

Abigale Margaret Fox

# NATIONALISM IN MUSIC

Abstract: Based on the problem formulation, ‘What does Ethnomusicology reveal about Nationalistic identity in the US and Denmark?’, this project analyses the messages nationalism has on music by using cases from the years between 2002 – 2023. The project itself is based on the idea that ethnomusicology can be used to create a subliminal messaging and create a deeper narrative about nationalism. The paper itself is based on the ideas of Banal and Aggressive nationalism while being a comparative analysis of the US and Denmark using Ethnomusicology as a lens to observe through. The intention is to help achieve an understanding of Nationalism as a spectrum and its connection differing based off the culture and events happening in each respective country.

Comparison study of  
the US and Denmark

## Table of content

### Contents

Table of content.....	1
Introduction .....	2
Methodology.....	3
Choice of sources .....	3
Ethnomusicology .....	3
Comparative Analysis.....	5
Case study analysis .....	6
Literary review.....	8
Theory .....	9
Nationalism.....	9
Introduction to cases.....	9
Banal Nationalism.....	14
Aggressive Nationalism.....	15
Analysis .....	18
USA – Courtesy of the Red, White, and Blue by Toby Keith (2002) .....	19
USA – American Idiot by Green Day (2004) .....	22
USA – City of Immigrants by Steve Earle (2008) .....	24
USA – Rich men north of Richmond by Oliver Anthony (2023) .....	27
Denmark – Gi’ mig Danmark Tilbage by Natasja (2007) .....	29
Denmark – I Danmark Er Jeg Født (2011) .....	33
Denmark – Kalder Mig Hjem by Burhan G (2013) .....	36
Danmark – Frit land by Ulige Numre (2015) .....	38
Closing remarks .....	41
Discussion.....	42
Nationalism through symbols .....	42
Nationalism through media.....	43
Nationalism through family.....	45
Nationalism through co-existing.....	47
Nationalism through Weaponized Nostalgia .....	51
Conclusion .....	52
Bibliography .....	54

## Introduction

Nationalism and social critiques are not new to the medium of music. Before the radio playing music such as the Band, CHIC's anti-segregation anthem 'Le Freak' or Gnags' 'Sig nej, Sig nej,' against nuclear energy in the 1970's, there were composers such as Edward MacDowell who created piano pieces titled after the American Landscape or Niels Gade who was the leading musician behind the Danish Golden age.

Ethnomusicological studies add a cultural perspective to current events, but the information gap this project will look at specifically is how Nationalism is represented in music from the 21st century by specifically comparing and contrasting extremes cases of Danish music with its left leaning protest of nationalistic qualities against the US with its right leaning deep dive into Nationalist in the post-911 landscape.

It was stated by Harris M. Berger at the President's Roundtable at the 57th Annual Meeting of the Society for Ethnomusicology, "Music is the key medium through which identities emerge." (Berger, 2012)

By looking into these two countries as a comparative case study, it can be examined at how identity effects music during times of crisis events as well as romanticization of the past. This will be by using the problem formulation, 'What does Ethnomusicology reveal about Nationalistic identity in the US and Denmark?'

The events taken place in the given timeframe puts the concept in a post-911 landscape as this would include the foreign wars, immigration crisis, and other significant moments since the start of this century. The intention will be to look at each country's respective nationalistic social movements, using ethnomusicology as the lens to observe through.

Specifically, the method of researched used will be A.P. Merriam's method of Ethnomusicology, the 5 out of 6 stages as they apply to the project. His method was developed around Native American and African music and was the creator of the model of study for ethnomusicology focusing on the study of 'music as a culture.'

In this project, specific songs were chosen for analyzation rather than entire genres. The reasoning behind this is that the songs chosen do not shy away from the topic being criticized and very literal about their politics. There is no room for interpretation about what is being sung about, whether it's war, politics about the youth, poverty, or immigration.

The idea is to prove the presence of nationalism in popular music, so if it not there in the most outward extreme cases such as the ones being presented in this project, it mostly likely doesn't exist.

## Methodology

### Choice of sources

The trends in the music industry, especially in the advent of streaming, constantly change. According to the billboard top 100 charts, it is on a week-by-week basis in both Denmark and the United States, being updated every Tuesday at 8PM EST. (Devops, 2023)

With that precedent set, it would be impossible to study nationalism at the level of depth with the source of information constantly changing on such a basis. This is why the data for this analysis will be kept between a select group of specific songs that are extreme cases or rather, literal about their politics, with the primary focus be on the music trends contending with Danish and American Nationalistic tendencies toward the current issues at the times of their respective releases.

These two countries are chosen specifically as they both spent the better part of the 2010's involvement in multiple foreign engagements such as the middle east occupations and contended on a migrant crisis unseen before in the context given since World War II.

How each country dealt with these issues as seen in the music critiquing them is best described by what was stated by Harris M. Berger at the President's Roundtable at the 57th Annual Meeting of the Society for Ethnomusicology, "Music is the key medium through which identities emerge." (Berger, 2014)

### Ethnomusicology

Ethnomusicology is the study of music in its social and cultural contexts. This interdisciplinary practice also looks at how music is used as a social practice and how it can be used in Ethnographic research or in a historical context. (Society for ethnomusicology research, 2020)

Ethnomusicology deviates from musicology from as instead of the defining of music styles, but more of understanding of music as a human phenomenon. How the process of

ethnomusicology could be applied to the concept of nationalism in music is applying what Alan P. Merriam deemed the six elements of ethnomusicological study.

First is musical material culture, which focuses on how the musical system is carried out. This includes as well what instruments are emphasized or missing.

How this can be applied to this project is specifically examining for each of the individual songs (four for each country, eight in total.) what instruments are being used or not used, their symbolic meaning as well the economic background (for example, the banjo's origin in slavery-era southern United states.), the methods and techniques of the performances (Is it fast or is slow? Is it contemplative or upbeat?) and the ownership of music rights such as the origin of the song being covered or where the original song originated from.

Second is study of song texts, but not just the text-melody relationships but the culture of which they are a part of, as well as what the text reflects in the culture on the level of national character generalization, or towards the value systems as expressed in song.

This would be covered in brief discourse analysis contextualizing current events and political motives being mentioned in the music given as well as the descriptions of the 'in and out groups' being described.

Third element is differentiating the categories of music as various separable types of sounds, in connection to all types of music in both controlled and music performance situations.

"Categories of music as envisaged by the investigator for convenience." (Merriam, 1990)

The fourth element deals with the place of the musician in society. This includes problems of professionalism, ownership of the music, and the musical ability of the artist.

How this is looked at would be the musician's status in society in these two countries, not just their general role. This includes presence of classical training or lack thereof, as well as this form of training's role in society.

Fifth element of ethnomusicological research according to Merriam is Music in relation to other parts of culture. This meaning how the study of music is related to other behaviours such as the religious, the dramatic, social control, enculturation and education, economics, and political structures. (Merriam 1990)

Seeing as this particular element delves into an anthropological study of society, this could be included in a sociological analysis of Denmark and the United States music industry at large.

Due to the nature of this project, this will not be included as it is not relevant to the methodology or the analysis.

The last element is music as a creative cultural activity, including such problems as the sources of musical materials, the standards in performance, the psychology, and the processes of creation.

This is measured in the effectiveness of the songs, such as their place on charts or their plays on streaming platforms. These songs in particular were chosen specifically for their political influences which also includes the backlash from opposing views.

This would also be the element to conclude what exactly is accepted as innovation for the artist as they confront what is the current issue at hand is that is being sung or written about. What would be the backlash or what was be seen as groundbreaking? This is important to consider when comparing two completely different music industries and their audiences.

How this is going to be applied to this project is explained through nationalism in music as a part of the larger cultural zeitgeist at hand. Ethnomusicology allows the researcher to examine this while using music as the lens for looking at the topic with an angle in mind.

Musicology does primarily study western music historically, but Ethnomusicology requires fieldwork and research into current trends, which is why it applies to this project over the other. The fieldwork in this context being applied the specific songs that will be analysed later in this paper.

While the difference between these two methods of study is minimal, it is direly important when applied to this case study. Musicology would study the chord structure, instruments, and styling of the specific songs given. Ethnomusicology would have us look at the attitudes of the time written, what the music is referencing specifically (such as, in this case, current events and nationalistic attitudes towards them.), as well as other aspects as mentioned in the six elements listed above.

## Comparative Analysis

Firstly, the overall purpose of a comparative analysis is to look at the similarities and differences between the two topics at hand. In this case, the topics are Denmark and the

United States, their own personal versions of nationalism in their respective nations, and how this is conveyed through the medium of music.

A comparative analysis is only used in the specific context of this case as it provides a platform for the two to be analysed against one another. The basis is that if it does not exist here in our most extreme musical cases, then it would not exist anywhere else.

Firstly, the five of the six steps of ethnomusicological research will be applied to each of the eight songs individually. All eight songs deal with current issues of the time of their releases, as well as the nation and government's handling of them. The methodology allows for an in-depth analysis of each individual song.

Next the comparison will be split into the four songs into groups of each country and how each country handled the issues being sung about. This includes immigration, abuse of the welfare state, citizenship rights, and other issues that fall under the scope of what exactly would qualify as nationalistic tendencies.

The intention of this paper is to examine how two different countries apply nationalism to music through the lens of ethnomusicology, so the United States are being compared to Denmark in way of nationality.

The comparison will take how the countries handling of issues were the same, what was done that was similar and how they differed. In their difference, what was being portrayed as positive in the songs or a societal benefit, and what was seen as a detriment or a negative.

In my analysis and discussion, I will go further into why these exist as they do and what was the causation to make them happen as they did. Nationalism is a societal construct, as is the nation state and the sociological forces that made them happen. The intent and purpose of this project is dealing specifically with the why.

## Case study analysis

In this project, we are conducting a case study analysis on eight songs: four being from the US, four from Denmark. In context, each case is a song, where it's from, what are the circumstances that caused the song to be written, and what does it say about society at the time.

According to “Case study methodology of Qualitative Research” by Arya Priya, case study analysis is not just a process of data collection or a method, but rather a research strategy. A case study analysis allows for sampling, because “You cannot study everyone everywhere all at once.”

In her article, sampling for the sake of a case study is possible as long as the following are confronted:

Is the sampling relevant to one’s conceptual frame and research questions?

Can reliable descriptions or explanations be produced using the sampling plan selected?

Is the sampling plan effective enough for its findings to be generalisable to the entire universe of population from which the sample is obtained?

A case study can be descriptive and explain how and why certain conditions are the way they are; It can also be explanatory and exploratory, as it can also identify new questions that could be used for further research in the future.

A case study applies to this project specifically as it can be done in the context of a family, household, community or even a decision. In this case, it is the music that spawned from societal decisions such as social conflicts, overseas military operations, and even welfare.

In this project, we will be taking songs from different communities, different genres and different time periods to better understand how nationalism is uncovered through the medium of music.

This could be seen in the forms of Banal nationalism and aggressive nationalism. Both are different ends of the spectrum of nationalism, as one is about how great the nation is but there is room for improvement with its symbols being everyday to the point of invisibility and the other is blatant self-worship.

In theory, we will go further into how these are defined and how they are applied to the cases we have included in this paper.



## Literary review

In the book, 'Worlds of music' by Jeff Todd Titon, he applies Merriam's theory to the components that make up music culture. His belief is that ethnomusicology is not just the study of making music, but rather the study of those who make music.

His components apply as the ideas about making music, which involves the aesthetics, contexts and history of music, activities involving music, repertoires of music such as style, genre, texts and composition, and lastly Material culture of making music.

His argument for including the history of music, which is why it is included as an aspect of our research for this project, is musical history responds to changes in human cultures. "The work songs that facilitated human labor gave way to the whine of machines with the industrial revolution, but today the hum of the computer provides a background to individual musical composition and arranging as well as listening over the Internet." (Titon, 2003)

Activities involving music may come across redundant as music in itself is an activity being done. However, Titon argues that consuming music is an action itself in today's market. It's also a part of how people organize themselves socially as people will experience music differently due to age, location, gender, working class, etc.

His belief is that a three different people from three different backgrounds can interpret the exact same song three different ways.

## Theory

### Nationalism

According to Nationalism; A very short introduction by Steven Grosby, a “Nation is comprised of a community of kinship, where individuals recognize themselves to be continuously related to others. [...] Nations are comprised of social (i.e. norms, customs, or language) and territorial relations, which give rise to a collective self-consciousness over time. Humans have always formed families or kinships to aid the inheritance of genes, but these also enable cultural inheritance.” (Grosby, 2005)

This is akin to the philosophy of Johann Gottfried Herder, an 18th-century German philosopher who believed in the importance of language, culture, and shared history in forming the basis of a nation. He argued that a people sharing a common language and culture should form their own distinct political community or nation-state.

Herder's thoughts laid the groundwork for the romantic nationalist movements that emerged in Europe during the 19th century such as the German nationalist movements and the Greek independence war. Steady migration as a new norm can affect the popularity of this view.

