NEVER GIVE A SWORD TO A MAN WHO CAN'T DANCE

A MASTER'S THESIS

SUBMITTED TO THE GRADUATE FACULTY

LIBERTY UNIVERSITY

BY

COLIN FRANCIS SLADE

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF ARTS IN ETHNOMUSICOLOGY

DECEMBER 1, 2014

ABSTRACT

War dances have long been a powerful means of preparing warriors for combat or the intimidation of an enemy, but they are also used in the ceremonial supplication of deity or celebration of victory. They are a fundamental artifact of many cultures throughout the world. Nevertheless, the United States of America boasts the most powerful military in history, yet it lacks a war dance. This is valid until one accepts a simple truth; military drill is a dance. However, Americans would object to such a proposition even though they have adopted and adapted military drill as their own, describe it in terms related to dance, and are inspired by its aestheticized performance. Thus arises the semiotic discussion about the purposes of military drill in American culture and what the nation stands to gain from understanding military drill for what it truly is—an American war dance.

CONTENTS

LIST OF TABLES

Dedicated to Rob Linder.

For if I can convince him, I can convince the world.

CHAPTER I: INTRODUCTION

I am an American airman. I am a warrior. I have answered my nation's call to serve in the United States Air Force. I am also a dancer. This combination—warrior/dancer—may cause some hesitation as it often does for the other servicemen and women with whom I work. For example, once at a squadron party I participated in a "dance off". While my competition did the robot or tried to break dance, I clogged. Afterward, a number of airmen came up to me to say they had no idea that I knew how to tap dance—or more simply, "What the **** was that?"

These reactions are not surprising to me. In fact I believe they are indicative of American culture as a whole. Americans associate the military with masculinity. Though great strides have been made in increasing the number and the role of women in the military, it has traditionally been a career chosen by men. According to the Department of Defense, women represent less than 15% of Active Duty servicemembers (Deputy Assistant Secretary of Defense 2012, 19). Moreover, when asked, "Should women be allowed to fight on the front lines?" 81% of the 150,000 Americans who responded said no, but if women do engage in direct combat, "97% . . . believe that men and women should have to meet the same [physical and endurance requirements]" (Opelka 2013). Conversely, the professional dance and choreography world is dominated by women. A 2007 survey of ballroom dancers found that men represented only 17% of competitors (Eastern United States Dancesport Championships 2007). Beyond that, men who pursue a career in dance are often stereotyped as feminine or homosexual, the latter of which were banned from openly serving in the military until 2011. In other words, Americans have

clearly defined ideas about masculinity in the military. Therefore, is it any wonder that people should balk at the possibility that I am at once a warrior and a dancer?

What then if I suggested that *all* members of the United States Armed Forces are, or were at some point, dancing warriors just by virtue of serving in the military? I can only imagine the consternation and, quite possibly, the outrage. It is true though, if one accepts a simple truth; *military drill is a dance*. However, this is a difficult truth to accept without some preliminary understanding of the two parts. First, military drill refers most generally to the close-order maneuvers performed by units of various sizes, either in ceremony or in training. The most commonly recognized form of drill is marching, yet there is a large variety of maneuvers that range in complexity from simple facing movements to the handling of a rifle that can take years to master. Basic movements are taught to every soldier, sailor, airman, and marine—regardless of rank or specialty. Each must gain an operational knowledge of military drill and be able to perform them on demand before they're allowed to enter the Armed Services.

Secondly, dance has been defined as "a transient art of expression, performed in a given form and style by the human body moving in space. Dance occurs through purposefully selected and controlled rhythmic movements" (Kealiinohomoku 1976, 25). Can anything be more controlled and rhythmic than military drill? Every movement has been systematically codified in official publications for each of the Armed Forces (see Army TC 3-21.5, Navy and Marine Corps MCO P5060.20, and Air Force AFMAN 36-2203) to be executed according to specific commands and cadence, thus standardizing the maneuvers and allowing a group of individuals to look unified. By this definition then, military drill is a dance. If that is the case, all soldiers, sailors, marines, and airmen—our nation's warriors—are also dancers.

The truth is the idea of warriors dancing should not come as a shock. Throughout history music, dance, and war have been so intimately related that there are theories to suggest music and dance originated out of war and conflict. For example, Bruno Nettl suggests:

> *[Many animals] seem to make their "music" in order to attract mates and protect territory. Like them, early humans might also attract mates by showing—through sounds with complex structure that require muscular effort, inventiveness, memory, and stamina—that they have more energy, flexibility, imagination, innovativeness, to be able to feed and protect the young, and to pass on the DNA needed to compete successfully for survival. It was. . . first of all an adaptive mechanism showing fitness to mate, maybe frightening a rival. And then, if groups such as flocks, herds, clans, and bands can symbolically show power by musicking . . . together—shout, sing, yodel, growl, beat drums and rattles—to scare neighboring bands or enemy hordes, that would be a plausible beginning of music. But rather than associating music with peacemaking, we have here the source of music associated with war and conflict.* (Nettl 2005, 264)

This theory is impossible to prove, yet history and modern scholarship corroborate its plausibility. Warriors have chanted, sung, beat drums, and danced for centuries in order to prepare warriors for combat and intimidate an enemy, or to supplicate deity and celebrate victory.

Examples of music and dance in war are legion (pun intended). One of the best known is the *haka*, especially the version made popular by the New Zealand All Blacks rugby team. The team faces their opponents, slaps their thighs and beats their chests while they chant in unison. This *haka* has become popularized and imitated throughout rugby and other competitive activities. However, the All Blacks perform this and other *haka* before their matches not for popularity, but because of the function it serves. Just like Nettl suggests, these warriors intend to intimidate their opponents by showing off their strength and physical prowess. At the same time, the *haka* prepares the team for violent competition. Having both seen and performed this *haka* on many occasions, I can attest to the physiological and emotional reaction it triggers. It is both terrifying to watch and invigorating to perform.

Not all Polynesian war dances are directly for the sake of an enemy. In fact, "throughout Polynesia, bellicose themes appear in the lyrics of songs commemorating legendary battles and warriors, as well as in depictions of combat in staged and un-staged performances" (Bendrups 2006, 19). Prior to contact with Europeans, Tongans would often perform a *fetā'aki,* a competitive dance based on martial technique. In these public performances, warriors assembled to practice their fighting skills and seek recognition from nobility. According to Andy Mills, *fetā'aki* "was highly developed by the 1770s, with clear sparring rules, protocols of participant and audience behaviour, panels of judges and performance evaluation criteria" (Mills 2009, 10). These warriors would then gather for a *fakate* or a military review. Mills writes that "men took great pains immediately before battle to ensure their dress, face paint and hairstyles were striking and immaculate. . . . Particularly ambitious warriors drew attention to themselves by making bold public promises and predictions of their achievements on the battlefield" (Mills 2009, 11). This warrior culture continues to thrive throughout Polynesia, as demonstrated by the All Blacks' use of the *haka*. Moreover, Dan Bendrups notes, "The standardization of fighting moves in *hoko* [similar to *haka*] dance sequences, together with the growing awareness on Rapanui of similar dance forms in other Polynesian Islands, has contributed to a renewed veneration of the ancestral warrior figure in contemporary Rapanui culture" (Bendrups 2006, 28).

War music and dance is certainly not isolated to Polynesia. Many dances of Eastern Europe are similarly based on martial movement. In the *hopak* of Ukraine, men show off their abilities and readiness for battle by performing acrobatic leaps and trick steps. Further east in Georgia, *khorumi* dancers demonstrate their strength and masculinity by dancing on the knuckles

of their toes and throwing knives into the ground. And for the men of Armenia, Genya Khatchatryan explains that *par* is a rite of passage:

> *Since the beginning of time these dancings have been in the middle of attention of male age-groups and considered to be one of main means of military training. They have complicated dance-steps and their masterly performance demands consistent trainings. The imperfect performance of these dances was frowned upon. Those who couldn't overcome performing difficulties were considered to be poor warriors, were not allowed to go into battles and were deprived of being true members of the community.* (Khatchatryan 1991, 401)

Moving to South Africa, the Shangaan perform the *muchongolo* in which men "project an image of. . . powerful warriors. The most central items of their costume are knobkerries. . . or sticks, carried in the right hand, and cowhide shields, carried in the left. The knobkerrie conveys the image of a warrior willing to defend the honor of the village against foes. The shield conveys the image of the man as protector" (Niehaus and Stadler 2004, 369). In Malawi and Mozambique, the Ngoni dance the *ingoma* in which warriors would "recount their heroic deeds" following a battle and "only those who had entered the enemy's stockade or who had killed a man were allowed to dance. Often warriors would receive promotions or rewards based on their dancing" (Friedson 1996, 16).

The island nations of Southeast Asia boast a wide range of war music and dance as well. In New Guinea the Tsembaga's *kaiko* "is a transformation of combat techniques into entertainment" (Schechner 1974, 456). Though the Tsembagan tribes are no longer at war, they continue to gather every few years to remember and celebrate their alliances in a cyclical war/ peace rhythm. Richard Schechner, a key theorist on performance, elaborates:

> *The dances are pivots in a system of transformations which change destructive behavior into constructive alliances. It is no accident that every move, chant, and costume of the* kaiko *dances are adapted from combat: a new use is found for this behavior. Quite*

> *unconsciously a positive feedback begins: the more splendid the displays of dancing, the stronger the alliances; the stronger the alliances, the more splendid the dancing. Between* kaikos*—but only between them—war is waged; during the cycles there is peace.* (Schechner 1974, 457)

The Balinese of Indonesia also gather to perform and compete on the *gamelan beleganjur*, or the *gamelan* of the walking warriors. In his treatise on the genre, *Music of Death and New Creation*, Michael Bakan relates that for centuries "the powerful sound and rhythmic intensity of *beleganjur* music have been used to inspire warriors in battle" (Bakan 1999, 39).

