

Patriotic Songs of America: Hymns of America's Civic Religion

Masako Masuda
(Australian Embassy in Tokyo)

1. Introduction

America is blessed with many patriotic songs, far more than many other countries. What is the historical significance of these songs and how were they created? Do they share special "American" qualities? What role do they play? These are questions this paper seeks to explore.

This paper first studies the concept of America's civic religion and its relationship with patriotic songs in Section 2. America's civic religion is defined as the American mythology that transcends regular religion, and the important position of patriotic songs within the framework of America's civic religion is established. Section 3 consists of an analysis of four special patriotic songs. First, for each song, circumstances of its making and the creed of America's civic religion contained within are examined. Then, a comparative analysis of all four songs shows America's historical changes that are found in the progression of these songs. In Section 4, the role and contributions of these patriotic songs in the American society are discussed. America's racial diversity and influx of immigrants prove to be of particular relevance in this analysis.

The paper concludes with Section 5, which includes a short discussion of future perspectives. As American society continues to evolve, how will it affect patriotic songs and America's civic religion?

2. America's Civic Religion

2.1 Religion in America

Religion holds an important place in the lives of people in the United States. According to Gallup's survey in 2007, 86.0% of American people believe in the existence of God. Upon taking office, every American President has taken oath on the Bible and finished the oath with the sentence "help me God." Witnesses on the stand during Congressional hearings or court trials also take oath in the same manner. America is a religious country.

At the same time, ethnic diversity within the American society has been increasing consistently. Ethnic diversity leads to religious diversity. In 2003, Christians accounted for 79.6% of America's total population, showing a gradual decline from 86.2% in 1990.

Which 'God', then, do American people have in mind when they ask for God's blessing on America? It may not always be the Christian God, despite the presence of a Christian Bible in the ceremony. The common 'God' in the American civil life appears to transcend the God of any specific religion and represent a religion peculiar to Americans, that is to say, America's civic religion, "where faith and patriotism converge."¹

2.2 America's civic religion

According to Robert Bellah, civic religion is "the expression of a public religious dimension,

in which sacred ideas about the nation are articulated through a set of beliefs, symbols, and rituals.”² America’s civic religion is firmly rooted in the history of the country’s founding. It is a myth of a new continent where the Pilgrim Fathers signed a contract before landing to promise to live a new life as free people under fair law and thereby marked the beginning of American Democracy. It is a myth of a new country which put forth its creed in the Declaration of Independence. As Thomas Paine wrote in *Common Sense*, American people fought the Independence War to “create a new country.”³ This country was to be founded not on a common race, a common history, or even a common religion. Rather, the new nation was to stand on a common ideology expressed in the Declaration of Independence.

Since that beginning, “a set of ideals and myths pervading [our] national consciousness that has been growing for two centuries”⁴ has formed the core of America’s civic religion that binds all Americans, both old and new to the country. Scheurer articulated this myth succinctly as below:

“America is a vast, rugged, and plentiful land, whose destiny is provincially guided by the hand of God, and where, because of the noble sacrifices of pilgrims and patriots in the cause of liberty and freedom, we enjoy unlimited opportunity, equality and freedom.”⁵

The Founding Fathers, including George Washington, Thomas Jefferson, and Benjamin Franklin, became the heroes to be worshipped in the American mythology. Scenes from the Independence War such as the battle of Concord-Lexington, crossing of the Delaware River, and winter camp in Valley Forge became the mythological stories to be remembered through generations. The “Bible” of America’s civic religion originated from the Declaration of Independence and added such iconic documents as President George Washington’s farewell address (1796) and President Abraham Lincoln’s Gettysburg Address (1863) to its repository. Unlike traditional religions like Christianity whose Bible is fixed, America’s civic religion is a living evolving mythology.

2.3 Patriotic songs and America’s civic religion

Patriotic songs form an important component of this tradition as hymns of America’s civic religion. Their effective role is supported by three factors. First, music can have a profound influence on the emotional state of people. The right combination of lyrics and melody can evoke a sense of enjoyment and pride. More importantly, unlike speeches and writings, music can appeal to people of all ages, all educational backgrounds, and all intellectual levels, thereby uniting people of great diversity.

