

MUH 6931: Nationalism in Music (Class # 26268)

University of Florida, Spring 2025
Wednesday, periods 9-11 in MUB 146

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CLASS FOCUS

In this course we will investigate ways in which music is used as a vehicle to express national sentiments and collective identities. The class will cover an array of manifestations of musical nationalism in both art music traditions (mainly from Europe and the Americas) and examples of musical nationalism in popular and “folklorized” traditions from various areas of the world. Each student will be assigned specific topics for class presentations and will also choose an individual project (in consultation with the instructor) for a term paper.

The first segment of the semester (three to four weeks) will lay the theoretical/intellectual foundation for approaching the question of nationalism and music. We will explore how the concepts of nationhood and nationalism initially arose in 19th-century European thought in relation to the (largely) German idea of immutable primordial creative forces (*Volkgeist* or “spirit of the people”) residing in vernacular traditions (including music) of the common people. We will also investigate the (often) paradoxical relationship of nationalism to such things as cosmopolitanism, universalism, modernism, racialized ideologies, and other matters.

The remainder of the semester will comprise investigations into various examples of musical nationalism linked to the specific interests of students and the instructor.

OBJECTIVES

Students will learn

- ❖ theories of nationalism from the social sciences and the humanities;
- ❖ important musical works, styles, and types of music linked to nationalist movements and ideologies;
- ❖ the historical development of musical nationalism in 19th- and 20th-century contexts;
- ❖ to think about nationalism in relation social, cultural, and artistic contexts;
- ❖ to better express and present ideas about music in written and oral formats.

REQUIREMENTS

Each student must:

- ❖ complete reading and listening assignments and write a two-page evaluative summary/commentary for each week’s reading;
- ❖ attend class prepared and willing to participate in discussion based on the readings;
- ❖ prepare and deliver two in-class presentations on assigned topics during the semester;
- ❖ write three response papers (ca. 350 words) to relevant studies;
- ❖ research and write a 10 to 15-page term paper.

READING/TEXT PURCHASES

There are no required texts that you must purchase for this class. However, it is recommended that you purchase a book and cd recording(s) associated with your term paper project.

Reading (book chapters, journal articles, etc.), listening, and viewing materials will be listed in handouts given out in class and will be available in the Music Library or through JSTOR and/or other electronic means.

GRADING

Final Grades will be based on the following percentages:

Short Response Papers (3)	30%
Term Paper	30%
Presentations	20%
Class Participation.....	10%
Written Commentaries	10%

Grading scale*

A: 94-100	B+: 88-90	C+: 78-80	D+: 68-70	E: 0-60
A-: 91-93	B: 84-87	C: 74-77	D: 64-67	
	B-: 81-83	C-: 71-73	D-: 61-63	

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida’s grade point averages can be found at <http://www.isis.ufl.edu/minusgrades.html> .

TERM PAPER

Term paper (10 to 15-pages double-spaced). Topic approval by the instructor required. This paper should be based on your own research into a specific example of musical nationalism linked ideas and theoretical discussions developed in class. You may choose a specific composer, a repertoire or a style of music, a nationalist movement, the way the reception of a specific piece or composer’s music has changed over time in relation to national sentiment or political movements, etc. However, you must receive topic approval from the instructor. The final paper will be due on April 23, 2025 (the last meeting of class).

E-Learning: All students will be required to add this class in the E-Learning system in order to submit writing assignments online. Canvas will also hold important notices and materials for in-class discussion.

Academic Honesty: Academic dishonesty will not be tolerated. Plagiarism is presenting the work of another as your own. Cheating on exams and using someone else’s ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *“I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University.”* The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. Strictly enforced!

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

CLASSROOM POLICIES

Class periods will comprise a combination of lectures, presentations, and especially class discussions of assigned materials (readings, viewings, listenings). Please show up to class on time and prepared to discuss the week’s assigned materials. Your willingness to express your opinions and to critique and challenge the ideas found in the readings is valued in this class. Regular class attendance is required. Because we meet only once per week, missing more than one class will result in a lowering of your grade.

Students with Special Needs

To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD). The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

E-mail etiquette: Please make every effort to see me in person as listed above or to solve your problem using the information and resources at hand. Please do not email me for information that you can get from a classmate, but feel free to email when you require my personal attention or need to make an appointment. Please use the UF email system as I do not respond to outside vendors (gmail, icloud, etc)

Students who need extra help with writing should make use of the UF Writing Studio. Students who use the writing center must submit all drafts of the paper, including the suggestions and revisions from the center. Information about the Studio is available at <https://writing.ufl.edu/writing-studio/>. If you are asked to use the writing studio, you will be expected to do so and to submit all drafts of the paper.

