, the hundreds of times that one has wished to have a CPM brochure at hand for a student, a colleague, a potential scholar . . . an MTSU president, a legislator, or a potential donor! It took months of meetings, critiques by dozens of interested parties, photo shoots, and editing, editing, editing, but we finally have the thing! And by the bundles. The new motto is "Pass the word, and then pass the brochure!"

Johnny Maddox, Distinguished Artist

One of the brightest spots for the Center over 2010-2011 was developing a close friendship with the delightful Johnny Maddox of Gallatin, Tennessee. Mr. Maddox has been performing ragtime professionally for more than seventy years and is widely acknowledged to be one of the most highly regarded ragtime pianist of the last sixty years. He has made hundreds of recordings, sold more than eleven million (!) records, appeared countless times on radio and television, and has given performances that range well into the tens of thousands. He is a living legend that has dedicated his life to keeping alive and vital one of America's musical cornerstones.

In addition to a career as a professional musician, Mr. Maddox has carefully and conscientiously amassed one of the largest and finest collections of musical Americana in the nation. Not just a performer of the music, he is also a curator and historian of it.

Early in the year, the Center submitted a nomination for Mr. Maddox to receive a Governor's Arts Award, and was delighted to learn of its success in February. In April 2011, Johnny received the Distinguished Artist Award



Johnny Maddox (c) with his son Scott (r) and MTSU President Sidney McPhee (l) at the Governor's Arts Awards

from Governor Bill Haslam in front of several hundred invited guests at the Tennessee Mansion, including a particularly happy coterie from Middle Tennessee State University.

Partnerships

The Center enjoyed a range of partnerships during the year, most of them new. Working with institutions that have complementary programs, facilities, and missions, of course, is an effective and efficient way to stretch resources. Among our partnerships are the following.

- *Roots of American Music*; an exhibit on which we collaborated with the Blue Ridge Music Center, Galax, Virginia
- *'This Cruel War': Rutherford County Experiences the Civil War*; a traveling exhibit mounted in collaboration with Oaklands Mansion, Murfreesboro
- *Songs and Stories from the Civil War*; a one-hour documentary produced in collaboration with The Renaissance

- Center, Dickson, Tennessee, and broadcast on WNPT-TV (Nashville)
- *The Al Jolson Collection*; collaborating with the Tennessee State Museum on preserving the sound recordings in this unique collection
- *Music City Baroque*; grant application to Tennessee Arts Commission (successful) to put on a concert/program in April 2012 exploring antebellum fiddle/violin music
- *Southern Girls Rock and Roll Camp*; collaborating in providing course materials and in preserving the Camp's archives
- *The Blair School of Music Piano Concert Archive*; collaborating in preserving and digitizing this archive
- *Voices from Our America Project*; a presentation by CPM staff on "The Music of the 1950s" as part of an after-school program for underprivileged children in Murfreesboro



- *Stanton Littlejohn Recordings*; collaborating with Arts in McNairy County (TN) on preserving and digitizing this music
- *The Birmingham (AL) Quartet Anthology Recording*; collaborating with CaseQuarter Records on digitizing these recordings

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



- Various recordings; collaborating with the Cumberland Trail State Park (TN) in preserving and digitizing audio recordings

Collections Storage

No additional space had been allocated to the Center or its collections since the move to the John Bragg Mass Communication Building in 1992. Since that time collections have grown exponentially in scope, significance, and volume. Making space for new materials as they were

received had been an ongoing problem, and the Center has had to decline offers of collections that were too large to be accommodated.

The staff determined that a compact shelving system would be the most efficient means of increasing storage capacity within the existing stack area square footage. It would eliminate non-productive space created by fixed aisles, and provide proper housing for the Center's various media and materials. Such a system would more than double current storage capacity, from 5,340 linear feet of shelf space to approximately 11,000 linear feet. In addition, the Center would have two areas in which to process materials.

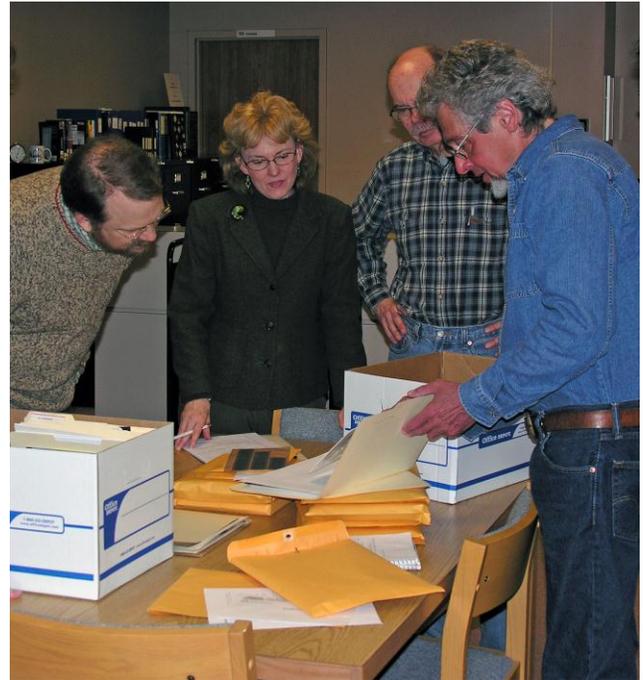
In FY 2009-2010 word was relayed from the Provost's office that American Recovery and Reinvestment Act money would be available to the CPM to purchase the system. A contract was subsequently signed with Central Business Group of Franklin, Tennessee, to provide and install a Spacesaver® mechanical assist mobile storage system (a.k.a., "compact shelving") during July



2010 at a total cost of almost \$137,000.00. The area was carpeted according to specifications in September 2010 at a cost of \$7,000.