These examples provide sufficient evidence that war music and dance can be found in nearly every region of the world. However, had they served only the utilitarian functions of scaring off foes and exhibiting physical stamina, war music and dance would have eventually died out. Advances in technology and the amount of time, talent, and treasure required for their performance would have led to their absolution. Therefore, I believe much of the reason war music and dance continue to thrive ubiquitously—although in various contexts—is found in Michael Bakan's words:

> *From religious rites to warfare to modern music competitions, . . . music [and dance are] . . . a symbol of strength, power, and energy, and its presence is highly valued in situations where people require stamina and endurance. As for its protective function, . . . music [and dance act] in behalf of people against the evil [that] might harm them. It. . . inspires a sense of internal strength in its human beneficiaries, who are made to feel less vulnerable to these evil forces on account of [their] protective power.* (Bakan 1999, 70)

War is the ultimate juxtaposition of good and evil, honor and defeat, life and death. For millennia it has been the stage on which man has performed his most awesome and most awful acts. Thus people of every culture utilize music and dance as a source of inspiration and to maximize their power on individual, communal, and national levels.

If war dances have been an important source of inspiration and power to other countries and cultures, why not then for the nation that boasts the most powerful military the world has ever known? The United States certainly uses music in war, but where is the American war dance? I have already suggested that military drill be considered a dance simply because it is a choreography of "purposefully selected and controlled rhythmic movements", but is it American? When one thinks of traditional American dance it brings to mind images of western hoe down, square dancing, and Appalachian clog or buck dancing, yet these are clearly not war dances or even related to armed conflict. Native American tribes have war dances, but I would argue they are not representative of Americans as a whole. In contrast, military drill has been a part of American culture and performed by citizens of every state and territory since the birth of the nation. Therefore, military drill is the only thing that could qualify as an American (United States) war dance.

However, if Americans demur the idea of their warriors dancing, can military drill be considered an American war dance? Culturally speaking, can military drill be considered a dance at all? More importantly, why does it matter? The purpose of this thesis then is to present the results and analysis of my investigation into how Americans describe military drill, what they believe to be its purpose, and their reaction to its performance in order to understand military drill as an American war dance and provide answers to these important questions.

CHAPTER II: LITERATURE REVIEW

Review of Music in the United States Military

As just shown in chapter one, war music and dance have a long and extensive history throughout the cultures of the world. For music at least, the same is true of American culture. In the United States Armed Forces, the use of music has been both prolific and well documented, even from the founding of the nation. During the Revolutionary War, George Washington saw the value of music to his soldiers and sought to improve its use:

> *The music of the Army being in general very bad; it is expected, that the drum and fife Majors exert themselves to improve it, or they will be reduced, and their extraordinary pay taken from them. Stated hours to be assigned for all the drums and fifes, of each regiment, to attend them and practice—Nothing is more agreeable, and ornamental, than good music; every officer, for the credit of his corps, should take care to provide it.* (Washington 1931, 181)

Following this precedent, the branches of the United States military have each maintained bands through every conflict they've faced. A variety of bands were utilized during the Civil War era and served the purposes mentioned previously—namely to intimidate, inspire, and entertain—as well as "[signal] commands in the battlefield, like when to attack, fire, or retreat" (Pieslak 2009, 47). One such band, the drum corps, was

> *made up from a regiment or brigade's fifes and drums, performed traditional marches and folk tunes while marching and for certain military rituals (most notably reveille). Brass bands were the favored ceremonial ensemble when available, playing marches and quicksteps for guard mounting, dress parade, inspection, and reviews. During combat bandsmen were usually assigned to remove the wounded from the field and to assist the surgeons. Bands would play popular, less martial pieces when serenading officers or visiting dignitaries and when putting on impromptu concerts for the troops. All told there was a great deal of music surrounding a Civil War army. Enlisted musicians and their ensembles were integral to the operation of their units.* (Davis 2010, 83)

Such reliance on music for the normal function in the army during the Civil War led Lieutenant Colonel Charles Haydon to pen the words in his journal, “Music is almost as necessary for soldiers as rations” (Haydon 1993). The same sentiment is echoed by an unidentified contributor to the *Music Supervisors’ Journal* during World War I:

> *It is this bond of music, this socializing influence of song that, in victory or defeat, does more than anything else to confirm that feeling of brotherhood and unity that strengthens the poor human spirit for the super-human task before it. So it is throughout the world. Music fulfills a need nothing else can supply.* (Anonymous 1917, 26)

The advent of radio technology forced the disappearance of the battlefield communication through music, but also reinforced other functions. Though the military bands continued to play, music became accessible through other means, fortifying music's position as a source of inspiration and power to not only service members, but to civilians as well, as they each faced the realities of war.

World War II, as is often said of war, was fought at home just as it was abroad. Nonetheless, the musical experience of the civilian population was much different from their warriors in the Atlantic and Pacific Theaters. Within the United States, music educators launched their *American Unity Through Music* campaign. The Music Educators National Conference published a report in 1941 that “identified music as a critical factor in maintaining the American spirit and promoting confidence in the American way of life” (cited in Parker 2008, 70):

> *Citizens were encouraged to participate in musical experiences so that fear about the future would dissipate, morale would improve, and national pride would result. All music organizations affiliated with MENC were to encourage the nation to play and sing songs that supported the beliefs and principles of the country. American Unity Through Music encouraged people to (1) sing often and sing passionately while understanding the meaning behind the words in terms of America’s past and future, (2) sing songs that symbolized the heritage of cultural groups represented in the nation, (3) sing folk songs*

> *that represented the history of the United States, and (4) encourage American composers.* (cited in Parker 2008, 70)

Meanwhile, service members overseas were treated to radio broadcasts or live performances by military bands or popular artists such as Bob Hope. Service members would often put on their own shows, as well. One music professor, George Steck, writes of his experiences watching these productions:

> *It is always the unexpected talent that stops the show—the tough top sergeant who has conjured up some costumes and turns out a riotous set of famous-women impersonations; the casual lad with glasses, to whom no one ever gave a second thought, who turns out to be a scholarship student with a glorious bass-baritone voice. . . . This is a G.I. show, from the performers' side of the cut-off number 10 cans that serve as footlights.*
>
> *On the other side, sitting on the ground or on empty gas cans or crates, or standing up, is the crowd of tired, war-bitten men. Like the ones on the bright side of the lights, they are there to give their all. They usually succeed. A G.I. audience is the most honest one in the world. If the singer forgets his words, they are only too prompt and loud in reminding him. What they like they acclaim. What they dislike they ignore.* (Steck 1944, 22)

Although these performances were popular among the troops, the music was not always glamorous, patriotic, or even reverent. Dorlea Rikard theorizes that most service members begin with an arrogant enthusiasm, born of the powerful patriotic feelings kindled by such campaigns as *American Unity Through Music.* Yet patriotism and enthusiasm give way to sarcasm as they are confronted with the realities of battle (Rikard 2004, 134). Service members during World War II often parodied popular songs such as “The Battle Hymn of the Republic” and “People Will Say We’re in Love” from *Oklahoma!* to vent frustration and deal with the horrors of war.

Since World War II advances in digital technology have made music even more accessible and prevalent in the lives of Americans. Just as is the case among civilians, the introduction of personal media devices has drastically changed the way service members use and

are influenced by music. During the conflict in Vietnam, service members listened to whatever music played through Armed Forces Radio; now personal media devices allow them to choose their own music as well as when and where to listen to it. Jonathan Pieslak observes that this has caused "the relationship between music and soldier life [to become] more intimate. . . since new technology allows music to be a part of soldiers' lives on and off the battlefield in unprecedented ways" (Pieslak 2009, 49). Cassette players were popular during Operation DESERT STORM, but it has been in the last decade that the music technology revolution has truly taken hold. According to veteran Marine Wyl Schuth "no one in Iraq listened to Armed Forces Radio. . . . In Iraq: iPods" (Von Lunen 2012, 43).

Despite this shift in American music culture, the function of music in the United States military has remained constant. Though the music is "as diverse as the individual [service members] themselves," (Von Lunen 2012, 42) music continues to intimidate enemies and inspire warriors. Jonathan Pieslak examines intimidation through music as a psychological tactic, which remains part of the five core competencies of United States military's information operations (Pieslak 2009, 79). The idea is to use music to break the enemy's will to fight. Dan Kuehl, professor of information operations at National Defense University, provides an example to Pieslak from ancient history, "I would suggest that, unless you are a biblical literalist, Joshua did not make the walls of Jericho fall down with his trumpets, but he psychologically dislocated the defenders with that operation" (Pieslak 2009, 79). The United States Armed Forces have employed similar tactics by playing music through loudspeakers attached to trucks, helicopters, and even airplanes. The music "is part of a sonic arsenal" designed for sensory deprivation that "prevents the insurgents from sleeping and detracts from their ability to fight" (Pieslak 2009, 83).