Nationalism is the basic consequence of globalization. Banal and aggressive nationalisms can be seen as the direct response to the uprising of migration.

### Introduction to cases

According to Michael Billig, creator of the term Banal Nationalism, it is not so much that communities are imagined but rather life without them is unimaginable. Our cases that bring this to mind are the songs, Kalder mig Hjem by Burhan G, Gi' mig Danmark Tilbage by Natasja, American Idiot by Green Day and City of immigrants by Steve Earl.

Aggressive nationalism, according to the same text, is “In a nationalist age, societies worship themselves brazenly and openly, spurning camouflage. In worshipping themselves, nationalists disparage foreign nations.” (Billig, 1995)

This type of Nationalism can be seen in the cases that we were go into further below with the songs Rich men North of Richmond by Oliver Anthony, Courtesy of the Red, White, and

Blue by Toby Keith, Frit land by Ulige Numre, and I Danmark er Jeg Født as covered by Isam B.

Based on the ideas of Andersen can it be assumed that if one has family in Italy but grew up in Ireland, they would feel Irish. In the case of this paper, if one born and raised in Denmark but grew up with Kurdish immigrants for parents, Burhan G could feel Danish. As does the Artists Nastaja and Isam B, as well as their ethnically Danish counterparts, Carl Emil Møller Petersen, Nick Lee, Teis Lindeskov Søgaard, and Jacob Ulstrup of the band Ulige Numre.

Burhan G's experiences as a child of immigrants in Denmark is covered in the song 'Kalder mig hjem' released August 19, 2013. At the time of release, his song had reached #2 on the Danish music charts while at the same time Denmark had a net immigration population of 17,002. (International Migration – Denmark 2022) This is something that is a stark contrast to the 2023 Danmark Statistik. At the end 2023, 79.561 people have immigrated into Denmark. This is not including those who are descendants or children of immigrants as well. (Larsen, 2024)

On October 11, 2020, the song reached the highest position of #34 on iTunes chart and the highest position in Danish Radio of #1 on December 8th, 2019. (Danmarks Officielle Hitlister - Uge 34 2013)

This feeling of supreme connection can be found in 'Gi' Mig Danmark Tilbage' by Natasja, released September 24th, 2007, but it was a severe critique of Danish political culture in 2007 rather than connection to family. This song spent twelve weeks at the #4 slot of Danish music charts.

This was same political culture that inspired the song, "Frit land" by the band Ulige Numre, later on April 12, 2015. While Natasja's song was a scathing review of all things negative about Denmark, the critique was more in tune of aggressive nationalism.

*"Rolling hills, fields, meadow and forest.*

*Free land, free land, endure.*

*Your brothers are gone, your sisters are sleeping sweetly.*

*So, you must be strong and stand tall."*

The song was charted at #5 on the Danish single charts and remained charted for 17 weeks.

The theme of Danish nationalism is also the catalyst for Isam B's 2011 #1 chart topper, 'I Danmark er Jeg født,' a hip-hop remix of a Danish Folk song by the same name.

His remixed song, "I Danmark er jeg født" (In Denmark, I was born) or "Danmark, mit Fædreland" (Denmark, my Fatherland) is a Danish poem written by H.C. Andersen in 1850. The song has often been suggested as a new Danish national anthem instead of "Der er et yndigt land". The first melody for the song was composed by Henrik Rung in 1850, and Poul Schierbeck wrote a new melody for it in 1926, the newer composition being the version that is being remixed by Isam B in 2011. (Rung et al., 2006)

As a Danish citizen born to Moroccan immigrants, the sentiment of being torn of between two worlds can be seen similar to Burhan G's but rather than remarking on family life, his rendition of a Danish folksong can be seen as a statement to his own upbringing as well as his musical style as a hip hop artist, as he said in an interview:

"Because Denmark is my homeland, here I was born, here I am at home, and it is from here that my world originates, even though my parents still consider Morocco their homeland. It must be remembered that they had their childhood and youth there, and the formative years, of course, settle in the soul." (Øhrstrøm, 2021)

Conflicting views on the culture of nationalism can be argued when looking towards the US and the types of nationalism found in music, both positive and negative. While Denmark's banal nationalism towards the government and the homeland, the US's songs on nationalism could be seen as more aggressive.

While songs like Woodie Guthrie's "This land is your land" can be seen a testament to the vastness of the American landscape and the 'melting pot' of the population, it is a social commentary against the Irving Berlin's God bless America. While Berlin's song sung of the blessed American nation from the mountains to the oceans, Guthrie's song was a radical commentary about the wealth disparity during the post-depression dustbowl. McCarthy-era paranoia omitted verses such as below:

*There was a big high wall there that tried to stop me.*

*The sign was painted, said 'Private Property.'*

*But on the backside, it didn't say nothing.*

*This land was made for you and me. (Guthrie, 1940)*

Toby Keith's *Courtesy of the Red, White, and Blue* was released May 2002, inspired by the September 11th terrorist attacks on the United States the previous year. The Song debuted at number 41 on the U.S. Billboard Hot Country Songs for the week of May 25, 2002, peaked at Number One for the week of July 20, 2002. Following Keith's death on February 5, 2024, the single would re-enter the Hot Country Songs chart at number 15 on the chart week dated February 17, 2024.

While this was not his only Patriotic ode to the US, with songs such as *American Soldier* and *Made in America*, this particular single reached number 25 on the Billboard Hot 100 chart, becoming his biggest solo hit on that chart at the time.

This type of nationalism is what inspired two years later for Billie Joel Armstrong to write a counter-protest song about the same issues as well as the onslaught of the Iraq-US war that started in 2003 and went on until 2011. The Song, *American Idiot*, was released on September 21, 2004, and charted at #1 for 6 weeks following its debut. Today it is still being used as a protest song but now against Former President Donald Trump's MAGA rallies. The Album named after the song ranks as #420 in Rolling Stones list of 500 Greatest Rock & Metal albums of all Time. (Levy, 2006)

Deviating from the topic of war, Steve Earle's 2007 song *City of Immigrants* goes over another by product of the 2000's: the rise of immigration in the US. While his song touches on the globalization of urban areas, his song is a positive point of view and even includes the Brazilian group, Forro in the Dark as background vocals.

*"Livin' in a city that never sleeps.*

*My heart keepin' time to a thousand beats*

*Singin' in languages I don't speak.*

*Livin' in a city of immigrants."* (Earle, 2008)

His song debuted January 1st, 2007, and peaked at US Billboard top 200 at #79. He said in an interview with BBC2 that he wrote this song because every great city in the world had been built by immigrants, and that he was unhappy with the tightening policies of the Bush Administration towards immigration, and the then wave of Islamophobia sweeping the Western world, something in common with the previous two songs. (Dickens, 2018)

While the next song was not written with a specific point of view, the right-wing movement in the US have taken it as a new anthem despite the composer claiming to be politically centrist himself. The aggressive nationalism of Keith's song and the Banal counter-protest of Green Day's song could be seen as mixed in the song, Rich men North of Richmond by Oliver Anthony. (Martin, 2023) Anthony's song covers a mix of issues in 2023 US such as its themes include low wages, food poverty, high inflation, high taxes, child trafficking, and social welfare abuse. The song was written as a way to for Anthony to confront his own personal complacency and anxiety.

The song debuted August 19, 2023, and became the first to become a #1 on the Billboard singles chart with Anthony having no previous chart history, a first in music history.

"I wrote the music I wrote because I was suffering with mental health and depression. These songs have connected with millions of people on such a deep level because they're being sung by someone feeling the words in the very moment they were being sung. No editing, no agent, no bullshit. Just some idiot and his guitar. The style of music that we should have never gotten away from in the first place." (Horton, 2023)

When looking at the nation as a community, each song is representing a different faction of society that present through the time frame given. Besides the music charts being updated bi-weekly, the reasoning for choosing music from the entirety of the 21st century specifically is that the events being portrayed in the music we are covering in this project have had such a short period of time to develop further post-911 and to be academically analysed.

Toby Keith's Courtesy of the Red, White, and Blue is a representation of the American 'home court' and the aggressive nationalism that is indicative of the right-wing movement in the US.

Gi' Mig Danmark Tilbage by Natasja, City of Immigrants by Steve Earle, and Rich Men North of Richmond by Oliver Anthony talk about the social deviations that make up the societal outsiders such as immigrants, the lower working class, and in the case of Nastja's song, Danish youth culture.

Isam B's I Danmark er Jeg Født and Burhan G's Kalder Mig Hjem give the point of view of the immigrant community in Denmark but come from two different perspectives within it. Isam B's remix, as he says in an interview that will be discussed more later, is remarking on how this is his country too and he as Danish as the man who wrote the poem it is based on.

On the other hand, *Kalder Mig Hjem* is about being torn between two worlds, of being Danish and having an immigrant upbringing.

This project is not the first of its kind. It builds on previous studies such as Michael Billig's *Banal Nationalism*, Andersen's *Imagined communities*, and Merriam's study of *Ethnomusicology*, in this part, there will be a short review these articles that will include their context and their findings.

## Banal Nationalism

Banal nationalism, according to Michael Billig, the creator of this theory he coined in his book, *Banal Nationalism*, published in 1995, is everyday nationalism. This is found in traditions, landmarks, and a grounded sense of community found in what the established community has in common. This also includes the ability to critique said-community, without harsh intervention.

Historically, the rise of nationalism entailed the creation of internationalism. Afterall, a country looking outwardly must also have the ability to look inward. According to Billig's text, "To claim to be a nation is to imagine one's group to fit a common, universal pattern." (Billig, 2010)

Billig coined the term as a way to draw attention away from the self-worship of aggressive nationalism and focus more on how nationalism is in an everyday context. However, he also states that Banal nationalism can also be mobilized and turned into frenzied nationalism.

An example could be, when applied to the context of this paper, as the American Flag hanging in front of buildings or references to the nation on printed money such as the Aggersund Bridge on the Danish Kroner. These are simple everyday things that are traditionally unnoticed to the average citizen of the respective country.

Billig argues that National anthems are a universal sign of this particularly. This being that nationality is a feature which identifies each of us and by which we identify others, as well as our fellow countrymen.

In the article, *Romance, Music, and Nationalism*, Joep Leersen backs up this sentiment of everyday nationalism in music, "Much as in the famous case of 'banal nationalism' (Billig 1995), the musical manifestations of nationalism in the nineteenth century are so all-

pervasive and have so much percolated into the fabric of different cultural pursuits, fields and genres, each in different social settings, that they become mere background noise, the general atmosphere of public and cultural life: a context for other things, rather than a thing in itself.” (Leerssen, 2014)

The general idea of banal nationalism in the context of music is that it comes from the everyday context. It is the songs that everyone instinctively knows by virtue of being a member of said nation.

Where this is going to be used in the context of this paper, is by looking at pop culture as a nation, by how the songs mentioned above are well known by virtue of existing during the time of streaming services and chart numbers rather than learning through the Højskolesangbogen like the Danish youth or singing to the flag every morning as in the US schools.

Billig’s banal nationalism is considered to be the ground zero for nationalism studies of its kind as before it was coined, it was referred to as mundane nationalism or everyday nationalism.

However, Benedict Anderson's influential work, "Imagined Communities," published in 1983, laid the groundwork for understanding how nations are socially constructed, and his ideas contributed significantly to the development of the concept of banal nationalism.

## Aggressive Nationalism

Comparing this to Andersen’s work, Imagined Communities: Reflections on the origins and spread of Nationalism, a community and nation can be found in music as no matter how Banal the words and mediocre the tunes, there is in this singing an experience of simultaneity. At precisely such moments, people wholly unknown to each other utter the same verses to the same melody. This type of nationalism gives humans agency and the voices of the people become actors to give this definition of nationalism meaning.

Benedict Andersen tries to define a nation as:

‘[...] An imagined political community — and imagined as both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow—members, meet them, or even hear of them, yet in the minds of each



lives the image of their communion.’ As mentioned above, there is an argument to be made that pop culture can be seen as a new form of an imagined community. Billig argues, as said, that it’s not that it’s imagined, but rather life without it is seen as unimaginable.

Andersen’s statement in his text agrees with this point by saying, “We can summarize [...] that the convergence of capitalism and print technology on the fatal diversity of the human language created the possibility of a new form of imagined community, which in its basic morphology set the stage for the modern nation.”

The original publication of this work came out in 1983, with this theory of nationalism being a relatively new course of study. The edited and adapted republication of Andersen’s work came out in 2017 and is still relevant today as seen with modern pop culture in the 21st century.

As mentioned with national anthems, people around the world will hear music no matter how mediocre the tunes thanks to streaming platforms and be able to sing along, an act of cultural synchronicity. Streaming services as well as other modern communication technologies make music from even the least well known artists and make it available all over the world while cultural elements such as collective consciousness and identity across borders make sharing music rapidly possible as well. Even if listeners do not speak the same language, music can be seen as a universal language as it is able to be replicated by anyone.