Collections Growth and Development

Archival holdings—books, recordings, photographs, journals, sheet music, manuscripts, posters, etc.—grew quickly in 2010-2011, to well over 300,000 catalogable items. The Center accessioned 48 separate groups of Special Collection materials during the year. New acquisitions came from donors in Tennessee, New York, California, Massachusetts, Alabama, Georgia, Kentucky, Pennsylvania, Louisiana, and Ohio, among others. In addition, pertinent materials were purchased as available. Taken together, these items add to and significantly enhance current holdings. The numbers are quite impressive. For instance, we added 7,464 commercial sound recordings, 250 manuscript recordings, 3,975 pieces of sheet music, 566 books, and 1,873 photographs.



Doug Seroff (r) showing some of his collection to John Fabke (l), Lucinda Cockrell, and Dale Cockrell

Some Acquisitions Highlights

Doug Seroff African American Gospel Quartet Collection

The Center acquired this valuable and unique collection during the fall of 2010. Mr. Seroff, a highly regarded author, scholar, and long-time friend of the Center, collected these materials over thirty years of research. Included in this holding are manuscripts, a range of printed materials, photographs, sound recordings, and taped interviews. Some of the historic Nashville images are from the collection of John Phillips, while many of the 1980s-1990s quartet photos were taken by folklorist Robert Cogswell. Most of the early Fairfield Four Quartet materials comes from the collection of John Battle, lead singer of the group.

Thornton Hagert Theatre/Dance Band Orchestrations

In May 2011 the Center acquired about 2,500 orchestrations for dance and theatre bands from noted Philadelphia scholar, and collector Thornton Hagert. These orchestrations, which cover a period from the 1890s to the 1960s, provide scholars and performers an entry into the performance details employed by bands like those of Duke Ellington. Along with an earlier bequest from Mr. Hagert, this gives the Center approximately 3,500 orchestrations, among the largest such archives in the nation.

In addition, in October 2010 Mr. Hagert donated 1,402 78 rpm sound recordings to the Center, enriching our holdings in that important area.

Nineteenth-Century Binder's Volumes

Musicians in nineteenth-century America would acquire sheet music and once the number achieved a certain heft or thickness (about one inch, usually), they would have them bound into a single volume, typically called today a “binder’s volume.” These volumes generally contain not only the sheet music itself, but also evidence about who performed the music, where, when, and the context of performance, all of which are immensely valuable to scholars of the music. The Center placed special focus on acquiring more of these in 2010-2011 and now boasts of over two hundred of them, likely the largest such collection in the nation.

Panorama of Nashville

The Center’s broadside collection is unparalleled in the United States and is fully digitized and accessible online to all patrons. Occasionally a broadside will come to our attention which we do not own, and we’ll often make an effort to procure it. Imagine our surprise to discover a broadside not in our collection that featured a hand-colored image drawn during the Civil War and titled “Panorama of Nashville.” This rare document is now safe in its new, permanent home.



Repeat Donors

The Center’s collections continue to benefit from repeat donors. For example, new materials were added to the Charlie Walker Collection; the Gene Jones Collection of manuscript, research materials, and sound recordings pertaining to jazz, ragtime, and Broadway show music; and the Charles K. Wolfe Collection, parts of which are on deposit in Center storage. Everett Corbin added several significant items to the early country music materials he donated in November 2009. The *Southern Girls Rock and Roll Camp Archives* grew as yet more materials pertaining to the organization and production of the camp came to the Center.

Billboard Top Recordings from 2008, 2009, and 2010

Much as we would like, it just simply is not possible to collect all new releases of all popular music. The Center does have a policy, though, of collecting those recordings that are arguably most important and popular across a wide range of popular music genres. We use year-end *Billboard* compilation charts to help us determine them. During 2010-2011 we placed orders for more than one thousand CDs in order to maintain a baseline of the most popular in popular music.

Lucinda’s Basement

This has been a very busy year. July 2010 started out with moving the entire collection to make way for new condensed storage. We tried to close the reading room, but there were so many researchers from out-of-state coming to use the Center that we had to move around them. Nice problem to have in a research archive! And now we have more than double the shelf space with room to grow.

And grow we did. I accessioned forty-eight individual collections this year totaling thousands of items. I also mentored four wonderful graduate students, two from the masters program in Public History, one a Ph.D. candidate in Public History, and one an MLIS candidate from San Jose State University. The graduate assistants processed multiple archival collections, which are now available for research, researched and prepared multiple exhibits showcasing some of the Center's collections, and otherwise worked to accession, preserve, and catalog materials.