One such example is the Army's operation "to retake control of Fallujah [in Iraq]. As part of the strategy, large speakers were bolted on Humvees' gun turrets to play hard rock/metal music as the soldiers surrounded the city" (Pieslak 2009, 84). Interestingly, the insurgents responded in kind with chants, prayers, and Arabic music broadcast from mosques, waging "a sonic battle [of] psychological intimidation, harassment, and sensory deprivation" (Pieslak 2009, 85).[1]

Jonathan Pieslak also investigates music as inspiration for combat to great length. He cites many soldiers who describe how they prepare for combat in Iraq. Most listen to heavy metal or gangster rap music, though some choose milder genres or even ethnic music specific to the Iraqi culture (Pieslak 2009, 50). However, Pieslak states:

> *All of these situations involve aspects of ritual where soldiers come together and participate, either by listening or singing/yelling along with the lyrics, in organized, pre-combat actions. Many times these actions are repeated before each mission or patrol. In this way, metal and rap are a means of creating aspects of social ordering. The soldiers psychologically prepare themselves for the possibility of combat through the shared experience of music. . . .*
>
> *Music also enhances the feeling of community within these rituals. By singing/screaming the lyrics of a song or listening to a song with the same physical space, soldiers create a sense of community through their common act in preparation for a common objective. Music is a means of establishing the identity of the group and supports the feelings of togetherness through a ritualized musical experience.* (Pieslak 2009, 54)

According to Pieslak, the basic training our nation's warrior complete pre-conditions them "for this type of ritual and community building. The musical environment of running and marching cadences . . . [is] intended to develop camaraderie" (Pieslak 2009, 55). In my own experience at formalized training, cadences and other vocal "motivation" were a privilege. Through effort and teamwork we could earn the ability to sing, but it could also be taken away. Yet, military drill

[1] Music as a psychological tactic is also used on an individual level by interrogators. Pieslak treats the subject at length in his book, *Sound Targets*.

was a constant; we marched everywhere we went. Though at times we couldn't sing for days, we would still dance for miles.

Review of Military Drill and Dance

In fact, military drill has played a more significant role in American military history than even music. While in the throes of Valley Forge, George Washington realized his fledgling Continental Army was in need of professional training and discipline and therefore turned to Friedrich von Steuben to train American conscripts in "old Prussian drill" (Jackman 2004, 76):

> *Steuben's system made some concessions to the troops' rawness and to their resistance to the full panoply of European discipline, but there is little doubt about the overall result—in effectiveness and in appearance. The seventeenth-century emphasis on [drill] for infantry armies firing volleys of muskets in line was born of perceived necessity—a response to changing technology and the expansion of the army to include the socially inferior. But by the third quarter of the eighteenth century, it had become accepted as the way an army should* look. *Washington sought international respectability, and to achieve it he had to win, but the army also had to look right.* (Lee 2011, 200; emphasis in original)

It is arguable then that military drill brought about the formation of the United States because it enabled Washington's men to not only conquer on the battlefield, but also to "[win] international respectability and domestic support" (Lee 2011, 203). Military drill continued to be employed in combat thru the American Civil War, but has since ceased to be a viable tactic due to technological advances in weaponry. Nevertheless, military drill has lived on in the training of recruits and in the ceremonies of every branch of the Armed Forces; the reasons for such are discussed at length in chapter four of this thesis.

Scholars have had much to say about military drill, its effectiveness and revolutionary role in combat, but little on its similarities with dance. Nevertheless, it is worthwhile to examine

a few of these sources. Generally speaking, scholars are in agreement that modern military drill has its roots in ancient history, especially that of Greece and Rome. The Greek phalanx, for example, is known for grouping together a large number of men armed with shields and spears. This formation would then maneuver and attack as a single unit. Each man had to synchronize his movements with those around him, otherwise the phalanx would fall apart and be rendered useless. Other civilizations also contributed to the development of military drill such as the German *landsknechts* who carried large pikes or halberds and moved in formation. Thus, like the Greek phalanx, these specialized halbardiers had to synchronize their movements in order to avoid crossing weapons or injuring others in the formation. Military drill was also used in the missile technique of the English longbowmen (see Kleinschmidt 1999, 603-606). But the most important development in military drill was the advent of gunpowder. Prior to that time, Medieval European warfare depended on the loose cooperation of heavily armored and highly skilled individuals, usually in the form of knights, to determine the outcome of a battle. However, the decline of the knight began with the growing use of unskilled peasants-turned-pikemen like the *landsknechts*, as they "soon came to constitute a cheap, reliable instrument in the hands of European statesmen and generals" (McNeill 1995, 3).

Though some of these pikemen aspired to rise to level of a knight, Wayne Lee explains that the European nobility realized that "there was a need for a new kind of collective discipline" (Lee 2011, 86) to keep these commoners in their place. He continues:

> *While the pike began the move toward collective discipline, gunpowder sealed it. Early gunpowder weapons required a synchronization of effort that allowed the slow-loading, unreliable weapons to send a wall of lead in the desired direction. . . . In one sense, gunpowder did not "require" synchronization of effort; rather, a cultural prejudice about those who would wield it suggested that synchronization was the only way to make it*

> *effective. In addition, shot had to be combined with pikes for their mutual protection, further increasing the need for synchronicity and slowly imposing greater discipline on the pikemen. . . . Army components now had to march in sync, fire in sync, and maneuver in sync with other components. . .* (Lee 2011, 86)

Thus began a massive cultural shift as Europe's wars were fought by unskilled, uneducated, gunpowder-wielding serfs, an innovation which would eventually be adopted throughout the Western world. Lee asserts "the importance of this shift cannot be overstated. In essence, the sixteenth century saw the demand for skilled, but hopefully obedient, individuals working together, replaced by a demand for units of soldiers shaped by *synchronized collective discipline*" (Lee 2011, 86). The phrase "synchronized collective discipline" does not necessarily define military drill as a dance, but the resemblance is clarified by Harald Kleinschmidt:

> *Throughout the seventeenth century, four basic sequences were emphasized: first, the movements which individual soldiers had to carry out without arms; second, movements for the handling of portable firearms, mainly in loading and firing; third, movements for the handling of pikes, specifically while charging; and, fourth, movements to be carried out by the entire battalion. It was expected that the infantrymen would enact these choreographies as frequently as possible in battle in exactly the same way as they had practiced them during drills.* (Kleinschmidt 1999, 609)

Remarkably, Kleinschmidt labels these sequences as choreographies, which carries a strong dance connotation. In fact Kleinschmidt suggests that the proliferation of portable firearms is due to the European culture of constrained behavior, as exhibited in dance. It was understood that the dance steps common at the time "were to be carried out in such a way that only those parts of the body were moved which were essential for the enactment of the steps, while all other parts of the body were to be kept stiff and upright. Thus, dancers were to move in a way which was similar to the marching of infantrymen" and "dancing was . . . considered to be a valuable preparation for manual drill" (Kleinschmidt 1999, 620). Nevertheless, Kleinschmidt only points out similarities

between military drill and dance, rather than equating the two, and this only as historical evidence of constrained behavior.

William McNeill, on the other hand, investigates dance and drill directly and often in tandem. His book *Keeping Together in Time* walks through the annals of history discussing what he describes as "muscular bonding" or "the euphoric fellow feeling that prolonged and rhythmic muscular movement arouses among nearly all participants in such exercises" (McNeill 1995, 2). McNeill's hypothesis is that when human beings move together to a rhythm, they experience a powerful and synergetic emotional connection (McNeill 1995, 2). The possible activities for McNeill to explore are myriad, but he deliberately chooses dance and military drill. He notes that "war dances were almost universal among simple and barbarian societies" (McNeill 1995, 102) and then provides many examples similar to chapter one of this thesis. Significantly, he gives considerable attention to ancient Greece and Rome, which have already been established as progenitors to modern military drill. McNeill writes:

> *The Spartans [engaged] in drill and marching exercises and advanced into battle by keeping step to the sound of music. . . .*
>
> *Spartan hoplites also knew how to execute flanking movements, and could close or open ranks so as to alter the length of their front. Some maneuvers apparently required separate files to follow the man in the front rank, thus breaking the phalanx into a tactical unit of just eight men. Prolonged practice was required to assure the smooth execution of such deployments; and, like other Greeks, the Spartans also danced in full panoply [or full armor], mimicking battle encounters while keeping time to the sound of flutes. Choral songs about how a fighting man ought to conduct himself in battle also figured largely in Spartiate life. Thus song and dance reinforced drill to make the Spartan phalanx what it was.* (McNeill 1995, 116)

Given this example of Spartan "muscular bonding" he concludes that the "hours of marching, dancing, and singing together presumably had the same emotional effects that modern close-

order drill does" (McNeill 1995, 116). Later in his volume, McNeill adds his thoughts on the development of military drill to that of Lee and Kleinschmidt mentioned previously:

> *Prolonged drill allowed soldiers, recruited from the fringes of an increasingly commercialized society . . . to create a new, artificial primary community among themselves, where comradeship prevailed in good times and bad and where old-fashioned principles of command and subordination gave meaning and direction to life. Men who had little else to be proud of could share an* esprit de corps *with their fellows and glory in their collective sufferings and prowess.* (McNeill 1995, 131)

McNeill echoes Lee's and Kleinschmidt's sentiments that the development of military drill led to extraordinary changes in Europe and the world, yet—despite all the evidence to the contrary—he, too, falls short of naming military drill a dance. This is where the current study steps in.

CHAPTER III: METHODOLOGY

I ended chapter one by suggesting that military drill can and should be considered an American war dance, but in chapter two I demonstrated that there is a dearth of scholarly literature—much less concurrence—on the topic. Therefore, in order to corroborate or refute my hypothesis, I conducted original research specifically on military drill as an American war dance. My methodology was ethnographic in nature, as I necessarily spent the majority of my time talking to people about military drill. In this chapter one detail my methodology, including who I talked to, how and where I found them, and what we talked about; the results and analysis of these conversations are then presented in the following. Though all my exchanges centered on military drill and war dance, they occurred in two forms—short survey and interview—and therefore, I treat them separately here.

