



Music and World War 1
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Abstract

While the experience of war may seem to rely majorly on military strategy, planning, and execution, civilian emotion has a much greater impact on the remembrance of war than many expect. Music is a direct byproduct of human emotion. This research paper delves into the ways in which music acted as a safe haven for those suffering during the first world war and the features of the music that indicate the setting in which it originated. The immense emotion from which such pieces derived are not easily forgotten, so I proceed to discuss the implications of music from World War 1 on modern day society, hinting to music's ability to act as a fossil of human emotion. In the final section, I confess the harm that music expressing pride in a nation can do, especially in a situation of such gravity. I attempt to answer a looming question: Can there be too much nationalism?

Introduction

As the curtains to 2023 rise, most of the world has come to the realization that the past couple of years have not only been memorable, to say the least, but historically defining. As if Covid-19 entrapping almost all countries in fear and shock was not sufficient, Russia's invasion of Ukraine was officialized earlier last year. Current generations are witnessing history in the making. The textbooks in school, filled with facts about expansion, cash crops, and world wars, which are the building blocks of our definition of history will cover the events of today's time.

As the founder of a non-profit that surrounds music, culture, and world issues, we found it fitting to record a podcast on Ukraine, uploaded in March of 2022. In the podcast, we discuss, specifically in terms of music, the social effects of the war for the Ukrainian people, as the physical and situational effects are apparent and devastating. Music as solace for the Ukrainian people and the controversies of songs disrespecting the tragic events of the war were all concepts we discussed in detail. However, as the podcast was being drafted, I could not help but dwell on how much there is to uncover and discuss about a well-known war, in terms of music, that has already been studied so in depth. World War I is studied around the globe, but the music is most definitely an aspect left untouched in textbooks.

Although World War I is one of the most pivotal, notable events of world history, it seems to be an uncommon topic for research papers, especially now. I must admit, writing about World War II entered my mind first, but the amount of research papers, articles, newspapers, and books written about World War II is extensive and there is very little left to be added. For a good reason, World War II is more of a historical focus point, as the largest and deadliest war in history, so I selected World War I as a topic in hopes of finding a fact, concept, or theme that I was unaware of. Not to mention, World War I's significance in history is undermined in comparison to the second war, despite the fact that it created several new states, sparked revolutionary movements, and in fact, has a direct correlation to the rise of Hitler¹.

The following paper admittedly does focus slightly more on the Allied Powers of the war. As an American citizen and high school student, I found myself falling into a black hole of American history in World War I, but there was no shortage of information on countries of the Central Powers either. My research focuses mainly on civilian emotion during war, as this concept is what inspired most of the music at the time. Evidently, music played a larger role in the war and for the people than I had anticipated, but aside from music, the social and world issues I found to be a common theme in world violence, such as extreme nationalism, were just as interesting.

Music as Solace

Evidently, war is one of the most taxing events a country can endure. The concept of war being an outdated method of settling disputes is certainly not unheard of, but judging by the recent Russian attack on Ukraine, many do not feel as though they are above war by any means. Music was used to reflect the civilian population's feelings towards the extreme violence

¹ F. Cameron, "The Impact of the First World War and Its Implications for Europe Today." *The Green Political Foundation*, 8 July 2014

permeating their daily lives, as well as provide them with some sort of solace and comfort, sensations that were difficult to achieve amidst the turmoil that war brings*. Aside from soldiers, it was crucial for the entire population of a nation to maintain motivation during the first ever World War. "The Marseilles" was a song intended to bolster the women's suffrage movement before the war, so it was given that there would be vast emotion behind the piece. However, when Britain joined France in the war effort, the melody was used to embody British patriotism and unification against Germany. While songs like this exemplify the people's will to persist, they also illustrate the unity between different sectors of a population. The song started as a representation of the suffrage movement, which did have active resistance, but ended up being sung amongst the Allied Powers at large, at homes, and even at schools².

It is interesting to note that some composers chose not to write music during the war, some ending fulfilling careers in doing so, as they were aware of the fact that musicians were manipulating the public's vulnerability and using wartime simply as a vessel to elevate them to stardom. Out of respect for the people lost, the gravity of the situation and what was at stake, as well as music as an art form, some respected composers, including Bartók, Berg, Rachmaninoff, Satie, Sibelius, and Stravinsky refrained from writing music surrounding war³.

