

MIDDLE TENNESSEE STATE UNIVERSITY  
Center for Popular Music

# Annual Report 2012–2013



**MIDDLE  
TENNESSEE**  
STATE UNIVERSITY



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.

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MIDDLE TENNESSEE STATE UNIVERSITY  
Center for Popular Music

# Annual Report 2012–2013

The **Center for Popular Music** (CPM) 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 and maintain 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 and world culture and commerce in a way that few, if any, other libraries and archives can equal. It has become one of the university’s and the nation’s most important intellectual and cultural assets.

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# The Year in Review from the Center of Popular Music

Annual reports of the past several years have uniformly noted that things were “unusually busy.” Since Center activity in 2012–2013 often approached the frantic—like 2011–2012 and 2010–2011 and so forth—there’s nothing unusual about it any more. The Center for Popular Music in 2012–2013 was, thus, a “usually” busy place. That said, new marks were established for: valuation of collections donated to the Center; numbers of patrons using the Center’s collections; materials used by the Center’s patrons; and grant monies awarded to the Center. Perhaps it *was* unusually busy after all.

## COLLECTIONS

The collections of the CPM grow in two basic ways: through purchases 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 the advantages of donating materials. A measure of our success is that the Center accessioned sixty-eight separate groups of donated special collection materials during the year. Taken together, these items added to and significantly enhanced current holdings.

Donations like these are constantly remaking the Center’s archives. Everyone seems to benefit, for our collections are enriched (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 **Charles K. Wolfe Collection** of a wide range of materials concerning American vernacular music (tapes, papers, manuscripts,

etc.) The **Gene Jones Collection** of manuscript, research materials, and sound recordings pertaining to jazz, ragtime, and Broadway show music also grew significantly. The Center salutes those donors, old and new, who have supported us in 2012–2013.

Fair-market valuation of collections added to the Center’s holdings exceeded a half million dollars in 2012–2013, which—to put in perspective—is nearly 24% of the total acquisitions valuation over the Center’s twenty-eight year history. (See Collections Acquisitions at the end of this report for the details.) Almost all of that extraordinary sum came to the Center as donated materials. Notably, about ten thousand CDs were added to the collections, more than thirty thousand pieces of sheet music, and fifty-three feet of manuscript documents.

One hesitates to put the shine on one or another new collection, for there are many candidates for the spotlight, but by way of example here are details on selected new collections.



*Joel Herron*

### The Joel S. Herron Papers

The Center received the papers of songwriter, arranger, and bandleader Joel S. Herron (1916–2012) in November 2012. A gift from Herron’s youngest son, Roark Herron, the collection includes approximately forty linear feet of business correspondence, scores, arrangements, contracts, photographs, tapes, and other materials from the musician’s professional life.

Herron’s best-known song, a collaboration with lyricists Jack Wolfe and Frank Sinatra, is “I’m a Fool to Want You” (1951), which has been recorded by Sinatra, Billie Holiday, Dexter Gordon, Chet Baker, Linda Ronstadt, Shirley Bassey, Tony Bennett, and Donald Byrd, among others. In total, he copyrighted 118 songs and other musical works. Joel Herron also worked extensively in both radio and television and led The Joel Herron Orchestra for many years. His orchestra headlined at the Copacabana Club, the Embassy Club, and the Persian Room at the Plaza Hotel, among other places.

*Richard Kamrar and some of his boxes of sheet music.*

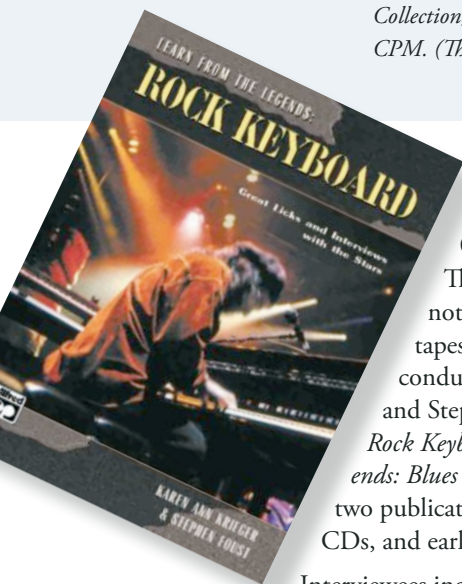
### The Richard Kamrar Collection of Sheet Music

In August 2012, Richard Kamrar of Oakland, California, a long-time collector, gifted the Center his collection of approximately 30,000–35,000 pieces of music. The Richard Kamrar Sheet Music Collection is an excellent representation of American popular music from the nineteenth and twentieth centuries, with pieces dating from 1823 through 2000. It is rich in Broadway, movie music, non-production tunes, obscure titles, Big Band charts, Cole Porter, rare music books, and other valuable holdings.

Mr. Kamrar was a long-time theater organist and friend of many musicians and composers in California, including Cole Porter. He remembers his very first piece of sheet music, which was given to him by his music teacher in 1936, titled “Everything Stops for Tea.” He moved to San Francisco in 1956 and it was there that he started collecting music in earnest. He became a one-man music library and was often contacted by friends, composers, and performers for information on obscure or rare pieces.

The Richard Kamrar Collection is a major addition to the Center for Popular Music. The Center’s holdings in sheet music were already among the largest and most accessible in the world, and Mr. Kamrar’s kind donation only makes a good situation great.

*Mr. Kamrar preferred that his “children” not be subjected to the vagaries attendant to shipping companies, so Dale and Lucinda Cockrell flew to Oakland, loaded the Collection, and moved it cross-country to its new home in the CPM. (They actually drove a Penske truck!)*



### The Karen Ann Krieger and Stephan Foust Collection

The collection includes all the notes, transcripts, emails, audio tapes, and video tapes of interviews conducted during the writing of Karen and Stephan’s *Learn from the Legends: Rock Keyboard* and *Learn from the Legends: Blues Keyboard*. Also included are the two publications themselves, accompanying CDs, and earlier drafts.

Interviewees include noted musicians Gregg Allman (Allman Brothers Band); Felix Cavaliere (Rascals); Michael McDonald (Doobie Brothers); Bruce Hornsby; Billy Joel; Dr. John; Al Kooper (Blood, Sweat, and Tears); Stevie Winwood (Traffic); and Reese Wynans (Double Trouble).

The books, which won the 2001 national Best New Print Music Folio Award from *Music & Sound Retailer* magazine, are both instructional and historical in nature. In their words, the artists describe the formative years of their lives before stardom when they first discovered music and honed their skills. Thus inspired, readers can then learn and practice drills that will help them understand and play in the style of the featured musicians.

### The William C. and Mrs. Mary Lindsay Collection

A large collection of Big Band music was donated to the CPM from the estate of Mr. William C. Lindsay of Louisville, Kentucky. Two thousand sound recordings from the 1930s–1960s, along with books, magazines, performance documents, trade catalogs, manuscript papers, and audio tapes will be processed for research.

### The Rev. Ronald G. Ekberg Collection

Hank and Jennifer Haynes of Brentwood, Tennessee donated the collection of Rev. Ronald G. Ekberg consisting of over six hundred pieces of sheet music and forty-two source books of Irving Berlin.

### The Kathy Baga Collection

Mrs. Kathy Baga of Winston-Salem, North Carolina, donated a collection of more than one thousand original Pop-Rock sound recordings from the 1960s, 1970s, and 1980s—everything from Abba to Woodstock.

### The Corey Stockburger Collection

Mr. Stockburger, of Murfreesboro, Tenn. donated a four-thousand-plus CD collection of world/alternative music from the 1980s to the present.

## The A.B. Smith Collection

Mr. Jerry Smith, of Knoxville, Tenn., donated his father's collection to the CPM. Mr. A. B. Smith spent his professional career in the record business working with RCA and other production and distribution companies. He was good friends with Brad McCuen, a recording industry executive whose personal papers, sheet music, and recordings are already housed in the Center. The A.B. Smith Collection consists of over 2,000 sound recordings in various formats, trade catalogs, serials, and manuscript papers.

## 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—a part of the mission that we take seriously, including **lectures, exhibits, sponsorships, public service, and concerts.** All this and more is part of what makes the Center for Popular Music what it is.