Short Survey

Research Locale and Population

The National Capital Region (NCR)—comprised of Washington, D.C., Northern Virginia, and Maryland—is home to the Pentagon and over twenty other military installations. The various missions of these units range from strategic planning, intelligence gathering, and defense of the nation's capital to Presidential escort, Department of Defense support, and all the protocol and ceremonial honors the Executive Branch requires. These ceremonies are most readily recognized as parades or changes of command, but also come in the form of retirements, funerals, and the posting of the Colors, among others, and each necessarily involves military drill. Given the high

visibility and public profile of the honorees at these ceremonies, it is understandable that each of the Armed Forces, including the Coast Guard, trains and maintains an Honor Guard dedicated to the performance of military drill.

During the summer, the NCR is also a bustling hub of tourist activity and, therefore, the branches of the military reach out to the public to promote a positive image, inspire national support, and recruit new members. The service Honor Guards are heavily involved in the effort, especially the Army's 3rd Infantry Regiment or "Old Guard" and the marines of Marine Barracks Washington (MBW). The Old Guard, for example, not only provides the guards who keep a 24/7 vigil at the Tomb of the Unknown Soldier, but also presents their weekly Twilight Tattoo at Joint Base Myer-Henderson Hall (JBMHH), VA. The Tattoo is open to the public and, through a music, song, and military drill, educates the audience on the history of the United States Army. MBW, on the other hand, hosts two weekly public performances; one at the Barracks at 8th and I Street in Washington, D.C. and another at the Marine Corps War Memorial. In contrast to the Army's Twilight Tattoo, the Marines' Evening and Sunset Parades are highly ceremonial and may be considered the quintessential military parade.

Each summer, thousands of Americans attend these events. Some are veterans who come to support their branch of the Armed Forces and to reflect on the time they spent serving. Others come to celebrate their love for their country. Still others come purely out of touristic curiosity. Whatever their reason for attending the events, however, they see military drill as it is performed by the Service Honor Guards and are reminded of the role it has played in the history and culture of the United States. Therefore, the Americans I talked to each had some experience—great or

small—with military drill and helped me gain a preliminary understanding about how Americans in general feel about military drill and war dance.

Recruitment

As explained above, I spoke with people I had never met before about military drill. Before I arrived on site at either JBMHH for the Twilight Tattoo or MBW for the Evening Parade, I purposely chose to wear one of my Air Force uniforms. Though this thesis was not commissioned by the Department of Defense (DoD), nor did I represent the Air Force in any official capacity, I felt that wearing a uniform would lend me credibility which would greatly increase the probability of people reacting positively to being approached by a complete stranger. My feeling proved correct as not a single person I spoke to refused my survey. However, I did find that it mattered to me which uniform I wore to each event. For the Twilight Tattoo, I felt entirely comfortable in my regular duty uniform, the Air Battle Uniform (ABU). On the other hand, I wore the ABU to MBW once and felt incredibly underdressed. This was not because the people who came to see the Parade were all dressed in suits and ties, but because the marines were all in their Blue-White Dress uniforms. Each Evening Parade after that I wore my Short Sleeve Blues uniform.

For the Army's Twilight Tattoo, which was held 7-8pm every Wednesday May to August, I would try to show up around 6:30pm to talk to people before the event started. I usually was able to get one or two responses to my survey prior to showtime, but the loud music of the pre-show made conversation difficult after 6:45pm. Therefore, the majority of my survey responses from JBMHH were collected in the thirty minutes immediately following the Tattoo while people

milled around taking pictures or asking questions of the soldiers. In contrast, the Marines' Evening Parade, which was held on Fridays, May through August, didn't even begin until around 9pm and ran until after 10pm. Furthermore, though open to the public, seating for the Parade was done by reservation which began at 7pm. Therefore, in order to talk to people at MBW, I had to catch them while they waited in line to enter the Barracks, between the hours of 7 and 8pm. Each of these circumstances for recruiting people for my survey had their advantages and drawbacks. For example, talking to people after the Twilight Tattoo allowed me to ask them what they thought of the military drill they had just witnessed minutes before. Though it was possible to approach people after the Evening Parade, I decided not to do so since it would have been much later at night and people, including me, wanted to get home.

Despite the differences in situation at JBMHH and MBW, my approach to recruiting people to take the survey remained generally the same. After identifying an individual, or a group—I preferred to talk to a small group of two or three at a time—I introduced myself as First Lieutenant Colin Slade, offered a handshake, and then asked if they had ever been to the Tattoo or Parade before. We would discuss for a minute their reason for attending the event. I would invariably try to praise the performance they saw or were about to see; this would then let me explain the fact that I was conducting research on military drill and ask them to fill out my survey. This method sometimes generated discussions on military drill and war dance, nothing of which was recorded[2] beyond what I could later remember and the answers the individuals wrote down on the survey.

[2] Liberty University's Institutional Review Board stipulated that all "short surveys" would be kept anonymous and did not allow for the audio or visual recording of respondents.

Questions and Procedure

My purpose in approaching people at JBMHH and MBW was to capture a small glimpse into what Americans think about military drill and war dance. I accomplished this by providing each individual I spoke to with one of two surveys, each with two nearly identical questions. The first survey asked 1) How would you describe military drill? and 2) In your opinion, what is the purpose of military drill? Likewise the second survey asked 1) How would you describe war dance? and 2) In your opinion, what is the purpose of war dance? In order to facilitate writing down answers to these questions, I provided pens and clipboards, as well as enough blank space on the page for the participant to write as much or as little as they felt was sufficient. Each survey was filled out twenty-five times for a total of fifty surveys and respondents.

I sought to remove any bias on the part of myself or the participant by arranging the surveys in an alternating pattern on the clipboard. I did not, nor did I have the participants pick which survey they filled out. Therefore the survey questions they received were not necessarily random, but they were not premeditated either. I allowed each individual to take as much time writing as they desired and remained nearby to address any questions they had. Filling out the survey generally took about three to five minutes; however, the conversations leading up to or following immediately after the survey often lasted much longer.

Limitations

As already discussed, there was some limitation on when I was able to recruit people to participate in the survey. I felt this was especially unfortunate in the case of the Evening Parade at MBW. Given the extreme formality of the Parade, it would have been useful to find out what

people thought of the performance after they had seen it. More importantly, however, the surveys were limited to only fifty people and only those who were in attendance at two specific events featuring military drill. Therefore the results can in no wise be considered representative of Americans as a whole. I did mull over the possibility of paying a commercial polling company to conduct a scientific survey, but ultimately determined it was outside of the scope of this thesis. Finally, the Air Force, Navy, and Coast Guard do not have regularly scheduled public events like the Twilight Tattoo and the Evening Parade that feature military drill. Therefore, I was unable to obtain surveys from people affiliated with those Services.

Interview

Participants

Though there were some experts on military drill among those who participated in the short survey—active duty members or retired veterans, for example—and my recruitment approach generated discussion with them, the setting at JBMHH and MBW was not conducive to extended interviews or audiovisual recording. Moreover, I felt the importance of capturing the perspective on military drill of those who perform it. For this reason I sought to interview soldiers from the Army's Old Guard and marines from MBW.[3] More specifically, I was interested in speaking with members of the Honor Guard drill teams. It is the full-time profession for these ceremonial soldiers and marines to provide honors for the President of the United States, other dignitaries, present a professional image on behalf of their Service, and to render a

[3] The missions of the 3rd Infantry Regiment or "Old Guard" and Marine Barracks Washington are not ceremonial only. They train regularly to provide routine security for the President and other dignitaries or to deploy in defense of the nation's capital.

final salute to fallen veterans through the perfect execution of military drill. When not marching in a parade, performing their rifle routine for a public celebration, or firing twenty-one guns in Arlington National Cemetery, they are rehearsing to do so. They live and breathe right faces and forward marches by day and dream of spinning rifles by night. Therefore the soldier and marines I spoke to—First Lieutenant (1st Lt, USA) Christopher Johnson, Gunnery Sergeant (GySgt, USMC) Anthony Davis, and Captain (Capt, USMC) Brian Lander—were perfectly situated to provide the insight on military drill I desired. Nonetheless, Active Duty military are not the only Americans whose livelihood is military drill. Justin Gates is employed as the director for The National High School Drill Team Championships, The Nationals Drill Camp, and other Junior ROTC drill competitions. Gates claims to have seen more drill than any other person on the planet (Gates 2014, 2:24) and given that he has been directly involved with military drill competitions for over 23 years, I'm inclined to believe him. Naturally, I was anxious to interview these gentlemen and gain their unique view of military drill in America.

I also felt it important to include academic and scholarly perspectives. Therefore, I sought audience with three dance professors; Colleen West, Jeanette Geslison, and Anthony Shay. West and Geslison work as the department head and artistic director, respectively, for Brigham Young University's World Dance program. West specializes in Ukrainian folk dances, including the Cossack-inspired *hopak* mentioned in chapter one. Likewise, Geslison has extensive knowledge of the traditional dances of Hungary such as *verbunkos*, a stately military recruiting dance. Finally, Shay is an associate professor of dance at Pomona College and is one of the foremost scholars on the male dances of Muslim countries like Iran. Shay has also pioneered and published scholarly works on the concepts of choreophobia and hypermasculinity in dance. As

shown in the following chapters, these dance professors were instrumental in rounding out the discussion on military drill as an American war dance.

Recruitment

The process for interviewing the soldiers and marines of the Old Guard and MBW began with a phone call to their respective Public Affairs offices to inquire about the possibility of interviews. This eventually put me in contact with the officers-in-charge (OIC) of those sections. The OICs facilitated obtaining the necessary approval from their commanding officers and organized the interviews; I explained to them that I wished to speak with soldiers and marines of various rank and experience level and then they worked to identify the individuals for me. The Public Affairs OICs were incredibly helpful and I am indebted to them for enabling my research.