In November, I was in charge of the Society of Tennessee Archivists annual meeting, with the theme “Archives in Jeopardy: Maintaining Our Mission in an Uncertain World.” Over sixty archivists came to MTSU for three days of programming, networking, sessions, and awards. I was responsible for all aspects of the meeting—programming, logistics, venue, and banquet; and then (as a reward?!) I got elected president of the Society at the business meeting.

In addition to orienting MTSU students and classes to the Center and its resources, I gave presentations to classes at MTSU concerning public history programming, women in music, civil rights and protest songs, and civil war music.

I participated in the “Teaching With Primary Sources Across Tennessee Summer Institute” in July 2010, and the “Archives and Museums” workshop at the Tennessee State Museum in April.

One of the most rewarding projects I worked on this year was the merging of special collection databases and enhancement of the Center's search mechanism. Working in a team that also included Librarian Grover Baker, Interim Director Dale Cockrell, and Inmagic software partners from North Carolina and British Columbia, we combined nine separate databases into one, and a new and improved search format was installed. Researchers now have the ability to retrieve data from one catalog searching across 90,000 plus records with enhanced search screens, reports, checkboxes, and the ability to print, save, or email search results.

—Lucinda Cockrell, Assistant Director/Archivist

Grover's Nook

Shifting. To a librarian, shifting books is something that must be done every so often in order to make room on the shelves for new acquisitions. Although a chore, there is a good side to shifting, because it is a sign of growth. Shifting has been the theme for 2010-2011, beginning with the installation of compact shelving in the stacks area. Books, scores, hymnals, back issues of periodicals, sound recordings, shelves, cabinets, files, and supplies all had to be relocated in order to make room for the new shelving. As soon as the compact shelving was in, then it was time to start shifting items into their new locations. By the time this game of musical chairs was finished, over 10,000 Reading Room books and every single issue of every periodical in the Center's holdings had been relocated . . . not to

mention every one of the Center's 180,000 sound recordings!



In order to keep up with the shifting sands of technology, the Center made several major strides during this past year. The creation of a new combined database with a much improved search interface has already been mentioned. Prior to that, software and files were migrated to a new web server which is being housed and maintained by MTSU's Information Technology Division in the basement of the Cope Administration Building. Finally (!) the Center's website was totally remodeled with a launch date set to coincide with the start of the Fall 2011 semester.

As the Center has transitioned into its new home within the College of Mass Communication, and as it has undergone a change in leadership, there has been a subtle shift of focus away from amassing this incredible collection toward its use. Nowhere has this been more evident than in the increased number of faculty requests for Center staff to deliver presentations about the Center to their classes. During 2010-2011, I met with 275 students in 15 classes - an average of 18 per class. All but one of these classes came to the Center for the presentations, which is quite an accomplishment, seeing that the Center does not

have a classroom space, and the Reading Room can only accommodate 12 persons!

--Grover Baker, Librarian

Martin's Den

As part of the Center's ongoing preservation and access program, I digitized a selection of the Center's manuscript audio tapes and sound recordings in the Audio Restoration Laboratory and archived them on the Center's dedicated servers. These are unique, non-commercial recordings that can be found nowhere else. They



Do NOT attempt this at home!

include oral interviews, radio shows, and original recordings. The goal here is to provide online patron access to select manuscript sound recordings using embedded links in electronic audio logs and finding aids. By clicking on the embedded link, patrons would be able to listen to specific songs or interviews through an online delivery system.

In addition to the aforementioned audio related partnership collaborations, I assisted many individuals, both on and off campus, in various small projects through transfer and digitization of odd and obsolete formats. I also continued my outreach endeavors by representing the CPM at various festivals and events through demonstrations of early acoustic recording practices on century old “wax” cylinder equipment.

–Martin Fisher,
Curator of Recorded Media Collections

Featured Staff—Yvonne Elliott

That gentle, softly rounded southern voice that answers calls to the Center for Popular Music belongs to our Executive Aide, Yvonne Elliott, truly a linchpin staff member. Yvonne, a native of Chattanooga, began working at MTSU on 19 September 2007; she found her right place when she came to the Center for Popular Music in August 2010, and was soon after unofficially appointed the first-responder on any question having to do with contemporary country music. She is an active member of the International Association of Administrative Professionals and was awarded the Certified Professional Secretary rating in May 2008; she is also a member of the Association of Secretarial and Clerical Employees (ASCE) at MTSU. One of the “giver” types, Yvonne has served for several years as a Herald at MTSU’s commencement

ceremonies, is the person most responsible for the festive atmosphere surrounding any Center celebration, and is a tireless advocate for greater public understanding of Alzheimer’s Disease.



She lives in Lascassas with her husband Brian and two sons Nathan and Chris. For Yvonne’s getaway time: “Just add water.”

