

The Center for Popular Music at MTSU is one of sixteen Centers of Excellence in the Tennessee Board of Regents system. Its mission is to foster research in American popular music and to promote an appreciation of America's diverse musical culture. The center is internationally recognized as an important resource for music scholars.

Collections

The center operates a noncirculating library and archive of materials devoted to the study of American popular music. Collections include a reference library of books about music; printed and recorded music in various formats; and related primary source materials.

Materials span the 18th century to the present and cover all aspects of American vernacular music with an emphasis on music of the South. Holdings include 160,000 sound recordings; 65,000 pieces of sheet music; over 7,000 songbooks and hymnals; and extensive collections of posters, playbills, programs, historic photographs, and music industry trade catalogs. Collections of manuscripts, personal papers, and other unique material are available with staff assistance.

Many of the center's collections are cataloged and may be searched at the Web site: <http://popmusic.mtsu.edu>.

Hours and Policies

The center is open to all researchers. Materials may not be checked out but must be used in the reading room. Photocopies of materials are available for a fee provided items are in good condition and eligible for copying within copyright restrictions.

Reading room hours are
Monday through Friday, 9 a.m. to 4 p.m.



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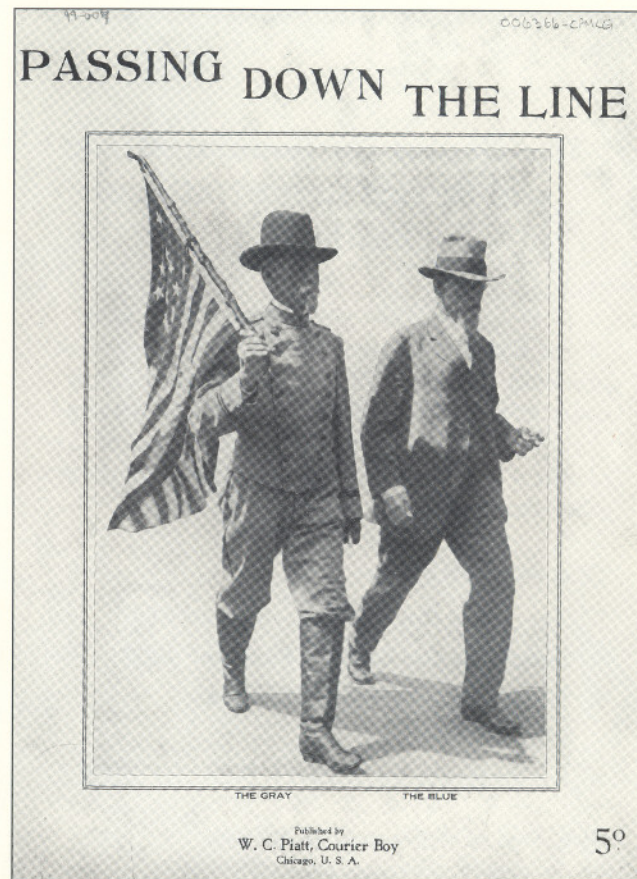
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Music of the Civil War

from the collections of the Center for Popular
Music at Middle Tennessee State University



A series of exhibits curated by
Paul Wells, Lucinda Cockrell, and Betsy Snowden
of the Center for Popular Music and Jim Lewis and
Gib Backlund of Stones River National Battlefield

Music of the Civil War

Popular music during the Civil War reflected the events, attitudes, values, emotions, and lives of the American people. Songs of the times honored religion, celebrated political ideals, commemorated heroes and battles, mourned death, heralded emancipation, and stirred memories of those at home. Music was performed in parlors, in concerts, at rallies, in camps, and on battlefields. The hundreds of songs that dealt with war's glory and pain constitute a rich musical heritage that still resonates today.

The Center for Popular Music and Stones River National Battlefield

In 2006 and 2007, the Center for Popular Music and Stones River National Battlefield are presenting a series of four exhibits exploring the role of music in the Civil War. The exhibits are presented as part of the celebration of the center's 20th anniversary and the battlefield's 80th anniversary.

The exhibits are

1. The Local Connection – Winter 2006
2. Songs for the Crisis – Summer 2006
3. Reunions and Remembrance – Winter 2007
4. Confederate vs. Union – Summer 2007

(Please contact Stones River National Battlefield for the exhibit schedule: (615) 893-9501 or <http://www.nps.gov/stri>.)

All exhibit materials are drawn from the collections of the Center for Popular Music at Middle Tennessee State University.