For the non-military interviews I first reached out via email, explaining to each individual that I was conducting research on military drill as an American war dance and felt they could contribute a vital perspective to the research. Similar to my wearing a uniform while recruiting participants for the short survey, I chose to use my DoD email address when sending these emails in order to lend myself more credibility. I don't know that this had any influence on the willingness of those I interviewed—I didn't ask—but I felt that it was an effective means of communication. After establishing contact through email and receiving their assent to the interview, I would often follow up with a phone call.

Questions and Procedure

Each of my seven interviews were unique in time, place, and method. For example, I interviewed Colleen West over the phone while she drove from a dance rehearsal to her home.

Other interviews occurred over internet video chat. However, I was able to conduct sit down, face to face interviews with 1st Lt Johnson at the Old Guard and at MBW with GySgt Davis and Capt Lander. The interviews took place in different venues, through different mediums, and highlighted different issues, but the line of questioning remained essentially the same for each. I began by asking the participants to describe military drill and its purpose. My next question would focus on the topic of American reaction to military drill. Related to this, I would inquire about American nationalism and culture. Finally, I would ask the participant(s) to offer their thoughts on my hypothesis that military drill is an American war dance. I followed this pattern because I wanted those I interviewed to remain unconcerned about my relabeling of military drill and be able to speak on military drill as they understood it at the time. Conversely, I purposely deviated from this procedure with the dance professors; I began each of their interviews by first suggesting that military drill is an American war dance and then moving to the other topics from there. I chose to do this because of their knowledge and expertise was in dance, as opposed to military drill, and I wanted them to address my theory up front.

Limitations

The most notable limitation of these interviews is that I was unable to interview members of the Air Force or Navy. The reasons for the truancy of the latter is that I was unable to contact anyone from their Honor Guard. I tried calling Joint Base Anacostia-Bolling where they are located numerous times, but could not reach them. The Air Force Honor Guard, on the other hand, did not participate because their commander refused to support my research. The absence of the Air Force and Navy is noticeable because they could have provided an important

perspective, specifically that neither is a land-based force yet they still practice and perform military drill. For these services, military drill would have to be much less about physical combat preparation, but would serve some other function. As an officer in the Air Force, I could guess at what that function may be, but it is unfortunate that I could not gather the information directly from these Services' ceremonial units. I did not attempt to contact the Coast Guard, though their perspective on military drill would likely be much the same as the Navy's.

Also missing from this research is the contribution of a university professor or historian who specializes in military drill. I contacted the Army's Center of Military History, but they could not produce any employees who claimed to have expert knowledge on the subject. I did invite Wayne Lee, professor of history and chair of the Curriculum in Peace, War, and Defense at the University of North Carolina at Chapel Hill, but he declined. My other option was to interview professors of military science at the military academies, but these academics are understandably focused primarily on modern strategy and combat tactics.

CHAPTER IV: RESULTS AND ANALYSIS

Using the method described in the previous chapter, I collected twenty-five responses to each of following questions: How would you describe military drill? In your opinion, what is the purpose of military drill? How would you describe war dance? In your opinion, what is the purpose of war dance? The answers to these questions are provided in full in Appendix A. However, the tables below show the results of coding each short survey for specific words or ideas. If a response to a question contained the desired word, it was counted once. However, if a single answer contained multiple ideas, even related or synonymous adjectives, it could be counted many times. For example, participants used the word *precise* or *precision* to describe military drill eleven times, yet some of those same answers also contained the words *camaraderie* or *honor* and were thus counted again. After coding, I grouped together related words and ideas into themed categories; *Synchronized Discipline*, *Unity*, *Performance*, *Preparation*, *Inspiration*, *War*, *Nationalism*, *Tradition*, *Music*, *Ethnicity*, and *No Idea*. Though some words and ideas fit well in multiple themes, each was counted toward one category only in order to allow for a more strict analysis.

In addition to these short surveys, I conducted extended interviews with the seven experts on military drill and dance.[4] Though the specific line of questioning was unique to each interview, I sought to follow the procedure outlined in chapter three as best I could. I tried to talk as little as possible and let the interviewee determine the course the interview should take.

[4] I obtained a total of 438 minutes of recorded conversation on military drill. Unfortunately, another sixty minutes were not recorded due to equipment issues. The interviews ranged from thirty-eight minutes to as long as ninety.

Afterward, I transcribed each interview and coded responses under four main categories: *Description of Military Drill or War Dance*, *Purpose of Military Drill or War Dance*, *American Reaction to Military Drill or War Dance*, and *Military Drill as an American War Dance*. These categories are presented below as the outline for my analysis of military drill.

Description of Military Drill and War Dance

As a brief reminder, I introduced in chapter one my hypothesis that military drill is an American war dance, but I also suggested that Americans might not agree with me. My reasoning in the first instance is that military drill is rhythmic bodily motion through space which can exhibit an aesthetic quality, is performed by warriors, and no other traditional American dance qualifies; and in the second, Americans associate the military with masculinity while ascribing a feminine connotation to dance and anyone who dances, even men. Accordingly, in the analysis below I describe how my fieldwork results relate to my hypothesis and follow the recommendation of Adrienne Kaeppler, curator of Oceanic Ethnology at the Smithsonian Institution, that "the aim of anthropological works is not simply to understand dance in its cultural context, but rather to understand society through analyzing movement systems" (Kaeppler 2000, 120). Therefore, as Kaeppler indicates, my intent is not solely to establish whether military drill can be considered an American war dance, but to draw conclusions about Americans by investigating how they describe and react to military drill.

Table 1 - Thematic Summary of Short Survey Response Totals

	Descriptive Words for Military Drill	Percentage of All Words Used	Descriptive Words for War Dance	Percentage of All Words Used
Synchronized Discipline (Table 2)	48	25%	7	5%
Unity (Table 3)	41	22%	19	14%
Training (Table 10)	29	15%	10	7%
Performance (Table 11)	29	15%	17	13%
Inspiration (Table 6)	20	11%	33	24%
War (Table 7)	9	5%	13	10%
Nationalism (Table 8)	6	3%	10	7%
Tradition (Table 9)	6	3%	10	7%
Music	1	1%	2	1%
Ethnicity (Table 5)	1	1%	8	6%
No Idea (Table 4)	0	0%	7	5%
TOTAL	190	100%	136	100%

Synchronized Collective Discipline

Along those lines, I am confident that the short survey and interview responses paint a culturally accurate picture of how Americans view military drill; take their descriptions, for example. According to Table 1 above, short survey respondents used words pertaining to the theme of *Synchronized Discipline* (Table 2) forty-eight times; 25% of all descriptive words used for military drill and more than any other category. The most frequently used word was *discipline*, appearing in twenty out of fifty questions. Some form of *precise* was the second most

frequent word, being used twelve times. Moreover, Table 1 shows that after *Synchronized Discipline*, *Unity* (Table 3) is the next most popular theme for describing military drill. Words such as formation, unit, and team were used forty-one times, or 22%. *Synchronized Discipline* and *Unity* combine to represent nearly half of all words short survey respondents used to describe military drill. Based on these results, I could reasonably expect any adult American to relate military drill in terms of synchronized discipline and/or unity, hearkening back to Wayne Lee's "synchronized collective discipline" in chapter two.

Table 2 - Words in Short Survey Responses Related to *Synchronized Discipline*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
discipline	9	11	1	0
precise	11	1	1	2
order	0	4	0	1
attention	2	0	0	0
coordinate	1	1	0	0
cadence	1	0	0	0
concentrate	0	1	0	0
efficient	0	1	0	0
focus	1	0	0	0
follow	0	1	0	1
obedience	0	1	0	0
standards	0	1	0	0
synchronize	1	0	0	0
rules	0	0	0	1
TOTAL	26	22	2	5
	48		7	
	25% of all words used (Table 1)		5% of all words used (Table 1)	

Table 3 - Words in Short Survey Responses Related to *Unity*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
teamwork	3	6	0	2
unit	4	5	1	3
formation	6	1	2	1
team	3	3	2	2
member	1	2	0	0
together	1	2	0	1
camaraderie	1	1	1	2
group	1	0	0	0
participate	0	1	1	0
trust	0	0	1	0
TOTAL	20	21	8	11
	41		19	
	22% of all words used (Table 1)		14% of all words used (Table 1)	

Americans may not know much of the history of military drill, the many circumstances and ceremonies where it is employed—i.e. cake cuttings (Davis 2014, :20)—or that there are different types of military drill like performance and competition (Gates 2014, 52:08). They may not feel that they understand it or even "know what to look for because they're not familiar with the maneuvers or the techniques" (Lander 2014, 5:16). Nevertheless, the visual of a group of soldiers, sailors, marines, or airmen moving in unison has sufficiently diffused throughout American society to where they are at least familiar enough with military drill to describe it using similar terms like discipline, precise, order, unit, team, together, etc. This idea is reinforced by my method for collecting responses to the short surveys; the results show that whether people filled out a survey before or after an event featuring military drill seems to have had little effect on their answers. Furthermore, Americans' *No Idea* themed responses (Tables 1 and 4)—rather

the complete lack thereof—are evidence that not a single one of the twenty-five short survey respondents felt unable to describe military drill.

