the South, "Dixie," "When Johnny Comes Marching Home Again," and "The Bonnie Blue Flag" were often played to rally the troops on during battles (Civil War Culture). In referring to the music played during Civil War battles, Davis asserts that there was "a peculiar link between the notes and the fighting, one more complex than merely providing an adrenaline boost with patriotic music" (141). Possibly, more than any other war, music was as important to the soldiers on the battlefield as the weapon in their hands.

As previously noted, mechanized warfare of the 20th century changed both the nature of warfare and the nature of music present on the battlefield. During WWI, bands no longer led troops on marches across battlefields, as the troops were now deeply entrenched along the lines. However, these changes did not alter the soldiers' desire for music to accompany them in battle. Indeed, an article written during the war stated that "the armies of today need music as much as they need ammunition" ("Music and War" 27), quoting one soldier as saying "'We want bullets and mouth organs'" ("Music and War" 27). Now that the soldiers needed to supply their own music for the battlefield, a musical instrument was as vital to a soldier as were bullets for his rifle. Stressing the importance of music to the soldiers, the article concluded by asserting that, for the soldiers, "Music fulfills a need nothing else can supply" ("Music and War" 27). Mechanized warfare may have considerably changed the face of the battlefield, but the importance of music to the soldiers in battle remained firm.

The 21st century has brought yet another change in warfare, as well as another change in how music is delivered to the battlefield. The modern "War on Terror" often presents no clear enemy on the battlefield, yet soldiers must always be on guard as they patrol. The U.S. military has modernized and downsized. It now relies on small platoons of soldiers patrolling the mountains of Afghanistan or the streets of Iraq, looking to identify enemy insurgents, while also trying to avoid any traps or ambushes the enemy has set for them. The way that the soldiers bring music to the battlefield has also modernized and downsized. The digital age has made it so each soldier can carry hundreds, if not thousands of songs in their pocket, and most do.

In his book *Sound Targets*, Jonathan Pieslak provides a detailed account of soldiers and their music as they served in Iraq.

Pieslak's account reveals that soldiers in Iraq used various devices such as laptop computers, CD players, iPods, and mp3 players to provide music for themselves during their tour. Pieslak also noted that some tanks and Humvees were equipped with improvised systems that allowed the soldiers to listen to music while on patrol in those vehicles (3). Recounting an interview with Sergeant First Class C. J. Grisham, who served during the initial invasion of Iraq in March 2003, Pieslak tells us Grisham's account of the ubiquitous use of music by the troops: "Almost everyone had a CD player. You walk into any tent and if anybody is there, they've got headphones on. And if there isn't anybody there, then they're playing music without headphones" (3). Grisham went on to say, "As for me personally, from the moment I woke, I had music kind of wake me up and get me going" (3-4). Through his research, Pieslak reveals that various genres of music were used by soldiers in Iraq: metal, hip-hop, country, and jazz were the most prevalent (3). Pieslak's research also revealed that while the soldiers in Iraq consisted of diverse ethnic, economic, and cultural backgrounds, they had a shared desire for music as a companion on the battlefield; even if that battlefield is loosely defined now.

To be sure, the manner in which States wage war has changed considerably over the last two centuries; consequently, so has the way music is made available to soldiers on the battlefield. However, throughout that time, there has been one constant: soldiers value music on the battlefield nearly as much as they value the gear that keeps them alive. In the stresses of battle, music can serve to relax, motivate, energize, and/or rejuvenate them. It can also provide them with an escape, or a false consciousness, that allows them to face the prospect of having to kill or be killed. Music is truly a soldier's companion on the battlefield.

Conclusion

In preparing for battle, or while actually engaged in it, music's intrinsic physiological and psychological effects on the human body and mind can heighten a soldier's alertness and awareness, as well as juxtapose reality of the perilous situation that they are in with the emotions brought on by the music at hand. Throughout history, States have been attuned to the effect that music has on soldiers and have