While morbid and unhappy, pieces from the era did highlight the hurt and grief that many were suffering. Edward Elger, for example, out of sympathy for the victims of war, changed his wartime music from a motivational ballad for soldiers to a comforting lament to those grieving. Music is often seen as a method of cheering oneself up or filling the environment with a sense of hope. In such grave circumstances, however, the use of music solely to make the audience feel heard and understood is often under spoken. Elger changed his song, "Pomp and Circumstance" to "The Spirit of England". The former was a series of marches composed for the coronation of Edward VII in 1902 and to encourage young men to enlist in the war. It became the latter, published after Britain's first week into the war, showing remorse and sympathy for those fighting and those lost, composed of three movements: 'The Fourth of August', 'To Women', and 'For the Fallen'. Furthermore, after the Lusitania sank, Charles Ives' Second Orchestral Set, composed around 1915, commemorates the 1,200 civilians lost in the tragic event⁴. "En Blanc et Noir", written by Debussy in 1915 reflected the shock and horror upon the realization of Germany's relentless aggression towards the French in the war. Months later, Debussy created "Noel des Enfants Qui N'ont Plus de Maisons"⁵ in 1915 to articulate the troubles of the children left homeless by the war⁵. These were created in an effort to spread awareness and encourage empathy towards those whose lives were shaken.

**Specific polls and experiments to study this phenomenon were extremely difficult for me to find, as many were not pertinent to the issue or were not credible. However, upon examination of the songs, lyrics, and contexts, the implications are not difficult to interpret.*

***translated to 'The Christmas of the Children Who No Longer Have Homes'*

² V. Williams, "'Our quiet room was a complete failure': music and agency in the United Suffragists' Women's Club", *Now We've Got Our Khaki On: We Got Our Khaki On: Woman And Music In First World War* London. 2017. U of Pennsylvania, MA thesis.

³ B. Yorgason, *Music and War throughout the Ages*. 1997. Utah State U, MA thesis.

⁴ P. Laki, "Charles Ives, Orchestral Set No. 2." American Symphony Orchestra, 2023 American Symphony Orchestra, americansymphony.org/concert-notes/charles-ives-orchestral-set-no-2/. Accessed 26 May 2023.

⁵ B. Yorgason, "Early 20th century/World War 1", *Music and War throughout the Ages*. 1997. Utah State U, MA thesis.

One of the most memorable instances of music's emotional contributions is the Christmas Truce of 1914. Amidst a German versus British battle on Christmas Eve, the two bands of troops sang Christmas carols together. Germans went over to allied lines and wished a 'Merry Christmas' in their enemies' native tongue, accompanied by brass bands. They shook hands and celebrated Christmas together, despite the abundance of disputes in their past leading to battle. Songs like "Lo, How a Rose E'er Blooming", Handel's "Largo" from Xerxes, and "Adeste Fideles" were played on the western front. This remarkable, albeit bizarre, instance of musicality and hospitality between two very much rival nations indicates music's ability to bridge political and emotional gaps between different groups of people. The truce called for a cease-fire, and for a brief moment, the bloody war was halted to adopt the holiday spirit and sing Christmas songs⁶.

Music as a distraction from the destruction and terror surrounding many homes was evident in France. At the onset of the war, like most other nations, music was motivation for fight and battle, but as the war showed no signs of stopping, entertainment persisted in France as a means of happiness in the most trying of times. This idea is fairly unique to France, as other countries found themselves entrapped in the sorrow of war. "Le Madelon" was a lighthearted narrative song, describing the life of a free, charismatic barmaid who soldiers cannot help but fall in love with. While created just before the war entangled France, its popularity skyrocketed during the war. The song continued to provide solace and distraction for the French people, even in other times of distress, including during Nazi occupation in the 1940s. The French government paid mind to the spirits of their soldiers as well, and sent Theodore Botel to the war front to entertain the French soldiers. Singing about his loyalty to his gun and his country, the song reminded the soldiers of their reason for fighting whilst momentarily turning their heads from the sadness permeating their surroundings⁷.

