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How Military Music Works

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Abstract. This paper analyzes the relationship between musical sounding practices and the efficacy of military force. It begins by describing the multiple functions that military music has served and proposing that military music can be productively thought of as a form of what Christopher Small famously called musicking. Drawing on the sociology of work and the history of emotions, it then looks at soldiers as a kind of worker and military music as an instrument to improve the efficiency of soldiers' labor. With examples taken from the U.S. Civil War and World War I, it argues that music helps soldiers form "emotional communities," which enable them to manage the complex emotions that come with soldiering, and this, in turn, enhances their physical performance as soldiers.

Keywords: military music, musicking, emotional management, emotional communities, U.S. Civil War, World War I

1. INTRODUCTION

In 2015, the United States government allocated \$437 million for military music—an amount nearly three times the size of the entire budget of the National Endowment for the Arts, the federal agency responsible for promoting music and the arts nationally. Critics charged that the expenditure on military music far exceeded its value, especially when military budgets were increasingly strained and other public support for the arts was under sharp attack. On the other side, defenders claimed that the 6,000 soldier-musicians on active duty served an important military function, just as military musicians had for centuries (Philipps, 2016). Tellingly, this debate had a long history. At the turn of the nineteenth century, for instance, an official in the British War Office dismissed military music as mere "gingerbread," superfluous to the real stuff of waging war and securing peace (Farmer, 1912: 93). Others, however, adjudged music a military necessity. In 1927, for example, John Philip Sousa, America's "March King," a figure of towering cultural importance in the late nineteenth and early twentieth century, testified on this issue before Congress. "I do not believe that any nation that would go to war without a band would stand a chance of

winning,” he said. “You want something to put pep in a man, to make him fight” (Philipps, 2016).

Taken together, the two sides of this debate raised a number of important questions: What kind of military asset *was* music? How essential was it? And how does its significance in the twenty-first century relate to the use of military music in the past? This paper suggests answers to these questions by analyzing the functions military music has served and the multi-faceted ways it has served them. More specifically, drawing on the sociology of labor and the history of emotions, it looks at soldiers as a kind of worker and military music as an instrument to improve the efficiency of soldiers’ labor.

Its long history notwithstanding, military music has received little critical analysis. It is, you might say, a subject hiding in plain sight. To be sure, there are a goodly number of books on military music, but the historical literature tends to be antiquarian, often triumphalist, and the books themselves surprisingly thin.¹ Stepping into this void, this paper considers why music has had such military value and to what effect. Indeed, as J. Martin Daughtry has shown, “listening to war” reveals ways that the proximity of violence can shape the meanings people make of—and with—their sonic environment (Daughtry, 2015). Although sounds of war-making have changed over time, the importance of music for soldiering has been remarkably persistent. Careful attention to music in this context illuminates the relationship between sounding practices and the efficacy of military force.

2. THE VARIETIES OF MILITARY MUSIC

Historically speaking, the military is a musical institution. In fact, the connection between music and war-making appears in some of the oldest historical sources. Herodotus, the father of history-writing in the West, noted the use of music by the ancient Lydians to accompany troops into battle twenty-six centuries ago (Herodotus, 1890: 8). His successor Thucydides noted the Spartans’ use of music as well in the Peloponnesian War, specifying that this “music of many flute-players” had “nothing to do with religion” but rather was used to make the soldiers advance in an even, orderly

¹ The most widely cited English-language authority on military music, the British musicologist Henry George Farmer, is best remembered for two slender volumes from 1912 and 1950, clocking in at 150 and 71 pages, respectively. (Farmer, 1912; Farmer, 1950). The important work of Trevor Herbert on British military music represents perhaps the most prominent exception to this generalization. See Herbert, 2000; Herbert, 2004; Herbert, 2016; Herbert and Barlow, 2012; Herbert and Barlow, 2013.

manner (Thucydides, 1909: 2:280-81). Other sources suggest a still older timeline. Many illustrations in King Tutankhamun's tomb depict soldiers holding trumpets around the fourteenth century B.C., and according to archeologists, Joshua's alleged battle of Jericho, if it took place, occurred in the sixteenth or seventeenth century B.C. And in East Asia, ancient artwork shows that the Chinese used musical instruments in battle from at least the seventh century B.C. (Montagu et al., 2001).