### America's Music Festival

Public programming by the Center for Popular Music was dominated by an intensive six-week Festival of America's Popular Music in March and April 2013. The Center was one of 50 libraries and archives across the nation selected to host this program series, a project of the Tribeca Film Institute, in collaboration with the American Library Association, Tribeca Flashpoint, and the Society for American Music, funded by a major grant from the National Endowment for the Humanities.

The Center partnered with Linebaugh Public Library and the city of Murfreesboro to mount the celebration. Programming featured weekly screenings of Tribeca-selected films on popular music, with discussions led by Dr. Felicia Miyakawa of MTSU's School of Music. Musical genres covered include blues and gospel, Broadway and Tin Pan Alley, swing, jazz, bluegrass, rock 'n' roll and rock, mambo, and hip hop: all music that is deeply connected to the history, culture, and geography of the United States. Josh Howard, one of the Center's graduate assistants, mounted new, weekly exhibits in Linebaugh Public Library of materials from the collections in direct support of the programming.

In addition to the film viewings, scholar-led discussions, and revolving exhibits, weekly concerts of music in the style under study were held in the Murfreesboro City Hall or on the City Hall Plaza. In the belief that America's music is also Murfreesboro's music, performers were drawn from the community and asked to perform in a civic space that expresses the city's heart.

*continued*



*Many of the 45 rpm records from the A. B. Smith Collection are housed in their original sleeves or in box sets or albums. This Bing Crosby boxed set comes complete with a key.*

*Olive Branch Church Choir, America's Music, 22 March 2013*



*"Mary Magdalene," Jesus Christ Superstar, America's Music, 29 March 2013*

*Bradford Lee Folk and the Bluegrass Playboys, America's Music, 12 April 2013*



### America's Music Festival, cont.



*Amerigo Gazaway, America's Music, 26 April 2013*



*MTSU Jazz Combo, America's Music, 5 April 2013*

*Sweet Fancy Moses, America's Music, 12 April 2013*



*2nd and Vine, America's Music, 19 April 2013*



*Sarah Childress Polk*

### Music from the Life of First Lady Sarah Childress Polk (1803–1891)

Concerts in Murfreesboro and Columbia, organized and sponsored jointly by the Center and the James K. Polk Ancestral Home,

celebrated the musical life of First Lady Sarah Childress Polk, a native of Rutherford County and wife of eleventh President of the United States, James K. Polk from Columbia.

Musical selections for these concerts were drawn from a handwritten songbook compiled by thirteen-year-old Sarah Childress when she was a student at the Moravian Academy in Salem, North Carolina, in 1818. The period music included such titles as "Blue Eyed Mary," "Dulce Donum," "Hail Columbia," and, ironically, "Hail to the Chief." This music was performed by vocalist Amy Jarman and pianist Ben Harris. The concerts also featured hymns favored by Sarah and performed by members of the Harpeth Valley Sacred Harp Singers.

The February events were held at the First Presbyterian Church in Murfreesboro—the congregation to which Sarah belonged when she lived in Murfreesboro—and the First Presbyterian Church in Columbia.



## EXHIBITS

Although the CPM is not a museum, it does hold many items that are visually arresting and informative. Over the last several years, Center staff has collaborated with many outside institutions to provide exhibits supporting their programs and initiatives. In addition, the Center's reading room has been enlivened by display cases that are constantly being refreshed with new exhibits. Among some of the exhibits mounted by Center staff over the last year are the following.

### Rulers of Rhythm

CPM graduate assistant Amanda Schaeffer mounted this exhibit in the James E. Walker Library for Black History Month (February, 2013). It highlighted African American artists who not only influenced popular music in the twentieth century, but through popular opinion came to be anointed "rulers" of their genres—the royalty of blues, jazz, ragtime, rock 'n' roll, soul, pop, and disco.



*Amanda Schaeffer and part of her exhibit*

### America's Music: From Broadway to Bluegrass to Blues

Another public history graduate assistant, Josh Howard, was responsible for six weeks of rotating exhibits associated with the America's Music festival (learn more under Grants in this report). Josh was in charge of researching, producing, and writing labels for each genre of popular music studies during the festival. He then mounted appropriate exhibits in the Linebaugh Public Library. He also created exhibits in the CPM's reading room in connection with the festival.

## ONLINE

Since so many of us seem to live on the internet, the Center has begun to develop online exhibits. Some of these are detailed here.

### American-Soviet Relations: From Allies to the Cold War

Graduate assistant Elaura Highfield developed a web exhibit featuring music from the Cold War era. This exhibit explores American-Russian relationships through musical expression from World War I through the Cold War. Shifting relations between these two political powers become apparent. The music expresses changing emotions associated with political developments. (Launched 1 May 2013 at <http://popmusic.mtsu.edu/exhibits.html>)

### The Hutchinson Family Singers

When people think of protest music, they might picture the 1960s. Using music to make a statement started much earlier than that, though. The Hutchinson Family Singers from New Hampshire were one of the most popular musical performing groups in the 1840s. They sang songs supporting prohibition and other social reforms, but their most controversial support went to the abolitionist movement. Singing the songs of freedom, the Hutchinson Family Singers provided the soundtrack for immediate emancipation before the Civil War.

The Center for Popular Music and Rachel Smith collaborated to create this online exhibit featuring examples of photographs, songsters, sheet music, and playbills that tell the story of the first "American Idols." (Launched 2 May 2013 at <http://popmusic.mtsu.edu/exhibits.html>)

### The History of Political Songs and Jingles in Tennessee

In a state with such a rich musical heritage, it seems natural that music has also played an important role in Tennessee politics. In election year 2012 the CPM and the Albert Gore Research Center collaborated to explore the many facets of political songs and jingles in Tennessee and American history. An online exhibit featured examples of political jingles, images and videos. (Launched 11 October 2012 at [http://gorecenter.mtsu.edu/education/Political\\_Jingles/PoliticalJingles.shtml](http://gorecenter.mtsu.edu/education/Political_Jingles/PoliticalJingles.shtml))

## GRANTS

The last year was the most successful for grant-funded projects in the Center's history. At various times, up to three grant-funded projects were simultaneously underway in the Center, while new grant funding for the year totaled \$150,449.

### **My Homeland Tennessee: A Research Guide to Songs about Tennessee**

Funded by a grant from the Tennessee Historical Records Advisory Board, this project identified, conserved, and made accessible through a website a unique collection of songs about Tennessee held in the Center's archives.

Perhaps more than any other state, Tennessee is associated with music. While many thousands of songs have been written in Tennessee over the last century, hundreds and hundreds have also been written about Tennessee. Because resources have been scattered, there has never been a systematic effort to gather and organize this powerful music. Within the last few years, The Center for Popular Music has acquired two major collections of songs about Tennessee: the **John S. Mitchell Collection** of Tennessee Music (which contains 1,413 sound recordings, 589 pieces of sheet music, 24 books, one film, and 22 posters) and the **Peter S. LaPaglia Collection** (76 select pieces of sheet music). In addition to these collections, the Center has complementary materials in its general holdings.

On 16 November 2012, at a launch party in the Center for Popular Music, attended by approximately 40 people, *My Homeland Tennessee* went live, with full public access via the Center's website. A short program, featuring comments by Mr. John Mitchell and Mrs. Jane LaPaglia marked this important moment in the history of the Center and in knowledge about songs featuring Tennessee.

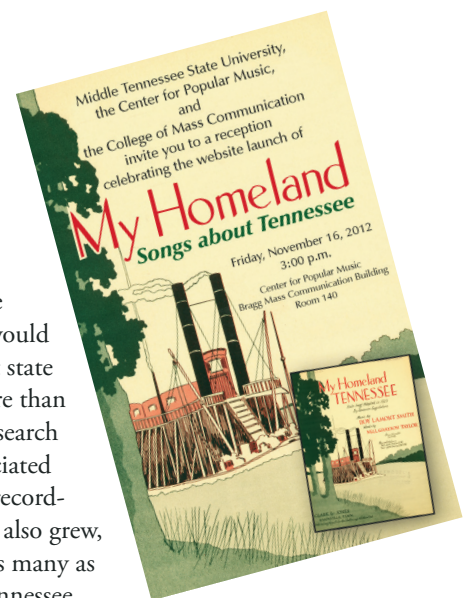
When the project began, we expected that approximately 500–550 records would be digitized and incorporated into the research guide, and that there would be a special section on the eight state songs of Tennessee. In fact, more than 1,500 records are now in the research guide, many of them with associated digitized images and/or sound recordings. The section on state songs also grew, as research revealed that there as many as ten (!) official state songs for Tennessee.