The emotional toll that World War 1 took on civilians, soldiers, and nations in whole was bound to result in moving, poignant music. The manner in which the war is remembered is due primarily to the feelings of the people. If the emotions tied to the war were not so unbreakable and intense, we could perhaps conclude that it could not have been such a turning point in history. In fact, some describe it as simply a preface to World War 2. The primary component fighting this notion is the distinct emotion that this war drew upon. While music provided comfort, motivation, and grief for populations around the world during the war, the effects of the war, even today, are extensive. In the next section, I will discuss how music from World War 1 has led to certain understandings, technologies, and ideas in modern day society.

Wartime Music's Implications on Today's Society

When asked why history, in general, is so important to know, many will say that it acts as a scenario from which to learn and grow. History gives us a clearer understanding of why the world is the way it is today. It is reasonable to infer that wartime music has left its mark in aspects of modern day society, given its long lasting historical relevance. While many connect 'wartime' to World War 2, the First World War has nonetheless left a notable impact.

⁶ S. Maddocks, Music and Combat Motivation. 2015. Air U, MA thesis.

⁷ A. Strangl, "'La Victoire en chantant' – The French chanson in the First World War" ["'Singing Victory' - The French song in the First World War"]. The World of Habsburgs, 2023 Schloß Schönbrunn Kultur

Given that many composers and performers died in battle, we must wonder how wartime music would differ had the combat of the war not been so consuming. Musicians enlisting in the army did provide for a rise in music about war from a first person point of view that would not have been present otherwise. Edward Elger wrote “Carillon”, to symbolize Belgian resistance against Germany, after they had infringed upon their ‘neutral’ status. Max Reger composed “Eine Vaterländische Ouvertüre” in support of the German army. Maurice Ravel created a piano trio just before leaving for war himself. The sentiments of these nations are ever present in many of the political decisions they make today. Such music articulated feelings against and for a group or nation, which would not be forgotten among the people or government for years⁸.

Some of the most moving music concerning World War 1 is the music created *after* the war, many of them expressing grief. The death statistics of World War 1 were shocking, to say the least. The war killed over 115,000 in the United States, almost 2 million from France, around 2.5 million from Russia, all of these numbers including civilians as well⁹. World War 1 was unprecedented in several aspects at this point. It was the first time in history that so many world powers had clashed. Nowadays, nation-to-nation battle is spoken of rather frequently, as war is always in the back of minds as a last-resort solution, but World War 1 marked the first catastrophic collision between nations around the globe. After involving so many powers, the war was bound to leave a massive impact on future generations. Knowing this, the emotional gravity of the music from the time is understandable.

As you will hear, the war left its mark not only on pieces from directly after the war, but on more modern songs as well. Let us touch on a few¹⁰:

1. “Butcher’s Tale” by The Zombies, released in 1968 details the combat of World War 1 through a soldier’s point of view. With lyrics like “And I have seen a friend of mine/ Hang on the wire like some rag toy”, the song provides gory descriptions of the war’s brutality¹¹. There are also some more humane aspects of being a soldier that the song recognizes, such as homesickness and nerves. Some believe it to be the first rock song to come from World War 1.
2. “All Together Now” by The Farm is a British song, written by Peter Hooton. One of the band’s most popular songs. Hooton wrote it after politician Michael Foot was taunted for wearing material the soldiers wore in the trenches during the war. Thus, the song is about the working class going to war with unity and togetherness. It hit #4 in the charts in 1990 and was even used in the 2006 World Cup to be Germany’s team song. Though originally an anti-war song, it was reworded to take away any reference to war for the techno version that can be heard nowadays. The prior message of the song, about unity, strength, and teamwork during war, works well for its use for modern day activities that require these traits, but to a far lesser extent, one of them being sports¹².

⁸ BBC Music Magazine. “What was the impact of World War One on music?” *BBC Music Magazine*, 13 Sept. 2021. *Classical Music*

⁹ Brill’s Encyclopedia of the First World War. Leiden, Boston: Brill, 2012.

¹⁰ R. Webb, “Best WWI songs by Metallica, Radiohead, PJ Harvey and more.” *Nzherald*, 2023 NZME, 15 July 2014

¹¹ The Zombies. *Butchers Tale (Western Front 1914)*. 2023 ML Genius Holdings, 2023. Genius, [genius.com/The-zombies-butchers-tale-western-front-1914-lyrics](https://www.genius.com/The-zombies-butchers-tale-western-front-1914-lyrics). Accessed 26 May 2023.