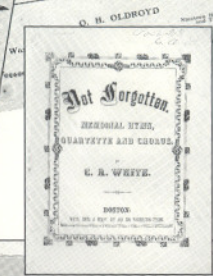
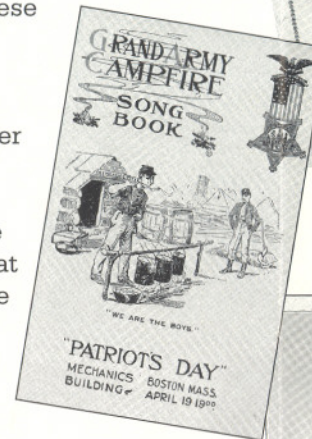
Reunions and Remembrance

the third exhibit in a series of four

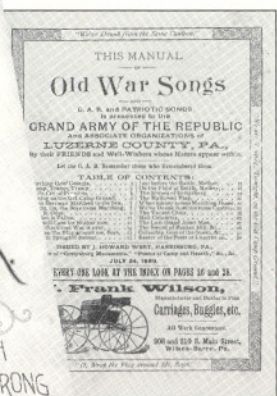
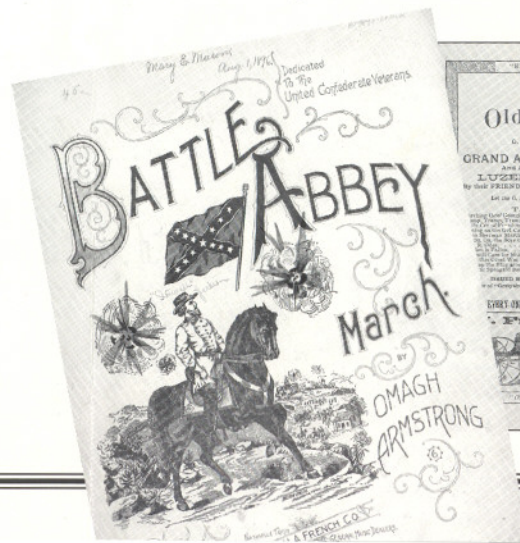
As America struggled to heal its wounds, various means of remembering and memorializing the war were devised. Reunions of Civil War veterans and other commemorative events sprang up during the period from 1866 into the early 20th century. This exhibit focuses on the key role that music played in these events and in helping bring the country back together.

Much popular music written after the Civil War focused on war memories and commemoration. Books of popular songs from the war years were printed for use at the "camp-fires" that were some of the first veterans' reunions. Sheet music and song broadsides told battle stories from either the Confederate or Union viewpoint. Later song books printed for joint Blue-Gray reunions included songs of reconciliation and patriotism.

Music accompanied veterans' meetings, parades, and monument dedications. Memorial hymns played a significant role in annual Memorial Day ceremonies.



VAUDEVILLE'S GREATEST NOVELTY ACT
"TWO SONS OF DIXIE"
"Two Sons of Dixie" - "Way Back 'Fore de War."
Originator and Director
COL. J. A. PATTEE, late of the "Iron Brigade," Army of the Potomac.
Permanent Address, Huntington, West Virginia.



Late 19th-century music publishers issued collections of wartime songs as well as new pieces for veterans' reunions. Many new songs memorializing the war were published as sheet music. Musicians often capitalized on their war service to build performing careers.

MURFREESBORO RE-UNION.

Tune—"Old-Time Religion."
October 11 and 12, 1911
B. L. RIDLEY, Tennessee.

I can hear the bugle sounding,
And the Rebel Yells in action,
And the echoes of the battle
Returning home to me;
As monumental relics
Of the valor of the 60's
Our people give you greeting—
A happy thought to me.

(CHORUS.)
We're Old-Time Confederates,
We're Old-Time Confederates,
We're Old-Time Confederates—
It's good enough for me.
Our State will live in glory,
On the fields of blood so gory;
Our State will live in story—
That's good enough for me.
Our dead in the arms of glory,
Who live in song and story;
Our dead in the arms of glory—
That's good enough for me.

(CHORUS.)
Earth's h-o-l-d on us grows slighter,
And the h-e-a-v-y burden, lighter,
And the dawn, immortal, brighter—
That's good enough for me.
Our hope is now in heaven,
Our hope is now in heaven,
Our hope is now in heaven—
That's good enough for me.

(CHORUS.)
We'll see Lee, Price and Johnstons,
We'll see Lee, Price and Johnstons,
We'll see Lee, Price and Johnstons—
That's comforting to me.
Hatton, Bragg and Old Pat Cleburne,
Hatton, Bragg and Old Pat Cleburne,
Hatton, Bragg and Old Pat Cleburne—
That's a thrilling thought to me.

(CHORUS.)