When applying to aggressive nationalism, a similar take is very much possible as solidarity is a human condition and can be misaddressed as ‘National consciousness’. As we will go into further in the analysis, it is easy to relate to a topic if you are also dealing with the same issue, whether it be economic background or identity politics.

According to Andersen, aggressive nationalism would put a perceived national consciousness as a means of exclusion and conflict as it can create deep bonds between the people of an imagined nation but also that it will ostracize people who are not seen as members of that nation. This strong loyalty to each other - even if they have never met or communed – leads to xenophobic tendencies when set against an external threat. An example of that would be immigration or cultural outsiders such as the lower class.

In Defensive nationalism: Explaining the rise of populism and fascism in the 21st Century, the author, Beth Rabinowitz, agrees with Andersen’s sentiment over exclusion based on ties to nationality. An example she compares it to is Donald Trump, in his 2016 acceptance

speech at the US Republican Convention recounting stories of “children [who] were killed by illegal Immigrants” and warning about the “violence spilling across our border” to galvanize political support, even calling illegal immigrants’ rapists and murderers. (Rabinowitz, 2023)

This could spiral into several quotes about conspiracy such as the Great Replacement Theory embraced by the American right-wing and we will go into further when covering American nationalistic music in the analysis later in this paper.

## Analysis

While both Denmark and the United States have NATO membership and have a solid diplomatic relationship, Denmark and the United States were involved in the Balkans region, including Bosnia and Herzegovina, following the Yugoslav Wars. Both countries participated in the military operations of Iraq following the 2003 invasion and had been involved in the military occupation of Afghanistan, primarily as part of the NATO-led International Security Assistance Force (ISAF) and later the Resolute Support Mission. Also, both countries participated in the military occupation of Kosovo, and the military intervention in Libya in 2011.

Outside of their military alliance, both Denmark and the United States are democracies. Denmark is a parliamentary democracy, while the United States is a presidential republic, but they both uphold democratic principles such as free and fair elections, separation of powers, and rule of law. Both countries have strong and developed economies. The United States has one of the largest economies in the world, while Denmark has a high standard of living and is often ranked highly in global indices for factors like happiness, life satisfaction, and social welfare. Denmark and the United States are both known for their contributions to technological innovation and advancement and are home to many leading companies in industries such as information technology, biotechnology, and renewable energy. Despite their differences in culture and language, Denmark and the United States engage in cultural exchange through various means, including trade, tourism, and educational exchange programs. Denmark and the United States both recognize the importance of environmental sustainability and have taken steps to address issues such as climate change and conservation. They invest in renewable energy sources and support international efforts to combat environmental degradation.

Hegemony cannot be approached in purely ideological terms; it is the result of economic, political, cultural and ideological struggles, as showcased in the cases we will go into further in the analysis. In *We got to get out of this place: Popular conservatism and postmodern culture* by Lawrence Grossberg, he defines hegemony as a Universal process by which domination is achieved through an ideological census.

Based on Grossberg, it could be argued that the US and Denmark do not have a hegemonic relationship but rather a more cooperative and mutual respect rather than hegemony particularly in terms of geopolitics, economics, and culture.

Also, it is argued in his book that hegemonic politics does not incorporate resistance but constructs resistance positions of subordination which enable active, real and effective resistance. So, while the US does hold a position of power, it is not absolute, and Denmark still has its own sovereignty.

Before going into the overarching comparative part of the analysis, I would find it to be a good idea to lay out my individualized observations for each musical case, respectively. In this way, it would get the opportunity to give a general idea of what each song is saying in the case of ethnomusicology, hereby making the comparative part more contextually sound and understandable, shining a proverbial spotlight on each song's background. Each section will go back country first and then chronologically by release date.

## USA – Courtesy of the Red, White, and Blue by Toby Keith (2002)

The first song of the list is the first to be released chronologically in 2002. The study of ethnomusicology when applied to this case starts with instruments. Toby Keith's song relies heavily on guitar, both acoustic and electric and both Fender telecasters. Fender telecasters are commonly used in country music for their bright, twangy sound and was made popular by Luther Perkins of the Tennessee Three, Johnny Cash's backup band. By the 1960's it was a staple of the country music scene and was re-popularized in the 1990's by Willie Nelson. (Little, 2023) This was known as the 'Nashville sound.'

Why a guitar is important is not the instrument itself exactly, but rather the listener that will hear the first chord and be drawn in.

A song about the American conservatives' attitudes towards the Operations in the Middle East post 9-11 is going to draw in Pro-War conservatives and their hegemonic music tastes towards country music that reflect the political views, and that specific guitar being used in music from the 1950's to the 2002 song being discussed at hand. In laymen's terms, nostalgia is a very powerful tool when a Gallup survey conducted in 2004 found that 60% of country music listeners were members of the republican party. (Jones & Carroll, 2021) This would mean that those who were long time listeners would be as familiar with the styling of the Tennessee Three as they would be with the style of Toby Keith if they listened to one or both.

That brings us to our second element which is the study of song texts. Toby Keith wrote this song himself and uses a lot of nationalist imagery throughout, specifically on pertaining to the U.S. Even the first line of the song, he sings

*“American girls and American guys*

*We'll always stand up and salute, we'll always recognize*

*When we see Old Glory flyin' there's a lot of men dead*

*So we can sleep in peace at night when we lay down our head... ”* (Keith, 2002)

Keith said in various interviews, that the song is for all the ‘angry Americans’ after the 9-11 attacks. Given the rhetoric, this leaves no doubt where the origin of the song is coming from. The flag, referred to as ‘Old glory’, the American Figure Uncle Sam, the Statue of Liberty, the Liberty bell, and Mother Freedom, (a term used by the Band Bread in the 1970’s to confront political unrest happening in the decade) all make an appearance in the lyrics, making a list of American patriotism symbols. The discourse being represented here, is having the US being portrayed in a positive light, while anyone who rises against the country is the proverbial ‘bad guy,’ or as this is in reference to the Middle east occupations, Islamic extremist groups.

The US being leader of the free world is referred to as well in the lyrics,

*“And it'll feel like the whole wide world*

*is raining down on you,*

*brought to you courtesy of the red, white, and blue.”* (Keith, 2002)

This propagandic title only being bestowed on the US presidency due to being the leader of the democratic states during the cold war.

The third element deals with the media Channels such as performance types. The song was transmitted through radio, television, and online platforms. Its release coinciding so closely after the 9-11 terror attacks, with it increased the media coverage of patriotic music.

Keith performed the song at numerous live events, including military bases and patriotic celebrations such as the USO who perform for deployed troops, which reinforced its association with American patriotism and support for the troops. The music video and recorded versions of the song contributed to its lasting presence in American popular culture,

as it included footage of American soldiers in the middle east and Keith's performances for them.

The song is often performed at public events such as Fourth of July celebrations, military ceremonies, and patriotic rallies, highlighting its role in fostering national unity and pride. The song achieved commercial success, reaching a broad audience and becoming an anthem of American patriotism. Its performance at events honouring military personnel even today 21 year later and commemorating 9/11 victims reinforces collective memory and national identity.

Once again, nostalgia is a very powerful thing.

Fourthly, the musician's status in society and dealing with ownership of music and musical capability of the artist.

Like the rest of the American artists, we will discuss later in this analysis, Toby Keith does not have any formal training in music. He is self-taught as a musician and writes his own music, as do the other American artists being discussed in this project. While this does give him ownership of his own music he created, the influences (such as using the guitar from Johnny Cash's band) give credence to the country music culture at large.

The last element, dealing with creative cultural activity such as effectiveness of the song, as well as the backlash. The song placed number 41 on the U.S. Billboard Hot Country Songs for the week of May 25, 2002, with a peak at Number One for the week of July 20, 2002, but was not without its controversies.

Keith refused to appear on an ABC special after reporter Peter Jennings asked him to tone down the lyrics of "Courtesy of the Red, White, and Blue" or pick something else to perform, finding the lyrics too 'angry'. The song also led Keith into a brief feud with The Chicks' singer Natalie Maines, who called the song "ignorant, and it makes country music sound ignorant." (Benitez-Eves, 2024)

With this song covering the American right on a topic such as the Military Operations in the middle east during the 2010's, it shows there was support for the endeavours on the music scene and being discussed even in 2024.

Our next case covers the opposing view as well what could be an opposing genre of music as well, pop-punk.

## USA – American Idiot by Green Day (2004)

Where “Courtesy of the Red, white, and Blue” goes immediately into drawing the listener in with a twangy, slow contemplative chord, this song jumps immediately into a wall of music between heavy drums, bass and the hard guitar on the lead singer’s Fernandes Stratocaster copy that Billie Joe has used since he was a teenager. It’s humbucker pickup in the bridge position is what a powerful, crunchy sound ideal for punk rock.

Why the powerful, crunchy sound is used so much in punk rock is that idea that sound, or in this case, volume carries the message so it can’t be ignored. It’s literally deafening, making it impossible to ignore and easier to carry whatever message they would like.

A comparison to this could be found in the British band, The Sex Pistols. Loud electric guitar, thick bass chords, and heavy drums were used in the same fashion by the band in the 1970’s to spread anti-monarchy sentiments, class warfare, and other similar anti-establishment messages, that went on to inspire Green Day’s style and others in the punk genre.

The high energy of the opening chords draws in younger listeners, and when the anti-establishment lyrics are added into the mix, it creates an anthem for those who are not in support of the Bush Administration, a stark contrast to Toby Keith’s pro-military song from the same time frame.

The lyrics of the song hold no reservations on the message they’re trying to convey, whether it be fighting xenophobia during the Bush administration (*‘Welcome to a new kind of tension all across the alienation where everything isn’t meant to be okay’*) or putting himself in opposition to the conservative pro-war country music scene as mentioned with the previous section, hence the reference to the word ‘faggot’ as Armstrong has been openly bisexual since 1995, something that has been a point of contention with the conservatives as well.

*“Well, maybe I’m the faggot America*

*I’m not a part of a redneck agenda*

*Now everybody do the propaganda*

*And sing along to the age of paranoia”* (Armstrong, 2004)

Where Toby Keith's song saw the American aggressive nationalist movement as a positive with its list of patriotic symbols, Green Day's lyrics (Penned by the frontman, Billie Joel Armstrong himself) mirrored the exact opposite feeling, calling such songs propaganda.

The frontman had long expressed his immense dislike for cable TV's coverage of the war and has been quoted as saying, "They had all these Geraldo-like journalists in the tanks with the soldiers, getting the play-by-play." (Hopper, 2022)

Even though the song was released in 2004, it is still performed at concerts and music festivals. These performances often include visual cues that enhance the song's message such as a green American flag like the one in the song's music video.

"American Idiot" has been used in various political rallies and protests, becoming an unofficial anthem for anti-establishment and anti-war movements in the US. In 2016, the rock band changed one line from their 2004 song, "I'm not a part of a redneck agenda" to become "I'm not part of the MAGA agenda." Now it was an anti-trump anthem. The band performed the updated version at rallies during the campaign season in support of Hilary Clinton and again in 2020 in favour of Joe Biden as well as a part of a widespread campaign for a voter registration push. (Hopper, 2022)

The song resonated with Green Day's existing fanbase, many of whom were already agreed with the band's anti-establishment views. It also attracted new listeners who were drawn to its political message. The song's inclusion in award shows, music charts, and critical discussions highlights its acceptance and support within the broader cultural industry and won several awards, including a Grammy.

As mentioned above, Green Day does not have formal musical training and all members are self-taught. This is common in punk music and is even treated as a status symbol as things like music lessons and expensive instruments to train on were traditionally seen as upper-class, while punk was traditionally made up of working class youths.

Not only does being self-taught give ownership of the music as they are the primary song writers of their own work, but their own experiences also starting out as high schoolers from lower income family situations writing music together to becoming staples in the anti-establishment punk rock scenes become authenticated. The dissatisfaction is coming from their own experiences rather than a sweeping anti-government rock opera written by a record label for them.



According to the Harvid Crimson, “Green Day empathizes with those born, raised, and trapped in small, lower-income towns where the education system has failed the locals, the government ignores — or in the case of Flint, Michigan, poisons — those in need. It is an anthem to all the hometowns where everyone knows everyone’s name and business, and no one aspires to leave.” (Harrigan, 2019)

Backlash for their song is rampant from the release of the song all the way back in 2004. The song was unabashedly against the military operations in the middle east and the resulting media circus that was a by-product of the era, according to Armstrong.

“We always wanted our music to be timeless. Even the political stuff that we're doing now. I would never think of 'American Idiot' as being about the Bush administration specifically. It's about the confusion of where we're at right now.” (Armstrong, 2004)

Today, it is still being used for its message of anti-establishment, to the point that fervour even saw celebrities weighing in, with everyone from Elon Musk to Rage Against the Machine's Tom Morello commenting.

Musk insulted the band, writing on twitter: "Green Day goes from raging against the machine to milquetoastedly raging for it".

Green Day fans of course saw the funny side to the criticisms, with many amazed that people were just learning of the band's anti Trump sentiments, especially when they've been known to chant: "No Trump! No KKK! No fascist USA" at their shows.