Public Programs

It is easy to think of the Center for Popular Music as just an *archive*, since there’s all this cool stuff around. But part of the Center’s mandate is to sponsor and support lectures, concerts, viewings, workshops, symposia, and conferences on popular music topics. Among these for 2010-2011 were:

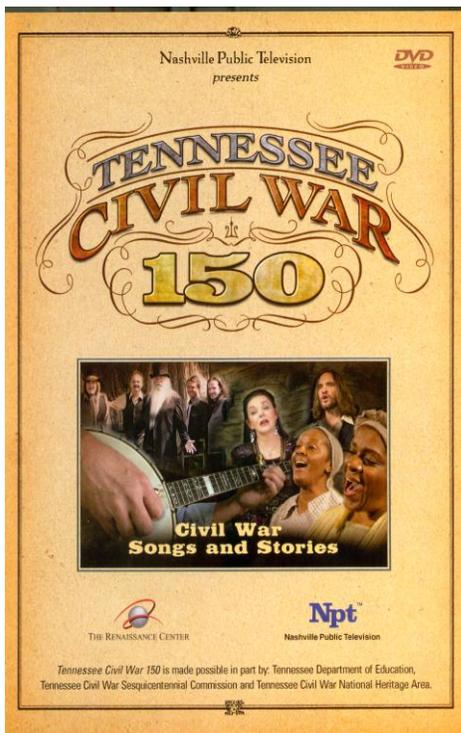
- Global Discourses in Women's and Gender Studies—An Interdisciplinary Conference (co-sponsored)
- Uncle Dave Macon Days (co-sponsored festival)

- Leslie C. Gay, Jr., “Karrierekanonen and Danish Rock: Cultural Politics, Global Markets, and Artistic Expressiveness” (lecture)

- Bakari Kitwana, *New Muslim Cool* (viewing of documentary and lecture)
- Jorge “Fabel” Pagon, *Apache Line: From Gangs to Hip Hop* (viewing of documentary and lecture)



- *Civil War Songs & Stories* (viewing and panel discussion at Kentucky-Tennessee American Studies Association)



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, Dr. Uzoma Miller
- COMM 4800 Special Topics in Communication: Rhetoric of Social Protest, Dr. Kaylene Gebert
- HIST 2030-H02 and H-03, Honors Tennessee History, Dr. Mary Hoffschwelle
- HIST 3010, Historian’s Craft, Dr. Amy Sayward

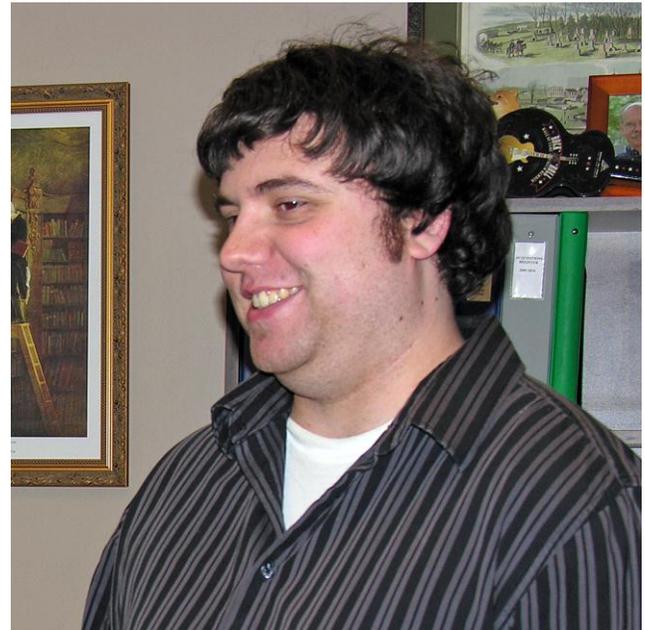
HIST 3110, Explorations in Public History, Mr. John Lodl
 HIST 6536/7535, Essentials in Museum Management, Dr. Bren Martin
 MUHL 3670, History of Popular Music in America, Mr. Robert Brown
 MUHL 4660/5660, American Music, Dr. Felicia Miyakawa
 MUS 1030, Introduction to Music, Dr. Christine Isley-Farmer
 MUS 4000/5000, Women in Music, Dr. Felicia Miyakawa
 MUS 6620, Bibliography and Research, Dr. Stephen Shearon
 MUS 6630, Music and Music Cultures in American Protestantism, Dr. Stephen Shearon
 RIM 3600, Survey of the Recording Industry, Dr. Rich Barnet
 RIM 3600, Survey of the Recording Industry, Dr. Matthew O'Brien
 RIM 4480, Mastering, Mr. Michael Fleming

Mentoring

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

Jared Bratten, a Masters degree candidate in Public History, conducted a graduate assistantship in the Fall 2010 and also worked at the Center during the Spring 2011 semester. Jared continued the work of a former intern by conducting an inventory of sound recording labels in the Center's collection. He also researched and mounted exhibits of Tennessee music, blues music, the history of the "Happy Birthday" song, and on rock music in Denmark. He digitized primary source materials for patrons and produced an online exhibit and teaching

supplement based on the CPM's collections and mission.