Second, patriotic songs provide an opportunity for people to join in singing together, thereby enabling them to become active participants rather than passive observers. Such direct participation can breed a sense of belonging and comradeship.

Third, when tied to symbols such as the national flag or particular events such as patriotic

parades or ceremonies, music makes the memory more vivid and long-lasting. The connection will serve to evoke the memory when the same music is heard at a different place or under a different occasion.

Thus, patriotic songs which encompass the emotional power of music act as a powerful tool of America's civic religion to inspire a common national consciousness and bind the nation together in times of joy and in times of sorrow over generations. They form the thread that weaves through the history of the country among diverse people and generations and thereby perpetuate the American myth.

3. Analysis of four special patriotic songs

3.1 The making

Among numerous American patriotic songs, four songs are widely recognized to have special status. They are "The Star Spangled Banner," "America" (also known as "My Country 'Tis of Thee"), "America the Beautiful," and "God Bless America."⁶ "The Star Spangled Banner" is the official national anthem of the United States. The other three songs are often termed the unofficial national anthems and are just as well known and beloved among American people. A review of the making of these four songs follows. See Appendix for the lyrics of these songs.

3.1.1 "The Star Spangled Banner"

The country's national anthem "The Star Spangled Banner" was written by Francis Scott Key, a lawyer and poet from Maryland, in 1814 during the War of 1812. On the night of September 13, 1814, Key and two other men were detained on a British battleship during the British attack on Fort McHenry in Baltimore. At daybreak, uncertain of the outcome of the previous night's fighting, Key was overjoyed to find that the American flag he had seen the night before was still flying over the Fort. Proudly, he immediately started writing the poem, which he later finished on September 16 in his room. It was then distributed to public as a handbill two days later.

The poem was set to one of the popular tunes at the time, "To Anacreon in Heaven," published in London around 1779-1780 and written for a British drinking club. The anonymous composer is believed to be a group of club members led by John Stafford Smith. It is ironic that a poem written in defiance against the British attack should be set to a British tune. President Woodrow Wilson ordered the song to be designated the national anthem in 1916, followed by an act of Congress on March 3, 1931.

3.1.2 "America/My Country 'Tis of Thee"

"America" or "My Country 'Tis of Thee" was written by Reverend Samuel F. Smith in Boston in 1832. Reverend Smith was from Boston and at the time studying at a theology school. Reverend Smith found the tune of "God Save the King" in a collection of German

music books he received from a friend. As he liked the patriotic feeling of the tune, he worked to set words to the tune to praise his own country.

The tune “God Save the King,” however, was not new at the time. It had been heard in America even before 1776 and appropriated for many patriotic songs, including “God Save the President” and “God Save George Washington.”

The song was first sung at a children’s Sunday school celebration of independence on July 4, 1832 at the Park Street Church in Boston, a historic church where gunpowder was stored during the War of 1812. The song was published in the following year 1833.

3. 1. 3 “America the Beautiful”

“America the Beautiful” was written by Katherine Lee Bates, a poet and a professor of English literature at Wellesley College, an elite women’s school located outside Boston. Ms Bates, who was from Massachusetts, took a trip west to Colorado in 1893 to teach at a summer school. It was during this visit that she climbed to the top of Pike’s Peak, about 10 miles west of Colorado Springs, and looked out to discover the breath-taking scenery of her country. She was inspired by the grandness and goodness of the land and wrote the poem, also incorporating the sceneries she had seen on her train ride across the Continent. The poem appeared two years later in 1895 in the Church periodical *Congregationalist Newspaper* with a title “America” to commemorate the Fourth of July Independence Day.

The poem was not originally meant to be a song but was later set to a popular tune. The tune is most closely associated with “Materna” by Samuel Augustus Ward, a church organist and choirmaster from New Jersey. He composed “Materna” from an old hymn, “O Mother Dear, Jerusalem,” upon inspiration on a ferryboat ride to return home from Coney Island to New York City on a summer day in 1882.

