



Nationalism and Music: How Opera Sings the Identity of Nations

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This curriculum unit is recommended for:
High School Choral Students, written for North Carolina Beginning Music standards

Keywords: music history, nationalism, opera, Verdi, Wagner, Smetana, Glinka, vocal music

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: In this unit, I will use four nationalist operas to teach students about the role of music in nationalism during the nineteenth century. I wrote this curriculum unit because I want to expose my students to specific examples of music's importance in history. Over the course of this unit, my students will explore four composers who wrote operas demonstrating nationalism. Students will complete research on these composers who represent nationalism in Italy, Germany, Czechoslovakia, and Russia. Music from these operas provided nations with a voice to symbolize their identity. Our final project for the unit will involve students creating their own playlist, and describing why the chosen songs help to define their personal identity.

I plan to teach this unit during the coming year in to 55 students in Beginning Chorus.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

Nationalism and Music: How Opera Sings the Identity of Nations

Kathryn Heinen

Introduction and Rationale

The teenage “struggle is real,” to borrow a phrase from my students, and I tend to agree with them. These adolescent years are spent grappling with evolving family dynamics, raging hormones, and a constant need to define personal identity. I observe my high school students practicing a myriad of identities from the moment that they walk into school until they leave in the afternoon, and we are certainly aware that this ever-advancing digital era leads to increased stimuli and contact in the hours after school ends.

It is impossible to walk around a high school campus without being surrounded by students’ constant consumption of media. Their lives revolve around “posts” on Facebook, “tweets” on Twitter, and “Kik” messages, and selfies taken for Instagram and Snapchat. Frequently, this media barrage is accompanied by music pouring out of brand-specific headphones, whether they be the easily identifiable white Apple earbuds or the highly prized *Beats by Dre*. Not only do the brands of the phone and headphones matter, but the music blasting from these headphones plays a significant role in developing their social identity. Students are both unified and ostracized by their music choices.

Throughout history, music has served as a means of unifying and identifying people. Benedict Anderson describes this in his concept of an “Imagined Community.” Anderson reasons that community is formed through shared experiences, cultural values, and beliefs.¹ If a group of people have shared musical understanding, it adds value and depth to the community that they are building. This was demonstrated through the nationalism movement in Europe during the nineteenth century. Through this unit, my students will understand the relationship between nationalism and music, particularly as demonstrated in opera. As students learn about this interconnectivity, they will begin to see patterns in the role of music in society. Students will learn about how the composers exhibited and helped define their nation’s identity through their operas. At the end of the unit, we will make a connection between national identity formation and personal identity formation.

As a choral music educator, I struggle with the constant requests from my students to sing music that they hear on the radio. While I believe that there is a place in vocal music education for popular music, it is certainly only the tip of the iceberg in repertoire selection. I often tell my students that my goal is to teach them to love choral music, not to teach them to sing the music that they already love. One activity that the students will complete during this unit is creating a personal playlist. In this activity, I will ask them to consider the reasons that they are adding songs to their list; do they like the message of

the song? The artist or the band? The performance style or the way it makes them feel? An exploration of the rationale behind their musical preferences may allow them to make some connections between modern music and the opera music that we will be learning about. I am excited that this allows students to incorporate their musical preferences without necessitating performances of the music. It is my belief that as we further study the lives and motivating factors for composers of nationalistic music that the students will find themselves connecting more deeply with these beautiful stories and the songs that accompany them.

I did not enjoy history as a high school and undergraduate college student, I could never understand the need to memorize dates, names, and places. What I realized, as a graduate student, is that the way that history comes alive for me is through the stories of the people involved. I was particularly drawn to this Charlotte Teachers Institute Seminar, *Heroes, Rebels, and Rock Stars*, because it provided an opportunity to learn more about modern Europe in exactly this way. I am looking forward to teaching my students about nationalism through the stories of its “rock stars,” the composers. These composers took the existing folk traditions from their nations and elevated them to high art. They were able to help create the “imagined community” of their nations by giving the people music that identified them as a group.

Objectives

There are four levels of music course offerings in North Carolina: Beginning, Intermediate, Proficient, and Advanced. These proficiency levels roughly translate to Levels 1-4. Within each of these levels, the North Carolina Essential Standards for High School Music are split into three categories: Musical Literacy, Musical Response, and Contextual Relevancy. Musical Literacy is essentially reading and performing music, Musical Response is responding to music, either by following a conductor or listening to a performance, and Contextual Relevancy is making connections between music and other disciplines.