John Fabke is completing an MLIS (archives track) at San Jose State University. As part of that program, he was required to complete a semester-



long internship at an archive or library. John came as an intern to the CPM during the Spring 2011 semester. During his time at the Center, he worked primarily on processing the recently

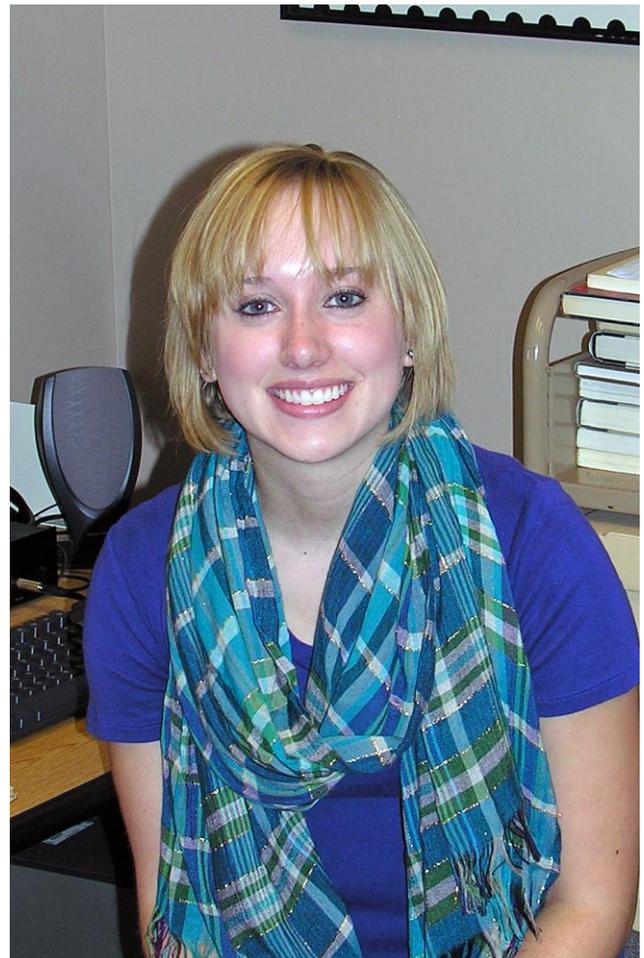
acquired Doug Seroff Collection of African American Gospel Quartet materials.

Abby Hathaway, a Ph.D. Public History student, served as graduate assistant during the Spring 2011 semester. She worked with the CPM's sheet music collection, checking new acquisitions against current holdings, updating existing catalog records, and creating original sheet music catalog records based on MARC standards using the Center's Inmagic database software. Abby also researched and mounted an exhibit on "Women in Music." As her primary project, she was responsible for accessioning and processing the Everett Corbin Collection of personal papers,



photographs, serials, books, sound recordings, and memorabilia. Ultimately, she created a finding aid for that Collection.

Rachel Morris, a Masters degree candidate in Public History, served as a graduate assistant this past Fall 2010 and Spring 2011 semesters. She accessioned numerous materials into the Center's collections, and inventoried, counted, categorized, filed, and created accession files. She also worked with hundreds (maybe thousands) of pieces of sheet music, checking items against holdings for duplication, then editing existing catalog records or creating original catalog records according to MARC standards using the Center's in-house Inmagic database software. Rachel was



charged with accessioning and processing of the Gordon Gene Jones Collection, which led to an updated finding aid for the collection. She also

spent a significant portion of her time researching, producing, and mounting exhibits, including “Winter Music,” “Valentine’s Day Music,” “St. Patrick’s Day and Irish Music,” “Happy Birthday to You” (for the 25th anniversary of the CPM), and “Tennessee Music.”

Jeremy Wells, an undergraduate major in the Recording Industry program, conducted a six-credit hour internship in the summer of 2010. His work included creating a record label inventory for the Center’s collection of LPs, a list that will greatly enhance the accessibility of that collection.

Development

The Center for Popular Music received its first endowment commitment when Connie Walker and the Walker Family pledged ten thousand dollars during FY 2009-2010. Money from that endowment will generate funds that will go towards archiving and preserving the personal papers, music business documents, sound recordings, photographs, and other memorabilia that are a part of the Charlie Walker Collection.

Dale and Lucinda Cockrell informed the College of Mass Communication Development Office that their Wills call for the establishment of an endowment bequest to the Center to support the travel of scholars to the Center in order to utilize its archival resources.

In addition, several checks were received during the course of the year that were directed to the Center’s development fund. Work proceeds on development activities on several fronts, always under the direction of Ms. Kiplynn Todd, the College’s development officer.



Connie Walker with Interim Director Dale Cockrell

Donations-in-Kind

A primary development responsibility of the Center is to identify archive-worthy materials that fit well with collections policy and arrange to have them donated to the Center. This year, the Center received and processed gifts-in-kind fair valued at \$188,908. That figure is nearly identical to the University budget allocation for the Center meaning, in essence, that through staff efforts the Center generated a dollar in longterm, investment grade value for every dollar spent by MTSU. We thus provided services to the students, faculty, and citizen and outside scholars at no true cost to the University!