Ward’s music combined with the Bates poem was first published in 1910 and titled “America the Beautiful.” The song enjoyed enormous popularity. Its presence as a strong challenger even “caused a sudden rush of political activity to give official national anthem status to “The Star Spangled Banner”⁷ and led President Woodrow Wilson to declare it an official national anthem in 1916. There have been occasional efforts since then to give “America the Beautiful” an official legal status as a national hymn or even a national anthem, though these efforts have not met success to this day.

3. 1. 4 “God Bless America”

Unlike the other three songs already discussed, which were set to existing tunes, “God Bless America” was written and composed by the same person, Irving Berlin, as a cohesive creation. Irving Berlin was a Jewish immigrant who came to America from Russia at the age of five and grew up poor in New York City. After working a variety of jobs, he entered the music scene and eventually became a successful song master in New York’s Tin Pan Alley, the birthplace of American musical theater.

“God Bless America” originated directly from Berlin’s involvement with the musical theater, as he first conceived of this song as part of his then popular Ziegfeld-style revue in 1918. He finished the song but decided to set it aside, as he felt that its solemn tone did not fit the tenor of the revue. Then in the fall of 1938, immediately after the Munich Conference that condoned the German aggression, singer Kate Smith approached Berlin with grave concern for war and asked him to write a song to “wake up” America. With his Jewish heritage, Berlin was fearful of Nazi advance himself and agreed to write a peace song in response. He remembered his “God Bless America” from 20 years ago and made certain alterations to the original version.

The song was introduced by Kate Smith during her radio broadcast on Armistice Day, 1938. It was met with great popularity immediately and saw a huge demand in its sheet music. It was so successful that Berlin put together a God Bless America Fund to support Boy Scouts and Girl Scouts.

3.2 Creed of American civic religion

The important creeds that build the American myth are condensed in all four of these official and unofficial national anthems. To abstract from Scheurer’s definition discussed in section 2.2⁸, these creeds include landscape (vast, rugged, and plentiful land), religion (destiny is provincially guided by the hand of God), history (sacrifices of pilgrims and patriots), and ideology which includes concepts such as liberty (the cause of liberty and freedom), democracy (enjoy unlimited opportunity, equality and freedom), and homeland/community (we).

3.2.1 Landscape

American landscape that expands over a large undeveloped continent has had an important influence on the making of the American myth in terms of both tangible benefit and intangible potential. In the former sense, the “vast, rugged, and plentiful land”⁹ provides physical beauty and natural resources. In the latter sense, the land holds unlimited promise and opportunity to those willing to strive to grasp it. Thus, the American landscape has nurtured the basis of the country’s character such as frontier spirit, pursuit of American dream, and belief in equal opportunity. Furthermore, the added notion of the land as a fertile virgin land promised to the American people by Providence leads to the belief in America as the country chosen by God to build a new country and spread its ideology.

Among the four songs under review, “The Star Spangled Banner” focuses on a specific incident and does not touch upon the natural landscape. Landscape comes through most prominently in “America the Beautiful.” The song was inspired by the scenery seen from the top of Pikes Peak, and its first verse consists entirely of description and praise of the beauty of the natural landscape of the West.

O beautiful for spacious skies,
 For amber waves of grain,
 For purple mountain majesties
 Above the fruited plain!

In “America/My Country ’Tis of Thee,” the reference to the landscape is somewhat more complex. The author relates to the landscape first as an object of love in the second verse, as in “I love thy rocks and rills, thy woods and templed hills.” Then in the third verse, landscape becomes a medium for the freedom’s song, as the author implores to “[L]et music swell the breeze and ring from all the trees sweet freedom’s song.” Thus landscape combines not only with the love for the country but also with the country’s most treasured ideology of freedom.

In “God Bless America,” natural landscape is effectively employed to give a visual definition of the country to be blessed. With the phrase “[F]rom the mountains, to the prairies, to the oceans white with foam,” the author evokes the physical expanse of the country, its beauty and variety, as well as the boundaries that define the country. The choice of mountains, prairies, and oceans which all evoke an image of grand size indicates the grandeur of the country as well as the West and the frontier spirit.