In my teaching, and as I observe my music colleagues, I notice that we are under constant pressure to produce frequent, high quality performances. I think that performing is a meaningful and essential part of what we do, but I also think that these performance schedules create an atmosphere that restricts our ability to teach the full spectrum of our standards. I overcome this by intentionally creating time for several large projects throughout the course of the year. We may address small components of the literacy and relevancy standards throughout daily lessons, but these projects give me a chance to take the students deeper into the content.

The Beginning Music Essential Standards for Contextual Relevancy align with the World History curriculum. While not always true, it is frequently the case that our Beginning Music students are ninth graders, and are also enrolled in a World History

course. This unit is intended to specifically address these standards, but it is important to point out that it can be easily adapted for other levels. The concept of music as a voice in the political realm permeates history, with examples that pertain to every level of the high school history curriculum, and therefore, to the related music curriculum.

In Appendix 1, I also point out several World History Essential Standards and Common Core State Standards (CCSS) that are addressed in this unit. I hope to collaborate with the World History teachers at my school while teaching this unit, in hopes that they will make similar connections in their teaching. Common Core lists the Arts as a Core Subject, and identifies music as text, so there are many ways in which we address CCSS in our day-to-day music instruction. However, many music educators struggle with incorporating reading and writing (in the traditional sense) into their instruction. This unit will be helpful, as it address all three components of the CCSS, reading, writing, and speaking and listening.

Demographic Background

I am the choir director at East Mecklenburg High School, located in Charlotte, North Carolina. This school is known in the community as a being a very special place, with a rich history and true diversity in the student population. East Meck is the only high school in the city of Charlotte where the demographics are reflective of the entire city. As with many urban areas in the United States, the schools in Charlotte have re-segregated, but this is not the case with East. One of the many contributing factors to our diversity is our school-within-a-school concept. We are a neighborhood school, pulling students from local middle schools, but we also have a group of our students who attend for our International Baccalaureate magnet program, chosen through a district-sponsored lottery.

The history of magnet schools is fascinating, as they were originally created to voluntarily integrate schools. The goal was to entice families to less-desirable schools by placing highly prized programs in those schools. Magnet schools have certainly evolved since then, but I value that this concept is thriving at East Meck. The combination of our neighborhood and magnet students leads to great diversity, and students embrace this, they particularly enjoy lessons and units planned with global topics. There are a wealth of opportunities for expansion from this unit that could include students learning more about the folk music and tradition of their families and ancestors.

East Mecklenburg has a rich history and many alumni still feel a very deep connection to the school. The faculty is very close, and we have a low teacher turn-over rate. In my experience, this administration encourages and nurtures teachers who are thinking outside of the box and using innovative approaches to reach their students. It is an exciting environment to work in, because faculty are often reaching across discipline and grade level lines to determine best practices for their students. I am excited to use these relationships to create a cross-curricular conversation about music in history,

specifically with World History for this unit.

The choral program at East Meck has as deep a history as the school itself, perpetuated by a strong support of the arts by our administration. I teach a fulltime course load of choral music, something that is becoming rare in our Charlotte high schools. I have two Beginning choirs, one, Chorus, for all of the women, and one, Men's Ensemble, for the men. I enjoy the opportunity to work with the beginning singers in these single-sex classrooms, as it allows me to individualize my approach for their varying vocal needs. My second and third level students sing in an Intermediate level choir called Concert Choir, and my Advanced group is Chamber Choir. This unit is intended for use with Chorus and Men's Ensemble.

Content Background

Nationalist Movement

“Nationalism is both a conscious movement or doctrine and part of the instinctive group behavior of mankind. In the first sense it is comparatively new, in the second very old.”ⁱⁱ

As national boundaries became more clearly defined during the nineteenth century, people became more interested in what it meant to be a nation. Many scholars consider the French Revolution to be the start of this intentional nation-building.ⁱⁱⁱ Groups of people began to define their nation through shared experiences and values. These points of unity included shared language, religion, physical location, and culture. Cultural values are particularly important to a person's individual identity, so sharing them with a group of people holds special significance.

Several factors contributed to this rise in national pride. As the middle class begins to grow, particularly with increasingly secular values, individuals begin to identify more strongly with their nation instead of with their church.^{iv} Additionally, communication increased through the development of the railway, so larger groups of people can receive the same information.^v In the nationalist revolutions, there was a transition from the large empirical rule to smaller nations, and the middle class demanded more control over the government process. These revolutions were fought with varying success, and it was a tumultuous era for much of Europe. The people fighting these revolutions were working to overthrow or decentralize powerful leaders of large empires. The national pride that emerged through these revolutions was unwelcome by existing rulers, as it compromised their position of power, so insurgents often had to work underground to organize.