Statistics
Center for Popular Music Acquisitions, 2010-2011

	Total held 30 June 2010	Added 2010-2011	Total held 30 June 2011
Books	19,534		20,100
Reading room	10,644	409	11,053
Special collections	8,890	157	9,047
Serial Titles			
Current subscriptions	189	16	205
General/Non-Current	493	4	497
Secondary & Special	1,571	4	1,575
Sound Recordings	172,440		179,904
78s (includes cylinders)	37,288	3449	40,737
45s	31,853	1003	32,856
33-1/3s	86,696	1364	88,060
CDs	9,662	1,155	10,817
Audio tapes	6,941	493	7,434
Videos	999	93	1,092
CD-ROMs	5		5
DVDs	85	57	142
Sheet music			
Individual pieces	60,421	3975	64,396
Volumes	192	20	212
Manuscripts			
Documents (linear feet)	205	17	222
Manuscript music (vols.)	44	0	44
Audio recordings	1,347	250	1,597
Video/DVD recordings	180	244	424
Films	45	0	45
Performance documents	1,433	1,375	2,808
Trade catalog titles	732	19	751
Vertical files (linear feet)	64	1	65
Iconographic items	10,899	1873	12,772



Microforms items	2,868	1	2,869
Artifacts	21	15	36
Gifts (value in dollars)	\$1,306,329	\$188,908	\$1,495,237

Collection Use Statistics, 2010-2011

Materials Used:

Books	1431
Sound Recordings	264
Microforms	22
Serials	256
Bound Serials	46
Sheet Music	341
Sheet Music Volumes	38
Scores	161
Video Tapes/DVDs	15
Photographs	81
Performance Documents	196
Trade Catalogs	60
Rare Books	228
Manuscripts (boxes)	45
 Total Materials Used	 3462

Patronage

User Type:

In Person:

MTSU Students	1088
MTSU Faculty	74
Off-campus	147
Total	1309

Remote:

Telephone	22
Internet	134
ILL Requests	2
Letter/Fax	7
Total	165

Total Patrons	1474
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Patrons from 20 U.S. States visited the Center in 2010-2011

Alabama
Arkansas
California
Florida
Georgia
Illinois
Kansas
Kentucky
Louisiana
Maryland
Mississippi
Missouri
North Carolina
Ohio
South Carolina
South Dakota
Tennessee
Texas
Vermont
Virginia

Patrons from 4 foreign countries visited the Center in 2010-2011

Canada
China
Japan
United Kingdom

Selected Research Topics

Dr. Felicia Miyakawa, Middle Tennessee State University, Murfreesboro, TN: "Sometimes I Feel Like a Motherless Child"

Dr. Donald A. Beisswenger, Missouri State University, Springfield, MO: Fiddle music resources

Dr. Elizabeth Gritter, American Folklife Center, Library of Congress: Civil Rights History

Dr. Douglas Harrison, Florida Gulf Coast University, Fort Myers, FL: Southern Gospel Convention Singing

Dr. Bill Jarnigan, University of North Alabama, Florence, AL: Gospel songwriting

John R. Tumpak, Big Band Historian, Reseda, CA: Jimmy Rushing and Helen Humes

Brian L. McSpadden, Tennessee Technological University, Cookeville, TN: Lester Flatt

Bill Kornrich, Community Cultural Consultant, Sneedville, TN: "Roots of American Music" exhibit

Jim Holton, Warner University, Lake Wales, FL: Creating Country Identities

Dr. Roxanne Harde, University of Alberta, Augustane, Canada: Southern Singer Songwriters

Dr. Jacqueline Cogdell DjeDje, UCLA, Los Angeles, CA: Fiddling in African American culture

Andrew Mall, University of Chicago, Chicago, IL: Contemporary Christian music

Richard Driver, Texas Tech University, Lubbock, TX: "The Folks Dancin' Got All Shook Up: Rock 'n' Roll and Social Life in Postwar America"

Dr. Gregory Reish, Roosevelt University, Chicago, IL: Old-Time Guitar

Dr. Patrick Huber, University of Missouri-Rolla, Rolla, MO: The Bristol Sessions



Dr. Anthony Lis, South Dakota State University,
Brookings, SD: Hawaiian music, Cliff Carlisle,
Jerry Byrd

Alex van der Tuuk, Netherlands: Blind Roosevelt
Graves

Bouquets . . .

“A million thanks for taking your precious time to help me find the resources I am looking for... You are a real champion searching this out. I didn't even know where to begin.” Mrs. Wendie Erickson, Washington

“I just wanted to thank you again for the presentation for my Intro to Music class. It was truly enjoyable... I really do appreciate the fact that you took the time to lug all the books, music, etc. over. I hope I can call on you again in the future.” Christine Isley-Farmer, School of Music, MTSU

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).

“Music Reference: Just the Basics,” *Tennessee Libraries*, 60 (3). Co-written with Chris Durman.