Other categories of songs about Tennessee in the research guide include: Tennessee History, Sentimental Tennessee, Natural Tennessee, Tennessee Places, and Educational Resources.

Work began on the project on 5 June 2012, as the project archivist John Fabke began wading through the materials. John's work took many different forms: he researched the topic; identified new songs about Tennessee; did preservation work; interviewed songwriters (especially for the state songs); scanned hundreds of pieces of sheet music and record labels; and organized the materials largely as they are reflected in the research guide. In October, members of the Center staff began their work on parts of the project. Lucinda Cockrell, who was the project director, inputted records into the Center's database. Martin Fisher, the curator of audio materials, spent approximately forty hours transcribing analog recordings to digital format for posting on the research guide website. Grover Baker, the Center's librarian and webmaster, worked on building the website, a project still ongoing.

### **MusicSprings: Southern Music Sources**

The Arts Center of Cannon County partnered with the Center for Popular Music and others to develop a series of educational webisodes highlighting the musical history and legacy of Southern traditional music. This project was funded by the National Endowment for the Arts. The



*John Mitchell  
with some of his  
donated music*



*Assistant Director  
Lucinda Cockrell  
and Jane LaPaglia*

webisodes were produced by students at Middle Tennessee State University and are being released in stages through the arts center's Root Cellar community, the Center's website, and other local media outlets.

"The MusicSprings webisodes are an effort to raise awareness of the roots of American folk music through visual and musical content," says Evan Hatch, producer for Spring Fed Records.

At one time or another, just about all the Center staff was involved in consulting on, producing material for, or performing in the webisodes.

### **The Charles K. Wolfe Audio Collection**

In February 2012, the family of the late Dr. Charles K. Wolfe (1943–2006) signed a deed-of-gift donating Dr. Wolfe's collection of sound recordings to the Center for Popular Music. The Charles K. Wolfe Audio Collection contains tape recordings totaling approximately 3,852 items (which includes cassettes, 3-, 5-, and 7-inch reel-to-reels). These consist of unique interviews with musicians (ca. 1948–1970s), radio show transcriptions (ca. 1930s–1950s), unique field recordings of music, dubs of recordings made by other scholars, and possibly other sorts of recordings. The gift to the Center was a major bequest, for not only was Dr. Wolfe a prodigiously productive scholar, he was also an obsessive collector of the nation's popular and vernacular music.

In December 2012, the Center made application to the Grammy Foundation for a grant to identify the general contents of the tapes, inventory the pertinent ones, prioritize work on them, enter descriptive information into a finding aid, and conserve and digitize the most important tapes. The project budget was set at \$39,687 with \$19,993 requested from the foundation. Word came in March 2013 that the project had been fully funded.

John Fabke, perfectly qualified for the work and well-known to the Center, was hired to be the project's principal investigator and began work in late April. Martin Fisher, the Center's curator of audio media collections, will conserve the tapes and archive them, employing state-of-the-art equipment and archiving standards (which means that first-generation transfers are captured as 192 kHz/24-bit uncompressed files, stored in BWF utilizing BWAV Writer 1.0).

At this writing, scholars and researchers have already begun using some of the materials. We expect a great deal of interest once the project is completed sometime in early 2014.

### **American Vernacular Music Manuscripts, ca. 1730–1910**

Americans from ca. 1730–1910 across a wide range of classes, occupations, and regions learned to read and notate music. Ordinary citizens bought copybooks (often pre-ruled with musical staves) or fashioned their own and inscribed in them the songs, hymns, and tunes that mattered to them, music they had composed, performed, heard, or wanted to learn. Their work has come down to us as *prima facie* evidence of musical lives desired or lived.

Among the repositories with the largest and richest collections of such manuscripts are the Center for Popular Music and the American Antiquarian Society (AAS) in Worcester, Massachusetts. A collaborative project between these institutions was developed to survey, describe, inventory, catalog, digitize, transfer and share records, and provide web-based public access to their extensive (but yet uncataloged) music manuscript collections. The project concerns manuscripts inscribed before 1910 that are mainly American in provenance, with contents that are preponderantly vernacular in style. The Center's collection generally contains fiddle/fife/flute dance tunes, hymns, songs, ballads, and a few keyboard pieces. Its holdings number about 124 separate manuscripts dating from ca. 1775–1910. Included are commonplace books, copybooks, and single and double leaves. Pages in individual items range from one to 384. The best estimate count of inscribed pages is 4,056, with about 4,913 musical pieces on those leaves.<sup>s</sup> Almost all are American, although a few have English, Scottish, Irish, or French provenance. AAS holdings include more than 110 music manuscripts, dated ca. 1730–ca. 1870. No complete survey by pages and musical pieces is available; indeed, some manuscripts are yet unprocessed. In general, these manuscripts are older than those in the CPM and contain more sacred music. Most are American, with a scattering of British and European provenance.

Processing and describing music manuscripts (especially those of vernacular music) requires specialized skills and knowledge not generally available in most archives, which explains why so few of these have been adequately cataloged even in high-profile, well-supported libraries like the AAS and CPM. As a result, scholarly access to them is usually limited.

This project will not only describe and make two major collections accessible, it will establish music manuscript cataloging guidelines and create a cataloging manual that other repositories may use freely. Steps in implementing this project are: survey the manuscripts for conservation issues and take appropriate actions; digitize all materials to archival standards; develop a bibliographic description of each manuscript; catalog the materials in MARC format

*continued*

utilizing a record structure developed in consultation with experts in the field and staff at CPM and AAS that includes content (song-level) inventories; build the American Vernacular Music Manuscripts website with rich information and sophisticated search capabilities down to the content level, which then directs users to the appropriate page image 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.

The Center, as the lead investigative and administrative institution, applied to the Humanities Collections and Reference Resources program of the National Endowment for the Humanities in June 2012 to fund this project. The total budget was for \$191,463 (split between MTSU at \$165,250 and the AAS at \$26,213); the requested NEH support was set at \$127,956. On 8 April 2013, Joshua Sternfeld of the NEH phoned with the great news that the project had been fully funded.

Although we had originally hoped to begin the project in late spring 2013, a cold splash of realism reset the schedule to September 2013, with the project set to run through November 2014. Project personnel are set and excited to begin.

Project Co-Director: **Dale Cockrell**, CPM  
Project Co-Director: **Thomas G. Knoles**, AAS  
Project Assistant/Cataloger: **Lindsay Million**, CPM  
Archivist: **Lucinda P. Cockrell**, CPM  
Librarian: in process of being hired, CPM  
Database/Website Designer: **Ann Stringfield dba InfoCrofters**, M.S.L.S.  
Music Manuscripts Consultant, ca. 1730–1830: **Kate Van Winkle Keller**, independent scholar  
Music Manuscripts Consultant, 1830–1910: **Paul F. Wells**, independent scholar  
Digital Photographer: **Stephanie Richardson**, AAS  
Digital Imaging Consultant: Prof. **Jonathan Trundle**, MTSU

## RESEARCH

Among 2012 publications in popular music studies that drew upon Center resources are the following:

Thomas P. Walsh, *Tin Pan Alley and the Philippines: American Songs of War and Love, 1898–1946. A Resource Guide* (Scarecrow Press)

Sabra Statham, “Dearest Sister, Who Will Care for Mother Now?” Epistolary Musical Glosses in the ‘Hidden’ Archival Family Collections of the Civil War Northern Homefront,” paper presented at Society for

American Music Conference, Little Rock, Ark., 2013

Michael Alleyne, *The Encyclopedia of Reggae: The Golden Age of Roots Reggae* (Sterling Publishing)

Anthony Lis, “Jerry Byrd’s First Recordings, Part III,” *Hawaiian Steel Guitar Association Quarterly* 28/107

Stephen Johnson, ed., *Burnt Cork: Traditions and Legacies of Blackface Minstrelsy* (University of Massachusetts Press)

*Shades of Gray and Blue: Reflections of Life in Civil War Tennessee* (website co-sponsored by Vanderbilt University Libraries, Middle Tennessee State University James E. Walker Library, and the MTSU Center for Historic Preservation, with support from the Tennessee Civil War National Heritage Area). (<http://www.civilwarshades.org/>)

*The Music of James Reese Europe—Complete Published Works* (Edward B. Marks Music Company)

Paul Vernon, “Muddy @ 100,” *Froots Magazine* 358 (April 2013)

## Selected Research Topics

Some of the topics researched over the last year in the collections of the Center are:

Sara R. Danger, Associate Professor of English, Valparaiso University, Valparaiso, Ind.—researching the quick step of the early 19th century.