During this time, music was a primary form of entertainment, so it is natural that it would have played a significant role in identity formation for these young nations. People have a deeply emotional response and connection to music and the arts, and at this time

of political upheaval and nation formation, individuals turned to these comforts.

Music in Nationalism

Composers in the nineteenth century were receiving “traditional” music training in Germany and Italy, but we find that many composers are bringing those techniques back to their homes and incorporating their advanced skills with familiar folk songs or dances. The resulting effect is that the folk traditions become elevated through use of advanced compositional skills and techniques.^{vi} In his book, *Music Makes the Nation*, Benjamin Curtis identifies three commonalities between all nationalist music: it uses the national language, describes, in some way, the country’s landscape, and incorporates elements of history and legends.^{vii}

It is clear that composers were aware of their potential impact, and took their jobs very seriously. Composers such as Richard Wagner and Bedřich Smetana actually fought in the revolutions for their countries, Germany and Czechoslovakia, respectively, before beginning their careers as composers. Nationalist composers had a strong desire to distribute their music internationally as a way of promoting their country.^{viii} They wanted to uplift the previously “lowly” folk music to a new level of artistry and appreciation. In this era of history, more so than most others, the artists served as political activists. If the definition of a community involves shared cultural understanding, and artists are in the position to define that, their potential for influence is incredibly high.

Prominent Composers

Several countries stand out for the prominence of their nationalist composers and ideals. In listening to works by these composers, it seems to me that the music that stands out the most is the music that is inherently the most different from Western tradition. Folk music from Russia, Czechoslovakia, and Hungary uses distinctly different musical components than folk music from England, Ireland, or the United States. These folk songs often use different rhythmic organization, scales, or harmonic structure. Music from the Eastern European countries has a greater ability to evolve when enhanced with technique, and is therefore more prominent in this list.

Russia

Russia was overcome by ongoing wars with the Ottoman Empire during the 19th century, and there was a strong desire to establish comfort and retain tradition at home.^{ix} Mikhail Glinka is considered to be the impetus for Russian nationalism in music. As a child, he spent considerable time with extended family in the countryside, and gained great exposure to folk music.^x He, like many of the mentioned composers, was trained in Germany, and returned home to fuse his technical skill with familiar folk elements. “By facing Western styles head on rather than turning away from them, Glinka was validating

Russian music on an international level, something which no previous Russian composers had been able to accomplish. Glinka's achievement was to make Russian music competitive."^{xi} In *A Life for a Tsar*, premiered in 1836, Glinka uses direct quotations from folk songs, Russian folk elements like the alternation of three and four bar phrases, and the quick transitions between relative major and minor keys.^{xii} The opera tells the story of a Russian peasant named Ivan Susanin, for which the work was originally named. Glinka was so pleased by the Tsar's positive reception of the work that he changed the title to reflect the position.

Other prominent Russian composers include The Kuchka or The Mighty Five, Mily Balakirev, Alexander Borodin, César Cui, Modest Mussorgsky, Nikolai Rimsky Korsakov.^{xiii} These composers met formally to discuss the future of Russian music and the importance of honoring Russian tradition through their compositions. The nationalism movement was not popular among all musicians, brothers Anton and Nicholas Rubinstein stood in opposition to the nationalist movement, instead favoring a more traditional approach.^{xiv} They promoted composers that followed the German style, harmonic sequences, and compositional technique, viewing the nationalist compositions as "lesser," likely due to their inclusion of folk melodies. The Rubinstein brothers educated many Russian musicians through their conservatories in Moscow and Saint Petersburg.^{xv}

Czechoslovakia

The 1848 revolution in the Bohemian Empire was complicated by the multitude of ethnicities represented. Originally, the organizing group included both Bohemian Czechs and Bohemian Germans, but the Germans eventually branched off to join the other Germans in their revolution. Like other nations, the revolution pursued more representation for the middle class. Another priority was for education to be delivered in the native language. This is particularly significant as we look at the importance of nationalist music, which featured vocal music performed in the native language. The revolution in the Bohemian Empire was less successful than others, due to the difficulty in organizing a unified group of revolutionaries. Differences between Bohemian Czechs, Germans, and Slovaks resulted in different priorities and ultimately less success.^{xvi}

Two composers stand out for their work in Czechoslovakia, Bedřich Smetana and Antonín Dvořák. Smetana fought in the Revolution of 1848 and contributed several pieces of music that served to unite the insurgents. After the revolution, Smetana continued to promote Czechoslovakian nationalism through music. He identified a decline in the quality of concert music being performed, so he worked to compose and promote higher quality concert music. He opened a school in Prague where he educated students on native music. His music demonstrated nationalism through its' use of libretti based on Czech history, the description and use of Czech countryside and landmarks, and the occasional use of hymns in his operas.^{xvii} His opera *The Bartered Bride*, which contained many of these elements, was premiered several times from 1863-1866. He

revised the work many times during these few years. Perhaps because of the Czech elements included, or perhaps due to lack of communication, it took considerable time for this music to be accepted outside of the region. It was nearly 30 years before *The Bartered Bride* gained an international interest, after being performed in Vienna in 1892.^{xviii} This opera is still popular in today's repertory, though many performances in the subsequent years were performed in German, losing a key nationalist element.