Breve Notes, Issues 91-93, editor.

professional Societies/Service

Music Library Association (MLA); Best of Chapters Committee (2008-2011), Chair

(2010-2011); Trainer (Music Reference), Educational Outreach Program
Southeast Chapter of the Music Library Association (SEMLA); Newsletter (*Breve Notes*) Editor (2010-); Educational Outreach Committee, Chair (2009-); Organizer, “Music in Libraries: Just the Basics” preconference workshop, 2010 Annual Meeting; Trainer (Music Reference), Educational Outreach Program

Dale Cockrell, Interim Director

book

The Ingalls Wilder Family Songbook, vol. 22 of *Music of the United States of America*, Richard Crawford, editor-in-chief (Middleton, WI: A-R Editions, Inc. 2011)

producer/recording

Pa's Fiddle: Charles Ingalls, American Fiddler, Pa's Fiddle Recordings, LLC, PFR 0169-2 (produced, but not yet released)

chapter

“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, in press)

article

“Big Music in the Little House,” *Laura Ingalls Wilder Lore* (in press)

review

Scott Gac, *Singing for Freedom: The Hutchinson Family Singers and the Nineteenth-Century Culture of Reform*, in *The Bulletin of the Society for American Music* XXXVII/2 (Spring 2011), 29

keynote address

“Towards a Public Musicology: The Case of The Pa's Fiddle Project,” South African Society for Research in Music, Grahamstown, South Africa



conference papers

“Pa’s Music and Laura’s Memory,” Conference on Laura Ingalls Wilder, Mankato, MN
“Blood on Fire: Prostitution, Music, and Dance in Victorian America,” International Association for the Study of Popular Music, Grahamstown, South Africa

panelist

“The Making of ‘Civil War Songs and Stories’: Nashville Public Television’s Tennessee Civil War 150 Series”; Kentucky-Tennessee American Studies Association Conference, Murfreesboro, TN

panel chair

“Gender, Self-Representation, and Censorship in Music and Film,” *Global Discourses in Women’s and Gender Studies—An Interdisciplinary Conference*, Murfreesboro, TN

institute lecturer

“Foster and Minstrelsy,” *Dvořák in America: In Search of the New World*, NEH Summer Institute for Teachers, Pittsburgh Symphony Orchestra, July 2010

documentary

Songs and Stories of the Civil War, Steve Hall, producer, The Renaissance Center, Dickson, TN (primary “talking head”)

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; Oxford University Press
American Musicological Society; Member, Committee on the Publication of American Music
College Music Society
Society for American Music
Committee on the Publication of American Music, American Musicological Society

Lucinda Cockrell, Assistant Director/Archivist

conference presentations/professional activities

Teaching With Primary Sources Across Tennessee Summer Institute: Impact of the Civil War on the Tennessee Homefront, July 13, 2010. Presenter, “When This Cruel War is Over: Using Primary Sources of Music in the Classroom.”

Southern Archivists Conference, Birmingham Botanical Gardens, Birmingham, AL. September 23-24, 2010.

Society of Tennessee Archivists Annual Meeting, Middle Tennessee State University, Murfreesboro, TN. November 10-12, 2010. Coordinated all aspects of the conference; elected President, STA at annual business meeting.

“Museums & Archives” Presenter, “Data Migration Magic: Do You Believe In Magic (databases)?” Inter-Museum Council of Nashville, Tennessee State Museum, Nashville, TN, April 18, 2011.

“Music in the Civil War and the Story of Sylvester Winchester,” article for Shades of Gray and Blue: Reflections of Life in Civil War Tennessee Website.

professional organizations/service

Society of American Archivists
Society of Tennessee Archivists: President
Academy of Certified Archivists
New England Archivists

Yvonne Elliott, Executive Aide

professional organizations/service

Association of Secretarial and Clerical Employees (ASCE); Member, Scholarship Committee
MTSU Commencement Herald
MTSU, College of Mass Communication;
Member of Search Committee for CPM Director

professional development

MTSource, Pcard, and Banner Finance Training,
 ITD Workshops
 Human Resources Professional Development
 Seminars
 College of Mass Communication Diversity
 Workshop

*Martin Fisher, Curator of Audio Media
 Collections*

presentations

Acoustic recording on “wax” cylinder equipment:
 Starr-Gennett Walk of Fame Celebration,
 Richmond, IN
 (http://starrgennett.org/?page_id=44)
 Memphis Music & Heritage Festival,
 Memphis, TN
 (<http://www.southernfolklore.com/>)
 Breakin’ Up Winter old time music
 gathering at the Cedars of Lebanon
 State Park near Lebanon, TN
 (<http://www.nashvilleoldtime.org/BUW/>)
 Ames Plantation Heritage Festival, Grand
 Junction, TN
 (<http://www.amesplantation.org/>)
 Pickin’ on the River music gathering,
 Fisher’s Landing, TN
 (<http://www.freewebs.com/pickinontheriver/>)
 MTSU AES Chapter Meeting cylinder
 recording demonstration
 CPM cylinder recording session with Tyler
 Moore & Robert Trapp
 CPM cylinder recording session with Adam
 Swanson & Johnny Maddox
 Christian Brothers High School Band,
 cylinder recording, Memphis, TN
 (<http://faculty.cbhs.org/pbolton/Band.htm>)