William Brooks, University of York, U.K.—researching sheet music, recordings, and songsters from WWI.

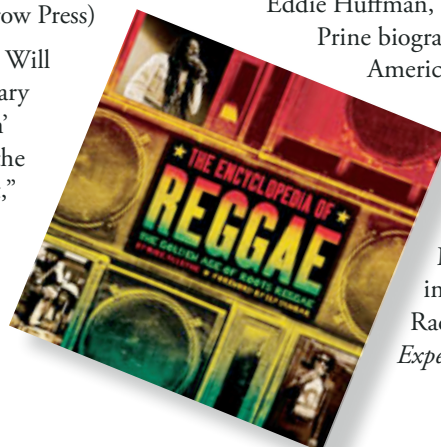
Anthony Lis, South Dakota State University, Brookings, S.D.—looking for materials related to Jerry Byrd, Ernie Lee, and other country music performers of the late 1940s and early 1950s; Hawaiian music from late 19th, early 20th century.

Oliver Giering, Univerisitat Kassel, Kassel, H.E., Germany—thesis about “Sexuality and Gender in Punkrock-Subculture.”

Eddie Huffman, Burlington, N.C.—researching John Prine biography for University of Texas Press, American Music Series.

BBC Music Television, London, England—Blues music documentary—Muddy Waters photo.

Desert Penguin Pictures, Boston, Mass.—looking for sheet music images and music for *War of the Worlds* Radio Broadcast for PBS *American Experience* series.



Rutherford County Schools—students researching history topics for History Day regional and state competition.

Office of the Secretary of State—researching music to be included in documentary about the Tennessee State Capitol building.

Out the Box Records, Northbrook, Ill.—film *Born in Chicago*. Using Muddy Waters photo.

Susan Shumaker, Florentine Films, Morgantown, W.V.—conducting research for a documentary film history of country music, 1920–2000, to be broadcast on PBS in 2018.

Irwin H. Streight, Royal Military College of Canada, Kingston, Ontario—research on Flannery O'Connor's influence on popular music and the Chuck Wagon Gang.

Jesse P. Karlsberg, Emory University, Atlanta, Ga.—researching the music of O. A. Parris and S. WH. Denson for an edited collection on gospel music.

Eric Hermann, University of Maryland-College Park—research on Uncle Dave Macon and African American music of the region.

Songlines Publishing Ltd., London, U.K.—researching for article on Sacred Harp for publishing in world music magazine, *Songlines*.

Kevin S. O'Brien, University of Tennessee, Knoxville, Tenn.—master's thesis research "Disruptive Voices in the American Musical Discourse: Comic Parlor Song Performance, 1865–1917."

National Humanities Center, Research Triangle Park, N.C.—requested images from Scopes Trial sheet music for an online primary-source collection for high school teachers titled, *Becoming Modern: American in the 1920s*.

Cape Fear Museum, Wilmington, N.C.—information about Civil War parlor music for museum exhibit.

Ghost Light Films, New York, N.Y.—research and images for a film, *Broadway Musicals: A Jewish Legacy*.

Randall J. Stephens, Northumbria University, Newcastle, U.K.—researching book, *The Devil's Music: Rock and Christianity from Elvis to Larry Norman*.

Mindy L. Clegg, Georgia State University, Atlanta, Ga.—examining the music industry during the Cold War period for dissertation research.

Parker Ramsay, University of Cambridge, U.K.—research on George Wallace and country music in the Harrison Collection for dissertation research.

## BOUQUETS

Thanks for everything. As I said, I'm really happy that there are people like you overseas who will help me. Suddenly, 4,000 miles seem to be not relevant at all. What a world we live in!

—Oliver Giering, Universitat Kassel, Kassel, H.E., Germany

Thank you for sharing your collection and expertise with the SGRRRC Music Herstory workshop. I appreciate the opportunity you give the campers to see music history, and their roots as women and musicians through the wonderful collections of the Center for Popular Music.

—Amber Douglas, Southern Girls Rock and Roll Camp.

Just wanted to very briefly thank you for your time in speaking with me today during my visit to the Center. I enjoyed the conversation very much. I confess I was somewhat overwhelmed by the sheer wealth of resources, but now that the shock has subsided, I will be thinking about how to best utilize it when the time is right. I must say that I was as impressed by the Center's contents as I was by the warmth and kindness of everyone I met there. It is indeed a pleasure to visit the Center; there is a wonderful spirit in the place, as well as a lot of great stuff!

—Steve Morley

I very much appreciate the help which Grover Baker and Dale Cockrell and the CPM/MTSU gang earlier provided for the songs book. I think with the songs book and another on stage and screen that coverage of American popular culture relating to the Philippines should be reasonably complete and provide many ideas for future researchers to pursue.

—Thomas P. Walsh.

## TEACHING

The Center's engagement with the teaching mission of MTSU takes at least three forms. Students come into the reading room and avail themselves of the resources, receiving personalized staff instruction on how best to use our holdings. Then, on many occasions during the academic year, Center staff are invited to 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 in the last year:

- AAS 2100: Introduction to African American Studies,  
Prof. Uzoma Miller
- ENG 1010: Expository Writing, Prof. Jennifer Jameson
- 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 3011: Teaching Historical Thinking
- HIST 3020: American Music in the Modern Age,  
Prof. Kristine McCusker
- MUS 6620: Music Bibliography and Research, Prof.  
Stephen Shearon
- MUS 6630: Graduate Seminar: Analytical Frameworks  
for Popular Music
- MUHL 3670: History of Popular Music in America, Prof.  
Robert Brown
- RIM 3600: Survey of the Recording Industry, Prof. Stacey Merida
- RIM 3770: Music Publicity, Prof. Gloria Green

## 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 partners include:

- Ames Plantation, Grand Junction, Tenn.
- Arts Center of Cannon County, Woodbury, Tenn.
- Arts in McNairy County, Selmer, Tenn.
- Association of Recorded Sound Collections,  
Annapolis, M.D.
- Blair School of Music Piano Concert Archive, Vanderbilt  
University, Nashville, Tenn.
- Center for Southern Folklore, Memphis, Tenn.
- City of Murfreesboro, Tenn.
- James K. Polk Ancestral Home, Columbia, Tenn.
- Linebaugh Public Library, Murfreesboro, Tenn.
- Music City Baroque, Nashville, Tenn.
- Nashville Old Time String Band Association,  
Nashville, Tenn.
- National Museum of African American Music,  
Nashville, Tenn.
- National Underground Railroad Freedom Center,  
Cincinnati, Ohio
- Pa's Fiddle Recordings, Murfreesboro, Tenn.
- The Renaissance Center, Dickson, Tenn.
- Rutherford County Center for the Arts, Murfreesboro,  
Tenn.
- Southern Folklife Center, Chapel Hill, N.C.
- Spring Fed Records, Woodbury, Tenn.
- Starr-Gennett Foundation, Richmond, Ind.
- Stones River National Battlefield, Murfreesboro, Tenn.
- Southern Girls Rock 'n' Roll Camp, Murfreesboro, Tenn.
- Southern Folklife Collection, University of North  
Carolina, Chapel Hill, N.C.
- Tennessee Folklore Society, Knoxville, Tenn.
- The Tennessee State Museum, Nashville, Tenn.
- Voices from Our America Project, Nashville, Tenn.
- Volunteer Voices, Tennessee Electronic Library
- Uncle Dave Macon Days, Murfreesboro, Tenn.
- YEAH, Murfreesboro, Tenn.