Antonín Dvořák's most notable work is *Symphony from the New World*, which was composed in the United States during his tenure at the National Conservatory of Music in New York City from 1892-1895. This piece is particularly intriguing because it combines Western Europe technique with both American and Czech folk tunes.^{xix} The name of the piece is derived from Dvořák's reflection on being in a new territory, the United States, and reacting to the new sounds around him.

During our seminar, we looked at several different types of icons in several different ways. We explored how people, in particular Ludwig van Beethoven, could be impactful in society. This is fairly obvious and certainly fits the name of the seminar. It was also interesting to look at how events could be culturally iconic, we studied the Black Death in this framework. Finally, we explored the idea that a building or piece of architecture can be iconic, looking at the Panama Canal. Throughout music history, I can think of several buildings of culturally iconic significance: The Metropolitan Opera House, The Sydney Opera House, Wagner's Bayreuth Festspielhouse (festival house), and many others. A strong indicator of music's role in nationalism is demonstrated by significance of the Czech National Theatre. Shortly after this theatre was opened in Prague in June of 1881, a construction fire destroyed much of the building.^{xx} The Czech people raised money to finance its reconstruction, and the theatre still hosts productions today.

Hungary

As in other countries, the major uprising in Hungary occurred in 1848, when the people revolted against the Habsburg Austrian Empire. They constructed *Twelve Demands* of the government, and sought to change the political system to be more representative of the people. The revolution celebrated some success, as Emperor Ferdinand signed new laws less than a month later.^{xxi}

In Hungary, Franz Liszt, Béla Bartók, and Zoltán Kodály were composing music with nationalist elements. Hungarian folk music uses of the pentatonic scale, and frequently repeats in the melody in a transposed key, often a fifth below the original tonic.^{xxii} Kodály, in particular, is well known for collecting and notating Hungarian folk songs.^{xxiii} Folk music is typically an aural tradition, meaning that it is passed through generations by singing or playing, listening, and remembering. His collections of written music ensures that Hungarian folk music will be preserved indefinitely.

Italy

Students will particularly connect with the role of young people in their nations. In 1831, Giuseppe Manzini formed a group that he called “Young Italy.” His goal was to unite a previously divided Italy through political demonstrations and revolutionary thought.^{xxiv} Students from around Europe were inspired by these efforts and formed groups such as “Young Europe” and the “Young Germans.” Composers like Gioacchino Rossini joined these groups and began to define their role in nation-building. We tend to think of “classical” composers (I am using the word classical to denote genre, not historical era) as “old white guys,” but many of the prominent composers are creating their best known works in their late teens and early twenties.

In his paper on music and nationalism, Joep Leerssen writes at length about *Va Pensiero*, the Chorus of the Hebrew Slaves, from Giuseppe Verdi’s opera *Nabucco*. This song is particularly demonstrative of nationalism in music because of its immediate popularity with the people of Italy. This song became the chorus of the people, and could be heard around Italy. In the opera, this song is performed by a chorus of Hebrew slaves looking to be freed from the rule of Nabucco, so it resonated with the Italian revolutionaries looking to be freed as an independent nation. They sang this song to secretly express their national pride, and even created a nationalist slogan from the composer’s initials: V.E.R.D.I., Victor Emmanuel, King of Italy.^{xxv} Leerssen provides another possible explanation for this popularity, that choral music, by very nature of its ensemble performance, unifies people.^{xxvi} He describes this phenomenon as an “opera outtake,” the people grasped onto the portion of the work that was the most meaningful for them.

Elsewhere in Europe, composers demonstrated nationalism in their music. Worth mentioning are Edvard Grieg in Norway, Jean Sibelius in Finland, and Ralph Vaughan Williams and Gustav Holst in English.

Strategies and Activities

After a quick introduction to nationalism as a whole and music’s role in nationalism, this unit will be largely student-directed. I am setting up several research tasks with products for students to demonstrate and share their understanding.