If the military is a musical institution, it has utilized music not simply "to put pep in a man" but to constitute, sustain, and advance military activity. Over the centuries, military music has served five non-exclusive purposes: (1) music for signals and communication, to direct and regulate troop movements in camp, on the march, and in battle, (2) music to entertain and boost morale of troops and sometimes civilians, (3) music to lend ceremony to official rituals of all kinds, (4) music for recruitment, and (5) music to frighten or intimidate enemies. As such, the imprecise term "military music" encompasses music in different genres—from drum beats to marches to patriotic airs to popular songs—played or listened to in different contexts, for different military ends. This range reflects the fact that militaries are not monolithic entities; they are complex systems with multiple, sometimes competing priorities and agendas. Music has been used as a means of helping these systems run smoothly and reliably.²

The breadth of military music makes it difficult to formulate a general theory of it. We may overcome this obstacle, however, by thinking of music, as Christopher Small did, not simply as a concatenation of sounds, self-contained and discrete, but as a practice or action, which he famously called "musicking." Conceptualizing music as verb rather than a noun, he argued, foregrounds the connections and interrelationships between all actors involved in a musical performance—including composers and performers, audiences and dancers, as well as other sundry personnel, from ticket sellers and piano tuners to roadies and sound engineers—whose participation is contingent upon a complex of social, economic, and political conditions (Small, 1998). If we think in terms of *military musicking*, what matters most

² It should also be noted that the term "military music" signifies something different than "music in the military," a more capacious phrase that embraces *all* musical activity related to military life, including informal music that soldiers make or control themselves, apart from "official" music intended to advance military objectives. Informal music making often expresses discontent or criticism (McWhirter, 2012: 111-36; Pieslak, 2009), but ultimately, I would contend, it too functions as an important safety valve for the military, for it always exists within and in relation to military activity, blunting its potentially resistant or contestatory effect.

is not necessarily the performers, the instrumentation, the sounds, or the response by those within earshot, but the interconnectedness of all these factors and the context and the structure which unite them. In this way, the heterogeneity of musical sounds and sounding practices falling under the label “military music” can be reconciled by focusing on the relationships between the sounds, the diverse actors who make and hear them, and the circumstances in which they are made and heard.

Taken together, the diverse forms of military musicking combine *functional* and *affective* outcomes, producing both physical and cognitive or emotional responses, in order to shape certain kinds of military labor. The functionalist tendency is best represented by music for signals and communication, sometimes known as “field music.” That is, the very sonic properties of music—especially its loudness—made music useful to military commanders for orchestrating when and where their troops moved. In China, the military philosopher Sun Tzu specified that drums and gongs, audible above the clamor of battle, were effective tools for directing troops—as well as intimidating enemies—as early as the fifth century B.C. (Sun, 1910: 64). Centuries later and on the other side of the globe, Niccolò Machiavelli and other military theorists of Renaissance Europe pushed these ideas further. Drawing on ancient classical texts, not only did they describe the utility of music for directing troops when visual signals were not available, they also differentiated the instrumentation for the infantry and artillery (generally trumpets, drums, and flutes) from that of the cavalry (trumpets only), with one trumpet having a distinct timbre from the other to prevent confusion in the heat of battle (Farmer, 1912: 16-19; Farmer, 1950: 14-17; Machiavelli, 1905: 126-27, 166).