## THE 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 four important items: instituting council governance structures under the terms of the bylaws (approved in early 2012); considering conferences and programs; helping staff articulate collections development policies; and drawing up a prospectus for a graduate program in popular music studies at MTSU. 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 **working group on a Graduate Program** polished a draft prospectus, gathered information, and began the process towards a letter of intention to the Tennessee Board of Regents.

## Advisory Council Officers

### Paul Fischer (Chair), Professor of Recording Industry (MTSU)

Paul joined the MTSU faculty in 1996. He is now a professor in the Department of Recording Industry. He combines academic credentials with music industry experience having worked in record retail, run his own mobile deejay business, produced on-campus events, worked in concert promotion and production, and run the box office of a ten thousand-seat arena. Dr. Fischer's research interests include monitoring challenges to popular music as expression, examination of the roots and evolution of American popular music, and exploring the origin and development of recording technologies and the careers of the inventors. He served as president of the International Association for the Study of Popular Music's United States branch (IAS-PM-US) from 2000–2002. His work has appeared in the *Journal of Popular Music Studies*, the *Journal of American Folklore*, *Left History*, the *MEIEA Journal*, the *Encyclopedia of the First Amendment*, the *Grove Dictionary of American Music*, and several textbooks.

### Kris McCusker (Vice-Chair), Professor of History (MTSU)

Kris holds a Ph.D. in history, ethnomusicology and folklore from Indiana University. She is the author of *Lonesome Cowgirls and Honky-Tonk Angels: The Women of Barn Dance Radio* (Illinois, 2008) as well as multiple articles and chapters. She is also the co-editor of *A Boy Named Sue: Gender and Country Music* (Mississippi, 2004). A second co-edited volume, entitled *A Boy Named Sue, Too* is now being compiled. Her current work is a NIH-funded study of Southern death rituals, entitled *Just Enough to Put Him Away Decent*.

## Advisory Council Members, 2013–2014

### Kelley Anderson, musician, YEAH, and Southern Girls Rock 'n' Roll Camp

Kelley is a professional musician and audio engineer living in Tennessee. She studied music at the South Carolina Governor's School for Arts and Humanities from 1999–2001 and graduated with a degree in recording industry management from MTSU in 2005. Kelley founded Youth Empowerment through Arts and Humanities (YEAH) in 2006 with Anna Fitzgerald and Courtney Sharpe as an organization to provide opportunities for young people to experience and participate in the arts. She currently chairs the organization's board of directors. YEAH each year organizes the Southern Girls Rock 'n' Roll Camp, whose mission is to support a culture of positive self-esteem and collaboration among girls while building community through music. Kelley was a founding member of the band *Those Darlins*, and recorded and performed nationally and

internationally with the group from 2008–2012. During her tenure with the band, they released *Those Darlins* debut and *Screws Get Loose* on the band's imprint label Oh Wow Dang. She has just recently organized a new band, *The Grand Strand*.

### Cedric Dent, Professor of Music (MTSU)

Cedric, a native of Detroit, Michigan, was a baritone vocalist, music arranger, and co-producer of the 10-time Grammy Award-winning vocal group, TAKE 6. After 25 years, Dent retired from full-time performing and has been an emeritus member of the group since 2011. He studied at the University of Michigan (B.M., vocal music education, 1985), the University of Alabama (M.M., music theory/arranging, 1987) and the University of Maryland (Ph.D., music theory, 1997). His research interests include the historical and harmonic development of black gospel music, and vocal jazz group arranging and performance. His doctoral dissertation traces the harmonic development of the black religious quartet singing tradition. In 2004, Dent was appointed Geier Visiting Professor at Middle Tennessee State University. He joined the faculty of the School of Music full-time in 2005 and teaches undergraduate and graduate courses in music theory, music arranging, music industry, and the history of black gospel music.

### Michael Fleming, Associate Professor of Recording Industry (MTSU)

Michael is a former music producer for WGBH Radio (Boston, Mass.) whose production credits include album engineering, radio broadcast production, archival recording and sound reinforcement for artists and organizations ranging from independent performers and composers to the Boston Symphony, Nashville Opera, the New World Symphony and numerous arts festivals. Michael is currently an associate professor in MTSU's Department of Recording Industry, where he teaches graduate and undergraduate courses in digital audio technology, critical listening, studio recording and mastering techniques. He is vice president, central region--USA/Canada, of the Audio Engineering Society (2011–2013) and co-chair of the upcoming AES 50th International Conference on Audio Education.

### Jen Gunderman, Senior Lecturer of Music (Vanderbilt)

Jen divides her time between teaching, performing, and recording. She has been a senior lecturer at the Blair School of Music at Vanderbilt University since 2004, specializing in American pop and rock and roll, but she is also an active studio session musician and producer; and she plays keyboards and sings regularly with several groups based in Nashville. She earned an undergraduate degree in piano performance at Vassar College; an M.A.

*continued*

in ethnomusicology from University of Washington—Seattle; toured with rock bands Dag and the Jayhawks full time for several years; and since then has performed and recorded with a diverse variety of musicians, including Kris Kristofferson, Roger McGuinn (Byrds), Michael McDonald, Chris Robinson (Black Crowes), Exene Cervenka (X), Loretta Lynn, Steve Cropper (Booker T & the MGs), Willie Nelson, John Prine, Emmylou Harris, Lyle Lovett, Vince Gill, Don Was, Duane Eddy, Brendan Benson, and many others.

**Doug Howard, music executive (The Vermont Music Group)**

Doug is a 1979 graduate of Belmont University where he earned a double major in music business and business management. He also has degrees from the Owen School at Vanderbilt (M.B.A.) and the George Washington University School of Law (J.D.). In 1981, Doug was hired by publishing legends Bill Hall and Roger Sovine at the Welk Music Group, where he was shortly promoted to senior professional manager/song plugger and studio manager. During the Welk years, he worked with many future Hall of Fame writers and artists including Bob McDill, Dickey Lee, Wayland Holyfield, Don Williams, Reba McEntire, Ricky Skaggs and the Skagg's writers, Jim Rushing, Larry Cordle, Carl Jackson, and Peter Rowan. In 1992, Doug was named vice president/general manager of PolyGram Music Publishing in Nashville. He was responsible for overseeing a staff of 45 to 90 writers and artists including Billy Ray Cyrus, Rodney Foster, Toby Keith, Gordon Kennedy, Randy Thomas, Kostas, and Angelo. In 1997, Doug left PolyGram to take the position of senior vice president of A&R for Walt Disney-owned Lyric Street records working with many artists including Rascal Flatts, Aaron Tippin, Love and Theft, SHEDAISY, and on various Disney soundtracks and special projects. Doug served in this position from the label's inception until its closing in 2010. Post Disney, Doug started his own company, The Vermont Music Group, with a focus on both music publishing and artist development. He is the current chair of the advisory board of the Curb College of Entertainment and Music Business, and is also on the Nashville board of governors of the Recording Academy and the Tennessee Shakespeare Festival. In the past he has been elected president and vice-president of the Nashville board of the Recording Academy and served as a national trustee. Howard has served on the boards of the Academy of Country Music, the Nashville Vanderbilt Club, and Historic Carnton Plantation, and attended Leadership Music and the Center for Creative Leadership.

**Mark Allan Jackson, Associate Professor of English (MTSU)**

Mark (Ph.D. Louisiana State University, 2002) is an associate professor of English at MTSU, where he teaches courses on American folklore and popular culture. His publications include *Prophet Singer: The Voice and Vision of Woody Guthrie* (2007) and *Jail House Bound: John Lomax's First Southern Prison Recordings, 1933* (2012).