Table 4 - Words in Short Survey Responses Related to *No Idea*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
never	0	0	1	0
no answer	0	0	1	0
not familiar	0	0	1	0
not know	0	0	1	1
not say	0	0	0	1
not sure	0	0	1	0
TOTAL	0	0	5	2
	0		7	
	0% of all words used (Table 1)		5% of all words used (Table 1)	

Military Drill as an American Cultural Artifact

This is significant. If truly representative of Americans in general, these results allow me to draw a number of conclusions about American culture. First, I propose that military drill has become an American cultural artifact. Americans may not individually relate to military drill, but they are at least comfortable with it, as well as recognize that it belongs to and informs the overall identity of the United States as a nation; as opposed to seeing military drill and thinking that it is Prussian (where it originated), North Korean (which regularly uses military drill as propaganda), or any other ethnicity for that matter (Table 5). Therefore, military drill can be considered as representative of Americans as a whole. I believe that it is this ubiquitous diffusion of military drill that led Justin Gates, Vice President and Competition Director for Sports

Network International, to say that any American "who watches [military drill] walks away with a sense of pride in their country" (Gates 2014, 1:12:55).

Table 5 - Words in Short Survey Responses Related to *Ethnicity*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
america	0	1	1	2
indian	0	0	1	0
native	0	0	3	0
tribal	0	0	1	0
TOTAL	0	1	6	2
	1		8	
	0% of all words used (Table 1)		0% of all words used (Table 1)	

However, the assumption that military drill is indeed an artifact of American culture begs the question of how it reached that milestone? Was this a natural consequence of military drill playing such a significant role during the Revolutionary War and in the formation of our country? Is it because the United States has been embroiled in one war or another throughout the most of its history? These are excellent possibilities, however, according to Brigham Young University's International Folk Dance Ensemble Director, Jeanette Geslison one of the strongest arguments against the development of military drill as an American cultural artifact is that "the [United States] is such a newly established country and [we] don't have this very deep root of archaic traditions, of using certain rituals to go to war" (Geslison 2014, 9:23). Yet, if the idea of "synchronized collective discipline" didn't diffuse naturally, how did it become so widespread so quickly? Perhaps there is a more recent and "artificial" explanation, such as the use of technology and the internet/social media. The mind marvels at the speed with which information travels these days. Americans' daily forays into cyberspace consist of checking their Facebook or

Twitter feeds to see what's trending or gone "viral". The internet and social media, therefore, are incredibly powerful tools for sharing information and gauging/guiding American opinion. It shouldn't come as a surprise then that each of the Service drill teams have their own Facebook page where they share photos and video of their performances, thus helping to solidify the synchronized and unified image of military drill in the minds of Americans. This is an unlikely explanation for the establishment of military drill as an American cultural artifact because it seems manufactured and temporary. Such movements and processes may occur suddenly, but generally speaking it takes time for a culture to coalesce and take root within the population, especially across a country with millions of citizens. Nonetheless, the internet and social media do play a powerful role in the development of contemporary American culture.

Expectations of the American Warrior

A second conclusion from these results is a corollary to the first; that is that military drill is not only ensconced in the minds of Americans in terms of "synchronized collective discipline", but also they see it as reflective of the military as a whole. Americans generally believe—even expect—servicemembers themselves, as well as each branch of the United States Armed Forces, to be disciplined and united. They presume discipline permeates every facet of military culture and are therefore willing to entrust servicemembers with the defense of the nation; that when Americans see their warriors can march and spin rifles in perfect unison, "down to 1/30th of a second" (Gates 2014, 1:04:06), they believe there is nothing the military can't do. Justin Gates muses:

> *[When Americans] see the kind of precision that those young . . . men and women in some cases can perform, it has to give them a sense [of trust]. . . . Look at what our military*

> *does with people in their early 20s . . . [they put them] in charge of things that could annihilate the world ten times over. And the reason they can do it is because of the incredible discipline and esprit de corps and excellence they have learned after decades and decades and decades of having trained people to do jobs that they would never let them do in the private sector.* (Gates 2014, 1:09:45)

No wonder Americans react so strongly when they hear of individual members or whole units involved with organized sexual assault at boot camp, torture of foreign POWs, cheating on nuclear inspections, or desertion. To them this signifies the breakdown of "synchronized collective discipline", as well as an inexcusable abuse of their confidence.

Comparison with American Descriptions of War Dance

In the short survey I also asked twenty-five people to respond to the exact same questions as those for military drill, only I substituted *war dance.* In some instances this caused some confusion, even dismay. There were times where individuals would turn to me after I handed them a survey and say I gave them the wrong one. In one instance, the gentleman just thumbed through the stack of surveys until he found one with questions on military drill. Still others would say—either to me directly or in their response—that they had no idea how to describe war dance. This is because war dance is generally outside of the American cultural milieu; Americans simply don't spend time experiencing war dances. Nevertheless, I think their choice of words for explaining war dance in the responses they did give are telling. The most significant differences between military drill and war dance relate to Wayne Lee's "synchronized collective discipline". Americans used words from the theme of *Synchronized Discipline* (Table 2) to describe war dance only seven times versus forty-eight for military drill. It increases to nineteen with regard to *Unity* (Table 3), but this still pales in comparison with military drill's forty-one.

Why the disparity? It seems that when Americans do experience war dance, it is in the form of the *haka* mentioned in chapter one; I had numerous conversations during my fieldwork where people said that is what they thought of when I said war dance. Both Captain (Capt) Brian Lander, Headquarters & Headquarters Staff Company Commander at MBW, and First Lieutenant (1st Lt) Christopher Johnson, Presidential Firing Party Platoon Leader at the Army's Old Guard, referred to the New Zealand All Black's *haka* during their interviews (see Lander 2014, 32:13 and Johnson 2014, 50:12). While *haka* have elements of synchronization—i.e. the warriors perform similar movements together in rhythm—the dance allows for individuals to stand out. This is completely understandable because the dance is founded on the tradition of *pole* (literally to boast or challenge) where warriors draw attention to their own physical prowess and ferocity in battle. Furthermore, Polynesian wars were won by the combined and coordinated efforts of many heroic individuals. Contrast this with the collective discipline required for soldiers to move and fire as a single unit. 1st Lt Johnson emphasizes that in military drill "you can't be selfish because any little thing that you do wrong will reflect on the whole platoon or company that's marching. So you have to be perfect for the sake of the team" (Johnson 2014, 6:25).

When Americans think of military drill, they think of "synchronized collective discipline", but when they think of war dance, they think of something else. Table 1 offers a glimpse of what that something else may be. Most notably, Americans used words relating to the theme of *Inspiration* (Table 6) thirty-three times, or 24%. This is 60% more often than for military drill; interestingly, this same ratio applies for the themes of *War* (Table 7), *Nationalism* (Table 8), and *Tradition* (Table 9). These four themes combine to represent 48% of all words

Table 6 - Words in Short Survey Responses Related to *Inspiration*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
respect	1	3	0	0
build	0	3	0	1
honor	2	2	0	1
confidence	0	2	0	1
pride	0	2	4	2
esprit de corps	1	1	0	0
good will	0	1	0	0
propaganda	0	1	0	0
rally	0	1	2	1
celebrate	0	0	0	1
commitment	0	0	0	1
dedicate	0	0	0	1
duty	0	0	0	1
emotion	0	0	1	0
ignite	0	0	1	1
inspire	0	0	2	3
morale	0	0	0	1
motivate	0	0	0	2
proud	0	0	1	0
spirit	0	0	1	1
support	0	0	0	2
power	0	0	0	1
TOTAL	4	16	12	21
	20		33	
	11% of all words used (Table 1)		24% of all words used (Table 1)	

used to describe war dance. In other words, Americans consider war dance—read *haka*—to be a method for stimulating the citizenry to greater patriotic feeling prior to or in victory after war by drawing on their national traditions. Americans may feel the same way about military drill, but it doesn't come across in their descriptions. Though it is an artifact of American culture, Americans are content to think of military drill as a demonstration of Wayne Lee's "synchronized collective discipline" rather than looking to it as a source of inspiration or patriotism.

Table 7 - Words in Short Survey Responses Related to *War*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
soldier	2	4	0	0
combat	0	1	2	0
troop	0	1	1	0
guns	1	0	0	0
battle	0	0	1	2
enemy	0	0	0	1
intimidate	0	0	1	0
outwit	0	0	0	1
scare	0	0	0	1
sharp	0	0	0	1
warrior	0	0	0	1
wits	0	0	1	0
TOTAL	3	6	6	7
	9		13	
	5% of all words used (Table 1)		10% of all words used (Table 1)	

Table 8 - Words in Short Survey Responses Related to *Nationalism*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
nation	1	2	1	2
country	1	1	2	0
pomp and circumstance	0	1	0	0
patriot	0	0	2	2
regal	0	0	1	0
TOTAL	2	4	6	4
	6		10	
	3% of all words used (Table 1)		7% of all words used (Table 1)	

Table 9 - Words in Short Survey Responses Related to *Tradition*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
tradition	1	2	1	0
formal	1	0	0	0
heritage	1	0	0	1
history	1	0	2	3
ceremony	0	0	0	1
ritual	0	0	2	0
TOTAL	4	2	5	5
	6		10	
	3% of all words used (Table 1)		7% of all words used (Table 1)	

Purpose of Military Drill and War Dance

Form Follows Function

This is not to say that military drill is not inspiring, but it does not seem to be its principal purpose in the construct of contemporary American culture. Yet, if military drill is not being used

primarily to rally the support of the public, what function does it fill as an American cultural artifact? Military drill continues to be the United States Armed Forces' preferred method for "teach[ing] discipline by instilling habits of precision and automatic response to orders" and "increas[ing] the confidence of junior officers and noncommissioned officers through the exercise of command, by the giving of proper commands, and by the control of drilling troops" (MCO P5060.20 2003, 1; see Davis 2014, 7:35). Thus, according to published order, and in the minds of Americans, military drill is a tool for training soldiers, sailors, marines, and airmen. In short survey responses about military drill, Americans used words related to the theme of *Training* twenty-nine times as shown previously in Table 1 and Table 10 below; in contrast, they used these same words only ten times to describe war dance.