## USA – City of Immigrants by Steve Earle (2008)

Our next section also deals with the dissatisfaction with the Bush administration but later in the administration period, with their policies towards tightening immigration policies as an indirect consequence of the middle east operations by the US armed forces.

Our next song is the least charted out of all the cases being presented in this project, but the message which I will go into further later is the most universal for the two countries being spoken about: Immigration.

The opening of the song features the Brazilian group Forro in the Dark. The music group is a New York based trio formed by Brazilian expats, playing a traditional style made up of a

three-piece band with a triangle, an accordion and a bass-like drum called a zabumba, that is heard through the piece of music along with Earle's Martin guitar.

The upbeat tempo of the song plays a bossa nova vibe that dissonates with Earle's Nashville-esque singing voice to blend the two different genres of music together, creating exactly what the point of the song is about as emphasized in the lyrics.

Steve Earle is not a native to New York city, the Nashville-born artist wrote the song to show how the city is a proverbial melting pot after his move there. Similar to Toby Keith's song, the statue of liberty is mentioned. Rather than being a patriotic war figure, it is the mark of all the immigrants as it is the first sight seen when entering Ellis Island's immigrant depot when arriving in the harbour.

*"Livin' in a city where the streets are paved*

*With good intentions and a people's faith*

*In the sacred promise a statue made*

*Livin' in a city of immigrants."* (Earle, 2008)

The promise of the statue being referred to is the poem 'The new Colossus' written in 1883 by Emma Lazarus as way to raise money for the statue's construction. It has been embossed on a plaque at the foot of the statue.

*"[...] Give me your tired, your poor,*

*Your huddled masses yearning to breathe free,*

*The wretched refuse of your teeming shore.*

*Send these, the homeless, tempest-tost to me,*

*I lift my lamp beside the golden door!"* (Lazarus, 1883)

Why this poem is important is that Colossus was a terrifying Greek mythological figure meant to scare people away, while the Statue of Liberty is meant a symbol of welcome to all who come to her shores.

Where this pertains to "City of immigrants" is Earle's song is meant to encompass the same mentality. Afterall, according to the Encyclopaedia of New York City, over 800 languages are

spoken within the boundaries of the city and is home to 8,213,839 immigrants making up over 41 ethnic enclaves by the time his song was released in 2008 (Jackson, 2011).

This point is driven home by the singers of the Brazilian group chanting musically during the bridge and the final chorus, "All of us are immigrants!"

"City of Immigrants" is part of Earle's album "Washington Square Serenade," which reflects his experiences living in New York City. The grammy winning album was released by New West Records, and the song was disseminated through both physical copies and digital platforms, as streaming was still in its infancy at the time of release.

Earle frequently performs "City of Immigrants" at concerts and music festivals. These performances often include visual elements that emphasize the song's message, such as images of diverse urban landscapes or immigrant communities. The song has been performed at events and protests related to immigrant rights and social justice, reinforcing its role as an anthem for these causes.

As mentioned before, Steve Earle like his other American counterparts in this project is not formally trained in music. He is self-taught on the guitar and also writes his own music. This gives ownership of Steve Earle's music even more license when pertaining to this song as the album is about his own experiences moving to New York City and how he viewed immigration and diversity as a positive for the community.

Steve Earle's political views before and after the release of his song and the album were outspoken.

"I'm a socialist in a country where there's no viable socialist party, and by viable, I mean in the sense of participating in these elections.." (Trudell, 2008)

His vision of a co-harmonious society of multiculturalism reminds the listener to embrace diversity as everyone comes from immigrants. New York is home to Ellis Island, where, according to History.com, 40% of the American population can trace their ancestry directly to. (Onion et al., 2023)

The song's positive portrayal of immigrants and multiculturalism was seen a political statement, and given the nature of immigration debates in 2007 due to the post 9-11 landscape, Earle's stance inevitably led to some negative reactions. However, Earle's

established reputation for addressing political and social issues in his music meant that many fans expected and supported his outspoken views.

However, he has become more outspoken since 2008, declaring in an interview with the Dallas Observer, “I’m no less radical than I was, but I’m watching our democracy fall apart, and I think it has to do with how we will not listen to each other. [...] Some people get quiet and don’t talk at all; some people get angry and talk a lot.” (Earle, 2017)

Our next section covers the last of the music from the US that this project will discuss. A common theme for Americana music has been the repeat of patriotic symbols as a way to gain empathy from the listeners. The song next is well aware of this trope, but also with how it can be appropriated by those who misinterpret the meaning for their own agenda, especially when pertaining to Nationalism in the US.

## USA – Rich men north of Richmond by Oliver Anthony (2023)

To go back to Toby Keith’s ‘Nashville sound’, the opening chord is slow and contemplative to draw the listener in. Oliver Anthony plays a Gretsch G9220 Bobtail Resonator guitar or what is called a Dobro for short. The metal body gives it the banjo-esque tone of the song which was popular in the music genre Delta Blues, as it’s bright sound could cut through a playing band without an audio system. The instrument was also popular with working class musicians, or those who desire the aesthetic as the price tag for the guitar as of 2024 was 638 USD. (Kanungo, 2023)

The choice of using this guitar is so that the musician doesn’t have to pay for an audio system to be heard over a band. As guitars are a typically an expensive instrument, for 638 USD the player can be heard without paying 1,200 for a guitar and an additional large fund for a sound system.

To be franker, Oliver Anthony is singing a song about inflation and the futility of fighting poverty, while playing a guitar favoured by impoverished musicians.

Anthony sings by himself accompanied by his lower cost guitar being recorded in rural Georgia. Adding in his previous experiences with an anxiety disorder and substance abuse as well as his previous work as a factory worker, it becomes a conservative’s anthem despite his own centrist beliefs.

The lyrics are written from the first-person point of view as someone who is working class lamenting the current issues at hand. In his lyrics, he speaks on low wages ("*over time hours for bullshit pay*"), food poverty ("*folks lying in the street with nothing to eat*"), high taxes and inflation ("*'Cause your dollar ain't shit and it's taxed to no end 'Cause of rich men north of Richmond*"), welfare abuse ("*the obese milkin' welfare*"), and government abuse of power ("*wanna have total control*").

This may seem to be a generic working-class anthem like 'This Land is your Land' by Woodie Guthrie or 'Brother, can you spare a dime?' by Yip Harburg and composer Jay Gorney. However, the inflation rate in US reached a staggering 4.9% the year the song was released. The year prior, according to statistic given by the US department of Labour, inflation peaked at 9.1%. (US Department of Labour, 2024)

Other verses touch on taxes, social welfare systems, and suicide rates. One line also refers to Jeffrey Epstein's child sex trafficking activities. ('*Minors on an Island somewhere.*')

According to the artist, the song was meant to be an outlet. "People are just sick and tired of being sick and tired, so yeah, I want to be a voice for those people." (Anthony, 2023)

The song gained traction primarily through social media platforms like YouTube and TikTok bypassing traditional gatekeepers like radio and record labels. Anthony's live performances are usually held at small, local venues that contrast his wide digital following. His first concert after the release of his song had 25 acres of land filled with cars to hear him perform. (Yang, 2023)

The song's use in political contexts, such as debates and rallies, demonstrates how music can be appropriated for political purposes. This appropriation can sometimes diverge from the artist's original intent, as Anthony himself has expressed discomfort with the political weaponization of his work, declaring himself a political centrist.

Like the rest of the American musicians listed above, Oliver Anthony is not formally trained in music and is self-taught with guitar and writes his own music, even recording his original music videos on his cell phone from his backyard. This continues his aesthetic of being a working-class musician on his lower craft guitar. The ownership of his music falls squarely on him, going as far as to say in a statement posted to Facebook after the viral success of 'Rich Men North of Richmond,' that he wasn't rushing into a record deal.

“People in the music industry give me blank stares when I brush off eight million dollar offers. I don’t want six tour buses, 15 tractor trailers and a jet. I don’t want to play stadium shows, I don’t want to be in the spotlight.” (Horton, 2023)

Republican senator Marjorie Taylor Greene described the song as "the anthem of the forgotten Americans who truly support this nation and unfortunately the world with their hard-earned tax dollars and incredibly hard work. This song represents my district and the people of America I know and love.”

Backlash for the song has come less from the song itself but rather how the right wing has appropriated it to promote a campaign agenda as the opening verse touches on a list of what has been referred to as ‘right wing talking points.

Fox News' Martha MacCallum, one of the moderators of the Republican Primary debate in August 2023, asked about the song during the debate to conservative constituent Ron DeSantis how the song was effecting the US.

Anthony Oliver has felt the backlash of his song and has even joined in the discussion as he doesn't want the association with the conservative movement.

"It's aggravating seeing certain musicians and politicians act like we're buddies and act like we're fighting the same struggle here, like we're just trying to present the same message. Because it's like, I wrote that song about those people. That song's written about the people on that stage, and a lot more, not just them, but definitely them," (Vivinetto & Ellis, 2023)

‘Rich men North of Richmond’ is the last song of the American Artists I will be presenting about in this project. In the discussion section, we will go into the similarities and differences between each other, and the Danish songs being analysed in the next section.

## Denmark – Gi’ mig Danmark Tilbage by Natasja (2007)

Unfortunately, due to the artist’s death in 2007, there is little about the reasoning for instrument or lack thereof. However, the background of the song is a cover within a cover as it is based off a song released in 2007 called, “U Neva” by a Jamaican artist named Beenie man which is a reggae dance hall song over a cover of, “Wipeout” by the band, Surfari, a beach rock anthem that came out in 1963.

As most of Natasja's music was released posthumously, any speculation on why her styling for this song are the way they are would be speculation at best and wild reaching assumptions at worst. So, it pains me to say that the first element of Merrian's theory of Ethnomusicological research cannot be applied to this song outside of ownership of the background music.

However, his second element, analysis of the text, is very much supported by the current events of the time that are very much in reference to in the song's lyrics.

Seeing how Natasja was born and raised in Copenhagen, she unabashedly calls out the entirety of Denmark as a country with *'Denmark, what's going on with you? I miss you; I want you back like the old days.'* (Saad, 2007)

In 2007, the Danish People's party, according to statistics given by Aarhus University, was the third largest political party in Denmark. According to the website for the party, their main point is encompassed on their website with the slogan, "Danskerne Først" which translates to Danes First.

The policies include strict immigration, stopping Asylum applications to Denmark, harsher requirements for obtaining citizenship, and more overall government surveillance to name a few. (Dansk Folkeparti, 2024)

Further in the song, she also goes into the issue of the Ungdomshuset, or the youth house. The Youth House – also called Ungeren in slang terms – was a hangout for various groups of young people who culturally and politically distanced themselves as well as homeless youth from mainstream society in Denmark in the period 1982-2007.

Due to a number of violent episodes, as well as the declining upkeep of the house due to rising costs, the Municipality of Copenhagen sold the building in 2001 to the religious sect, Faderhuset.

With the sale, many of the young people who came to the Youth House believed that they had now been robbed of their place of residence and thus also their place in society, which is why the sale and clearing of the building led to violent demonstrations. The building was eventually demolished altogether March 1st, 2007.

*"Then they give the Youth House away to a fanatical sect*

*With a cross in the ass, how naughty!"* (Saad, 2007)

There are also references to She also calls for heroin to be removed from Istedgade, a skid row neighbourhood in Copenhagen with a reputation for sex work and drugs and let the city be itself.

In the second verse, Natasja criticizes the political polemics in Danish society. She believed that it is important to help people who suffer in third world countries, but many in Denmark are more concerned with their own well-being. That the language people now speak is 'kroner og ører' or dollars and cents.

*"Youth goes crazy- more and more sniffs Cocaine*

*From Cape Horn to Berlin*

*Yo, a junk-free smoke market is a pretty rare thing.*

*But we had one, much must be heard, God preserve my spirits. " (Saad, 2007)*

This section refers to the free town of Christiania in Copenhagen – or simply Staden – is known as a place where you can buy, sell and smoke hashish under a very loose form of law enforcement, but where all kinds of hard drugs are strictly forbidden – which she compares to being unlike drug markets all over the world, here illustrated by Cap Horn in the south and Berlin in the north.

In other words, the "junkie free smoke market" that exists at Standen is next to impossible to find elsewhere in the world, which is why Natasja calls on people in power, to protect it rather than fighting against it.

A massive police effort against the hashish trade in Christiania and the extensive changes to the Christiania Act were introduced in 2004. Consequently, the market was shut down in 2024 permanently due to gang violence in the area. The area worsened since 2007, marking Natasja's words as almost prophetic.

These lines can also be interpreted as that the state should concentrate on the hard drugs such as cocaine and heroin instead of focusing on Christiania, referring to the connection to the number of young Danes who had tried cocaine doubling in the period 2000-2008.

(Sundhedsstyrrelsen, 2018)

As said before, the third element of ethnomusicological research according to Alan P. Merriam's comprehensive framework for studying music within its cultural context, deals with the media channels such as performance types.