**Will Leggett, Associate Professor of Sociology and Anthropology (MTSU)**

Will (Ph.D., University of Illinois, Urbana-Champaign, 2003) is a cultural anthropologist specializing in issues of globalization, work, and the cultural dynamics of human mobility. Dr. Leggett has published extensively on the interesting cultural encounters that take place in and around the transnational corporate offices of Southeast Asia. It was during his time in Jakarta, Indonesia that Dr. Leggett became interested in popular music as both a local and a global phenomenon. Dr. Leggett spent time with Indonesian hip-hop, dangdut, and pop artists, often until the wee hours of the morning, discussing the ways that a chosen musical genre could be simultaneously an expression of regional, national, and global identity. Further research led Dr. Leggett to consider issues of class and gender in relation to these same musics. His current research concerns the changing demographics of middle Tennessee, specifically on the challenges immigrants and refugees recently settled in Rutherford County face in maintaining a healthy diet and lifestyle.

**Amy Macy, Associate Professor of Recording Industry (MTSU)**

Amy received both her undergraduate degree in music education and her master's degree in business administration from Belmont University. For fifteen years, she worked for various labels including MTM, MCA, Sparrow Records, and the RCA Label Group, where she helped create strategic marketing plans for launching new releases into the marketplace, including those by Martina McBride, Kenny Chesney, Clint Black, Alabama, and Lonestar. Amy was also responsible for all sales at the national retail level with clients including Walmart, Kmart, Target, Best Buy, and Musicland—all the while communicating key marketing strategies coast to coast with RLG's national distributor Bertelsmann Music Group. Since securing her teaching position at MTSU, she has served as the music business internship coordinator for eight years and has taught Marketing of Recordings, Record Retail Operations,



Survey of the Recording Industry, the Lecture Series, and an Old Time String Band Music Ensemble. Amy is also a performing musician and has toured professionally with several artists worldwide. She is a vocalist and is accomplished on guitar, fiddle, and banjo. Recently Amy performed in musicals at Nashville's famous Ryman Auditorium as well as the Tennessee Performing Arts Center and continues to be an artist in residence at the Country Music Hall of Fame.

#### **Rachel Morris, graduate student in Public History (MTSU)**

Rachel is originally from Owensboro, Kentucky, and has now been a resident of Murfreesboro for over six years. She graduated from MTSU in 2009 with a bachelor's degree in history and minor in anthropology, with research interests in ancient, medieval, and pre-modern European history. She is currently a master's candidate in the history program at MTSU, with a concentration in public history and career emphasis in archival management, though she also has training in historic preservation, museum management, and archaeology. Ms. Morris has worked in various archival and museum agencies. She has been a part of the Center for Popular Music staff for over two years, as a graduate assistant, intern, and volunteer, where she processed collections, cataloged materials, worked with researchers, installed exhibits, and more.

#### **Bruce Nemerov, musician/independent scholar**

Bruce is co-author of *The Story Behind the Song: 150 Songs that Chronicle the 20th Century* (Greenwood Press; 2004) and editor (with Robert Gordon) of *Lost Delta Found; Rediscovering the Fisk University-Library of Congress Coahoma County Study, 1941–1942* (Vanderbilt University Press; 2005). He also writes commentaries and essays on a regular basis for National Public Radio's *All Things Considered* on the subject of Southern musical and social history. Nemerov produced and wrote extensive album notes for *John Work III: Recording Black Culture*, a compact disc of field recordings of African American musicians from Tennessee, Georgia and Alabama from 1938 to 1942. The CD was given the 2007 Grammy Award for Best Album Notes. He has composed and performed music for film and television and produced and recorded albums for a variety of companies, including Warner Bros., Flying Fish, RCA Victor, and Rounder Records. He was an original cast member of Public Radio's comedy show *Riders Radio Theater* starring Riders in the Sky, and now tours as a solo guitarist and in a vocal and guitar duet called The Fedora Bros. Bruce was the audio archivist at the CPM from 1990–2005.

#### **Martha Norkunis, Professor of History (MTSU)**

Martha holds a Ph.D. in folklore from Indiana University's Folklore Institute. She is the author of *The Politics of Public Memory: Tourism, History and Ethnicity in Monterey, California* (SUNY Press, 1993) and *Monuments and Memory: History and Representation in Lowell, Massachusetts* (Smithsonian Institution Press, 2002/Rowman and Littlefield Publishers, 2006). From 1999–2009 Norkunas directed the Project in Interpreting the Texas Past (ITP) at the University of Texas-Austin where she taught interdisciplinary teams of graduate students to think critically about memory, history, and culture and to apply their knowledge to social and cultural issues, including creating more diverse and inclusive interpretations at Texas historic sites. ITP produced award-winning films, web sites, exhibits, educational material, posters, brochures, oral history booklets, an in-depth oral history project with African Americans in Texas, and an oral history project exploring race and identity among college students. In August 2009, Norkunas became professor of oral and public history at MTSU. She is developing an oral history concentration for public history graduate students, and continues to direct the African American Oral History Project. Her current research involves listening, racial memory, and the relationship between familial memory and history.

#### **Stephen Shearon, Professor of Musicology (MTSU)**

Steve teaches courses to both undergraduates and graduate students on the history of Western classical music, the history of American music, and research. His research interests center on sacred music: in particular, certain Christian sacred-music cultures. Currently he is studying the world of southern gospel convention singing, an amateur musical tradition based primarily in the southern United States. Since 2005 Shearon has presented papers on this subject at two Music of the South symposia (Oxford, Miss.), the Society for American Music, the Tennessee Music Educators Association, the International Country Music Conference, the Society for Ethnomusicology, and at other scholarly venues. With videographer Mary Nichols, he produced *I'll Keep on Singing*, a documentary about contemporary seven-shape note singing in the southern United States.

## THE STAFF

### News

The best staffing news for the year was that **Lindsay Million**, the Center's cataloging librarian, was promoted to full-time, permanent classified status, a change the Center has been seeking for years. With this development, all seven members of the Center's staff hold permanent, full-time positions, a great stabilizer for Center operations.

The worse staffing news was that **Grover Baker**, the Center's librarian and website guru, accepted a tenure-track position on the James E. Walker Library staff and moved across the Plaza in August 2013. A search will be conducted early in the fall 2013 semester for his successor.

A search for a new director was conducted during the spring 2013 semester to replace **Dale Cockrell**, who had expressed his intention to return full time to his research and writing. Three accomplished candidates for the position were interviewed on campus. In brief, there was no consensus among the responsible parties on the best candidates, and the search was declared "failed." Dr. Cockrell agreed to continue into the FY2014 until a successor can be found.

### Our GAs

The Center loves its graduate assistants! These young people bring special energy and enthusiasm to Center operations each semester. In addition, of course, the Center gets work done that the permanent staff couldn't normally handle and the GAs get valuable work experience. We are deeply appreciative of the public history program's commitment to working with the Center for Popular Music on the graduate assistant program.



### Elaura Highfield

Elaura Highfield, a public history graduate student from Columbia, Tennessee, is also on a museum studies track. She, too, worked on the My Homeland Tennessee project, digitizing many of the sound recording labels, sheet music, and photographs. Most of her time, though, was spent working with the numerous new accessions to the CPM. She was responsible for the initial counting, inventorying, accessioning, and numbering of five large collections containing hundreds of sound recordings of all formats, sheet music, song books, as well as several smaller collections of manuscript and archival materials. Elaura spent a great deal of time checking recently acquired sheet music against current holdings, then updating current catalog records in the CPM's Inmagic database. Then she went to work cataloging various pieces of sheet music. To gain experience in web exhibit design, she developed *America-Soviet Relations: From Allies to the Cold War* (<http://popmusic.mtsu.edu/coldwar.html>).



### Josh Howard

Josh is a Ph.D. candidate in the public history program who comes to MTSU from his native Virginia, with a career goal of museum work. He was involved in several Center projects over the year. He was first assigned to the My Homeland Tennessee project, where he worked on creating "digital derivatives" of many of the images incorporated into the Guide and linking them to the database records. He also developed lesson plans for teachers to help students better utilize the primary sources in Guide and the CPM holdings in general. Josh further produced and mounted an exhibit in the Center's reading room, highlighting some of the sheet music, photographs, manuscripts, and other materials featured in the Guide.