From the Renaissance on, this functionalist use of music became a regular feature of European armies, especially after they began the practice of marching in step in the eighteenth century. As one witness remarked upon seeing a unit of the British army in drills in 1759, “The effects of the musick in regulating the step and making the men keep their order, is really very extraordinary” (Herbert and Barlow, 2013: 33) By the time of the American Revolution, Brigadier General William Heath was writing to George Washington that “good musick is not only ornamental to an army but so absolutely so essential [sic] that the manoever cannot be performed in a regular manner without it” (Camus, 1976: 59-60). Around the same time, Major General Friedrich Von Steuben, a Prussian nobleman recruited by Washington to whip the Continental army into shape, included detailed instructions for the use of field music in what became the country’s

first military manual, *Regulations for the Order and Discipline of the Troops of the United States*, which remained the official military guide until 1821 (Von Steuben, 1794). The importance of music in combat declined with the rise of telegraphy and radio, but it remains in use for managing bodies and behavior in camp or on base, with calls such as “Reveille” marking the start of the day and “Taps” the end of it. Like the bells and whistles in factories and factory towns starting in the seventeenth century (Thompson, 1967), these calls were devised as a sonic technology to direct and discipline workers’ bodies, a crude form of Muzak in the workplace. (Indeed, Muzak’s founder headed the U.S. Signal Corps in World War I [Lanza, 2004]).

Although music for signals and communication always had an affective character too (as Machiavelli and others noted), this was secondary to its semiotic function, which, in theory, could have taken a different, non-aural form. The affective impact was of primary importance, however, for other kinds of military music. For example, in the United States, music was used as an aid for recruitment as far back as the Revolutionary War and remains in use today, in television commercials and online recruitment videos (Camus, 1976: 175; Newman, 2013). Using music as a force to harass and intimidate enemies also dates back many centuries. Recent American examples include army helicopters blasting music and other sounds at the Vietcong in Vietnam; the U.S. Southern Command bombarding Manuel Noriega with American pop and rock music when the U.S. invaded Panama in 1989-90; and American Humvees blaring hard rock and heavy metal at insurgents in Fallujah, Iraq, in 2004 (Friedman, n.d.; Volcler, 2013: 99-104; Pieslak, 2009: 84-85).

The most expansive uses of music for affective purposes have been for ceremony and for sustaining and uplifting morale. Music has invested military rituals with gravitas, from the arrival of visiting dignitaries to funeral services for fallen comrades. And music has, by turns, invigorated soldiers and raised their spirits in times of distress. The sound of trumpets, wrote Campbell Dalrymple in *A Military Essay* (1761), “pour[s] an acid into the blood, which rouses the spirits and elevates the soul above the fear of danger.” A century later, a private in the Confederate Army in the U.S. Civil War concurred. After hearing several marching bands play, he later recalled: “The noise of the men was deafening. I felt at the time that I could whip a whole brigade of the enemy myself” (Camus, 1976: 73, 4). Numerous other sources attest to the continued importance of music for maintaining and boosting morale in the twentieth and twenty-first century.

In practice, the five varieties of “military music” have not existed in isolation from one another. Often they have overlapped. When American Humvees blasted music at insurgents in Iraq, the blaring tunes had the concomitant effect of psyching up U.S. soldiers. When “Taps” is played at a soldier’s funeral, part of the emotional impact comes from the use of the same music functionally, in camp or on base, to mark the end of the day. And of course, when music is played specifically to boost soldiers’ morale, it has an ostensibly affective intention, but its underlying purpose is functionalist: to condition or enhance the troops’ physical performance. In other words, the varieties of military musicking bleed into one another, serving both affective and functionalist ends, all aiming to enhance the efficiency or effectiveness of military labor.