ADDITIONAL RESOURCES

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Center for more information. It is located at P202 Peabody Hall; Phone 392-1261; TDD 392-3008. See <https://disability.ufl.edu/>
2. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
 - *U Matter, We Care:* If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit *U Matter, We Care* website at <https://umatter.ufl.edu/> to refer or report a concern and a team member will reach out to the student in distress.
 - *Counseling and Wellness Center:* Visit the *Counseling and Wellness Center* website at <https://counseling.ufl.edu/> or call 352-392-1575 for information on crisis services as well as non-crisis services.
 - *Student Health Care Center:* Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the *Student Health Care Center* website at <https://shcc.ufl.edu/>.
 - *University Police Department:* Visit *UF Police Department* website at <https://police.ufl.edu/> or call 352-392-1111 (or 9-1-1 for emergencies).
 - *UF Health Shands Emergency Room / Trauma Center:* For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the *UF Health Emergency Room and Trauma Center* website.
 - *GatorWell Health Promotion Services:* For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the *GatorWell* website at <https://gatorwell.ufsa.ufl.edu/> or call 352-273-4450.
4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

**Schedule of Topics: Check bibliography for possible readings
(Subject to Change)**

Unit I (Weeks 1-3) Concepts and Histories

Required readings for week 1 (Jan 15, 2025):

Taruskin, Richard. “Nationalism’: Colonialism in Disguise?” In *The Danger of Music and Other Anti-Utopian Essays* (Oakland, CA: University of California Press, 2008).

<https://doi.org/10.1525/california/9780520249776.003.0003>.

Taruskin, Richard. “Nationalism.” *Grove Music Online*. 2001; Accessed 20 Aug. 2022.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050846>.

Unit II (Weeks 4 and 5): National Anthems

Unit III (Weeks 6-8): Nationalisms Then and Now

Unit IV (Weeks 9-11): Nationalism in the Americas

Unit V (Weeks 12-15): Nationalism and Music Genres

Selected Bibliography and Potential Areas of Study

Music and Nationalism

- Biswas, D., Eliopoulos, P., & Ryan, J.C. (Eds.). (2022). *Global Perspectives on Nationalism: Political and Literary Discourses* (1st ed.). Routledge.
<https://doi.org/10.4324/9781003250425>
- Bohlman, Philip. 2004. "Music and Nationalism: Why Do We Love to Hate Them?" In idem, *The Music of European Nationalism: Cultural Identity and Modern History*, 1-34. Santa Barbara, CA: ABC-CLIO.
- Curtis, Benjamin. 2008. "Nationalism and Music." In idem, *Music Makes the Nation: Nationalist Composers and Nation Building in Nineteenth-Century Europe*, 17-39. Amherst, NY: Cambria Press.
- Dahlhaus, Carl. 1980. "Nationalism and Music." In idem, *Between Romanticism and Modernism*, trans. by Mary Whitthall, 79-101. Berkeley and Los Angeles: University of California Press.
- Samson, Jim. 2002. "Nations and Nationalism." In *The Cambridge History of 19th-Century Music*, edited by Jim Samson, 568-600. New York, Cambridge: Cambridge University Press.
- Taruskin, Richard. 2001. "Nationalism." *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, vol. 17, 689–706. London: Macmillan. (Also available *Grove Music Online*).
- Turino, Thomas. 2003. "Nationalism and Latin American Music: Three Case Studies and Theoretical Considerations." *Latin American Music Review* 24(2):169-209 (JSTOR).
- Vaughan Williams, Ralph. 1935[1934]. "Should Music be National?" and "The History of Nationalism in Music." In idem, *National Music*, 3-19 and 95-103. London and New York: Oxford University Press. (780.9 V371n)

Nations and Nationalism

- Anderson, Benedict. 1992[1983]. "Introduction." In idem, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, 1-7. London and New York: Verso.
- Bhaba, Homi K. 1994. "Dissemination: Time, Narrative, and the Margins of the Modern Nation." In idem, *The Location of Culture*, 199-244. New York: Routledge
- Herder, Johann Gottfried von. 2002 [1774]. "Treatise on the Origin of Language." In idem, *Philosophical Writings*, 65-164. Translated and edited by Michael N. Forster. New York: Cambridge University Press.
- Hobsbawm, Eric. 1983. "Introduction: Invention Traditions." In Eric Hobsbawm and Terrence Ranger eds., *The Invention of Tradition*, 1-14. Cambridge: Cambridge University Press.
- _____. 1990. "Introduction" and "The Nation as Novelty: From Revolution to Liberalism." In idem, *Nations and Nationalism since 1780: Programme, Myth, Reality*, 1-45. Cambridge: Cambridge University Press.
- Smith, Anthony D. 1996. "Culture, Community, and Territory: The Politics of Ethnicity and Nationalism." *International Affairs (Royal Institute of International Affairs)* 72(3): 445-458. (JSTOR)
- Wilson, William A. 1973. "Herder, Folklore and Romantic Nationalism." *Journal of Popular Culture* 6(4): 820-835.