Tech-savvy Josh was also entrusted with accessing and transferring information contained in a large obsolete-format database from the Richard Kamrar Collection. This work will help save time and labor in adding approximately 30,000 pieces of sheet music to the CPM's collections. Josh also cataloged 200 orchestrations from the Thornton Hagert Collection and worked on the Joe Crook Collection of popular music videos, inventorying them, preserving them, and creating a finding aid for the collection. Finally, he worked with members of the staff in organizing the America's Music festival and in preparing a rotating exhibits in the Linebaugh Public Library.

### Amanda Schaeffer

Amanda Schaeffer, a Ph.D. student in public history from Pittsburgh, had a spring-semester assistantship in the Center. She took charge of the Broadway show and movie music in need of processing and cataloging and completed work on over 300 records. Amanda also accessioned incoming collections, checked new accessions against extant holdings, updated existing catalog records, and cleaned, repaired, and rehoused when necessary. In addition, she created an exhibit mounted in the James E. Walker Library for Black History Month in February titled *Rulers of Rhythm*. The exhibit highlighted African American artists who not only influenced popular music in the twentieth century, but through popular opinion came to be the appointed “ruler” of their genres.

### 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 96-98, editor.

#### Professional Societies/Service

Music Library Association (MLA); Education Subcommittee: Educational Outreach Program (2012–2016); Chair, Education Subcommittee: Educational Outreach Program (2013–2016); Music Reference Instructor, Educational Outreach Program (2006–); Best of Chapters Committee (2013–2014)

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 Precon-

ference Workshop, 2012 Annual Meeting; Organizer, Music in Libraries: Just the Basics Preconference Workshop, 2013 Annual Meeting; Music Reference Instructor, Educational Outreach Program; Archive Committee (2011).

#### Panels

“Collecting the Pop Soundscape: Popular Music in Libraries and Archives,” 2013 EMP POP Conference: Curating the Pop Soundscape, April 19, 2013, Rock and Roll Hall of Fame and Museum, Cleveland, Ohio, with Liza Weisbrod (Auburn University).

#### Workshops

“Music Reference,” at the Music in Libraries: Just the Basics Preconference Workshop, October 18, 2012, University of Alabama, with Nicholas Meriwether (University of California Santa Cruz Grateful Dead Archive), Steve Weiss (Southern Folklife Collection), Susannah Cleveland (Bowling Green State University) and Andy Leach (Rock and Roll Hall of Fame and Museum Library and Archives).

#### Website Development

America’s Music: A Festival of America’s Great Popular Music (<http://popmusic.mtsu.edu/AmericasMusic/index.html>)

My Homeland Tennessee: A Research Guide to Songs about Tennessee (<http://popmusic.mtsu.edu/Homeland/index.html>)

### Dale Cockrell, Director

#### Appointment

Research Associate, University of the Free State, Bloemfontein, South Africa

#### Publications

*Laura’s Music: Songs from Laura Ingalls Wilder’s Books* (Middleton, Wisc.: A–R Editions, Inc.) [edited with commentary]:

Vol. 1: *Music from Little House in the Big Woods and Farmer Boy*

Vol. 2: *Music from Little House on the Prairie*

Vol. 3: *Music from On the Banks of Plum Creek*

Vol. 4: *Music from By the Shores of Silver Lake*

Vol. 5: *Music from The Long Winter*

Vol. 6: *Music from Little Town on the Prairie*

Vol. 7: *Music from These Happy Golden Years*

“Blackness and the Barber of Natchez” [article submitted to *American Music*]

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**Dale Cockrell, cont.**

**Conference Presentations**

*Pa's Fiddle: The Music of America*, video presentation and panel, Laurapalooza II, Mankato, Minn.

"Suzy Bogguss," moderator, Southern Festival of Books, Nashville, Tenn.

**Grant Panelist**

John B. Hench Fellowship, American Antiquarian Society, Worcester, Mass.

**Tenure/Promotion Evaluations**

University of Maryland

Spelman College

University of Buffalo

University of Maryland

**Manuscript Reviews**

University of Michigan Press

University of Illinois Press

**Professional Organizations/Service**

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

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

International Association for the Study of Popular Music

Society for American Music, Program Committee



**Lucinda Cockrell, Assistant Director/Archivist**

**Conference Presentations/Professional Activities**

Society of American Archivists Conference, "Beyond Borders," San Diego, Ca., 6–11 August 2012. SAA Presentation: "Less Than Tomorrow, But More Than Yesterday: Confronting Legacy Finding Aids Alone." Part of panel presentation titled, "Hybrids and Legacies: Challenges of Finding Aids in the Digital Age."

Society of Tennessee Archivists Annual Meeting, Knoxville, Tenn. October 15–17, 2012. STA Presentation: "Academy of Certified Archivists Archival Certification Exam."

Served on MTSU Search Committee, Spring 2013; Director, Center for Popular Music.

Society of American Archivists Continuing Education Workshop, "Copyright: The Archivists and the Law," Knoxville, Tenn., October 15, 2012.

Society of American Archivists Continuing Education Workshop, "Reappraising and Deaccessioning Archival Materials from Start to Finish," Nashville, Tenn., March 22, 2013.

**Professional Organizations/Service**

Society of American Archivists

Society of Tennessee Archivists: Past President and Membership Chairman

Academy of Certified Archivists

New England Archivists

Board Member, Oaklands Historic House Museum, Murfreesboro, Tenn.



**Yvonne Elliott, Executive Aide**

**Professional Organizations/Service**

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

MTSU Commencement Herald, Summer and Fall 2012, Spring 2013

**Professional Development**

University Contracts and Grants Fund Processing through MT\$ource Training

MTSU, College of Mass Communication; Constitution Day, Secretary's Meetings, Fall Faculty-Staff Meeting, Open Forums with Dean Candidates, Wall of Fame and Student Award Ceremony, CPM America's Music: A Festival of America's Great Popular Music, Music in the Life of Sarah Childress Polk Concert

**Community Service**

Alzheimer's Association: Mid-South Chapter; Kick-Off Luncheon; Paint the Park Purple Nashville Sounds; Walk to End Alzheimer's-Chattanooga, Murfreesboro, and Nashville; 2012 Champions Club Achievement in Chattanooga and Murfreesboro; Committee Member, 2013 Rutherford County Walk to End Alzheimer's; World Alzheimer's Month, World Alzheimer's Day



**John Fabke, Grant Project Specialist**

**Grant-Funded Projects**

*History of Political Songs and Jingles in Tennessee*; collaborative project between Albert Gore Research Center (MTSU) and CPM

*My Homeland, Tennessee: A Research Guide to Songs About Tennessee*

The Charles K. Wolfe Audio Collection

**Conference Presentations**

"The Charles K. Wolfe Audio Collection," International Country Music Conference, Nashville, Tennessee, May 2013

"Earl Scruggs, Doug Dillard, Everett Lilly: Oral Histories," panelist, International Bluegrass Music Association, Nashville, Tennessee

**Media Appearances**

Interviews with local press about My Homeland, Tennessee website

Television appearance with Kent Syler and Jim Williams on Channel 5+ Open Line in Nashville to discuss *History of Political Songs and Jingles in Tennessee*

**Research**

Ongoing biographical research on bluegrass pioneer, Jimmy Martin.

**Performance**

Recording and national touring as bassist with Bradford Lee Folk and the Bluegrass Playboys

**Dicky Dixon, Reference/Research Assistant**

**Workshop**

Customer Service and Awareness (MTSU)

**Research Assistant**

Compiling music business program directory, Prof. Rich Barnett



*continued*



**Martin Fisher, Curator of Audio Media Collections**

**Digitization Projects**

- 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
- Various digitization projects throughout the year for the Albert Gore Research Center, MTSU
- Video tapes of country music personalities from personal collection of H. G. Roberts Sr., Joelton, Tenn.