3. SOLDIERS AS WORKERS

To explain *how* the functional and affective uses of music are interconnected, I want to braid together three bodies of scholarship. First, in focusing on soldiers as workers, I am concerned with an aspect of labor history that has fallen through the cracks. With a few exceptions, labor historians have generally given little thought to soldiers, except, say, as strike-breakers (Freeman and Field, 2011: 3). Yet, as the labor historian Roger Horowitz has argued, soldiering *is* a kind of work and merits analysis as such (Horowitz, 1997). Second, I am interested in the relationship between music and work, from ancient agricultural work songs to worker-controlled radios in twenty-first-century manufacturing and service jobs. Scholars have approached this subject from a number of different perspectives—including music, social history, the history of technology, and sociology—and studied a variety of types of workplaces, including factories, offices, and retail environments. Taken together, these scholars raise productive questions for how we make sense of military music.³ Third, I am inspired by, and in dialogue with, the recent scholarship on the significance of music and sound for twenty-first century military activity in Iraq and Afghanistan. This scholarship raises the bar for critical thinking about the meanings music and sound have for contemporary military personnel, going far beyond the small, generally inert body of historical scholarship on military music (Pieslak, 2009; Gilman, 2009; Daughtry, 2015; Cusick, 2008). Today’s digital technologies set the use of music in the twenty-first century apart from earlier practices in some

³ On Muzak, see Lanza, 2004; Radano, 1989. On work songs generally, see Gioia, 2006. On factory work and service jobs, see Smith, 2001; Korczynski, 2014; Anguiano, 2018. On office work, see Thompson, 2002). On retail, see DeNora, 2000.

important respects, but in others, MP3s, iPods, computers, and the internet are merely extending longstanding musical traditions in the experience of military service.

If soldiers are workers, theirs is a peculiar kind of work. For combat personnel, it is work predicated on killing people and putting one's own life at risk—or at least preparing to do these things. For military support personnel, the work involves, at a minimum, being part of an operation that takes and risks lives. To do such emotionally demanding work, soldiers must perform a certain kind of what sociologist Arlie Hochschild called “emotional management,” which she defined as the active shaping of one's feelings to conform to norms (“feeling rules”) about the type and amount of emotion appropriate to experience and express in a particular professional situation. Hochschild and others who have followed her have explored emotional management primarily as an aspect of the labor of service workers, but I would argue that the concept is relevant to the work of military personnel as well. To be sure, soldiers' jobs are not socially performative in the same way as those of service workers, but their jobs require rigorous emotional management too. That is, in the course of their work, soldiers regularly experience a range of intense feelings, from courage to fear, rage to boredom, for which only a narrow span of outlets is available and acceptable, and the nature of their work depends on managing those emotions in such a manner that they are expressed only at appropriate times and in appropriate ways. Whereas service jobs often demand workers smile and be (or at least appear) affable, the job of soldiers likewise involves extreme emotional discipline (Hochschild, 1983; Wharton, 2009).⁴ Emotional management, then, can entail *not feeling* as much as conditioning what is felt.

To produce workers capable of killing people, assisting in such killing, and putting their lives at risk, military training conditions soldiers to follow one absolute injunction: to obey orders. This degree of subjugation to authority is the ultimate dream of Taylorism (Kanigel, 2005)—total control over the laborer's volition and individuality—and it has profound implications, because destroying the humanity of another and sacrificing one's own humanity are the very enactment of dehumanization. The transformation of civilians into

⁴ When a substantial misalignment exists between what workers feel and what they can express, they often try to change their feelings (“deep acting”) or at least change those feelings that are publicly displayed (“surface acting”). Failure to square one's feelings with the world (what Hochschild calls “emotional dissonance”) can lead to a kind of (self-)estrangement and disconnection from one's environment: “When we do not feel emotion, or disclaim an emotion, we lose touch with how we actually link inner to outer reality” (Hochschild, 1983: 90, 223).

soldiers thus requires not only physical conditioning and the acquisition of certain skills; it also necessitates stripping away, at least at the functional level, each soldier's personal identity. Of course, soldiers never lose their individuality completely, in that they, like other workers, retain some control over how well they perform their jobs. This control is sharply delimited, however, by the fact that a soldier who fails to follow orders is subject to serious punishment, including incarceration and execution (Horowitz, 1997: 80). Or, to put this in other terms, the work of a soldier depends essentially on a high degree of what Marx called alienation—psychic detachment from others, from oneself, from the object of one's labor, and from one's species—the effect of which is heightened by the denial of one's emotions. As Hochschild writes: “when we do not feel emotion, or disclaim an emotion, we lose touch with how we actually link inner to outer reality” (Hochschild, 1983: 223).