National Anthems

- Abril, Carlos R. "Functions of a National Anthem in Society and Education: A Sociocultural Perspective." *Bulletin of the Council for Research in Music Education*, no. 172 (2007): 69–87. <http://www.jstor.org/stable/40319367>.

- Forst, Michael L. "Kneeling But Still Singing: Threshold Identity, Disidentification, and Invitation in U.S. American National Anthem Protest." *Kaleidoscope: A Graduate Journal of Qualitative Communication Research* 16, Article 2 (2017). Available at: <http://opensiuc.lib.siu.edu/kaleidoscope/vol16/iss1/2>
- Haerens, Margaret. *The NFL National Anthem Protests*, ABC-CLIO, LLC, 2018. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/ufl/detail.action?docID=5609729>.
- Hildebrand, David K. "BICENTENARY ESSAY: Two National Anthems? Some Reflections on the Two Hundredth Anniversary of 'The Star-Spangled Banner' and Its Forgotten Partner, 'The Battle of Baltimore.'" *American Music* 32, no. 3 (2014): 253–71. <https://doi.org/10.5406/americanmusic.32.3.0253>.
- Lauenstein, O., Murer, J.S., Boos, M. and Reicher, S. "The Imagined Family in National Anthems." *Nations and Nationalism* 21, no. 2 (2015): 309-29. <https://doi.org/10.1111/nana.12123>
- Leitch, Chad. "Following Kaepernick's Example: A Comparison of the First Amendment Rights of High School and College Athletes and How Those Rights Apply to Kneeling during the National Anthem." *Southern Illinois University Law Journal* 45, no. 3 (Spring 2021): 523-50.
- McDonald, Mary. "Once More, With Feeling: Sport, National Anthems, and the Collective Power of Affect." *Sociology of Sport Journal* 37, No. 1 (2020):1-11; <https://doi.org/10.1123/ssj.2019-0089>
- Neustadt, Robert. "Reading Spanish American National Anthems: 'Sonograms' of National Identity." *Music & Politics* 5, Number 1 (Winter 2011). <http://dx.doi.org/10.3998/mp.9460447.0005.102>
- Ross, Wendy Tolson. "The Negro National Anthem Controversy." *Texas Wesleyan Law Review* 16, no. 4 (2010): 561-76.
- Steinfeld, Jemimah. "Blurring the Lines: National Anthems Are Back in Fashion. Why and Where Are People Being Forced to Sing against Their Will?" *Index on Censorship* 46, no. 4 (December 2017): 114–16. <https://doi.org/10.1177/0306422017748828>.
- Utych, Stephen M. 2022. "Race, Dehumanization, and the NFL National Anthem Protests." *Journal of Experimental Political Science* 9, no. 1 (2022): 88–103. doi:10.1017/XPS.2020.33.

Making National Music in 19th-Century Europe

- Campbell, Stuart. "Balakirev, Mily Alekseyevich." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40685>
- Curtis, Benjamin. 2008. "Creating National Music." In idem, *Music Makes the Nation: Nationalist Composers and Nation Building in Nineteenth-Century Europe*, 41-90. Amherst, NY: Cambria Press.
- Frolova-Walker, Marina. 2007. *Russian Music and Nationalism: From Glinka to Stalin*. New Haven and London: Yale University Press. (ML300.F76 2007). Especially Chapters 3 and 4.
- Humphreys, Mark et al. "Rimsky-Korsakov." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52074pg1>
- Oldani, Robert W. "Musorgsky, Modest Petrovich." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19468>
- Taruskin, Richard. 1984. "Some Thoughts on the History and Historiography of Russian Music." *Journal of Musicology* 3(4):321-339.
- _____. 1997. *Defining Russia Musically: Historical and Hermeneutical Essays*. Princeton, NJ: Princeton University Press.