Opera Research Project and Presentation

Students will work in groups to become experts about three different nationalist operas. In future applications of this lesson, the teacher may opt to choose different operas or eliminate some of the options given limitations of class size or time restrictions. I believe that this project can be easily adapted for use in an instrumental classroom, by simply changing the composers and pieces that students are researching. The group project will include several research questions, writing excerpts, and presentations. Through the

presentations, the groups will learn from each other about other nationalist composers and operas.

Every performance ensemble functions differently. In my calendar year, I typically plan four performances, with the last one scheduled before the beginning of Advanced Placement (AP) and International Baccalaureate (IB) testing. This leaves me with five to six weeks, or approximately 15 lessons at the end of the year that are not needed for concert preparation. This is an excellent time for large projects, and is when I will teach this unit. In other environments, it may be easier to take portions of this unit and use them throughout the year. I think either option could work and will benefit the students.

I have never had great success assigning group projects to be completed outside of school, many of our students live relatively far away from campus and others struggle with transportation. I will teach this unit exclusively during school and provide work sessions during class, but other teachers may choose to assign homework to save class time.

The operas that my students will be researching are: *Ivan Susanin* or *A Life for the Tsar* by Mikhail Glinka, demonstrating Russian nationalism, *Prodaná nevěsta* or *The Bartered Bride* by Bedřich Smetana, demonstrating Bohemian or Czechoslovakian nationalism, and *Nabucco* by Giuseppe Verdi, demonstrating Italian nationalism.

Project Logistics

This unit alternates between short research components and creating a product from that research. This model works at my school because it is easy to reserve the media center or a computer lab for anywhere from 30 to 90 minutes and we have access to laptop carts. If completing small amounts of research over time proves to be difficult, it may be easier to ask students to complete their research during a single session and then continue the project work in the classroom.

Students will need access to: the internet, text resources (listed in annotated bibliography), printers, poster board and art supplies, and Prezi. It may be helpful for the groups to create folders of their research and resources to leave in the classroom, thus eliminating excuses if a group member is absent. Prezi is an excellent and free tool that allows students to create visually engaging presentations. One concern is that anything created in Prezi is available to view by anyone with internet access, which can be concerning when working with students. An easy way around this is to sign up for the “Edu Enjoy” plan, which is free with a school-associated email address. This plan allows for the presentations to stay private.

Composer Biographies

The first component of this project will be researching and presenting information about the composers. Students will create a fake twitter account for the composer and will tweet about pertinent national politics or events that may have influenced their desire to compose nationalist music. In the bio portion of the account they will list a brief biography and describe other notable works, either vocal or instrument, by the same composer that also demonstrate nationalist qualities. Each student will write several tweets for the account, and they will assemble their entries in chronological order. This activity is designed to encourage students to think about the composer's mindset, who his peers and friends may have been, and the emotional process behind composing. Teenagers are incredibly ripe with angst and raw emotion, and I think they will begin to connect with the composers through these commonalities. It will be interesting to see what other composers or political figures they "tag" or "retweet" and to see the creativity of their "hashtags". I think it is likely that twitter will become an obsolete means of social networking in the next few years, but this activity could easily be adapted for other platforms.

There are two options for presenting this information, and I will determine the best course of action based on available technology. In their groups, students will either create electronic twitter accounts or posters of their twitter accounts to be displayed around the classroom. Students will participate in a gallery crawl activity to learn more about the other composers. As they navigate the various online accounts or walk around the room reading the biographies and tweets from the composers, they will be thinking about words that describe each composer. The front board will be divided into four sections, one for each composer. Each student will write a summary word or phrase for each composer on a post-it note and place it on the board. We will work as a class to analyze similarities in the words. I hope that this activity will help students begin to see some of the connections between the composers.

Opera History

Working in the same groups as the last project, students will research the specific opera that they have been assigned. They will assemble this research into a presentation using Prezi and present to the class. Students will research the following information about their opera:

- ***Opera History*** – this will include any interesting or pertinent facts about the composition of the opera, the premier date and venue, the reception by the audience and/or government, and other notable facts about the work.
- ***Opera Synopsis*** – this will include a summary of the plot, major characters and their voice parts, information about the orchestral accompaniment, and significant pieces from the work.

- ***Opera status in current repertory*** – students will research recent productions of the opera to determine its current popularity within the industry. Is this work still relevant, and why or why not?
- ***Nationalism in the opera*** – students will identify key details of the music and plot that make the opera stand out as a nationalist work. These may be use of folk songs, dances, or traditions, character names or identities, and/or setting for the story.
- ***Two reviews of productions of the opera*** – students will find include two performance critiques of the opera. Ideally, one review will be current and one will be historic, preferably written while the composer was still alive.
- ***Song feature*** – students will select one song from the opera that demonstrates use of nationalism. They will prepare a listening guide for their classmates, and will include an audio or video file of the piece. The listening guide will include major musical highlights, instances of nationalism in the piece, and a translation of the text.