This application is unique in the fact that the artist is deceased and most of her music was released posthumously. It was performed by Natasja before her death and has since been widely covered by the Danish media since by other artists.

The song is seen as heavily influential as it resonated with a wide audience, particularly those who shared Natasja's concerns about the rapid societal changes happening at the time. It became an anthem for those who felt nostalgic for a community-oriented Denmark, highlighting a disconnect between the people on the edge of society (i.e. As mentioned: the homeless, the migrants, non-violent drug users, etc.) and the nationalist sentiments of the time.

As with the fourth element, the place of the musician in society, Natasja's experiences are similar to two of the other artists we will discuss about Danish music. With a mother from Denmark and Father from Sudan, her experiences of coming from a mixed background play into her music stylings.

She, like the American artists analysed above, does not have traditional music training. Her learning came from dancehall performances and DJ'ing until she made her break after winning the Irie FM Big Break Contest in Jamaica in 2006, making her a household name in Reggae and Dancehall music.

Seeing how she wrote her own lyrics for this case, the ownership falls on her, but it is an interesting coincidence that the background music is similar to her own personal background, being a cover of a black reggae artist who is covering an all-white rock band's song. Multiculturalism is evidently at play.

The last element, creative cultural activity, is still very much relevant in Denmark even today. In November 2024, this is a touring group performing a musical based off her life written by her producer until her death, Søren "PharPhar" Schou and her friends, endorsed by the owner her estate, her mother. (Counting et al., 2024)

Her mother also was the person, along with Pharphar and manager, to seek legal action against the same Danish People's Party her daughter's song critiques after the party started appropriating it as a campaign slogan (Gi' Mig Denmark Tilbage!) in 2008.

Søren Schou produced the song and was openly outraged that the Danish People's Party allows itself to take a song that is actually a protest song against the party itself. He said in an interview to Danish Radio (DR) that same year, "The Danish People's Party is the villain in

the song, they are even mentioned in a supporting sentence. That's why it's extra petty that they take that particular song and that slogan. But it is one of her most popular songs, so it is a strong slogan for the Danish People's Party, he says.” (Nielsen, 2008)

Previously, they were the same party that denied they had borrowed from that year's biggest hit that was at #1 for 42 weeks on Danish music Charts.

“It is completely random; I can guarantee that. We are far too old to come up with such a thing.” Pia Kjærsgaard, leader of the Danish People's party at the time said of it.

Natasja's legacy is still prevalent in Denmark today and her experiences of being multicultural are becoming more and more commonplace as immigration has increased since her death in 2007.

The next two songs we will analyse will also discuss being multicultural while being a part of Danish society and how that factors into their own experiences with being Danish.

Her last album released posthumously on the three-month anniversary of her death was titled, *I Danmark er Jeg Født*, after a H.C. Andersen poem. While her reggae inspired rendition was marked with her feelings of not quite belonging as someone of colour, the next case uses the same song to emphasise how he feels that Denmark is exactly where he's supposed to be.

## Denmark – I Danmark Er Jeg Født (2011)

Isam B's cover changes the Danish nationalism song and adds his own twist to the music genre. Similar to Natasja's, rather than Reggae, the opening is the sounds of beat boxing into a microphone before having a wall of noise along with the sound of acoustic guitar, piano, orchestral strings, light percussion, bass and lastly, electronic elements to add the modern edge to the otherwise over 100-year-old song written originally by Hans Christian Andersen.

The intention as for Isam B's interpretation was give respect to the traditional essence of the song while including his own twist and influence on it. As we discussed before, this song was his way of saying that he is Danish too and belongs here too, despite having parents not from Denmark. Melding the classic tune to his performance genre of hip hop could be seen as way to make it his own, almost protestingly.

The lyrics are not his own, however. The song 'In Danmark er Jeg Født' was written by HC Andersen in 1850 as poem. There are several renditions of this made into a song, but Isam B's cover pertains specifically to the version written by Poul Schierbeck in 1926.

When giving a background and textual analysis for why the song was written, it is crucial to understand the political climate at the time it was written in 1850. As mentioned in theory, the philosophy of Herder were on the rise in Europe and Denmark was not an exception. There was a belief in the importance of language, culture, and shared history in forming the basis of a nation. When also applies the teachings of Grundtvig, a Danish philosopher believed to the 'Father of the Scandinavian cultural revolution', Banal nationalism in Denmark was on the rise. The country also received the first constitution in 1849, marking the start of democracy in Denmark, right before the end of the First Schleswig War in 1851. (Park Museerne, 2017)

Comparing that to Denmark in 2011, where the song is being covered by a hip hop artist with Moroccan parents but was born and raised in Denmark, it is still seen as an anthem of belonging for him, even if he has a different background than the author.

"My roots are first and foremost Danish. That is why Hans Christian Andersen's words made such an impression on me. Because he puts into words my own sense of belonging here," (Øhrstrøm, 2021)

In 2011, immigration was a hot topic issue in the Danish Zeitgeist as net immigration had reached 7,991 which had been in a decrease since the work permit reform in 2007 and 2008 which lead to a net increase of 12,435 and 13,677 respectively. However as of 2024, it has risen to now 15.9% of the population in Denmark being made of immigrants and their descendants.

The song pays homage to Denmark's beaches, the Danish flag, the language and landmarks such as the bronze and iron age grave hills located throughout the country. In 2011, according to the tourism statistics, roughly DKK 118.2 billion was made in revenue from tourism for people who come from abroad to see and hear the things the song is commending. (Ministry of Commerce, 2024)

The love for country is so strong, even the language is seen as a thing of beauty. The lyrics are written as:

*"In Denmark I was born, that's where I am home."*

*That's where I have roots, from there my world goes.*

*You, Danish language, you are my mother's voice.*

*So sweetly bless you my heart when.*" (Andersen, 1850)

Similar to Toby Keith's song and Natasja, it is reminiscent of a bygone era and nostalgic of a fabled 'better past.' This is where the nationalistic philosophy Herder's romanticism can be seen in the modern age.

The act of Isam B, an artist of Moroccan descent, performing this song in itself can be seen as a statement about the evolving nature of Danish identity and what it means to be Danish in a multicultural society. It is his statement of belonging by using the romanticism of the past to make his place solidified today.

The song has been used in various educational and cultural settings to discuss themes of national identity, integration, and multiculturalism. It serves as a tool for educators to teach about inclusivity and the modern-day Danish experience.

It has been performed at venues as a way to celebrate and honour Danish heritage and culture, such as the Danish television program "Året Der Gik" on DR1, which highlights significant events and cultural moments from the year and by Copenhagen Phil (the Copenhagen Philharmonic) along with singer Ida Corr.

Isam B has not declared openly if he has musical training or education, but the ownership of music is unique in this case. While the lyrics and music do not belong to him, as they belong to HC Andersen and Poul Schreibeck respectively, an argument could be made based off his rendition fitting his personal music style, and his interviews talking about belonging to Denmark, this is his way of showing musical ownership. He claims the music and performs it as his own, just as he does with his own Danish identity.

When the song was released in 2013, it was met with widespread approval and does not have a recorded history of a backlash, the artist himself is a different story.

Isam B wrote the song, 'Ramadan in Copenhagen' for the Højskolesangbogen and succeeded in getting the song added in for the new edition in 2019, something he expressed as a great honour.

"If a song can shake your faith or your national identity, you must be having some kind of identity crisis. It's a song, it's culture. I'm painting a picture of what our country looks like."  
(The Local, 2019)

The book has become an integral part of Danish life since it was first published in by Denmark's folk high school movement in 1894, bringing together the country's song tradition. With 450,000 copies sold since 2006, it is the country's bestselling book.

As with Natasja, the Danish People's party commented about the song, going as far to openly advocate against his song's inclusion in the book.

"It would be a violent break with the tradition of the song book to incorporate a song with such a narrow and in reality, political message," the party's culture secretary Alex Ahrendtsen said on the subject.

This is in line with the political party's well documented antimuslim stances that have historically affected their image in the Danish populace. It is not that the song is narrow or political, but is about Ramadan, a Muslim holiday written by an Muslim Dane.

The next case describes his own feelings about being the child of immigrants and growing up in Denmark but rather feelings of nostalgia and divisiveness that comes with it.

## Denmark – Kalder Mig Hjem by Burhan G (2013)

Burhan G's song does not include any remix or electronica. Instead, it starts off with piano and later includes guitar and strings, which create a warm major chord tone when writing a song that literally translates to 'Calling me home'. Even the music video, it is him sitting at a Steinway piano playing the music as he sings. Eventually other musicians join in, but the song ends with him alone again and standing from the piano to leave.

This leaves the image that whatever the song is going to be about from the get-go is his own experiences and his alone.

The text leaves no doubt about it either. Before the release of the album, he made it clear it was an apology to his mother for his difficult teenage years.

"It just sounded like a fairy tale, like Donald Duck, when I told her that I had been with some friends and written songs. It sounded like the wildest joke when I came home in the middle of

the night. She was angry, sad, and powerless,” says Burhan G to DR (Runge & Kristiansen, 2013).

His parents are from Turkey, being Kurdish immigrants, and came to Denmark in the 70’s as factory workers and manual labour. Burhan G dropping out of school to pursue music full time was unheard of.

“I kept trying to explain to my mother that I was going to be a musician, but it didn't make sense to her. To this day, she can still joke – half seriously – that the only thing she wanted back then was for me to come home with the rest of the class in the student van, and for her to wait with homemade food. She says she still feels like "oh" when she sees the students driving around in the summer, and I say: Hey mom, I came home with a Grammy for you! Isn't that enough?” (Truelsén, 2015)

The immigrant struggle of raising a child in another country, or otherwise called a ‘third culture child’ was called upon in his song as well.

*“I've been looking for your words, but they were so hard to find.*

*I've offered you a bit of everything, like your job wasn't hard enough.*

*You made a small boy into a man, in between two worlds.”* (Genç Koç, 2013)

Two worlds being a reference to having Kurdish parents and their cultural expectations, while being born and raised in Denmark with Danish culture. It can be argued that this song encompasses that split as it is an apology to his Kurdish mother written in Danish.

The conflict is more obvious in the second verse, where it is described how his mother had tried to show him the way, but he had chosen to go his own way blindly. They had many arguments and conflicts. Now he deeply regrets having behaved that way and admits that he was an impossible kid who didn't listen.

*“Yes, you tried to show the way, but I want to go my own in blindness*

*We argued and fought often, and I got the door slammed behind me.*

*I regret it so deeply, more than you know.*

*And you tried to reach me, but I didn't listen.*

*A small impossible boy, I know”* (Genç Koç, 2013)

Burhan G has performed "Kalder mig hjem" at several notable venues and events. Burhan G frequently performs at Tivoli, one of Copenhagen's most iconic venues. Burhan G also performs at various festivals and events. He has also performed "Kalder mig hjem" during special TV shows and events, such as birthday celebrations and other televised performances.

His music was written by himself, about his experiences, especially 'Kalder Mig Hjem' as it is about his own childhood experiences. His education in music does play a factor in this as well as he is the first in our list of artists so far with formal musical education.

He started singing in the Copenhagen boys' choir as a soprano and later attended the Sankt Annæ Gymnasium, which is known for its focus on music education in Denmark. This foundation has contributed to his musical career, and his ability to compose and produce his own songs as well.

The controversy over 'Kalder mig hjem' mainly revolved around the song's perceived impact on the Danish music charts, where it became the 12th charted song for the year 2013. Some critics argued that the song's success was disproportionate to its artistic merit, sparking a debate about the nature of pop music and its value.

While Burhan G's view of nationalism as a Dane is viewed by the perspective as a child of immigrants growing up between two worlds, the last song we are analysing is one that can be described as a protest song akin to the 60's Vietnam era but by a group of Danish youth in 2015.

## Danmark – Frit land by Ulige Numre (2015)

Similar to protest musicians before the group, such as Woodie Guthrie, John Lennon, Bob Dylan, Rød Mor, and Savage Rose, the song starts out with strumming on singular guitar before soft vocals from the band's lead singer, Carl Emil Petersen.

The opening chords and the soft vocals are immediately reminiscent of songs like 'Strange holiday' by Billie Holiday, a protest song that came out in April 1939 against the lynchings of black citizens in the rural Jim Crow era southern USA. (Amoako, 2022)

The guitar's portability and accessibility made it a popular choice for the protest genre of music since the 1960's, allowing to easily carry their music to rallies, marches, and gatherings, further cementing its role in protest music.

Another that could compare is, Joan Baez's "Joe Hill" which was famous by Baez's solitary performance at Woodstock in 1969. "Joe Hill" is a requiem for a union boss who died at the hands of the mining bosses while leading a resistance to unfair labour practices. (Vorel et al., 2023)

The idea behind this technique is 'less is better.' With just a guitar, the hope is the listener is forced to listen to the words the singer is saying, or in this case, the message they are hoping to get across.

Similar to HC Andersen's word for 'I Danmark er Jeg Født,' the song's lyrics go into detail about the wonder and beauty of the Danish landscape with words such as, "Rolling hills, fields, meadows and forests."