Achieving this alienation is no mean feat—and this is where music comes in. In short, music proves to be an ideal tool for bringing this alienation about because it can simultaneously reinforce social structure and provide a safety valve to it. Informed by the work of sociologist Marek Korczynski, I contend that music has a critical dual objective for the military. On the one hand, music is a social instrument and contributes to the production of the social (i.e., military) structure. On the other hand, musical experience is highly individualized and soldiers (can) use music to express resistance to, or distance from, that same structure, thereby mitigating the dehumanization inherent to soldiering (Korczynski, 2014). That is, not only can music enhance group cohesion and group morale, it can also assuage feelings of alienation.

Music can perform both functions because of the variety of forms that military music takes and because of the double reaction the music elicits, being at once physical and emotional. Borrowing a concept from the history of emotions, we can say that musicking helps soldiers form “emotional communities”—which Barbara Rosenwein defines as groups of people with common goals, values, or interests, who share a common constellation of emotions (Rosenwein, 2006: 24-26). That constellation of emotions, from courage to fear, rage to boredom, comes with the soldier's job. Binding people together and giving them an outlet for feelings of alienation, music therefore functions as a kind of catalyst for community formation. In turn, such communities enable the emotional management that makes the physical labor process possible. And because soldiers live together even when they are off-duty, the role of music may be that much more important in

the forging of their emotional community. On a social basis, music can bind people together; on an individual basis, it can help people manage emotions. Both contribute to music's value as a military asset.

4. MILITARY MUSIC IN PRACTICE

To flesh out these generalizations, let me offer some examples about the power of music from the U.S. Civil War, a conflict in which music appears to have been omnipresent and indispensable. Indeed, it is rare to encounter a volume of letters, a diary, or a memoir from the Civil War that does not make at least passing reference to music, or a military manual that does not offer some prescription about its deliberate use.⁵

In that war, the "field music" of drums, fifes, and bugles regulated and directed soldiers' bodies in camp, from reveille to taps, and in battle, where it signaled when to advance, retreat, etc. One soldier wrote in 1863: "The drum tells us when to get up, when to go to our rooms, when to commence undressing, and when to put out the lights; I am getting quite accustomed to it" (Sanston, 1863: 37). Another described the soldiers' conditioned response to music on the march: "Every motion kept time with the music[,] changing whenever the time changed" (Post, 1865: 212). Meanwhile, an even greater number of people—some officers, some soldiers, some support personnel like chaplains and doctors—attested to music's affective power—its effect on morale and esprit de corps when soldiers were on the march or in camp in the evening. Typical were the Rhode Island volunteer who remembered "the music of the bands enlivening and cheering our hearts" (Allen, 1887: 64), the northern chaplain who observed the music "reviving and keeping up the spirits of the men" (McWhirter, 2012: 127), and the Confederate soldier who recalled that "music...encouraged a cheer and a brisker step from the lagging and tired column" (McCarthy, 1882: 52). One Union officer wrote in his diary:

What would an army be without music? Music puts us in good humor, braces our nerves, and makes us cheerful and contented,

⁵ For example, there is a database called *The American Civil War: Letters and Diaries*, which contains nearly 3,000 references to music in documents from 2,009 different authors. The use of such sources is of course biased toward soldiers who were literate, but there is no reason to believe that the experience of illiterate soldiers would have been markedly different. Literacy rates appear to have been pretty high, in any case: perhaps 75-90% among white soldiers from the North. For military manuals, see Victor, 1862; Butterfield, 1863; Gilham, 1862; *The Soldier's Guide*, [1861]; *The Soldier's Companion*, [1861].

whatever our surroundings may chance to be. It would be a dreary service indeed without music, and I don't believe the men could be kept together without it (Favill, 1909: 96).