Students will be asked to include citations for their research, and will likely require close monitoring to guide research practice. It has been my experience that students do not know how to research in a productive and ethical manner, so this will be a good opportunity to practice. I think it will help that the scope of the project is limited, with many high quality resources available to them (see annotated bibliography, below).

Personal Identity Playlist

The final activity of this unit is designed to encourage students to think about music's role in forming identity. As we have been studying nationalism in music, we have looked at the ways in which music helps form a national identity, and now we will take it to a more personal level. I am asking students to create a "Personal Identity Playlist" that speaks to their identity. They will choose at least ten songs for their list, place them in a meaningful order, and write several sentences annotating their rationale for including the song. There are several reasons that a song would be appropriate for the list:

- The ***lyrics*** of the song are significant to the student.
- The ***artist*** or ***songwriter*** is significant to the student.
- The ***style*** of the song or a portion of the song is significant to the student.
- The student's ***history*** with the song is significant.

A sample entry on my playlist may look like this:

At Last, Etta James

This song is significant to me for several reasons:

- I love jazz music and minored in vocal jazz during college (*style*)
- My father played a lot of music from early jazz artists when I was younger (*artist*)
- My husband and I danced to this song as our first dance at our wedding (*history*)

I am excited to have my students begin to understand why they feel connected to the music that they listen to, and also to learn more about them through their choices and annotations. Music tastes are deeply personal. I am thinking, in particular, about asking a group generally what music they like to listen to. There is always a very strong answer, “I like everything, EXCEPT RAP (or except country, opera, etc...)”. More often than not, another member of the group will get very defensive about that particular genre of music, and a heated conversation follows. In this activity, students will be learning to articulate and defend their choices in music.

In order to create the playlists, I will allow students to use their phones, music players, and tablets, and will provide access to several computers in the classroom. The students will have time to brainstorm their list, choose the order, and write their annotations. After the playlists are complete, the students will engage in a “Think, Pair, Share” activity. They have already “thought” about their lists through the creation process. Next, they will work with a partner to share the playlist. The partners will read each other’s work and ask questions or make comments as appropriate. After several minutes have passed, the groups of partners will share out to the class what they have learned about one another through sharing the lists. If time and class size allow, it would be nice to switch partners and repeat the process.

Conclusion

I look forward to teaching this unit to my beginning chorus students. In the past, my music history unit for this class has been very broad and the project has seemed chaotic and disorganized. With this unit, students will be making specific connections between history and music, and connections between music of the past and today’s popular music. To borrow a phrase from my seminar, I am excited to introduce my students to some of the *Heroes, Rebels, and Rock Stars* who are the cultural icons of modern Europe.

Appendix 1: Implementing Teaching Standards

North Carolina Essential Standards for Beginning High School Music

B.MR.1 – Understand the interacting elements to respond to music and music performances.

B.MR.1.1 – Illustrate perceptual skills by moving to, answering questions about, and describing aural examples of music of various styles and cultures.

B.MR.1.2 – Analyze aural examples of music representing diverse genres, styles, and cultures in terms of the basic elements of music and their interrelationships.

As students analyze the music from their assigned operas, they will listen for elements of folk tradition combined with classical compositional techniques.

B.CR.1 – Understand global, interdisciplinary, and 21st century connections with music.

B.CR.1.1 – Use music to explore concepts in world history and relate them to significant events, ideas, and movements from a global context.

Students will develop a greater appreciation for the music from this period as they learn about the context in which it was composed and performed.

North Carolina Essential Standards for World History

WH.H.1 – Apply the four interconnected dimensions of historical thinking to the Essential Standards for World History in order to understand the creation and development of societies/civilizations/nations over time.

WH.H.1.2 – Use Historical Comprehension to analyze visual, literary and musical sources.

WH.H.7 – Understand how national, regional, and ethnic interests have contributed to conflict among groups and nations in the modern era.

WH.H.7.1 – Evaluate key turning points of the modern era in terms of their lasting impact (e.g., conflicts, documents, policies, movements, etc.).

WH.H.7.2 – Analyze the increase in economic and military competition among nations in terms of the influences of nationalism, imperialism, militarism, and industrialization.

Music has played an important role in many historical events, and I anticipate that students will enjoy studying history through its soundtrack.

Common Core State Standards

CCSS.ELA-LITERACY.RI.9-10.1 – Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.W.9-10.2 – Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.SL.9-10.1 – Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Students will have an opportunity to read, write, and speak in this unit.