- _____. 2005. "How the Acorn Took Root." In idem, *The Oxford History of Western Music*, Vol. 3 (The Nineteenth Century), 463-478. Oxford: Oxford University Press. (ML160.T18 2004).
- _____. "Glinka, Mikhail Ivanovich." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003346>.
- Zemtsovsky, Izaly. 2000. "Russia," In Timothy Rice, James Porter, and Chris Goertzen eds., *The Garland Encyclopedia of World Music* (Vol. 8 Europe), 754-789. New York and London: Garland Publishing.

Bartok and 20th-Century Hungarian Musical Nationalism

- Antokolitz, Elliott. 1992. "Béla Bartók in Eastern Europe and the United States." In idem, *Twentieth-Century Music*, 106-140. Englewood Cliffs, NJ: Prentice Hall.
- Bartók, Béla. 1976 [1936; 1937]. "Why and How Do We Collect Folk Music" and "Folk Song Research and Nationalism." In, *Béla Bartók Essays*, selected and edited by Benjamin Suchoff, 9-24 and 25-28. London: Faber & Faber.
- Schneider, David E. 2006. *Bartok, Hungary, and the Renewal of Tradition: Case Studies in the Intersection of Modernity and Nationality*. Berkeley, Los Angeles, and London: University of California Press.
- Taruskin, Richard. 2005. "Social Validation: Bartók, Janáček." In idem, *The Oxford History of Western Music*, Vol. 4 (The Early Twentieth Century), 365-445. Oxford: Oxford University Press. (ML160.T18 2004).
- Trumpener, Katie. 2000. "Béla Bartók and the Rise of Comparative Ethnomusicology: Nationalism, Race Purity, and the Legacy of the Austro-Hungarian Empire." In *Music and the Racial Imagination*, edited by Ronald Radano and Philip P. Bohlman, 403-434. Chicago and London: The University of Chicago Press. (ML3795 .M782 2000)

Music and Nationalism in Caribbean Context: Trinidad/Tobago

- Dudley, Shannon. 2002. "The Steelband "Own Tune": Nationalism, Festivity, and Musical Strategies in Trinidad's Panorama Competition." *Black Music Research Journal* 22(1): 13-36.
- _____. 2008. "Popular Culture and Nationalism." In idem, *Music from Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago*, 263-274.
- _____. 2002. "Dropping the Bomb: Steelband Performance and Meaning in 1960s Trinidad." *Ethnomusicology* 46(1):135-164
- _____. 2004. *Carnival Music in Trinidad: Experiencing Music, Expressing Culture*. New York: Oxford University Press.
- Steumpfle, Steven. 1995. *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago*. Philadelphia: University of Pennsylvania Press.

Popular Music and Nationalism in Latin American Contexts

- Beezley, William H., ed. *Cultural nationalism and ethnic music in Latin America*. University of New Mexico Press, 2018.
- Crook, Larry. 1993. "Black Consciousness, Samba-Reggae, and the Re-Africanization of Bahian Carnival Music in Brazil." *The World of Music* 35(2):90-108.
- Livingston-Isenhour, Tamara Elena and Thomas George Caracas Garcia. 2005. "From the Terno to the Regional: The Professionalization of Choro." In *ibid, Choro: A Social History of a Brazilian Popular Music*, 80-107. Bloomington and Indianapolis: Indiana University Press.
- Melo, J. (2002). "Geniuses in the Forest? Nationalism in Brazilian Music." *Review: Literature and*

Arts of the Americas, 35(64), 46–50. <https://doi.org/10.1080/08905760208594691>
Turino, Thomas. "Nationalism and Latin American music: Selected case studies and theoretical considerations." *Latin American Music Review/Revista de Música Latinoamericana* 24, no. 2 (2003): 169-209.

Popular Music and Nationalism in African Contexts

- Berliner, Paul. 1981. *The Soul of Mbira: Music and Traditions of the Shona People of Zimbabwe*. Berkeley: University of California Press.
- Skinner, Ryan Thomas. 2012. "Cultural Politics in the Post-Colony: Music, Nationalism and Statism in Mali, 1964–75." *Africa* 82, No. 4 (2012): 511–34.
doi:10.1017/S0001972012000484.
- Turino, Tomas. 1998. "The Mbira, Worldbeat, and the International Imagination." *The World of Music* 40(2):85-106.
- _____. 2000. "Race, Class, and Musical Nationalism in Zimbabwe." In *Music and the Racial Imagination*, edited by Ronald Rodano and Philip V. Bohlman, 554-584. Chicago: University of Chicago Press.
- _____. 2000. *Nationalists, Cosmopolitans, and Popular Music in Zimbabwe*. Chicago and London: University of Chicago Press.