¹² “All Together Now: True meaning of The Farm’s anthem.” *BBC*, 2023 BBC, 3 Dec. 2010, www.bbc.com/news/entertainment-arts-11902124. Accessed 26 May 2023.

3. "Pipes of Peace" by Paul McCartney details how peace and love can solve problems. This was the only time McCartney held the #1 spot in a UK singles' chart by himself. The music video makes his inspiration from World War 1 evident. McCartney played both a German soldier and a British soldier during the war, meeting in No Man's Land to shake hands. This was meant to depict the 1914 Christmas Truce. McCartney drew from a different portion of the war than many. The truce showed the importance of peace, implying that the war did not only invoke feelings of sadness and hate, but also peace and hope.

While speaking of the footprints the war has left on today's world, we can infer that music in general could have been vastly different had the war never occurred. This is partly due to the amount of musicians that were killed or injured in combat, or who simply lost their passion for music. The gory and viscous nature of the war at the time stripped many musicians of the love of living and emotion that their music drew from. Had the war been erased from history, or even less severe, these artists could have gone on to redefine the world of music, leading to vastly different musical categories and styles than in existence today¹³.

World War 1 was critical to the formation of one of the most influential genres of music in American life today: jazz. Jazz is the backbone of so many genres of music, including bebop, swing, Latin jazz, fusion, modern jazz, and much more. Discussing all things jazz related or derived could formulate an entire college course, so we will assume acceptance of jazz's influence and discuss just how the war contributed to its popularity. The first jazz records were released in 1917, one month before the United States entered the war. The first jazz song was "Livery Stable Blues" by the Original Dixieland Jazz Band. In fact, the war marked a turning point in the evolution of American music. When something as all encompassing and grand as war takes place, it is inevitable that almost every aspect of life will change to some extent. The new music that came with World War 1 was indicative of progress, future, and societal rebirth. Modern day society is still riding on the wave of that change, which can be inferred from the ever presence of jazz-influenced ideas today. For example, the use of brass instruments in a lively and captivating manner was specific to jazz, and contrasted from the strictly formal and sophisticated use of the instruments up until then.

Though we are discussing effects in relation to music, allowing us to briefly assume a more societal point of view will let us delve into the impact on women's rights. The standing of women in society is a subject long disputed, and continues, with passion, to be argued today. The role of women in World War 1 will likely be spoken about for years to come, or at least until the need for a gender equality movement ceases. The female right to vote was granted in 1919 in the Netherlands, and then in 1920 in the United States after the passing of the 19th amendment. This date's proximity to that of the war's is believed by historians to be too much of a coincidence for the two events to not have had any effect on the other. However, though women were able, many for the first time, to prove their capabilities during the war as they held down homes and businesses, World War 1 was not the most substantial stride for women's rights. In fact, greater recognition of women's music would come in the future, so the First World War was merely an indicator of what was to come.

¹³ A. Strangl, "Musical Innovations in the First World War." *The World of the Habsburgs*, 2023 Schloß Schönbrunn Kultur

There were, however, some developments in the budding female music industry. In symphony orchestras, ensembles that were popular at the time, women were considered foreigners. Rebecca Clark, a violist and composer who was one of the first women to be in a professional orchestra*, attests to the discomfort and animosity towards women in the orchestra. Even prestigious orchestras, like The Hallé only permitted women in 1943 after a complete remodeling of their institution. In fact, during the war, Sir Hamilton Harty, the conductor of The Hallé at the time, fired the few women that were present in the orchestra at the onset of the war. He claimed that having a mixed ensemble would ruin the aesthetic and style of his group, and he did not want to go through the trouble of finding living arrangements for the women when they would go on tour¹⁴. Thus, the orchestra became all male until 1943. There was, indeed, progress for women and music, especially in classical music, but most established ensembles still adhered to their preconceived notions of an all-male group¹⁵.