List of Materials for Classroom Use

Althouse, Jay and Judith O'Reilly. *Accent on Composers: The Music and Lives of 22 Great Composers*. Van Nuys, C.A.: Alfred Publishing, Co., 2001. This is a reproducible book with accompanying listening CD. It highlights the lives and work of 22 different composers. For this unit, the sections on Giuseppe Verdi and Richard Wagner may be particularly helpful.

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellent, Book 1: Music Theory and History Workbook*. San Diego, C.A.: Neil A. Kjos Music Company, 1993. This is a workbook that beginning students could use for basic introduction to music theory and history. This unit will be much more successful if students have a basic understanding of the music history timeline.

Killian, Janice, Debbie Helm Daniel, and Linda Rann. *Essential Elements for Choir: Teacher Resource Kit*. New York, N.Y.: Glencoe McGraw-Hill, 2002. This is a reproducible book that covers basic music theory and music history. This unit will be much more successful if students have a basic understanding of the music history timeline.

Land of Our Fathers. Directed by Derek Bailey. 1988. Princeton, N.J.: Films for the Humanities, 2004. DVD. This hour-long video is the second nationalism segment from Sir James Galway's television series on music history. It features Smetana, Dvorák, Ives, Janacek, Grieg, de Falla, Vaughan Williams, Kodály, and Sibelius.

Nationalism and Revolution. Directed by Derek Bailey. 1988. Princeton, N.J.: Films for the Humanities, 2004. DVD. This hour-long video is the first nationalism segment from Sir James Galway's television series on music history. It features Berlioz, Verdi, and Liszt.

The Dallas Opera. "Opera 101." Accessed November 23, 2014. <http://media.dallasopera.org/education/Opera%20101.pdf>. This is a quick document created for students to understand the "down and dirty" of operas. If students do not have a lot of exposure to opera, this may be a helpful place to start.

The Mighty Fistful. Directed by Derek Bailey. 1988. Princeton, N.J.: Films for the Humanities, 2004. DVD. This hour-long video is the third nationalism segment from Sir James Galway's television series on music history. It features Glinka, Balakirev, Mussorgsky, Rimsky-Korsakov, Borodin, Scriabin, and Tchiakovsky.

Reading List for Students

Leerssen, Joep. "Romanticism, Music, Nationalism". *Nations and Nationalism*. 20-4

(2014): 606-627. This article is a relatively quick read and provides specific examples of composers' roles in Nationalism. Leerssen focuses particularly on the role of Nationalism in the Romanticism to Classicism transition. For student use in the research project, there is helpful information about *A Life for a Tsar* and *Va pensiero* from *Nabucco*.

Mann, William, and James Galway. *James Galway's Music in Time*. Englewood Cliffs, N.J.: Prentice-Hall, 1983. This is a general music history book that is very appropriate for high school level research.

McKay, Cory. 2001. "Nationalism in Glinka's Operas." *McGill University School of Music*. Accessed November 4, 2014. <http://www.music.mcgill.ca/~cmckay/papers/musicology/GlinkaNationalism.pdf>. This paper is appropriate for both teacher and student use. It provides extensive musical examples from Glinka's operas that illustrate his use of Russian folk elements in his composition. Some of the musical vocabulary in the paper may prove to be a bit challenging for high school students, but should not be unattainable. Students will find excellent background and history for *A Life for a Tsar* as they work on their research project.

The Metropolitan Opera. "Education at the Met." Accessed November 20, 2014. <http://www.metopera.org/education>. This website is full of valuable information, old programs, video excerpts, and full-length productions available to rent. Additionally, it provides information about the HD Live in Schools program, which allows students to attend live screenings of Met Operas. This source will be very helpful for students during their research.

Ramirez, Susan Elizabeth, Peter Stearns, and Sam Wineburg. *World History Human Legacy*. Orlando, F.L.: Holt, Rinehart and Winston, 2008. This is the textbook assigned to World History classes in North Carolina. It is helpful to understand what students are learning in their history class before trying to make connections.

Bibliography for Teachers

Anderson, Benedict R. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1991. Anderson presents a comprehensive history of nationalism. He is cited in many of the other listed works, so a general understanding of his stance is helpful.

Curtis, Benjamin W. *Music Makes the Nation: Nationalist Composers and Nation Building in Nineteenth-Century Europe*. Amherst, N.Y.: Cambria Press, 2008. This is an interesting and well-written book that would be an excellent resource for teachers to read in full before embarking on this unit.