3. 2. 2 Religion

Religion, or trust in Providence’s blessing, forms the backbone of American people’s belief in their country’s destiny and the goodness of their action. America as a special country blessed by God and entrusted with a special mission to promote and defend liberty and democracy has remained at the core of American action throughout its history. This “God” is not necessarily a Christian God, as discussed in Section 2. However, the Christian influence was quite strong especially during the country’s formative years and up to the end of the 19th century when the population consisted mostly of Christians.

In “The Star Spangled Banner,” little religious element is found. However, in the other three songs, the religious influence appears prominently in its making, words, and music. In the case of “America/My Country ’Tis of Thee,” it was written by a reverend and first performed at a church by a church choir. In the fourth verse, which is its last, the wording diverges away from the country to God, and the song in effect becomes a hymn. In this verse, we sing to “Our father’s God, to Thee” and God is called “Author of Liberty,” indicating God is the creator of America which is “sweet land of liberty.” The song goes on to ask for “freedom’s holy light” and protection by “Thy might,” and ends with “Great God, our King.” A song which starts as an ode to “my country” culminates as a prayer for God’s protection for this precious country.

The tune of “America the Beautiful” originated from an old hymn and was composed by a church organist and choirmaster. The song retains the religious overtone in its tune. In its lyrics, the author repeats that “God shed His grace on Thee, and crown thy good with

brotherhood.” In other words, it is God’s blessing that makes the beautiful land of America what it is. Effectively, God becomes an integral part of American landscape. The choice of color “purple” to describe “purple mountain majesties” also implies a connection to God, as purple is considered a sacred color.

The religious influence in “God Bless America” is clear not only in its title but also in its lyrics. The phrase “God bless America” is repeated throughout the song, and the solemn tune resembles a hymn. Together, they make the song a musical prayer calling to God for protection. In fact, the song’s first verse is composed entirely of prayer:

God bless America, land that I love
Stand beside her, and guide her,
Thru the night with a light from above

3. 2. 3 History

History offers shared experiences and common understanding of the foundation on which the present has been built. Important historical events and developments are integral components of the American myth and enrich and strengthen the impact of the myth by adding vivid images and concrete stories. These images become common symbols and stories become shared legends to be remembered.

History represents an important theme in all four songs under study. “The Star Spangled Banner” highlights a specific historical event, an attack on Fort McHenry during the War of 1812. It has the explicit wording which describes the attack, which was a “perilous fight” with “the rockets’ red glare, the bombs bursting in air.” The pride in withstanding such an attack is also explicitly expressed as “Gave proof through the night that our flag was still there” and “that star spangled banner yet wave.” A specific reference to the War of 1812 does not appear, but the circumstances of the song’s making are well-known so that the song carries with it the proud memories of the Fort McHenry defense.

In “America/My Country ’Tis of Thee,” the author describes America as “Land where my fathers died, Land of the pilgrims’ pride,” thereby remembering the country’s earlier settlers. While the “pilgrims’ pride” brings forth the symbolic origin of the country’s history and what it stands for, death of “fathers” implies the long history that followed in which generations fought to develop and defend the country. This juxtaposition has an effect of reaching beyond the specific symbol (pilgrims) to the general population which includes all American people (fathers). In addition, the song’s phrase “let freedom ring” recalls one of America’s most significant historical symbols, the Liberty Bell. By this implicit reference to the Liberty Bell, the author takes the audience back to the era of the Founding Fathers and emphasizes the continuity of the country’s history and tradition.

The historical reference in “America the Beautiful” is more subtle. This is a song written by a New England intellectual admiring the beauty of the Western scenery. As such, the song

praises America's westward expansion, which gave the country a vast beautiful land "from sea to shining sea," which means from the Atlantic Ocean across the continent to the Pacific Ocean. It is the timing of the poem in the 1890s when the Western frontier had been closed that makes such a phrase possible. The song therefore pays tribute to those pioneering settlers who cultivated and conquered the Western frontier. This is an important notion, as it feeds into the philosophy of Manifest Destiny.