Though it has been over a century since the First World War, there are still lasting animosities between nations and groups of people. Though the majority of these examples are indirectly tied to the war, it is clear that the results would not have been evident without the war. For the country of Turkey, the Turkish War of Independence was precisely sparked by World War 1. Had the war not occurred, Turkey may not be the independent nation it is today. During the war, Britain and France were already in discussion over how to split up the Ottoman Empire. After the Ottoman Empire ended, Turkey became the Turkish Republic, a separate entity. This did indicate that Turkey would have no powerful status amongst European nations, so many attribute Turkey's low position of power to World War 1. Turkey's negative sentiment towards Britain for partnering with France to disassemble the Ottoman Empire is also believed to be due to the war¹⁶.

Countries in Asia, which are not typically thought of to be main participants in the war, faced lingering effects, regardless. Japan had entered the war with the Allied powers. Japan had to win back Tsingtao, modern day Qingdao, which was on the Chinese mainland and that Germany had previously captured. As a result, Japan launched "21 demands" to the Chinese government, which would effectively increase their control in China, requiring China to cede territory to them and giving them grants to further the Chinese economy and geography¹⁷. This set the precedent for a similar interaction between the nations in World War 2, which arguably had consequences of greater magnitude. China and Japan are, at times, still at odds, even though they have not fought in battle since the 1940s. They disagree over past circumstances and both want dominance in East Asia. This is not to mention the war tactics used by Japan during the war, which the Chinese believed to be ruthless and barbaric¹⁸.

*Clark was in the Henry Wood's Queen's Hall Orchestra

¹⁴ E. Roberts, « The Hallé and the First World War », Actes du colloque Les institutions musicales à Paris et à Manchester pendant la Première Guerre mondiale (5-6 mars 2018), Conservatoire de Paris (CNSMDP), Opéra-Comique, Royal Northern College of Music (RNCM), Les Éditions du Conservatoire, 2021

¹⁵ BBC Music Magazine. "What was the impact of World War One on music?" BBC Music Magazine, 13 Sept. 2021. *Classical Music*

¹⁶ A. Bostanci, "Why Turkey hasn't forgotten about the First World War." British Council, 2023 British Council, 1 Sept. 2014

¹⁷ L. Boissoneault, "The Surprisingly Important Role China Played in WWI." *Smithsonian Magazine*, 17 Aug. 2017

¹⁸ L.A. Times Archives. "Japan's Worst Enemy." Los Angeles Times [Los Angeles], 18 Apr. 2005, www.latimes.com/archives/la-xpm-2005-apr-18-ed-china18-story.html. Accessed 26 May 2023

China and Japan continue, to this day, to disagree over territory and sovereignty, sentiments introduced during the First World War. Officials of Beijing, China, and that of Tokyo, Japan, debate over the autonomy of a set of empty islands in the East China Sea*. This is not to say that World War 1 is directly associated with these arguments, as it is clearly not. However, the First World War marked the beginning of international hostility that was unprecedented before then. Of course, imperialism had caused countless revolutions, but the war acted upon, on the highest degree, an evil, unspoken thought: war was always a solution. It can be argued, therefore, that the threat of battle due to disagreements or even aversion amongst the respective populaces was spurred by World War 1. Fortunately, there are no telltale signs of China and Japan going to war, but the populations of the two countries do not think highly of one another. Since 2006, the public opinion of the other nation has decreased, according to the 2016 Global Attitudes Survey done by the Pew Research Center. 14% of the surveyed Chinese population reported a positive perception of the Japanese, while only 11% of the surveyed Japanese thought well of the Chinese. This same survey concluded that both populations thought of the other nation as violent, that 75% of the Japanese population believed the Chinese to be nationalistic, and that both nations saw the other as dishonest. Japan claims they have apologized for their actions during World War 2, which were introduced during World War 1, but only 10% of the Chinese surveyed thought the apology sufficed. Clearly, past circumstances play a role in the way countries interact with each other today. During the war, nations were looking out for their own interests, which led to vicious warfare. This will be difficult to erase¹⁹.

When it comes to World War 1, it is nearly impossible to heal every global aspect that was hurt due to the large-scale nature of this war in particular. Culture is developed around weighty events. Much of today's cultural practices and identifiers were likely rooted during the war or in similar happenings. However, the effects of war can never be 'undone', so it is inevitable that it will linger in the back of minds for years to come. War is the result of extremely heated politics and international affairs, which have so many facets and passions behind them to begin with. This is why opinions of people from other countries and stereotypes are so difficult to rid society of, which is the forever-lasting impact of war.