Another Union officer put it this way:

Music exerts a great and secret power over us.... I have seen many a practical verification of this in the gathering freshness and quickness with which jaded men went on their march when the music called and cheered them. Besides, we want the Star Spangled Banner, and its melody, as allies against the Rebel seductions (Dwight, 1891: 196).

What's crucial here is music's multiple effects. Concurrent with drum and bugle calls to direct soldiers' bodies, other music played by other musicians was used to maintain or elevate soldiers' spirits—to the satisfaction of both officers *and* soldiers (Favill, 1909: 96; Rauscher, 1892: 264). From the perspective of officers, musicking enhanced morale, and therefore effective military labor. From the perspective of the soldiers, musicking helped make military life bearable. Over and over, soldiers' accounts demonstrate how the playing and singing of patriotic songs, popular songs, songs about army life, and songs about home could bring amusement, comfort, or even joy. In this way, musical experience was at once highly social and highly individualized. On the social basis, music could be a means of strengthening the group, regulating physical behavior, and downplaying individual identity, while at the same time, on an individual basis, it could be a balm for alienation and a reaffirmation of the human. It is the interconnectedness of these binaries—*enactment of/resistance to* military structure, *functional/affective* musical effects, *individual/social* experience—from which the critical (and paradoxical) power of military music has sprung.

In today's military lexicon, music can be understood as a "force multiplier"—a military asset that amplifies the potency of other military assets. And lest the Civil War seem an outlier, the product of an unusually musical time, ample evidence from the United States' involvement in World War I affirms music's importance as an instrument for maximizing military labor. No one in the Great War said music alone could win the war, but many said it made a substantial difference. In 1918 General John J. Pershing, commander of the American Expeditionary Force (AEF), asked the prominent conductor Walter Damrosch to establish a school in Chaumont, France, where American band leaders and musicians could learn from their better-trained

French counterparts. Pershing wrote in his memoirs, "I was very desirous of improving the music of the bands throughout the A.E.F., particularly on account of its beneficial effect upon morale" (Boyer and James, 1996: 200). The *New York Times* left no doubt as to the military stakes: "The whole thing is justified on the score of military efficiency. General Pershing recognizes the vital part of music in warfare;...French musicians are to teach the Americans for exactly the same reason that French artillery and aviation experts have been training American soldiers" ("Better Band Music to Inspire Troops," 1918).

In fact, the American Expeditionary Force had many fewer bands than were active in the Civil War, but militarized music also had another manifestation of equal importance in World War I, and that was organized group singing. In order to enhance the production of spirited, disciplined soldiers and sailors and to promote wholesome behavior among the troops when off-duty—that is to say, to dissuade them from behavior that might lead to venereal disease—military officials instituted singing programs at every army and navy training camp in the United States in 1917 (Chang, 2001: 19-21; Brandt, 1985: 52-95). According to the book *Keeping Our Fighters Fit for War and After*, co-written by one of the officials in charge of this program, Raymond Fosdick, the War and Navy Departments believed in the "distinct military value" of singing because it enhanced military "efficiency." Few military textbooks discussed singing explicitly, Fosdick noted, but such books did "talk a good deal about morale and esprit de corps, on both of which singing has an immense influence." On this point, the book quotes Major General Leonard Wood, who acknowledged civilians' skepticism but insisted unequivocally on music as a military necessity. "It sounds odd to the ordinary person when you tell him every soldier should be a singer, because the layman cannot reconcile singing with killing," he conceded. Yet from the military point of view, he maintained, music was unrivaled in its power to affect morale: "There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good, catchy marching-tune." Simply put, "it is just as essential that the soldiers should know how to sing as that they should carry rifles and learn to shoot them" (Allen and Fosdick, 1918: 68-70, 73).