In addition, "America the Beautiful" is the only song among the four songs that refers to the country's on-going industrialization and urbanization. In contrast to the song's first verse which focuses on the natural beauty of the West, the fourth verse sings of the gleam of "alabaster cities undimmed by human tears." Again, timing is critical. During the 1890s, America was experiencing a huge influx of immigrants from Eastern and Southern Europe with different languages and customs in the midst of rapid industrialization and urbanization, bringing about political and social unrest.

Historical reference in "God Bless America" is even more subtle. It refers to the impending crisis as "the night", but it is only with the knowledge of the making of the song that its relation with the Munich Conference can be understood.

3. 2. 4 Ideology

Ideology represents the founding principles of the United States. These are: liberty and justice, democracy, and homeland/community. The most important principle is liberty and justice as embodied in the Pledge of Allegiance.¹⁰ Pilgrims came in search of a new homeland where liberty, justice, and equality are guaranteed, and generations have fought in the name of defending these principles. These principles form the core creed of the American myth.

Reference to liberty appears most directly in "America/My Country 'Tis of Thee". It calls the country "Sweet land of liberty" and wishes to "let freedom ring" everywhere. In the last verse, the song calls God "Author of Liberty." As God is the creator of universe and therefore America, the Liberty authored by God can refer to America itself. Spelled with a capital L unlike "liberty" in "Sweet land of liberty," the phrase signifies that America the country itself is merged with the concept of Liberty. Thus, the song which starts as an ode to America transforms to an ode to liberty and freedom.

In "The Star Spangled Banner," America is called "the land of the free." It represents a story of seeing the star spangled banner waving "O'er the land of the free." The banner is a symbol of liberty and the song culminates in the pride in defending liberty. It is worth noting that some version of "God Bless America" incorporates "the land of the free" instead of "the land that I love."

Specific reference to liberty does not appear in "America the Beautiful" or in "God Bless America". However, in "America the Beautiful," the word "brotherhood" appears in every verse in the finale. The repetition of the phrase "And crown thy good with brotherhood" emphasizes the equality among the country's citizens. This implies another important

principle of American ideology, namely democracy. According to this phrase, America's democracy is blessed by God and should spread "From sea to shining sea!"

The principle of homeland and community appears most prominently in "God Bless America" which borrows the phrase "home sweet home" directly from the title of a well-known American song beloved since the 1820s. "Home" also appears in "The Star Spangled Banner" as "home of the brave." Significantly, both these songs concern a crisis that threatens the homeland and the need to defend it. Specific reference to homeland is absent from the more peaceful "America/My Country 'Tis of Thee" and "America the Beautiful."

3.3 America's Historical Development through four special patriotic songs

Comparison of these four patriotic songs sheds light on changes that took place in America between the creation of "The Star Spangled Banner" in 1814 and the creation of "God Bless America" in 1938. These changes can be analyzed according to five themes.

3.3.1 Expansion of the American myth beyond Christianity

The first theme is the expansion of the American myth beyond Christianity. The influence of Christianity in patriotic songs gradually diluted during this period. In contrast to "America/My Country 'Tis of Thee" which was composed by a reverend and first performed in a church, or "America" whose poem was published in a church circular and whose tune was composed by a church organist based on an old hymn, circumstances surrounding the making of "God Bless America" has little to do with Christianity. The song was created by a Jewish song master of a secular musical theater and broadcast over the radio by a popular singer. The reference to God and the hymnal tone may indicate remnants of Christian sentiments but also can be interpreted as a prayer to God of civic religion.

3.3.2 Decline of British influence and rise of American culture

The second theme is the decline of British influence and the rise of American popular culture. This can be clearly shown by an analysis of the progression of the tunes of these four patriotic songs.