Music and Nationalism

One of the most prominent societal destructors has been and continues to be stereotyping. Globally, there are preconceived notions of foreigners, which can lead to hatred towards people from other countries. We assume they all abide by certain practices and morals that may or very well may not be true. It is my strong belief that stereotypes come from the potent, overbearing association to their country that individuals are forced to hold like a flag above their heads. Nationalism is spurred from pride in one's country, which outwardly seems genuine and benign. However, by linking a single, national identity to thousands, millions of people can be destructive. Individual people lose the power to shape their own image and often

**The island is named Senkaku in Japan and Diaoyu in China*

¹⁹ B. Stokes, *Hostile Neighbors: China vs. Japan*. 2023 Pew Research Center, 13 Sept. 2016. *Pew Research Center*

their own destinies because many have become closed-minded to the idea that the ground one was born on does not define their person. Extreme nationalism is isolating us from other cultures, experiences, people, as a national identity swallows its citizens and hinders the breaking of stereotypes. Even music, a culturally unifying art form, may eventually be no match for the blanket statements and stereotypes that cloud the minds of so many.

As we have acknowledged earlier, the war made German culture far less prominent in the United States. This change was massive, as prior to the war, German culture was ubiquitous in America. German was the largest non-English speaking minority in America, there were numerous German-speaking public schools, and it was the most studied foreign language in the United States. 25% of all schools in America taught German. After the war, this dropped to 1%. After the first 3 years of the war, German Americans were retitled 'hyphenated Americans'. The German language was now forbidden, the German American media and press became heavily censored, there were no more German books, and German American organizations began to receive hate, says Richard Schade of the University of Cincinnati. One of the most drastic instances of this hateful sentiment was in Collinsville, Illinois in 1918. Robert Pragan, a German immigrant, was lynched as a drunken mob claimed he was spying for imperial Germany. Pragan was proud of being a citizen of the United States, but regardless, all members of the mob were acquitted²⁰.

Upon America's entry into the war, U.S. patriotism was at an all-time high. Americans were consumed with the unity and American identity that was likely necessary considering the circumstance. However, this quickly escalated into distrust and hate towards citizens who came from an opposing nation. In fact, sauerkraut, a popular German food, was nicknamed 'liberty cabbage'. One of the most memorable representations of the anti-German sentiment at this time concerned music. On October 30, 1917, the Boston Symphony Orchestra set out to perform. However, Karl Muck, the German born conductor, refused to play the Star Spangled Banner under the opinion that patriotic songs could not be part of an art concert. He was attacked and arrested on March 25 as an enemy alien. Although Muck was a Swiss citizen, few cared, as he was born in Germany. On November 3rd, the Met revealed its unwillingness to have German operas or singers during the war. *The Chronicle*, a known newspaper, began to spread anti-German propaganda, for example, articles showing satisfaction over the President and Treasurer of the Philharmonic Board, both German pacifists, resigning. Lucie Jay, ironically the daughter of a German immigrant, told New Yorkers to boycott the Boston Symphony performances at Carnegie Hall. Jay later founded the 'Anti-German Music League', based on her belief that German music would contaminate American culture²¹.

An outright fear of German culture broke out in America, which may have played a role in the music that is defining to American culture. Many believe that it was because German music was forced out of society that 'pure American' music was able to emerge. Music historian E. Douglas Bomberger, as well as others, believe that considering the extremely racist precedents at the time, music developed exclusively by black people would not have become so

²⁰ "During World War I, U.S. Government Propaganda Erased German Culture." Created by Robert Siegel and Art Silverman. *All Things Considered*, hosted by Robert Siegel and Art Silverman, NPR, 7 Apr. 2017. *NPR*

²¹ "Jay Family Stories: Lucie Oelrichs Jay and the Anti-German Music Movement of WWI." *John Jay Homestead*, Friends of John Jay Homestead

vehemently popular if the industry was crowded with other new styles. In 1917, jazz was wildly popular, and white audiences were willing to listen, possibly because although African Americans were not treated equally, they were not considered intruders or enemies as Germans were²².