However, where the songs differ is that instead of using it as a means of aggressive nationalism, instead 'Frit land' uses it as a means of how instead people are getting heart by the actions of his country.

The next section of the verse is reference to the number of migrants who lost their lives at sea, which at the time Ullge Numre had released the song, had reached a then record of 3,072 in the Mediterranean alone, according to the UNHCR. Europe is by far the most dangerous destination for "irregular" migrants, the organisation found in a report, with 3,072, or 75 per cent, of the 4,077 registered migrant deaths worldwide since January happening in the Mediterranean. (UNHCR, 2014)

*"We must throw ourselves into the waves*

*It will hit into the shore*

*in Free land, free land, my place."* (Petersen, 2015)

The lead vocalist was inspired to write the song after visiting a Syrian Refugee Camp in Lebanon, and his thoughts upon returning home, how he realized that the foreign is something that many Danes would rather repress and even calls out his countryman for literally being unable to see past their proverbial nose.

*"Forgive my eyes, they only see from the nose down.*

*How am I supposed to carry it all,*

*The whole globe in my lap?*



*All the world's pain doesn't matter to mine*

*Free country, free country, my place.*" (Petersen, 2015)

In an interview with DR, Petersen stated that the song was written as a national romantic tribute to Denmark, but also as a criticism of the narrow-minded view that seem to apply immigration and refugees. Petersen added that the Danish Right wing's election campaigns are often about keeping people away, and this aspect of the debate inspired the song "Frit land."

Frit land has become wildly popular for its message, especially in light of the migrant crises following the release of the song.

The song has been covered Danish television on X Factor as performed by the duo Super Sisters, Toppen af poppen performed by Cæcilie Norby (Who described it as something akin to protest songs of the 70's), and Ulige Numre has performed "Frit Land" on Danish television shows, such as DR's annual review programs. These high-profile performances reach a broad audience and reinforce the song's critical perspective on Danish society.

It has also been performed at music festivals and concerts as a way to engage with the audience with the intention to connect and create emotional weight to the song's critique of Danish nationalism and xenophobia, fostering a shared understanding of the societal critique embedded in the music.

The song also officially became song no. 220 in the 19th edition of the Dansk *Højskolensangbogen*.

Carl Emil Petersen does have a musical background, but one that is shaped by practical experience rather than a formal musical education. Most of his career was spent working on song writing and composing, establishing him as a prominent figure in the Danish music industry following the breakup of his band in 2017.

The ownership of his music falls squarely on his shoulders as his song was written from his own experiences and it is his own composition. He is also the one singing and playing the song in the recording that at the time of release was charted at #5 on the Danish single charts and remained charted for 17 weeks.

"Frit Land" has been seen as a controversial piece due to its critical perspective on Danish society and policies. The use of irony and critique in the lyrics has sparked debates, with

some viewing the song as a necessary social commentary, while others see it as a negative portrayal of Danish values.

However, its inclusion in the Højskolesangbogen is proof that sometimes irony and contrasting imagery to comment on Denmark's approach to the issues sung about portrays a seemingly perfect land that hides deeper societal problems.

## Closing remarks

This is our case selection as discussed through the lens of Merriam's theory of ethnomusicological research. In the discussion section, we will be going further into this as applied to aggressive and banal nationalism as applied to cases we have analysed thus far.

## Discussion

While the time frame for the music picked stretches to 23 years, 2023 being the most recent, the reasoning for picking these cases specifically is the idea that the past can be an explanation for the present and possibly future events. These specific songs are the most extreme cases of nationalism in music explain the current events for the time they are released, therefore if it can be proved there is nationalism in these songs, we can assume it might also be in other song.

In the next section, we will be going over the specific findings that came from studying the cases through the lens of ethnomusicology in terms of nationalism.

### Nationalism through symbols

A consensus made from the American subjects is identity is very much drawn through symbolism, or at least the importance of specific icons in American history.

Toby Keith's Americana tune brings up the flag several times, as well as Independence Day, Uncle Sam, the National bird, and Mother freedom.

Even "City of Immigrants" brings up the Statue of Liberty at Ellis Island and its plaque promising a new tomorrow for Americans.

The aggressive nationalism comes into play as it is treated in music with an almost religious reverence. Those are American symbols, proof of our American-ness!

Where this contrasts the Danish version of nationalism through symbols is the Danish flag (Dannebrog) like how the Americans refer to their flag but also the mention in three of the four Danish cases to Denmark's landscape attributes.

Natasja refers to the colourful buildings of Copenhagen while Isam B and Carl Emil Petersen both elocute over the rolling hills, meadows, flowers, beaches, and seas of the Danish landscape. The reverence of this is on the same note as the Americans and their icons.

What is interesting about this is both countries associate their specific nationalistic symbols as being theirs. Theirs, as in no other country has them like they do. The United States is one of twelve countries with an eagle as their national bird but if you listen to Toby Keith's song, it's American and only American.

It's a similar sentiment to Denmark's beaches and rolling hills mentioned in the Danish cases. If one were to listen only to these songs, it's as if they are the only ones who are able to have these landmarks. They're clearly Danish.

This can be seen as Romanticism as these are seen as features of loving ones' nation through virtue of its attributes, such as landscape, symbols, icons, language etc.

Seeing as HC Andersen was a writer during the romanticism period of the 19th century, this is not a reach.

It's 'These items are ours. Other countries may have them these ones are ours!'

As Billig wrote before, "In a nationalist age, societies worship themselves brazenly and openly, spurning camouflage. In worshipping themselves, nationalists disparage foreign nations." (Billig, 2010)

However, he continues to write is, "Why bother to insist upon the specialness of nationalism, when it can be seen as an example of something much older and more general – in this case, as an example of ethnocentrism?" (Billig, 2010)

Ethnocentrism being the learned behaviour embedded by the values and beliefs of an individual group. While in the past, this was usually taken care of due to the Bible and newspapers. In this project, it can be argued that Nationalism, both Banal and aggressive can be enforced through media.

## Nationalism through media

To quote Andersen, "One of the earlier forms of capitalist enterprise, book-publishing, felt all of capitalism's restless search for markets. The early printers established branches all over Europe: 'in this way a veritable "international" of publishing houses, which ignored national frontiers, was created.'" (Anderson, 2017)

The point of this quote is that the first type of propaganda that reached audiences in mass was through publishing. Newspapers and books could get ideas out fast and spread ideals such as nationalism, both Banal and aggressive.

As the quote goes on to say, "Naturally, 'booksellers were primarily concerned to make a profit and to sell their products, and consequently they sought out first and foremost those

works which were of interest to the largest possible number of their contemporaries.”

(Anderson, 2017)

So, Nationalism could bond their countrymen together through a cause and people paid for that to be published to gain support towards ideals.

Music can be seen in that same light. It is also a published work with a point to be made (be that love, peace or in the cases presented, social justice issues and family.), reaching a widespread audience with the intention of the message being reached to everyone far and wide as many times as possible.

A great example of this would be as shown in the picture above, Natasja singing her critique of 2007 Danish political culture in front of the Danish flag and a rapeseed field in the countryside. Her song condemns the actions of her countrymen while also playing on the classical Danish symbols; the Dannebrog and those famous ‘rolling hills’ that are sung about so often.

Propaganda can also fester in these environments and two of the songs call this out.

Green day’s ‘American idiot’ comments on how after 9-11, media was used to stir more paranoia around the events of the time to the point that according to Armstrong’s handwritten lyrics, and American Idiot’s booklet, this lyric is meant to be “Don’t want a nation under the new mania.” However, when listening to the track, he clearly says the word “media” instead.

*“Don't wanna be an American idiot.*

*Don't want a nation under the new media.*

*And can you hear the sound of hysteria?*

*The subliminal mindfuck America.”* (Armstrong, 2004)

The attitude does not shy away from the opinion that the media is using nationalism as a way to justify actions during the time of the release. Frontman Billie Joe Armstrong had long expressed his distaste for cable TV’s coverage of the American war in Iraq happening at the time and was quoted as saying, “They had all these Geraldo-like journalists in the tanks with the soldiers, getting the play-by-play.” And went on to compare it to reality television.

Ulige Numre's 'Fritland' has a similar take to media but about the Danish treatment of immigrants, how the media has portrayed the treatment of Syrian refugees, and most importantly, how they portrayed on television by media coverage.

*"Thousands eyes, they have opinions about everything.*

*And all believe that their TV speaks the truth.*

*I'll try to see the bright idea.*

*But the line must be drawn in the sand."* (Peterson, 2015)

All the three songs touch on the point that television, both in Denmark and the United States, is used to promote both Banal and aggressive national.

Aggressive Nationalism in the justification of the war, portraying the US are 'the good guys' or the Danish Government's handling of social justice issues in Copenhagen; but Banal in the use of imagery and terms specific familiar to the countrymen watching.

Therefore, Natasja is a Danish woman, in front of the Danish flag waving in front of a picture of the Danish countryside.

## Nationalism through family

In his text, Banal Nationalism, Billig writes, "Integrity is frequently conveyed by the metaphors of kinship and gender: the nation is the 'family' living in the 'motherland' or 'fatherland'." (Billig, 2010)

According to Nationalism: a very short introduction by Steven Grosby the modern nation is more than a physical setting, it has a spiritual element which provides a link to the past through important events and forms attachments to a land, as is fundamental to human nature, based on the desire for familiarity. This familiarity also leads to a sense of ownership of land. Like family, the land gives life to the individual. This phenomenon extends to feelings of national ownership and by consequence, belonging to said nation.

Music is not unfamiliar with this tactic. Dire Straits released a song in 1985 about the Falkland wars called 'Brothers in Arms' about the brotherly bonds formed by those who serve in war together. Various national anthems refer to their fellow countrymen as brothers and

sisters, the country as the 'motherland' or 'fatherland' depending on the language group and traditions.

Toby Keith's reference in his song towards 'Mother freedom' is about an anti-war song from 1972 by the Band named Bread with the same name. The intention by calling it Mother Freedom is promoting the nationalist attitude that America is the land of the free and it can be taken away according to the lyrics in both songs:

*"Love for, one another*

*Callin' some friend and callin' some brother*

*Hey tomorrow!*

*You're not so far away.*

*Mother freedom*

*We'll know you well someday."* (Gates, 1972)

'Frit land' does not employ the tactic for this purpose. Yes, it is in a way of solidarity with each other but instead of being how their freedom can be taken away, it's rather there is so much solidarity that isolationism is starting to hurt others, intentionally or not.

*"Your brothers are gone; your sisters are sleeping soundly.*

*So, you must be strong and stand tall.*

*Are you shaking your hands, yes, then it tumbles in*

*Across the country's borders, into the living room, in my home.*

*We must throw ourselves into the waves, it will hit into the shore*

*Free country, Free country, my place."* (Petersen, 2015)

As mentioned in the analysis, the 'throwing ourselves to the waves' is referring to migrants drowning. Petersen uses familial terms, as used in romanticized aggressive nationalism, in an almost reprimanding way. As in, 'We stand by our brothers and sisters so much, we forget those who are trying to join us.'

Lastly, in way of familial terms in nationalism, is the song that has been written about the least thus far.

'Kalder Mig Hjem' by Burhan uses his relationship with mother as a way to explain being 'torn between two worlds.' One being a part of his family as Kurdish, the other being a Dane born and raised in Denmark.

While a song about his mother is not an obvious sign of nationalism, his relationship with his country is as it is also about the immigrant experience. He is the Danish son of Kurdish parents trying to find his way in the world, caught in the in-between.

*"You turned a little boy into a man, between two worlds.*

*I remember you keeping an eye on me*

*With the boys, you are playing a dangerous game*

*And you tried to reach me, but I didn't listen.*

*A small impossible boy, I know.*

*Tell them all I'm coming home."* (Genç Koç, 2011)

He uses his apology to his mother to explain his split feelings of fluid nationalism. Kurdish family, Danish home.

While using familial terms for nationalism is not unheard of, it is used in a music as a way to create familiarity with the listener; the American listening to Toby Keith, the Dane listening to Ulige Numre, or the immigrant/child of immigrants, listening to Burhan G.

## Nationalism through co-existing

Thus far in the paper, it has been discussed at length what qualifies as Banal nationalism (i.e. Toby Keith's American icons, Denmark's rolling hills, The Dannebrog, the statue of Liberty and its plaque, etc.) and the aggressive (Green Day's post 9-11 commentary, HC Andersen's poem for the love of his country, Steve Earle's enjoyment of his City of immigrants he calls home, etc.).

My argument in this project is not only that these things exist when it comes to nationalism in music but rather that they also co-exist.

Nationalism, based off the context of the cases given, cannot be seen as black and white. It is not either right-wing or left-wing, good guys and bad guys.



Toby Keith's tune is a commendation for the US government's handling of the 9-11 attacks and the military occupations that followed. However, he is also condemning them for not being prepared for the actions that happened as well, referring to the attacks as a sucker punch (Meaning from out of nowhere.) despite receiving warnings from Al Qaeda (Schmidt, 2004).