Civilian musicians from around the country were recruited to run the music program at each camp. These so-called "song leaders" then took various measures to encourage vocal music-making among the fighters-in-training as they saw fit, exchanging ideas and experiences in a newsletter, *Music in the Camps*. Meanwhile, to standardize this tool, the military distributed

500,000 copies of a pocket-edition songbook titled *Songs of the Soldiers and Sailors* in order that military personnel from different camps would know the same songs (Brundage, 1919: 12; Allen and Fosdick, 1918: 74). By and large, commanding officers welcomed the song leaders, based on the belief that singing would enhance military morale and discipline. In some instances, song leaders led entire camps in group “sings,” as they were called, involving thousands of singing troops all at once. In other cases, song leaders worked with smaller groups to encourage singing at the company, battalion, or regimental level (Chang, 2001; Gier, 2014). A common feature of this discourse was testimony from some high ranking officer on the importance of singing (or, sometimes, music generally) for the conditioning of soldiers. Typical was the conclusion of Major General Hugh L. Scott of Fort Dix in New Jersey, which read, in part, “Singing...marching songs, ...the soldier’s mind is thus stimulated, and instead of thinking of the weight of his equipment or his physical weariness he develops a dogged and cheerful determination” (“Singing Meets War Needs,” 1918).

Accounts of the song leaders appeared frequently in the civilian press, often with an explanation of why singing was essential for soldiers *as fighters* and not just for recreation. “Doubters decrease,” wrote the novelist and military music advocate Owen Wister in the *New York Times*, but some people still needed convincing. He went on:

These song leaders of army and navy camp music were also at first sometimes confused with the organizers of camp recreation.... More and more clearly it is becoming understood that both activities...have their places....One is for entertainment..., while the other is strictly a military measure, and its object to make the soldier a better fighter (Wister, 1918).

Or, as an anonymous writer in the *Chicago Tribune* put it: “Music is a necessary part of the soldier’s equipment – not his entertainment. It is more essential than that, although his entertainment is important enough” (“Music an Essential for Soldiers, 1918).

5. CONCLUSION

In the twenty-first century, the U.S. military no longer has group sings, but musicking remains an important part of military life. Transistor radios and cassette tapes in the era of the Vietnam War gave soldiers unprecedented control over music they listened to for entertainment and morale, apart

from official forms of musicking. Today, MP3 players and computers put more music at soldiers' disposal than ever before, which they can (and do) finely calibrate to their emotional needs. For one thing, from hard rock to hip hop, country to classical, soldiers have widely varying tastes. For another, soldiers can fine-tune their musical use according to their different responsibilities and schedules; thanks to earbuds and headphones, one soldier can be listening to high-energy music to get psyched up for going out on patrol while another nearby might be using very different sounds to help relax after a long shift (Daughtry, 2012; Daughtry, 2014; Daughtry, 2015; Gilman, 2016; Pieslak, 2009). At the same time, however prevalent this bespoke listening experience has become, more formal varieties of military musicking also persist, from the parading of marching bands to the blowing of reveille to the arranging of concerts for boosting troop morale.

Putting these practices in historical perspective shows the deep interconnection between music and state violence and the complex ways musical performance has been embedded in millennia of war-making. In one sense, this is straightforward. Happier, less frightened, less bored soldiers can be counted on to perform better, and music helps produce and sustain such soldiers. Because of military music's multiple, overlapping forms, functions, contexts, and effects, however, its impact on the efficacy of military force resists easy summation. Yet this complexity comes into focus as we recognize how military music erases simple divisions between active and passive involvement with the music; somatic and cognitive responses to it; and submission or resistance to its power. Prised apart, these issues reveal how music works as a force multiplier—an instrument to maximize soldiers' labor. Taken together, they can illuminate music's influence on the formation and cohesion of soldiers' emotional communities and on their individuated emotional management and, in this way, help us understand the relationship between sound and soldiering.

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