In some of the largest conflicts known to humankind, German leaders have been destructive and hateful, to say the least. World War 2 does play a larger role in more modern day feelings about Germany, as most of these feelings are rooted in the inability to forget the atrocities committed during the 1940s. However, animosity towards German people comes from distinguishing all people of a German ethnicity to the country. This idea quickly evolves into xenophobia, which is truly the root of all discrimination and racial biases. This is the primary reason for my claim that excessive nationalism can be detrimental. For many, any affiliation a person has with a country is the 'end-all' in their baseless assumption of their personality. The only remedy to this toxic idea is to see individuals for their actions and ideas, rather than for their race, culture, or gender.

In addition to spurring a fear of other cultures, the impact of intense nationalism did hinder the flow of life for many citizens of the country as well. Those who did not want to enlist in the army, for example, were met with extreme criticism and hatred. Recruitment songs, used to encourage men to join the military, gained speed in England during the time of the war. Officials would hold public recruiting rallies to ignite a passion for battle. The spirit of recruitment songs is evident in the song "Your King and Country Want You", which essentially encouraged women to sacrifice their husbands for the good of the nation:

"But now your country calls you to play your part in war/ And no matter what befalls you, we shall love you all the more/ So, come and join the Forces as your fathers did before"

In fact, men who refused to enlist in the army were taunted, their dignity ripped at by all members of society, including children, who were at times told by elders to give the men white chicken feathers to symbolize their cowardliness. To gain enthusiasm for combat from a different lens, the song "We Beat Them at the Marne" targeted pacifists on the Allied Powers who opposed the prospect of fighting at all. Such pieces represent how excessive patriotism not only encourages closed mindedness when it comes to those of other cultures, but also those of other political affiliations. To become so enveloped in our own national and political association is to taint every possible perception of other people. This is an issue that carries on today. Politics have become so isolationist and overarching in society, in that all decisions made are apparently reflective of one's political views. This, like cultural stereotypes, is detrimental to inclusivity and peace among communities²³.

My final example to prove this point is the most radical. The Ku Klux Klan was notorious for unwarranted violence and harm against the African American community. However, after World War 1, the KKK re-emerged during the 'roaring 20s', this time with deep hatred against

²² "Jay Family Stories: Lucie Oelrichs Jay and the Anti-German Music Movement of WWI." *John Jay Homestead*, Friends of John Jay Homestead

²³ The Parlor Songs Academy. "Music as War Propaganda." *Parlor Songs*, K.A. Wells, 2004, parlorsongs.com/issues/2004-4/thismonth/feature.php. Accessed 26 May 2023

any minority who was not Anglo-Saxon. This included but was not limited to Jews, the vast majority of immigrants, and African Americans. Many attribute the rebirth of the KKK during this time to the pride in the pure, white image of an American, as well as xenophobia. Unrestrained nationalism led to the urge to maintain American homogeneity, which essentially meant eliminating diversity. This sentiment led to discriminatory legislation passed during the 1920s, including the Emergency Immigration Act and the National Origins Act, which restricted immigration depending on the race of the immigrant.

While I emphasize the harm that imprudent patriotism can cause, let this not be mistaken for the advocacy of distaste towards one's own country. It is right to harbor admiration and even pride in the country we live in. However, feelings of distaste towards other nations or the people of other cultures must not arise from this. One can argue that the brutal, unforgiving nature of war is due to uncontrolled negative opinions of the opposing nation, which is only exacerbated by a fear of otherness. The phrase 'world peace' is thrown around too casually for us to have grasped what is needed to accomplish it. I am in strong belief that the only way to achieve this intangible phenomenon is to become accepting of all, no matter the political association, gender, race, culture, or other seemingly distinctive factor. Exposure to other cultures is critical. Moreover, for this, music is the perfect vessel.

Conclusion

There are very few parts of life in which music has no role. Whether called for or not, musicality, culture, and the arts are ubiquitous. I chose music's correlation with World War 1 as a topic for my research as I felt responsible, as an advocate for inclusion and a lover of all things music, to, alternately, explore the harm music can cause. Large-scale war is an event of such gravity that I was certain, even before beginning my research, that there would be no shortage of information or controversy, from the period surrounding music. I want to make it clear my awareness of the fact that music cannot solve all issues. It is by no means a solution to global panic, and I am not undermining the magnitude and travesty of war by delving so deep into it. The purpose of utilizing music was to use an entity that most can connect with to prove my final point that there is such a thing as too much pride in a country.

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