Table 10 - Words in Short Survey Responses Related to *Training*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
instill	2	5	0	0
practice	1	3	1	0
train	4	3	0	1
skill	1	2	1	0
abilities	0	1	0	1
maintain	1	1	0	1
difficult	2	0	0	0
expertise	1	0	0	0
instruct	0	0	0	1
prepare	2	0	2	2
TOTAL	14	15	4	6
	29		10	
	15% of all words used (Table 1)		7% of all words used (Table 1)	

Even so, the Armed Services and Americans alike recognize there is more to military drill than just training. Capt Brian Lander suggests that there are actually two separate categories of military drill:

> *You've got the military drill, the close-order drill, that [everybody] is trained in at boot camp, and that we use . . . for any number of reasons; to move units from one place to the other, to do it in a neat clean fashion, to instill confidence in the marines and in the leader, [etc.] And then there is ceremonial drill. . . . It serves a completely different purpose than [the first type of military drill]. . . . Ceremonial drill, its purpose is just that, ceremonies. . . . [It's] to look good. And that's it. . . . [Ceremonial drill is] very similar and mimics [normal,] day to day [drill], but there are a lot of differences in sort of how [you] move [your] body. And that's generally because in my opinion it is a performance, it's an art. . . . It's not to march and to do the movement correctly. It's to make it look good for the crowd.* (Lander 2014, 2:00)

In other words, the form of military drill follows the function it serves. As discussed previously, military drill has long since lost its original usefulness in direct combat, but continues to be an excellent training tool for new recruits at boot camp and other environments in the military. In this type of situation, military drill is utilitarian in nature and executed solely for the benefit of those who perform it. The form and function of this type of military drill has remained relatively unaltered since its original development in Prussia.

On the other hand, the word *drill* in military vernacular is almost invariably paired with *ceremonies*, signifying that there is a ritualist, extraverted side of military drill. Outside of training, military drill is most often performed for the benefit of others, recalling Richard Schechner's suggestion that such rituals are "not simply a doing but *a showing of a doing*" (Schechner 1974, 456; italics in original). Gunnery Sergeant (GySgt) Anthony Davis, MBW's Drillmaster, enumerated some of these ceremonies which are a *showing* of military drill: "dignified transfers at Dover, funerals at Arlington National Cemetery, . . . Evening and Sunset

Parades, . . . Inaugurations, . . . retirements, changes of command, posts and reliefs, wreath layings, cake cuttings, ball season" (Davis 2014, :20) and more. For all of these ceremonies, the individuals and units who perform them learn and practice their execution ahead of time—thus combining training with performance. In the short surveys, Americans used words related to the theme of *Performance* (Table 10) twenty-nine times, equal to that of *Training*. Interestingly, though Americans use these same words seventeen times for war dance, the relative percentages for military drill and war dance are similar; 15% and 13%, respectively.

Table 11 - Words in Short Survey Responses Related to *Performance*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
show	2	7	1	3
demonstrate	1	2	0	0
public	0	2	0	1
look	0	1	0	0
movement	3	1	0	1
spectate	0	1	0	0
audience	0	0	1	0
choreograph	1	0	1	0
display	2	0	1	1
energy	0	0	1	0
march	4	0	1	0
pageant	0	0	1	0
perform	2	0	1	0
presentation	0	0	1	1
vibrant	0	0	1	0
TOTAL	15	14	10	7
	29		17	
	15% of all words used (Table 1)		13% of all words used (Table 1)	

This performance aspect of military drill gives rise to some important consequences. When something is considered "art", as Capt Lander says of ceremonial drill, it encourages aestheticization and becomes subject to creative interpretation. In other words, the artist strives to make their medium appear pleasing or be well received. In the case of military drill, the process of aestheticization occurs under many circumstances. For example, the MBW Drillmaster bears the responsibility of not only training marines in drill and ceremonies, but also to adjust the way the maneuvers are performed so they will "look good to the crowd". Moreover, the Drillmaster is tasked with codifying these changes into a special publication, which is only authorized for use by marines at MBW (see Davis 2014, 9:44). GySgt Davis explains the reason for the difference:

> *A lot of the things we do here at the Barracks is done just to emphasize some of the units. If you look at the drill that we do at the Barracks, it's just basic formation. If you take the Marine Corps Order for drill and ceremony, . . . we do exactly that, except we change it just slightly to emphasize it. If we did a formation normally, it would take longer and it wouldn't be as smooth. So just back in the day somebody decided let's emphasize this a little bit. Let's make it more smooth. Let's tell the story of the Marine Corps in formations, but let's just emphasize some different units. So we've made a lot of things unison, instead of waiting for six platoons to do their dressing sequence individually, [they all] do it together. . . . So [the changes are] there to emphasize the unit a little bit better.* (Davis 2014, 10:55)

Such "emphasis" aestheticizes specific movements or units and, according to GySgt Davis, is designed to help marines "to stand tall and look pretty", but more importantly to "represent the Marine Corps the best that [they] can" (Davis 2014, 16:41). Though the above case is from the Marine Corps, the same can be said for the other branches; each maintains units whose mission is the aesthetic performance of official ceremonies.

However, the aestheticization of military drill has not been left to the Armed Services alone; paramilitary and civilian institutions have joined in as well, especially universities like University of Nebraska-Lincoln, the Citadel and Texas A&M, and Junior Reserve Officer Training Corps (JROTC) units across the states. These organizations use military drill not only to train cadets for future military service and introduce them to "synchronized collective discipline", but have also established their own drill teams to perform ceremonies and, more recently, to compete against other units. Justin Gates is the director for all of Sports Network International's military drill competitions and is often asked—by civilians and general officers alike—what purpose such competitions serve. He explains:

> *Why have competitions? That question has been asked by two star generals sitting across the table from me when we were doing an interview. They'll candidly say, "Look, I think it's great these kids are all excited and everything, but I don't get this. I don't understand why this is a competition." Now this is the same two star general that thought that Junior ROTC would be better served by having chess competitions. So he, while I understand his point, and I told him . . . I understand the strategy aspect, the thinking aspect, [etc.]. I think you also have to remember your target audience. And having two kids sit and play chess for some, you know, others want to be on a drill team, you got to look at where is the greater good served? . . .*
>
> *I mean, if you want to look at the history of military drill, the Pershing Rifles basically started the competition drill back [in 1895] using marching and color guard, things of that nature, to actually [compete] one unit against another. When you look at basic training, you know, companies will compete against other companies. I don't want to say it's human nature, but it's a natural order of things. If you want to get good at something, make it a competition. Make it to where the best is recognized. Make it to where the best teams and the best individuals receive the glory. And then at that point, a rising tide will lift all boats. . . .*
>
> *The competitions are great in and of themselves, but the real benefit to competition drill is the months of work beforehand. The learning to trust the person next to you, learning how to follow, how to lead. . . . The ability to know that by working hard you increase your chances of success multifold. There's countless examples that these cadets take with them. And we've gotten emails for years of cadets saying . . . their fondest memories and*

> *some of the things that helped them become the people they are today were their lessons they learned on a competition drill team.* (Gates 2014, 17:20)

Gates claims that individuals and units are better served by their involvement in competition military drill. He maintains that they learn many of the same lessons as those who engage in other competitive sports or activities; "that intestinal fortitude, that being pushed to the wall physically, that being tired, sore, and hungry. . . . There's no substitute for staring adversity in the face and living to tell the tale." (Gates 2014, 39:41). In fact, over the course of my research many people suggested that American football more closely resembles a war dance than military drill. Though outside the scope of this thesis, it would be an incredibly revealing study to compare the purposes of and American reaction to military drill to that of football.

Keepers of Tradition

One problem with aestheticization is that the art can become sensationalized and obscure the original source of artistic expression. In military drill this generally takes the form of increasingly difficult maneuvers, such as throwing rifles higher, farther, and with greater speed. However, this often is accomplished at the sacrifice of bearing, alignment, and synchronized movement—the standards par excellence for any military formation. Some "drillers", as Justin Gates calls them, seem to be cognizant of this fact and have gone to great lengths to maintain the tradition of "synchronized collective discipline". The Marine Corps Silent Drill Platoon, for example, has performed the same routine for at least forty years, making only minute changes. GySgt Anthony Davis calls them "Keepers of Tradition" (Davis 2014, 40:06). Though not technically difficult as far as maneuvers are concerned—the majority of the Silent Drill Platoon members never throw their rifles—Gates asserts that "there is a level of precision they maintain

that is their degree of difficulty" (Gates 2014, 1:04:06). He muses that "the glacial, snail's-paced change is both heartening and mind numbing"; that the routine is "like how those old Converse shoes are cool now because they went through [being] not cool and now they're cool again" (Gates 2014, 1:06:43).

Nevertheless, there are drill teams who have pushed "synchronized collective discipline" to new levels. The King's Guard of Waikiki, HI in particular, became known for their difficult yet incredibly synchronized brand of military drill; a stylized union of Hawaiian and mainland American maneuvers and formations (see Gates 2014, 56:40). From 1972 until their retirement in May 2014, the King's Guard entertained guests at King's Village and other ceremonies, coached JROTC drill teams, and even marched in Presidential Inaugural Parades. Justin Gates suggests that the King's Guard's "influence on the military drill world will be felt decades after they're gone. . . . [They took] what was considered Hawaiian drill, what was their island's heritage of drill for years and . . . blended it with a 'military flavor' and immediately they made the absolute perfect blend of entertainment and excellence" (Gates 2014, 55:31).

