



Why the Establishment Wants to Erase America's Musical Heritage

Sociologists, anthropologists, philosophers, and academics of all stripes now understand the deep, intertwined relationship between a nation and its language. Language shapes the way people think and is a filter through which a person — and a society at large — understands the world.

What is less discussed is that music plays a similar and just-as-vital role.

Like language, music is an activity unique to human beings. As with language, music both shapes and is shaped by the members of a society — the character of a people determines the kind of music they create, but the music they listen to, in turn, affects their thoughts, moods, and tendencies.



Luis Miguel

Of course, the social engineers of the Deep State understand this principle very well and have, accordingly, made great effort to control the music industry and steer it in a way benefiting their agenda. This is not conjecture; it is a [matter of public record](#) that the CIA, FBI, and other government agencies infiltrated the music industry and entertainment industry at large for propaganda purposes.

We can see the effects of their influence: Degeneracy in movies and TV has contributed to a breakdown of biblical morality and the dismantling of the family.

But the problem is not only what Big Entertainment *does* promote (namely, lasciviousness, selfishness, irresponsibility, moral relativism, and outright satanism), but about what it doesn't promote. One of the reasons why national unity, American identity, patriotism, and community cohesion have all broken down is because the music entertainment complex has eroded America's traditional musical heritage.

A nation's music is a powerful medium for fostering unity and shared values. Looking at other cultures, one can't avoid noticing how inseparable they are from their distinctive music, and this music inevitably is an essential component on occasions (national holidays, etc.) meant to inspire appreciation for the shared past.

In India, it's the familiar sound of sitar accompanied by the drones of harmoniums and the beat of tablas; in Mexico, brass and string bands playing *corridos* are sure to awaken feelings of home; for the Irish, preserving the unique Celtic sound produced by the combination of tin whistles, uilleann pipes, accordion, and fiddle is an important effort for a nation that for so long fought for its freedom and independence.

Contemporary America, on the other hand, is a different story. Americans today can often appreciate the music of other cultures but lack one of their own. Obviously, this isn't to say that (despite what some say) Americans do not have a rich musical heritage. The opposite is true, but most Americans



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today don't learn about it, aren't exposed to it, and it isn't given attention even at important public events.

Go to your average Fourth of July celebration, for example, and rather than hearing people singing along to traditional and patriotic ballads, you'll simply hear the last few decades' top 40 hits blaring from a loudspeaker.

By and large, most Americans' sense of musical identity has entirely been taken over by the music industry. It is an age of atomization in which people sit alone with headphones listening to a playlist of the artist of the week — songs written by a dozen on-staff songwriters at a record label, with background music done on synthesizer and vocals modified by autotune.

One telling phenomenon demonstrating the deep connection between a people and its traditional music is that patriotism and commitment to both biblical values and the nation's constitutional republican principles runs deepest in the regions that maintain a stronger relationship with their musical heritage.

The American South is a good example of this. In the South, there is still an audience and appreciation for genres such as country-western, bluegrass, olde time, and other traditional forms. By contrast, "blue" areas in the Northeast are some of the biggest bastions of progressivism, feminism, and other leftist ideologies. Not surprisingly, while everyone recognizes that America's most distinct homegrown genres (country, rock and roll, blues, jazz) had their origins in the South, can anyone except musical historians say what Northern music is?

The establishment understands this as well; hence they are trying, as they try with everything good, to corrupt the music in order to consequently corrupt the minds of listeners in places such as the South.

They already did this with the black community, which has much admirable music in its history — from soul to the blues to jazz and gospel and beyond. But then the Powers That Be came out with hip-hop and convinced a large segment of the black population that "gangsta rap" and its surrounding culture constitute the "true" black culture, thereby cementing licentiousness, lawbreaking, broken families, perpetual victim status, and other ills as inseparable from black identity in the minds of many blacks across the country today.

Similarly, in Mexico, the music industry has perverted the corridos with *narco-corridos*, keeping the traditional instrumentation but making the lyrics glorifications of drug cartels and drug usage.

The establishment music industry wants to do the same with the music of white southerners; much of the new country music being churned out today has little to do with the genre as many knew it. Instead, it is basically pop music with twangy guitars and southern accents, and the lyrical content is not only uncreative, but pushes many of the unbecoming tropes found in rap music.

As with all aspects of culture, patriots must reclaim their musical heritage and rediscover the legacy of their ancestors in order to restore the health of the nation.



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