Leerssen, Joep. "Romanticism, Music, Nationalism". *Nations and Nationalism*. 20-4

(2014): 606-627. This article is a relatively quick read and provides specific examples of composers' roles in Nationalism. Leerssen focuses particularly on the role of Nationalism in the Romanticism to Classicism transition. For student use in the research project, there is helpful information about *A Life for a Tsar* and *Va pensiero* from *Nabucco*.

Mann, William, and James Galway. *James Galway's Music in Time*. Englewood Cliffs, N.J.: Prentice-Hall, 1983. This is a general music history book that is an easy read.

McKay, Cory. 2001. "Nationalism in Glinka's Operas." *McGill University School of Music*. Accessed November 4, 2014. <http://www.music.mcgill.ca/~cmckay/papers/musicology/GlinkaNationalism.pdf>. This paper is appropriate for both teacher and student use. It provides extensive musical examples from Glinka's operas that illustrate his use of Russian folk elements in his composition. Some of the musical vocabulary in the paper may prove to be a bit challenging for high school students, but should not be unattainable.

Merriman, John. *A History of Modern Europe: Volume 2, From the French Revolution to the Present*. New York, N.Y.: W.W. Norton and Company, 1996. This is a detailed overview of the history surrounding this period. There are sections of the reading that could be duplicated for student use, but it will primarily benefit a music teacher looking to brush up on their historical knowledge.

Porter, Brian. "Concepts of Nationalism in History." In *Global Convulsions: Race, Ethnicity, and Nationalism at the End of the Twentieth Century*, edited by Winston Van Horne 93-114. Albany, N.Y.: State University of New York Press, 1997. This chapter provides a historical perspective of nationalism beginning in Roman society.

Wold, Milo Arlington. *An outline history of western music*. Boston, M.A.: WCB McGraw-Hill, 1997. This book is an excellent resource as an overview of music history. It is not particularly helpful for an in-depth study of nationalism, but will serve as a good resource if teacher or student need a broad overview to put this period of musical history in context. I have found this book to be helpful as a music history review when studying for graduate comprehensive exams and preparing for the National Board examination.

Notes

ⁱ Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1991), 1-7.

ⁱⁱ Brian Porter, "Concepts of Nationalism in History." In *Global Convulsions: Race, Ethnicity, and Nationalism at the End of the Twentieth Century*, edited by Winston Van Horn (Albany, N.Y.: State University of New York Press, 1997), 93.

ⁱⁱⁱ Benjamin Curtis, *Music Makes the Nation: Nationalist Composers and Nation Building in Nineteenth-Century Europe* (Amherst, N.Y.: Cambria Press, 2008), 20.

^{iv} Porter, "Concepts of Nationalism in History," 103.

^v *Ibid.*, 99.

^{vi} Curtis, "Music Makes the Nation," 9.

^{vii} *Ibid.*, 7.

^{viii} *Ibid.*, 10.

^{ix} "Russo-Turkish Wars," accessed December 7, 2014, <http://www.encyclopediaofukraine.com/display.asp?linkpath=pages\R\U\Russo6Turkishwars.htm>.

^x Cory McKay, 2001, "Nationalism in Glinka's Operas," *McGill University School of Music*, Accessed November 4, 2014, <http://www.music.mcgill.ca/~cmckay/papers/musicology/GlinkaNationalism.pdf>.

^{xi} *Ibid.*, 7.

^{xii} *Ibid.*, 2.

^{xiii} William Mann and James Galway, *James Galway's Music in Time*, (Englewood Cliffs, N.J.: Prentice-Hall, 1983), 261.

^{xiv} *Ibid.*, 264.

^{xv} *Ibid.*, 270.

^{xvi} "Prague Upheavals of 1848," accessed December 7, 2014, <http://www.ohio.edu/chastain/ip/prague.htm>.

^{xvii} Curtis, "Music Makes the Nation," 60-61.

^{xviii} Mann and Galway, "Music in Time," 247.

^{xix} Ibid., 248.

^{xx} Ibid., 18.

^{xxi} János B. Szabó, "Hungary's War of Independence," *Military Magazine*, August 1999.

^{xxii} "The Origins and Development of Hungarian Folk Music," accessed December 7, 2014, <http://www.hungarianhistory.com/lib/timeless/chapter03.htm>.

^{xxiii} Ibid., 253.

^{xxiv} John Merriman. *A History of Modern Europe: Volume 2, From the French Revolution to the Present* (New York, N.Y.: W.W. Norton and Company, 1996), 626.

^{xxv} "Music and Nationalism," accessed December 7, 2014, <http://legacy.fordham.edu/Halsall/mod/NATMUSIC.asp>.

^{xxvi} Joep Leerssen, "Romanticism, Music, Nationalism", *Nations and Nationalism*, (20-4, 2014), 618.