Three of the four songs were set to popular tunes already existing at the time of the writing of lyrics. The origins of these popular tunes show an interesting progressive pattern, namely, a gradual "Americanization" of the chosen tunes. First, "The Star Spangled Banner" was set to "Anacreon In Heaven," a British song written for a drinking club. Second, almost twenty years later, "America/My Country 'Tis of Thee" was set to another more solemn British tune "God Save the King." Unlike the case of "To Anacreon In Heaven," "God Save the King" had already been "Americanized" as it had been used since colonial times as melodies for American patriotic songs. Third, "America the Beautiful" was set to an existing popular tune "Materna" composed by an American.

The culmination of this process occurred with "God Bless America." Unlike the other three,

this song was set to a new original tune composed by an American song master specifically for this purpose. It even comes from a uniquely American popular music tradition of Ziegfeld-style revue of an American music theater.

3. 3. 3 Expansion of territory and greater international presence

The third theme is the expansion of American territory and the country's rise from a new nation to an international power. Expansion of territory can be detected by "America the Beautiful" which confirms the nation's new boundary which spans the entire continent. This view to the West forms a stark contrast with the defense of a fort in Maryland, one of the original colonies, described in "The Star Spangled Banner."

The country's increasing involvement in world affairs can be detected by comparison of the conflicts associated with "The Star Spangled Banner" and "God Bless America". The defense of a Maryland fort against America's former mother country can be seen as a local conflict which is a remnant of the past colonial relationship. However, the conflict considered in "God Bless America" stems from Europe, across the ocean, and involves several major powers. For America to have any bearing on this conflict, it signifies that the country has grown in its stature and power internationally.

3. 3. 4 Increasing diversity of population and popularization of culture

The fourth theme is the increasing diversity of the American population and popularization of culture that accompanied such diversity. The authors of the first three songs belonged to the elite group of the East Coast establishment. Key was a lawyer and poet from Maryland, Smith was a reverend from Boston, and Bates was a poet and professor from Massachusetts. They were all white, Christian, privileged and well-educated. In contrast, Berlin was a Jewish immigrant who grew up poor without higher education. That a person of his position can create a patriotic song attests to the fact that song writing had transformed from the engagement of the elite to the popular culture of the ordinary.

3. 3. 5 Industrialization and technological advance

The fifth theme is the progress of industrialization and advancement of technology. This aspect is shown in the manner of distribution of these patriotic songs. "The Star Spangled Banner" was distributed manually as handbills to those within physical reach. "America/My Country 'Tis of Thee" and "America the Beautiful" were printed in a Church publication and circulated widely but within the Church community. "God Bless America" was aired over a radio broadcast throughout the country and followed by sale of sheet music everywhere.

4. Contributions of patriotic songs

First and above all, patriotic songs help define the American identity. As America is a

country founded on common ideology, embracement of America civic religion plays an important role in the making of an American. Patriotic songs can effectively convey this American identity in public gatherings such as ceremonies and parades.

Second, patriotic songs serve as an integral element of America's civic education to nurture good American citizens. Civic education of the young generation was especially important in light of influxes of immigrants to the country. Up until the latter part of the 20th century, schools were often looked to for building allegiance to the flag and cultivating a loyal citizenry.¹¹ Especially in the face of a huge tide of immigration between the late 19th century and the early 20th century, one of the most important missions of public schools was to "Americanize" these immigrant children. Thus, schools taught the heroes and legends of the American myth, led the pledge to the flag, and sang the hymns of America civic religion.

Third, patriotic songs provide symbols of progress of the American dream. This was the case when Martin Luther King cited "America/My Country 'Tis of Thee" in his famous speech "I have a dream" in 1963. In this speech, he spoke of the day when "let freedom ring" becomes true not only in the states of New Hampshire, New York, Pennsylvania, Colorado, and California, where much progress had already been made in civil rights of African Americans but also in the Southern states of Georgia, Tennessee, and Mississippi, where discrimination remained prevalent. The degree to which the underprivileged embrace the American civic religion's ideology expressed in patriotic songs can be considered as the measure of America's social progress.

Finally, patriotic songs rally people in times of national crisis. This is most clearly seen during war and was witnessed during the aftermath of the tragedy of 911 in 2001.

5. Conclusion

Patriotic songs abound in many countries around the world, as national pride is universal. However, there seems to be a particular proliferation of such songs in America. Not only are there many more of them in numbers but they are also played on many more occasions.