Green Day sings in front the American Flag while calling out their country for their actions over the Iraq war, calling it "Redneck propaganda" (Armstrong, 2004).

Steve Earle's 'City of Immigrants' calls upon the famous 'melting pot.' The idea that each city in the United States was built using the sweat of immigrants all over the world regardless of when they arrived in America. This idea of hard, sweaty, work has stayed with the cities as, day by day, its immigrants go to work to labour, sweat, and keep the city alive.

He however calls out the country in the next immediate verse.

*"Livin' in a city where the dreams of men*

*Reach up to touch the sky and then*

*Tumble back down to earth again.*

*Livin' in a city that never quits*

*Livin' in a city where the streets are paved*

*With good intentions and a people's faith*

*In the sacred promise a statue made*

*Livin' in a city of immigrants." (Earle, 2008)*

Yes, the city is where dreams come true, and people come all over to see that happen. This also refers to the city being the place to trample on the lower income bracket, especially those who are also minority or an immigrant as well.

Oliver Anthony's scathing commentary of the US government and all its trappings is a perfect example of Banal nationalism that turned into aggressive.

With Washington, DC being directly north of Richmond, Virginia, the lyric aggressively calls out leaders in both American Political parties for presiding over an economic system that

makes the rich richer off the backs of the poor as he uses a Banal symbol like Washington DC to make his point.

On Oliver Anthony's public YouTube playlist, he links to a number of videos that discuss the importance of free speech, suggesting that there is an erosion of free speech throughout the United States as a means of "total control," as mentioned in his lyrics.

Rich Men north of Richmond is tagline that almost mocks the Orwellian government, but he believes and hopes his country can do better.

Natasja's banal nationalism in her song falls on the way she reminisces about how Denmark was in the old days, how everything is suddenly changing from what it was, and she was not agreeing with it.

*"Ey, Denmark, what's going on for you?"*

*I miss you; I want you back just like in the old days.*

*Where a spade was a sp - , Yo*

*I want you back just like in the old days.*

*Where a bird was free, and people meant what they said*

*Ey, Denmark*

*I miss you, I freaking fucking miss you.*

*You scare me, I want you back, 'cause I grieve."* (Saad, 2007)

She also refers to the colourful people of Copenhagen, her hometown, as she remarks on the actions of the Danish People's party's xenophobic tactics, and how the government is attacking citizens on the societal outskirts like the homeless youth and drug users. Natasja expresses her belief in her country and her city explicitly but as she says in the song, the intervention is out of hand.

*"So incredible fine that it is our duty*

*To do something good where it is bad.*

*The world is our future, and we don't get it.*

*We're too busy thwarting our own shop."* (Saad, 2007)

Isam B's song is another that is Banal turned into aggressive nationalism. His lyrics (or rather the HC Andersen poem that he is singing) express an almost religious devotion to Denmark or as put before by Billig as brazen self-worship. How that aggressive nationalism is gone about is through banal symbols.

The opening line is Denmark is home and the centre of his world, and then goes on to describe the Danish language as so sweet. There are references to the massive graves, the Danish beaches being fresh, and the flowers beautiful.

This tips to aggressive though in the second and third verses, where the banal symbols become self-worship.

*"Where does summer make the flower bed*

*More rich than here down to the open beach?*

*Where the full moon is over the clover meadow*

*So lovely as in the Beech's fatherland?"* (Andersen, 1850)

The full moon is lovely over the clover meadow because it is in Denmark. Just as the summer makes the flowerbed rich because it's a flowerbed in Denmark.

Burhan G's nationalism is banal as it is based off his own ties to family and to being a citizen growing up in Denmark. His experiences make it specific to a demographic that could see it as a personal experience that can't be measured by one nation, rather two. Something also known as the Immigrant experience.

Carl Emil Petersen's critique calls out not only his countrymen, but the government as well. His aggressive nationalism is seen as he describes the rolling hills, the beautiful flowers and the waves upon the shore, but also how those things hurt as well. How everything beautiful that makes Denmark what it is also have a negative side.

His country is a free country for all, but only those who are Danish. It is a free country but for us Danes only.

*"Summer had passed when I tore myself on your thorn.*

*All the most beautiful things hurt.*

*From mosquito bites at the lakes to the stingers in the waves*

*That are burning her legs.*

*We must throw ourselves into the waves, that will hit into the shore*

*Free country, free country, my place*

*Free country, free country, freedom.”* (Petersen, 2015)

## Nationalism through Weaponized Nostalgia

The democratic republic of the US, a country that is a mere child of 248 years old compared to Denmark's almost 1000 years as an established nation, places the emphasis of nationality in its most extreme moments in music in symbols and icons such as the bald eagle and the statue of liberty. American nostalgia can be linked to the 1776 revolution that was the first of its kind and certain icons like the flag and the liberty bell are connected to it.

The constitutional monarchy of Denmark places its nationalistic statements in the physical landmarks such as the massive grave markers from the bronze age on onwards, the rolling hills, the clear beaches and the colourful population.

An argument could be made, that the ages of the countries could play a role in this, as the symbols of the US are new while the Danish landmarks are over 10,000 years old. (Minus the colourful housing in Copenhagen, of course.) However, this would be also implying the American style of capitalism versus the Scandinavian welfare state also could factor in as they are two different economic styles as well, but I believe that would be another project entirely.

A surprisingly big part of what effected the outcome of the project was the effect nostalgia had on all the music. Every song had an aspect of nostalgia that brought in a specific demographic of listener, whether it was the guitars of the right-wing country genre, Islam B. and Burhan G's immigrant experiences, to Green Day and Natasja's punk aesthetics that draw in the young audiences of the 1990's and early 2000's.

Even Carl Emil Petersen and Steve Earle use their experiences to draw in listeners, one using the Danish brand of nationalism to make a statement about Danish nationalism and reaction to the Danish right wing's critique of multiculturalism, the other using nationalism to say multiculturalism is a beautiful thing in the US. Both speak on the same thing but use nostalgia to make their points in different ways.

## Conclusion

The problem formulation, “What does Ethnomusicology reveal about Nationalistic identity in the US and Denmark?” shows us that the manifestation of nationalism can be different country to country but have the same message despite having drastically different backgrounds.

In this project, it was seen how Nationalism is shown through symbols like the US with Uncle Sam and the American flag, or with Denmark’s rolling hills and beaches. These symbols are revered as being only a part of their specific countries and treating them with romanticized reverence as if no other country has them like they do.

This is also shown in the media like Natasja singing in front of the Dannebrog or media using nationalism as a way to justify actions over events such as war in the middle east and social justice issues in central Copenhagen during the time of the release.

While using familial terms in musical nationalism is not unheard of, we could also see how it was used a way to create familiarity with the listener such as Burhan G’s description of fluid nationality, the Right-wing American listening to Toby Keith or Oliver Anthony, the Dane listening to Ulige Numre, or the immigrant/child of immigrants, listening to Isam B. Like family, the land gives life to the individual. This phenomenon extends to feelings of national ownership and by consequence, belonging to said nation.

The last section covered exactly what the culmination of what the new research brought up. The answer to the problem formulation is not as simple as thought. Denmark’s treatment of banal nationalism turned into the frenzy of aggressive nationalism contrasts in the way that the US’s aggressive becomes so commonplace in music that it becomes banal or every day.

Nostalgia played the biggest factor as it created the familiarity that brought the listener in, with the comforting past such as with the strumming of a twanging country guitar to the old poetry of HC Andersen.

This concept is what is known most to the listener and creates familiarity. Denmark’s nationalistic nostalgia goes back to 700 AD (and 10,000 years geographically) while the US goes back to 1776 and was brought together thanks to a revolution which was considered the first of its kind. There is nostalgia in that pride, as seen with symbols like the American flag, Uncle Sam and the Liberty bell.

Abigale Margaret Fox  
CCG 10<sup>th</sup> Semester

The manifestation of nationalism can be different country to country but have the same message despite having drastically different economies, sizes, nation-ages, populations and demographics, and governments.

## Bibliography

- Aistrophe, T. (2019). Popular culture, the body and world politics. *European Journal of International Relations*, 26(1), 163–186. <https://doi.org/10.1177/1354066119851849>
- Amoako, A. (2022, February 24). Strange fruit: The most shocking song of all time?. BBC News. <https://www.bbc.com/culture/article/20190415-strange-fruit-the-most-shocking-song-of-all-time>
- Anderson, B. (2017). *Imagined communities: Reflections on the origin and spread of nationalism*. Verso.
- AU Department of History at the School of Culture and Society. (2015, May 27). *Folketingsvalget 2007*. Aarhus Universitet. <https://danmarkshistorien.dk/vis/materiale/folketingsvalget-2007/>
- Bascom, W. R. (1953). Folklore and Anthropology. *Journal of American Folklore*, (66), 283–290.
- Beegle, A. C. (2010). Conflicting Perspectives on Patriotism Within Music Education in the United States During Wartime. In *Patriotism and Nationalism in Music Education* (1st ed., Vol. 1, pp. 131–141). essay, Taylor & Francis Group.
- Benitez-Eves, T. (2024, February 8). The unabashed meaning behind Toby Keith’s patriotic hit “courtesy of the red, white, and Blue (The Angry American).” *American Songwriter*. <https://americansongwriter.com/the-unabashed-meaning-behind-toby-keiths-patriotic-hit-courtesy-of-the-red-white-and-blue-the-angry-american/>
- Berger, H. M. (2014). Call and response: Music, power, and the ethnomusicological study of politics and Culture “New Directions for ethnomusicological research into the politics of music and culture: Issues, projects, and programs.” *Ethnomusicology*, 58(2), 315–320. <https://doi.org/10.5406/ethnomusicology.58.2.0315>

Billig, M. (2010). Nations and Languages. Banal Nationalism, 1–26.

<https://doi.org/10.4135/9781446221648>

Bohlman, Philip V. (1998). The study of folk music in the modern world. Indiana University Press.

Bohlman, Philip Vilas. (2011). Focus: Music, nationalism, and the making of the New Europe (2nd ed., Vol. 1, Ser. Focus on World Music Series). Routledge.

BUREAU OF EUROPEAN AND EURASIAN AFFAIRS. (2022, March 30). U.S. relations with Denmark - United States Department of State. US Department of State.

<https://www.state.gov/u-s-relations-with-denmark/>

Corporate Management and Supervision, Ministry of Immigration and Integration. (2022, November). International Migration – denmark. REPORT TO OECD, STATUS FOR NOVEMBER 2022. <https://uim.dk/media/11385/international-migration-denmark-2022.pdf>

Counting, C., Schou, S. “Pharfar,” Saad, N., & Cederholm, : Nikolaj. (2024, May 12).

Natasja, the musical. Vejle Musikteater.

<https://www.vejlemusikteater.dk/program/natasja/>

Dansk Folkeparti. (2024, April 23). Forside - Dansk folkeparti – Danskerne Først. Dansk Folkeparti – Danmark skal være trygt. <https://danskfolkeparti.dk/>

De Koven, R. (1909). Nationalism in music. The North American Review, 189(640), 386–396. <http://www.jstor.org/stable/10.2307/25106317?refreqid=fastly-default>

Dearmore, K. (2022, August 26). Steve Earle is still a radical, but about empathy more than politics. Dallas Observer. <https://www.dallasobserver.com/music/steve-earle-is-not-wasting-his-time-with-politics-but-telling-stories-thatll-change-people-14687453>

Devops. (2023, October 18). Frequently asked questions. Billboard.

<https://www.billboard.com/frequently-asked-questions/>



Diaz, J. (2017, August 31). Green Day and the politics of punk: Does rebellion still matter?.

Pensacola News Journal.

<https://eu.pnj.com/story/entertainment/play/2017/08/31/green-day-and-politics-punk-does-rebellion-still-matter/612984001/>

Dickens, T. (2018, May 10). Editorial: Steve Earle occupies a rare niche. Roanoke Times.

[https://roanoke.com/opinion/editorials/editorial-steve-earle-occupies-a-rare-niche/article\\_b4895b64-1058-556d-8cfa-3d8e8054dea7.html](https://roanoke.com/opinion/editorials/editorial-steve-earle-occupies-a-rare-niche/article_b4895b64-1058-556d-8cfa-3d8e8054dea7.html)

Dobbs, H. E. (2007a). Ungdomshuset from the front. photograph, Copenhagen, Denmark.

Dobbs, H. E. (2007b, March 27). K-town riots: The eviction of Copenhagen's finest squat.

Indybay. <https://www.indybay.org/newsitems/2007/03/21/18380467.php>

Dye, D. (2013, July 17). Forro in the dark: Building on the sound of Brazil's northeast. NPR.

