to ensure that music remained a presence on the 20th century mechanized battlefield.

Following the conclusion of WWI, there was no shortage of conflict and war throughout the 20th century. Continued conflict meant the continued need for soldiers to send to the battlefield, and the switch to an all volunteer military force in 1973 meant that the United States would now need to actively recruit soldiers who were willing to kill or be killed (Pieslak 17). Here the State found another use for music in relation to the battlefield; it could be used as a tool to get soldiers to enlist for military service. Each branch of the military already had an anthem, which the State incorporated into recruitment advertisements; however, the State has gone beyond just using the branches' individual anthems. The State now uses music as a rhetorical tool to accompany the imagery in nearly every commercial produced for the armed services, which usually present a romantic or heroic theme, such as a recent commercial for the Army that presents a montage of past and present members of the Army in various scenes accompanied by a rousing orchestral score that makes even myself, a pacifist, nearly want to take up arms ("Awesome US ARMY Recruiting Commercial"). As Jonathan Pieslak tells is in *Sound Targets*, "Music play[s] an important role in [sic] efforts to attract soldiers and [is] utilized most prominently in television advertisements and propaganda videos" (18). The State can no longer use music on the battlefield to direct and motivate soldiers, but it can use music as a recruiting tool to get soldiers to the battlefield.

As the battlefield has evolved over the last century, so has the way in which music is used as a tool for the State in relation to the battlefield. Once able to provide music directly for the soldiers in the form of military bands that motivated, energized, and directed the cadence of troops, the State now uses music as a tool to recruit soldiers for the battlefield, with the choice of music used on the battlefield, and whether they choose to use it, now falling to the individual soldier.

Music and the Battlefield

To say that the State has used music as both a motivational tool on the battlefield and as a rhetorical tool to get soldiers to the

battlefield does not imply that this has provided no benefit to soldiers. Storr's and Budd's research reveals that music can serve to better prepare a soldier for battle, both physically and emotionally. You enter into a war to win, so it necessarily follows that a State would use all available resources to achieve victory, and music is a readily available resource. An account of music's motivating influence on the battlefield dating from the War of 1812 to the more recent Iraq war, supports the State's choice in using music as a motivational tool for soldiers

During the War of 1812 (1812-1815), when British troops were bearing down on New Orleans in the winter of 1815, a newly commissioned band imbedded with General Andrew Jackson's battalion played an integral role in the battalion's ability to defend and hold the city. Not only did the band play a role in recruiting within the city prior to the Siege of New Orleans by conducting city-wide parading (Kinzer 354), it also continually gave performances up and down the line during the battle, "as a means of raising and maintaining morale among the soldiers" (Kinzer 355). Reports shortly following the American victory in New Orleans stated that the band's efforts animated the spirits of the soldiers (Kinzer 356).

Half a century later, military bands would also play a significant role in battles during the Civil War (1861-1865). In *Music and Gallantry in Combat During the Civil War*, James A. Davis tells us that "The sound of fifes, bugles, and drums accompanied the soldiers in every phase of the battle, keeping time as they marched and broadcasting commands across the raucous battlefield" (141). However, it wasn't just military bands that supplied music and inspiration during battles, as Davis also notes that "bugle calls and drumbeats were not the only music sounding amid the clash of arms: scattered accounts by witnesses and participants described voices raised in song alongside the firing of rifles or the blaring of a brass band accompanying the roar of cannon" (141). To be sure, due to political and cultural differences, the Union (North) and Confederate (South) armies harbored a deep resentment for each other; however, they did have one thing in common: the desire for music on the battlefield. For the North, songs like "Yankee Doodle Dandy," "The Star-Spangled Banner," and "John Brown's Body" were used in marches or to rally the troops, and for