Patriotic songs represent a powerful component of America's civic religion that holds together its heterogeneous society composed of a variety of immigrant groups with diverse heritage and culture. As embodiment of the creed of America's myth, with its emotional appeal, patriotic songs help serve the purpose of defining the American identity, through "Americanizing" new immigrants and retaining allegiance of old immigrants and their descendants. In a country where every citizen has dual roots, of the ancestral land and of the new home America, national myth, symbols, and songs take on a critical role in uniting the entire population together.

As diversity continues to progress in America, its civic religion will face a new challenge to expand further to permeate through a greater variety of people. This is particularly important in light of the expectation that white, Anglo-Saxon Protestant people, who were the original creators of the American myth, will lose their majority status in the country in not

too distant future. Efforts to ensure further extension of the reach of America civic religion have already begun. For example, at the memorial services held immediately after the 911 tragedy in a church in Washington, DC, sermons were given by priests of Christianity, Judaism, and Islam. Another example was creation of “The Star Spangled Banner” in Spanish to cater to the increasing Hispanic population. Though this development was not welcome at the time by the general population and the song did not establish firm standing, it does give an indication of what may lie ahead.

It appears certain that patriotic songs will continue to hold an important place in American civic life. What remains to be seen is whether patriotic songs and the American myth will remain intact and extend their reach or certain alterations will be made to accommodate the increasingly diverse population who may not fully accept the existing civic religion on its face value.

Footnotes

¹ Meizel (2006) p.497.

² Ibid.

³ Saruya (1991), p.57

⁴ See Edwards (1987)

⁵ Scheurer (1991) p.5

⁶ See Studwell (1993)

⁷ Ibid., p.58

⁸ Scheurer (1991) p.5

⁹ Ibid.

¹⁰ The text of the Pledge of Allegiance is as follows: “I pledge my allegiance to the flag of the United States of America, and to the republic for which it stands, one nation under God, indivisible, with liberty and justice for all.”

¹¹ Manzo (2001)

AppendixThe Star Spangled Banner

Oh, say can you see,
 By the dawn's early light
 What so proudly we hailed
 At the twilight's last gleaming?
 Whose broad stripes and bright stars,
 through the perilous fight.
 O'er the ramparts we watched
 Were so gallantly streaming?

And the rockets' red glare,
 the bombs bursting in air,
 Gave proof through the night that
 our flag was still there.
 Oh, say does that star-spangled
 banner yet wave.
 O'er the land of the free
 And the home of the brave?

America – My Country 'Tis of Thee

My country, 'Tis of Thee,
 Sweet land of liberty,
 Of Thee I sing;
 Land where my fathers died,
 Land of the pilgrims' pride,
 From every mountainside,
 Let freedom ring.

My native country, thee,
 Land of the noble free,
 Thy name I love;
 I love thy rocks and rills,
 Thy woods and templed hills;
 My heart with rapture thrills,
 Like that above.

Let music swell the breeze,
 And ring from all the trees
 Sweet freedom's song;
 Let mortal tongues awake;
 Let all that breathe partake;
 Let rocks their silence break,
 The sound prolong.

Our fathers' God, to Thee,
 Author of liberty,
 To Thee we sing;
 Long may our land be bright
 With freedom's holy light;
 Protect us by Thy might,
 Great God, our King!

America the Beautiful

O beautiful, for spacious skies,
 For amber waves of grain,
 For purple mountain majesties
 Above the fruited plain!

America! America!
 God shed His grace on Thee,
 And crown thy good with brotherhood
 From sea to shining sea!

O beautiful, for pilgrims' feet
 Whose stern, impassioned stress
 A throughfare for freedom beat
 Across the wilderness!

America! America!
 God shed His grace on Thee,
 And crown thy good with brotherhood
 From sea to shining sea!

O beautiful, for heroes proved
 In liberating strife,
 Who more than self their country loved
 And mercy more than life!

America! America!
 God shed His grace on Thee,
 And crown thy good with brotherhood
 From sea to shining sea!