“New Science System” cylinder recording
 session, Memphis, TN
 (<http://www.newsciencesystem.com/#!discography>)

professional organizations

Association for Recorded Audio Collections

Christi Underdown-Dubois, Cataloger

publications/citations

“Bringing Storytime Alive with Acting and
 Storytelling Techniques: An Interactive
 Article”, *Tennessee Libraries* Vol. 61 No. 2
 (2011)
 "Knight's *The Typist*" book review, *Tennessee
 Libraries* Vol. 61 No. 2 (2011)



"Marek's *Organizational Storytelling for Librarians*" book review, *Tennessee Libraries* Vol. 61 No. 2 (2011)

"Ouchley's *Flora and Fauna of the Civil War : an Environmental Reference Guide*" book review, *Tennessee Libraries* Vol. 61 No. 2 (2011)

"Flogging Molly, Speed of Darkness", Popshifter, <http://popshifter.com/2011-05-31/flogging-molly-speed-of-darkness/> (5/31/11)

"The Definitive Miles Davis on Prestige", Popshifter, <http://popshifter.com/2011-04-28/the-definitive-miles-davis-on-prestige/> (4/28/11)

"Life: Keith Richards with James Fox", Popshifter, <http://popshifter.com/2011-04-14/life-keith-richards-with-james-fox/> (4/14/11)

"Over the Rhine, The Long Surrender", Popshifter, <http://popshifter.com/2011-02-08/over-the-rhine-the-long-surrender/> (2/8/11)

conference presentations

"Bringing Storytime Alive with Acting Techniques: An Interactive Workshop," pre-conference (in collaboration with Pete Turner) (sponsored by Children and Young Adults Roundtable) Tennessee Library Association annual conference. Murfreesboro, TN. March 2011.

professional societies/service

Special Libraries Association, Tennessee Valley Chapter; Past President

Special Libraries Association, Museums, Arts and Humanities Division; Treasurer; Webinar subcommittee

Tennessee Library Association; Conference Planning Committee, 2011 Local Accommodations Co-Chair

Paul F. Wells, Director Emeritus

publications

Special issue of the *Journal of the Society for American Music* devoted to Irish music in the United States. Co-edited with Sally K. Sommers Smith, Boston University. Volume 4, number 4, November 2010. Includes authored articles: "Irish Music in the United States: An Introduction" (co-authored with Sally K. Sommers Smith) and "Elias Howe, William Bradbury Ryan, and Irish Music in Nineteenth-Century Boston."

CD notes: Essay ("Closing the Circle") and tune annotations, *Green Grass, Blue Grass*, the Brock McGuire Band with guests Ricky Skaggs et al. Paulman Music, PMCD001.

Review: *Uncle Dave Macon Volume 2: Classic, 1924-1938* (4-CD set). In *Old-Time Herald* 12, no. 10 (April-May 2011): 42-44.

"From the Attic: Fiddle Duos." Annotated photo feature. *Old-Time Herald* 12, no. 11 (June-July 2011): 30-31.

Review: Scott Prouty, *Puncheon Floor* (CD). In *Old-Time Herald* 12, no. 11 (June-July 2011): 36-37.





Review: *Let Your Feet Do the Talkin'* (DVD). In *Old-Time Herald* 12, no. 11 (June-July 2011): 47-48.

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 fifteen entries, for the major reference work in American music. Dictionary to be published by Oxford University Press, 2012.

conference presentations

Film Screening: *From Shore to Shore: Irish Traditional Music in New York City*. With Sally K. Sommers Smith. Annual conference of the Society for American Music, Cincinnati, Ohio, March 9-13, 2011.

"Irish Tunes in 19th Century American Printed Collections: An Initial Survey." American

Conference on Irish Studies, National Meeting. Madison, Wisconsin, March 30-April 2, 2011.

peer review

Book manuscript, Oxford University Press
Article, *Journal of the Society for American Music*

professional societies/service

Society for American Music: Chair, Folk and Traditional Music Interest Group
Root Music Institute, Texas Tech University
School of Music: Member, Advisory Board
Tennessee Folklore Society
American Conference for Irish Studies
Comhaltas Ceoltóirí Éireann North America
Southeast Music Library Association
Folk Alliance: Member, Lifetime Achievement Awards Advisory Committee

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Center for Popular Music Staff, 2010-2011

Grover Baker, Librarian

Dale Cockrell, Interim Director (from August 2010)

Lucinda Cockrell, Assistant Director/Archivist

Dicky Dixon, Reference/Research Assistant

Yvonne Elliott, Executive Aide (from August 2010)

Martin Fisher, Curator of Recorded Media Collections

Amy Hunsberger, Serials Manager (until August 2010)

Melinda Messick, Executive Aide (until July 2010)

Loren Mulraine, Interim Director (until July 2010)

Christi Underdown-Dubois, Cataloger

Paul F. Wells, Director Emeritus