**Presentations**

- Cylinder recording sessions for Ames Plantation Heritage Days, Grand Junction, Tenn.; 10 October 2012
- Cylinder recording sessions for Breakin' Up Winter; 1&2 March 2013
- Cylinder recording session for MTSU student Jim Ducey; 27 March 2013

College of Mass Communication Scholars Day;  
29 March 2012

**Exhibits and Professional Assistance**

- Loan of Victrola & related artifacts from personal collection for Stage & Screen exhibit at Jean & Alexander Heard Library, Vanderbilt University
- Loan of various items from personal collection for exhibits at Anne Potter Wilson Music Library, Vanderbilt University
- Advising and technical aid for ongoing Peavine Festival activities to celebrate the Tennessee Midland Railway & the 100th anniversary of the city of Parsons, Tenn.
- Advise and assistance to various MTSU students for curriculum-related projects
- Advise and aid in equipping sound transfer chain for Cumberland Trails State Park Area

**Professional Organizations**

- Association for Recorded Sound Collections
- Audio Engineering Society



**Lindsay Million, Cataloger**

**Webinars**

- Library 2012 Worldwide Virtual Conference

**Professional Organizations/Service**

- Southeast Chapter of the Music Library Association
- American Library Association
- Genre Committee Member (Science Fiction and Fantasy), Linebaugh Public Library, Murfreesboro, Tenn.



**Paul F. Wells, Director Emeritus**

### **Current Projects**

“Wicked Good: 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. Major Projects Grant application to Maine Humanities Council in process.

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 with master Irish-American fiddler Seamus Connolly

### **Publications**

“There’s Always Room for Cello.” Exploration of the role of the cello in American traditional fiddle music; illustrated with antique photographs. *Old-Time Herald*, vol. 13, no. 4 (December 2012) pp. 50–52

“Flutes and Fiddles.” Discussion of the use of wooden flutes in American traditional music ensembles; illustrated with antique photographs. *Old-Time Herald*, vol. 13, no. 5 (March 2013) pp. 48–51

“The Off-the-Shoulder Look.” Illustrated examination of various ways traditional fiddlers hold their instruments. *Old-Time Herald*, vol. 13, no. 6 (June 2013) pp. 48–52

### **Conference Papers**

“Teaching American Traditional Music in an Online Format.” Society for American Music annual conference, Little Rock, Arkansas, March 9, 2013. With Sally K. Sommers Smith, Boston University.

“Examining the Irish Connection in the Southern American Fiddle Repertoire.” Keynote address, the Fiddle Symposium, University of North Carolina, Chapel Hill, January 12, 2013.

### **Performance/Concert Production**

“An American Christmas: American Christmas Music from the Colonial Era to the Present.” West Kennebunk (Maine) United Methodist Church, December 16, 2012. Conceived, produced, performed in, and composed & arranged music for concert that included shape-note hymns, country & bluegrass gospel songs, Christmas-themed fiddle tunes, and original compositions.

Arrange and perform a wide range of American vernacular sacred music on a semi-regular basis for weekly services, West Kennebunk and Goodwins Mills (Maine) United Methodist Churches.

### **Peer 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, American Conference for Irish Studies, Comhaltas Ceoltóirí Éireann North America

## Collections Acquisitions, 2012–2013

	Total held 30-Jun-12	Added 2012-2013	Total held 1-Jul-13
<b>Books</b>	20,459	307	20,766
Reading room	11,300	81	11,381
Special collections	9,159	226	9,385
<b>Serial titles</b>			
Current subscriptions	186	-13	173
Secondary & Special	1,575	0	1,575
General/Non-Current (i.e. disc)	497		497
<b>Sound recordings</b>	184,687	18,744	203,431
78s	41,889	2478	44,367
45s	33,908	1491	35,399
33-1/3s	89,167	4588	93,755
CDs	11,655	9,860	21,515
Audio tapes	8,068	327	8,395
<b>Videos</b>	1,306	3	1,309
<b>CD-ROMs</b>	5	0	5
<b>DVDs</b>	148	11	159
<b>Sheet music</b>			
Individual pieces	66,984	31618	98,602
Volumes	213	0	213
<b>Manuscripts</b>			
Documents (linear feet)	232	53	285
Manuscript music (vols.)	44	0	44
Audio recordings	1,787	820	2,607
Video recordings	641	78	719
Films	45	25	70
<b>Performance documents</b>	3,018	22	3,040
<b>Trade catalog titles</b>	751	73	824
<b>Vertical files</b> (linear feet)	65	1	66
<b>Iconographic items</b>	13,094	85	13,179
<b>Microforms items</b>	2,869	0	2,869
<b>Artifacts</b>	57	12	69
<b>Gifts</b> (value in dollars)	1,643,174	509,732	2,152,906



## Collections Usage, 2012–2013

	FY 2012	FY 2013
<b>Materials Used:</b>		
Books	1,510	1,470
Sound Recordings	133	464
Microforms	27	18
Serials	118	286
Bound Serials	139	172
Vertical Files	27	40
Sheet Music	858	2,879
Video Tapes/DVDs	31	32
Photographs	90	187
Performance Documents	97	286
Trade Catalogs	114	86
Rare Books	222	329
Manuscripts (boxes)	95	69
<b>Total Materials Used</b>	<b>3,461</b>	<b>6,319</b>

## Patronage, 2012–2013

User Type	FY 2012	FY 2013
<b>In Person</b>		
MTSU Students	1,067	1,335
MTSU Faculty	71	91
Off-campus	180	379
<b>Total On-Site</b>	<b>1,318</b>	<b>1,805</b>
<b>Remote</b>		
Telephone	34	33
Internet	130	154
Letter/Fax	4	4
<b>Total Remote</b>	<b>168</b>	<b>191</b>
<b>Total Patrons</b>	<b>1,486</b>	<b>1,996</b>

### Patrons from 24 U.S. States visited the Center in 2012–13

Alabama  
California  
Florida  
Georgia  
Illinois  
Indiana  
Kansas  
Kentucky  
Louisiana  
Maine  
Massachusetts  
Michigan  
Mississippi  
Missouri  
North Carolina  
New York  
Ohio  
Oklahoma  
Oregon  
South Carolina  
South Dakota  
Tennessee  
Texas  
Virginia

### Patrons from eight foreign countries visited the Center in 2012–2013

Canada  
China  
Germany  
Japan  
South Africa  
Sweden  
Turkey  
United Kingdom

# The 2012–2013 Budget

Budget appropriations for FY2013 in July 2012 were \$193,211 from MTSU (index number 225300) and \$201,500 from the Tennessee Board of Regents (index number 532015) along with a carryover/reserve amount of \$43,321, giving a total salaries/benefits/operations available budget of \$438,033. That was the Center's lowest budget since 2002 and suggested that the Center would end the fiscal year about \$10,000 in arrears, with no carryover reserves of any kind. An emergency meeting with upper administration led to resolution of the crisis and the "fixed" total budget (including carryover) came to \$547,377.

In order to build up the carryover/reserve funds, minimal capital outlay was the practice during the year. Journal subscriptions were largely maintained and new reading room books were purchased only towards the end of the year, when the positive budget situation became clearer. Almost no sound recordings were purchased, nor were many antiquarian materials. Necessary supplies were procured, but no new computers, printers, scanners, furniture, equipment, etc. Parsimony thus yielded a carryover/reserve fund at the end of the fiscal year of \$93,184, which will sustain and nurture the programs and archives of the Center in FY2014.

The Center maintains a good number of resource indices, reflecting our complicated, multidimensional mission. End-of-year summaries of all of these are available upon request to the Center's director. For quick reference, here are succinct names, functions, and end-of-year balances.

<b>Index No.</b>	<b>Function</b>	<b>End-of-year Balance</b>
225300	MTSU Appropriation (salaries, operations)	\$93,183.41
532015	TBR Appropriation (salaries, operations)	\$0.42
235250	CPM Public Projects (rights fees, copier proceeds, conservations projects, etc.)	\$14,094.98
536626	My Homeland Tennessee grant	\$0.00
224447	My Homeland Tennessee grant match	\$4.06
536659	America's Music festival grant	\$0.00
536703	MusicSprings webisode grant	\$0.00
536717	Grammy Foundation grant	\$31,458.84
92142	CPM Discretionary Fund (development)	\$19,723.04



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TENNESSEE**  
  
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