O beautiful, for patriot dream
 That sees beyond the years
 Thine alabaster cities gleam
 Undimmed by human tears!

America! America!
 God shed His grace on Thee,
 And crown thy good with brotherhood
 From sea to shining sea!

God Bless America

God bless America,
 Land that I love.
 Stand beside her,
 And guide her,
 Thru the night with a light from above.

From the mountains,
 To the prairies,
 To the oceans white with foam.
 God bless America,
 My home, sweet home,

God bless America,
 My home, sweet home.

Reference

English Language

Daddona, Amanda. "The Sound of Nationalism: Music in the Early American Republic," (<http://jsaw.lib.lehigh.edu/viewarticle.php?id=1457>), a senior thesis submitted to Lehigh University.

Edwards, Frederick. *The Religious Character of American Patriotism*, The Humanist magazine November/December 1987 (pp. 20-24).

Hones, Donald F. and Cher Show Cha, *Educating New Americans – Immigrant Lives and Learning*, Mahwah, NJ: Lawrence Edbaum Associates, Inc., 1999.

Kallan, Horace M., *Culture and Democracy in the United States*, New York: Arno Press and the New York Times, 1970.

Manzo, Katheleen Kennedy. "Education Experts Expect Resurgence of Patriotism in Nation's Classrooms," *Education Week on the Web*, September 26, 2001.

McLeay, Colin. "Popular Music and Expressions of National Identity," *New Zealand Journal of Geography*, April 1997 (pp. 12-17).

Meizel, Katherine, "A Singing Citizenry: Popular Music and Civil Religion in America," *Journal for the Scientific Study of Religion* Vol. 45(4) 2006 (pp. 497-504).

Mondale, Sarah, and Patton, Sarah B. ed. *School, the Story of American Public Education*, Boston: Beacon Press, 2001.

Scheurer, Timothy E. *Born in the USA – The Myth of America in Popular Music from Colonial Times to the Present*, Jackson, MI: The University Press of Mississippi, 1991.

Schnaiberg, Lynn. "Immigrants: Providing a Lesson in How to Adapt," *Education Week on the Web*, January 27, 1999.

Studwell, William E. "American Patriotic Songs: An Essay and Bibliography (Music Mini-Perspectives No. 5)," *Music Reference Services Quarterly*, Vol. 1(3) 1993 (pp. 55-64).

Tyack, David B., *Turning Points in American Educational History*, Waltham, MA: Blaisdell Publishing Company, 1967.

Urschel, Jane W. "Unflagging Patriotism," *Education Week on the Web*, January 23, 2002.

Westheimer, Joel, "Politics and Patriotism in Education," *Phi Delta Kappan*, April 2006 (pp. 608-620).

Japanese Language

Halloran, Fumiko, *America Seishin no Minamoto (Origin of American Spirit)*, Tokyo, Chuko-Shinsho, 1998.

Kuribayashi, Teruo, *America Daitoryo no Shinko to Seiji – Washington kara Obama made (Religion and Politics of US Presidents – from Washington to Obama)*, Tokyo, Kirisuto Shinbun-sha, 2009.

Mori, Koichi, “911’ to America no ‘Miezaruru Kokkyo,’” (“911’ and America’s ‘Invisible National Religion,’” *Isshinshin Gakusai Kenkyu 1 (Inter-disciplinary Research on One-God Religion 1)* (pp. 4-20).

Morimoto, Anri, “*Ima wo Yomitoku – America-shi Sayu suru Shukyo*” (“*Interpreting the Present – Religion that Defines American History*”), *Nihonkeizai-Shimbun*, December 12, 2010.

Saruya, Kaname, *Monogatari America no Rekishi – Cho-taikoku no Yukue (Story of American History – Where a Superpower is Headed)*, Tokyo, Chuko-Shinsho, 1991.

Yasukata, Toshimasa, “*Americanism to Shukyo*” (“*Americanism and Religion*”), *Seigakuin Daigaku Ronso 16/1 (Seigakuin University Review 16/1)*, 2003 (pp.103-128).

Website

<http://www.worldfolksong.com>