<https://www.npr.org/2013/07/17/10550878/forro-in-the-dark-beyond-tradition>

Frit land. hojskolesangbogen.dk. (n.d.). [https://hojskolesangbogen.dk/om-](https://hojskolesangbogen.dk/om-sangbogen/historier-om-sangene/e-g/frit-land/)

[sangbogen/historier-om-sangene/e-g/frit-land/](https://hojskolesangbogen.dk/om-sangbogen/historier-om-sangene/e-g/frit-land/)

Gourlay, K. A. (1990). Towards a Reassessment of the Ethnomusicologist's role in Research.

In The Garland library of readings in ethnomusicology : a core collection of important ethnomusicological articles (Vol. 2, pp. 243–276). essay.

Graebner, W., & Grossberg, L. (1993). Nation, Hegemony, and Culture. We Gotta Get out of

This Place: Popular Conservatism and Postmodern Culture., 80(3).

<https://doi.org/10.2307/2080569>

Grosby, S. (2005). 2. what is a nation? Nationalism: A Very Short Introduction, 7–26.

<https://doi.org/10.1093/actrade/9780192840981.003.0002>

Guardian News and Media. (2023, August 16). Rich men north of Richmond punches down.

no surprise the right wing loves it. The Guardian.

<https://www.theguardian.com/music/2023/aug/16/rich-men-north-of-richmond-oliver-anthony>

Harrigan, A. (2019, October 8). 15 years later, Green Day's "American idiot" still resonates:

Arts: The Harvard Crimson. Arts | The Harvard Crimson.

<https://www.thecrimson.com/article/2019/10/8/american-idiot-green-day-turns-15-retrospective/>

Heale, M. J. (1998). McCarthy's Americans: Red scare politics in state and nation, 1935-1965. Macmillan.

Heywood, A., & Witham, B. (2011). Nations and Nationalism. *Global Politics*, 157–180.

[https://doi.org/10.1007/978-1-137-27244-7\\_5](https://doi.org/10.1007/978-1-137-27244-7_5)

Hobsbawm, E. J. (1991). *Nations and Nationalism*. Cambridge University Press.

Hopper, A. (2022, August 10). Behind the meaning of Green Day's protest song "American

idiot." *American Songwriter*. <https://americansongwriter.com/meaning-american-idiot-green-day-song-lyrics/>

Horton, A. (2023, August 21). Controversial country song rich men north of Richmond makes US chart history. *The Guardian*.

<https://www.theguardian.com/music/2023/aug/21/rich-men-north-of-richmond-us-chart-history>

IFPI Denmark. (2013, August 21). Danmarks Officielle Hitlister - Uge 34. Hitlisten.NU.

<https://hitlisten.nu/default.asp?w=34&y=2013&list=t40>

Ireland, R. F. (2023, November 27). The real meaning behind Green Day's American idiot.

*Grunge*. <https://www.grunge.com/1454586/green-day-american-idiot-real-meaning-inspiration/>

Jackson, K. T. (2011). *The encyclopedia of New York City* (2nd ed.). Yale University Press.

James, C. (2023, August 18). The hit song that has divided the US. BBC News.

<https://www.bbc.com/culture/article/20230818-rich-men-north-of-richmond-the-hit-song-that-has-divided-the-us>

Jenson, J., & Lazarus, E. (2024, April 19). The New Colossus by Emma Lazarus. Poem Analysis. <https://poemanalysis.com/emma-lazarus/the-new-colossus/>

Jones , J. M., & Carroll, J. (2021, September 15). Music, cars, and the 2004 election. Gallup.com. <https://news.gallup.com/poll/13942/Music-Cars-2004-Election.aspx>

Kanungo, P. (2023, August 23). What kind of guitar does Oliver Anthony Play? unique instrument stirs interest following viral success . Sportskeeda. <https://www.sportskeeda.com/pop-culture/what-kind-guitar-oliver-anthony-play-unique-instrument-stirs-interest-following-viral-success>

Kaufman, J. P. (2017). A concise history of U.S. foreign policy. Rowman & Littlefield.

KERTZ-WELZEL, A. (2016). Patriotism and nationalism in music education. ROUTLEDGE.

Kommers, C. (2018, September 17). Why Republicans listen to Country Music and Democrats don't. Psychology Today. <https://www.psychologytoday.com/us/blog/friendly-interest/201809/why-republicans-listen-country-music-and-democrats-don-t>

Krastev, P. (2021). Ethnomusicological field research and archiving. Cultural and Historical Heritage: Preservation, Presentation, Digitalization, 7(2), 135–144. [https://doi.org/10.26615/issn.2367-8038.2021\\_2\\_012](https://doi.org/10.26615/issn.2367-8038.2021_2_012)

Larsen, D. (2024, February 25). Immigration and emigration. Statistics Denmark. <https://www.dst.dk/en/Statistik/emner/borgere/flytninger/ind-og-udvandring>

Leerssen, J. (2014). Romanticism, music, Nationalism. Nations and Nationalism, 20(4), 606–627. <https://doi.org/10.1111/nana.12087>

Levy, J. (2006). Rolling Stone's 500 Greatest albums of all time. Wenner.

Little, J. (2024, March 1). History telecaster country music: Evolution of telecaster in country music genre. Country Instruments. <https://countryinstruments.com/history-telecaster-country-music/>

The Local. (2019, August 6). Rapper defends ramadan song for Danish national songbook. The Local Denmark. <https://www.thelocal.dk/20190806/danish-musician-hits-back-at-ramadan-in-copenhagen-critics>

Martin, E. (2023, August 31). Oliver Anthony "didn't even want to record" "rich men north of Richmond" and had no idea it'd be "the one." Los Angeles Times. <https://www.latimes.com/entertainment-arts/story/2023-08-31/oliver-anthony-joe-rogan-rich-men-north-of-richmond-mental-health-porn>

Mensah, J. (2024, January 7). Why Green Day's American idiot is still so relevant today. Radio X. <https://www.radiox.co.uk/artists/green-day/american-idiot-single-story-meaning-lyrics/>

Merriam, A. P. (1990). Ethnomusicology: Discussion and Definition of the field. In The Garland library of readings in ethnomusicology : a core collection of important ethnomusicological articles (Vol. 1, pp. 107–114). essay.

Ministry of Commerce . (n.d.). Nøgletal om Dansk Turisme. VisitDenmark. <https://www.visitdenmark.dk/corporate/videncenter/noegletal-om-dansk-turisme>

Ministry of Immigration and Integration. (2018, October). International Migration – Denmark REPORT TO OECD, OCTOBER 2018. <https://uim.dk/media/11385/international-migration-denmark-2022.pdf>

Nielsen, M. R. (2008a, May 3). DF's Brug af Natasja-hit forarger. DR. <https://www.dr.dk/nyheder/kultur/dfs-brug-af-natasja-hit-forarger>

Nielsen, M. R. (2008b, May 3). DF's Brug af Natasja-hit forarger. DR.Dk.

<https://www.dr.dk/nyheder/kultur/dfs-brug-af-natasja-hit-forarger>

Nielsen, S. B. (2015, June 14). Video Ulige Numre: "frit land" handler om Dansk

Fremmedfrygt. DR. <https://www.dr.dk/nyheder/kultur/northside/video-ulige-numre-frit-land-handler-om-dansk-fremmedfrygt>

Nooshin, L. (2014). The ethnomusicology of Western Art Music. Routledge.

Norby, C., & Petersen, C. E. (2019, August). Toppen af poppen: Cæcilie Norby fortolker Carl Emil. Fanø; Toppen af Poppen.

Nye, J. s. (2019, April 1). Soft Power and the Public Diplomacy Revisited. Harvard Kennedy School. <https://www.hks.harvard.edu/publications/soft-power-and-public-diplomacy-revisited>

Onion, A., Sullivan, M., Mullen, M., & Zapata, C. (Eds.). (2023, February 13). Ellis Island: Records, passengers & immigration - history. History.com. <https://www.history.com/topics/immigration/ellis-island>

Park Museerne. (2017, October 11). The history of Denmark 1825-1850. The Royal Danish Collection. <https://www.kongernessamling.dk/en/rosenborg/1825-1850-2/>

Petersen, J. K., & Larsen, D. (2024, January 1). Immigrants and their descendants. Statistics Denmark. <https://www.dst.dk/en/Statistik/emner/borgere/befolkning/indvandrere-og-efterkommere>

Priya, A. (2020). Case study methodology of qualitative research: Key attributes and navigating the conundrums in its Application. Sociological Bulletin, 70(1), 94–110. <https://doi.org/10.1177/0038022920970318>

Quinn, A. (2011). US foreign policy in context: National ideology from the founders to the bush doctrine. Taylor & Francis.

- Rabinowitz, B. (2023). *Defensive nationalism: Explaining the rise of populism and fascism in the 21st Century*. Oxford University Press.
- Rung, H., Sebastian, Schierbeck, P., & Andersen, H. C. (2006). *Højskole-Sangbogen*. Folkehøjskolernes forening I Danmark.
- Runge, M., & Kristiansen, A. L. (2013, October 7). Burhan G undskylder over for Sin Mor på nyt album. DR. <https://www.dr.dk/nyheder/kultur/musik/burhan-g-undskylder-over-sin-mor-paa-nyt-album>
- Schmidt, S. (2004, July 18). 1998 memo cited suspected hijack plot by Bin Laden (washingtonpost.com). Washington Post. <http://www.washingtonpost.com/wp-dyn/articles/A58615-2004Jul17.html>
- Smith, G. S. (2006). *Faith and the presidency: From George Washington to George W. Bush*. Oxford University Press.
- Society for ethnomusicology. Society for Ethnomusicology . (2020). <https://www.ethnomusicology.org/page/AboutEthnomusicol>
- Spitzer, N. (2012, February 15). The story of Woody Guthrie's "This land is your land." NPR. <https://www.npr.org/2000/07/03/1076186/this-land-is-your-land>
- Strunk, E. (2022, January 6). Tallene Taler: Tvivl og sårbarhed ER in. Gaffa.dk. <https://dev.gaffa.dk/nyheder/2014/januar/tallene-taler-tvivl-og-sarbarhed-er-in>
- Sundhedsstyrelsen (Ed.). (2018, November). *Udbredelse af Illegale Stoffer I Befolkningen og Blandt de Unge*. Udbredelse af illegale stoffer i befolkningen og blandt de unge. [https://www.sst.dk/da/udgivelser/2018/~/\\_media/C10D68C52DCE48ABA7E517D29FEE792A.ashx](https://www.sst.dk/da/udgivelser/2018/~/_media/C10D68C52DCE48ABA7E517D29FEE792A.ashx)
- Titon, J. T. (Ed.). (n.d.). *Worlds of music an introduction of the world's people* (3rd ed.). University of Illinois Press.

Toby Keith: Biography, Music & News. Billboard. (n.d.).

<https://www.billboard.com/artist/toby-keith/chart-history/csi/>

Trudell, J. (2008, April 11). Where politics and Art Meet. SocialistWorker.org.

<https://socialistworker.org/2008/04/11/where-politics-and-art-meet>

Truelsen, M.-L. (2015, September 30). Burhan G: “Jeg var fuldstændig umulig.” ALT.

<https://www.alt.dk/artikler/okay-det-er-det-her-i-snakker-om-nar-i-snakker-om-karlighed>

U.S. Labor Department. (2024, May 15). Current US inflation rates: 2000-2024. US Inflation Calculator | Easily calculate how the buying power of the U.S. dollar has changed from 1913 to 2023. Get inflation rates and U.S. inflation news.

<https://www.usinflationcalculator.com/inflation/current-inflation-rates/>

UNHCR. (2014, September 29). Record 3,072 migrants killed crossing Mediterranean in 2014: IOM. UNHCR Data Portal. <https://data.unhcr.org/en/news/13077>

Vivinetto, G., & Ellis, M. (2023, August 13). Oliver Anthony says his viral song “rich men north of Richmond” has been politically “weaponized.” TODAY.com.

<https://www.today.com/popculture/music/oliver-anthony-rich-men-north-of-richmond-song-meaning-rcna100667>

Vorel, J., Danaher, M., Price, E., Ziemba, C. N., Weinstein, L., Goldberg, A., Lowe, K.,

Staff, G. M. and P., Martin, C., Cathcart, O., & Berke, A. (2023, February 28). The 50 best protest songs of all time. Paste Magazine.

<https://www.pastemagazine.com/music/protest-songs/the-50-best-protest-songs-of-all-time>

Yang, A. (2023, August 14). “rich men north of Richmond” becomes viral conservative anthem. NBCNews.com. <https://www.nbcnews.com/pop-culture/rich-men-north-richmond-viral-conservative-anthem-rcna99698>

<https://www.nbcnews.com/pop-culture/rich-men-north-richmond-viral-conservative-anthem-rcna99698>

Abigale Margaret Fox  
CCG 10<sup>th</sup> Semester

Øhrstrøm, D. (2021, March 23). Isam Bachiri: I Danmark er jeg født som muslim. Kristeligt

Dagblad. [https://www.kristeligt-dagblad.dk/kultur/i-danmark-er-jeg-foedt-som-](https://www.kristeligt-dagblad.dk/kultur/i-danmark-er-jeg-foedt-som-muslim)  
muslim