It is intriguing that one of the premier drill teams come from another Polynesian tradition. Given that Americans are already so familiar with islander war dances, like the *haka*—not to mention how they respond so positively to them—it would be interesting to test their acceptance of the Service drill teams adaptation of King's Guard-type aesthetics into their routines. Moreover, seeing how Americans consider war dance—again, read *haka*—to be inspiring, I am eager to know what the American reaction might be to such a performance from their Armed Forces. In response to this proposal, Gates theorizes:

> *You would start seeing [an] overwhelming response from people—if they could do it well —overwhelming response for positive that the military simply couldn't deny. They couldn't [ignore] it. It would blow people away. Now, would they ever do it? Probably not because they wouldn't see the roots of the routine coming from the military. So what would be the purpose? The reason the Marines' Silent Drill Platoon does what they do is because you can see watching it that it has deep roots in the Marine Corps. Army, same thing; deep roots in the Army and the Old Guard, etc. Air Force and Navy, same thing. There is nothing about a King's Guard routine that makes it scream basic training, . . . But [the military] would start looking very carefully in the mirror when they saw the level of excitement that they could generate. . . . The Air Force would see it and say, "We've got to put this in", and they'd find a way to get parts of it in like the next day. The Navy would look at it and they'd say, "In a couple of weeks we're going to add a few things". The Army would look at it and say, "It's exciting and maybe a couple of years after we study it we'll put a few things in". The Marine Corps would say, "That's good. We're not changing anything".* (Gates 2014, 1:05:16)

Gates' explanation captures the crux of applying aesthetics within the different Service cultures. Where the Air Force and Navy tend toward change and regularly adopt new technology, tactics, or procedures, the Army—and the Marine Corps especially—are much more conservative. Though they share a common history and tradition of military drill, each branch of the Armed Forces strives to remain true to its own cultural heritage, which is then reflected in their individual approach to the aesthetic performance of military drill.

It is not my purpose here to propose what highly aestheticized performances might look like for each of the four branches of the military, yet still maintain the "synchronized collective discipline" Americans associate with military drill; I am content to agree with Gates' theory above. Nevertheless, while I think it is important that they each represent their separate traditions and culture in their routines, I am more concerned about the idea of a "joint" or American military drill or war dance that projects the essence of all the Armed Forces and remains representative of the United States as a whole. Is it feasible to aestheticize military drill in such a way that it would remain true to the tradition of "synchronized collective discipline" and do so

with the express purpose of inspiring Americans? I certainly believe it is theoretically possible, but there are real challenges that would have to be overcome.

American Reaction to Military Drill and War Dance

Patriotic Pit Stops

The immediate obstacle is current American culture itself. It is hard enough already to capture American attention because of their pursuit of and distraction by high tech entertainment. Factor in that Americans do not consider inspiration to be the primary purpose of military drill (Table 1) and that less than 1% of them ever serve in the United States Armed Forces, then the battle becomes more difficult. Even if Justin Gates is correct when he says, "If you watch any of the service drill teams, you walk away with a sense of pride in the country" (Gates 2014, 1:12:55), that pride is fleeting. 1st Lt Christopher Johnson equates most Americans' experience with military drill to filling "their tank up with patriotism" (Johnson 2014, 30:35) that eventually runs out. He speculates that "maybe they'll think about it for a few days, . . . but I think it's probably more of a momentary or temporary swelling of patriotism. And because they don't have any exposure to the military in their day to day lives, eventually it'll probably fade away until the next time they come [see military drill]" (Johnson 2014, 29:20).

It is not that Americans aren't well intentioned when they seek out and watch military drill, but they generally lack the experience and understanding to identify with what they see (Davis 2014, 37:46). Justin Gates acknowledges that there are some who do have a stronger connection with military drill and the Armed Forces, but that the majority of Americans don't "bring to the table . . . [that deep] level of understanding [of] what the military truly does. The

scope of the military, all four branches plus Coast Guard when we're at war; I don't think most people look at military drill and think that. They just think ooh shiny, sparkly rifles, that's cool" (Gates 2014, 1:12:55). Gates continues:

> *And there's nothing wrong with that. [If] the layperson sees that and that's what they get out of it—they get pride in the US and maybe a good feeling about the service spinning those rifles—winner. That's a win for the Department of Defense. That's basically what they're formed for. What is the reason we have Silent Drill Platoon? What is the reason we have Air Force Honor Guard, Navy Drill Team, Army Old Guard? We do it to instill pride in the citizenry, to know that our services stand ready and are rock solid and ready to roll in anything they need to do. Now because they can march around with rifles on their shoulder, what does that have to do with us . . . doing whatever we need to do wherever? Absolutely nothing. It's not designed to do that. But if it makes people feel better about their military, it's penny wise and dollar genius, frankly; the small amount of funds that those units maintain for the amazing amount of good that they serve for the citizenry around the country. It's the same thing with the Blue Angels, same thing with the Thunderbirds, same thing with the Fife and Drum Corps* . . . (Gates 2014, 1:14:54)

I wondered aloud in each interview about the possibility of reaching a point where Americans had that deeper appreciation for military drill where they could identify with and be inspired by it, but I received mixed reactions. Justin Gates, for example, believes that because Americans have "the freedom to care less" and "to let other people fight for our freedom . . . [and] to allow other people to do our dirty work . . . it is incorrect to think we could ever develop that level of caring among a large percentage of the citizenry" (Gates 2014, 1:16:23). GySgt Anthony Davis says it would require a change in the American mindset that would have to start with the federal government, but isn't convinced that would actually happen (Davis 2014, 50:05). 1st Lt Johnson suggests an increase in military drill performances and ceremonial units might help amplify and prolong American patriotic feeling.

Balancing Macro- and Hypersynchronization

However, the expansion of the military footprint across the United States, even if for ceremonial purposes only, butts against another facet of American culture. Anthony Shay presents his thoughts on the matter:

> *One of the things that Americans do not respond well to is those massive spectacle May Day parades that the Soviets used to throw so much. And then, if you look at the Beijing Olympics of 2008, there was one where there were like a thousand some men all playing the drums in the opening ceremony. They were told to smile a little bit because Western individuals are made deeply anxious when they see large amounts of people moving in unison together. . . . It has the capacity to almost frighten people. That's why spectacle is such a problematic thing. We often associate the kind of military spectacle . . . with totalitarian regimes, like the communist ones, and the fascist regimes of the 30s and 40s. So I think that also speaks to why Americans, per se, have never developed specific kinds of war dances. I think they're troubling.* (Shay 2014, 29:21)

Justin Gates touched on this topic as well:

> *[There are countries whose] war dance is when they take all their armaments and all their soldiers and everything they've got that's big and scary and shiny and expensive, and march down in front of the citizens and make them all come out and watch. That's their war dance. That's their ability to tell the citizenry, look how awesome we are and by the way, don't even think about crossing us. It won't go well for you. There's not a hint of anything we do in this country that's done to threaten our citizenry.* (Gates 2014, 1:25:55)

It is well understood that the Founding Fathers mistrusted having a standing army and the tyranny it can enforce and thus amended the Constitution with the right to bear arms in order for Americans to be able to protect themselves. Perhaps this skepticism has become part of American culture such that they remain uncomfortable with large exhibitions of military power. So even though Americans recognize the value of "synchronized collective discipline" and trust their Armed Forces with incredibly destructive weaponry, it seems plausible that they would not be inspired by military drill—nor develop any other war dance, for that matter—because they would feel threatened by it.

This has led me to develop and explore the concept of *macrosynchronization,* which I define as the "synchronized collective discipline" of a large group of people. My theory is that the level of American comfort decreases as *macrosynchronization* increases. Americans are content with and even inspired by a group of twenty-one marines spinning rifles in unison, but are put on guard as that number grows. Hence the announcers for the Beijing 2008 Olympics Opening Ceremonies remark that the two thousand drummers exhibiting "synchronized collective discipline" "were both awe-inspiring and perhaps a little intimidating" (NBC 2008). For future research I would be interested to discover what the exact relationship between *macrosynchronization* and American comfort would be (e.g. linear, exponential, etc.) and at what level *macrosynchronization* in military drill transitions from inspiring to threatening to Americans. Furthermore, I am intrigued by the idea of *hypersynchronization,* or the level of synchronization and precision in a group beyond what would be considered normal. For example, can the Silent Drill Platoon be considered *hypersynchronized* given its ability to maintain synchronization down to 1/30th of a second? How do Americans react as levels of *hypersynchronization* in military drill increase? Would this be inspiring to them or discomfiting? I don't have answers to these questions, but propose them as possible topics for further research.

Lastly, I am interested in the relationship between *macro-* and *hypersynchronization.* It is acceptable to think that one would be the inverse of the other, that is that as more people are added to a group their ability to maintain a higher level of synchronization and precision would decrease and vice versa. Furthermore, I envision the existence of an optimum blend of *macro-* and *hypersynchronization* for the inspiration of Americans. While it may be possible for two thousand *macrosynchronized* people to achieve *hypersynchronization*, that large of a group may

be too menacing for Americans. Alternatively, a small contingent of twenty-one individuals may demonstrate such an extreme level of *hypersynchronization* that they end up looking robotic or fake and once again fail to ignite American nationalism. Thus a highly aestheticized American military drill or war dance designed specifically to spark patriotic feeling must first balance *macro*- and *hypersynchronization* in order to ensure Americans feel comfortable enough with what they are seeing to be inspired by it.

Aesthetic Messaging

How Americans react to military drill performances or any other aesthetic extension of the military—Old Guard Fife and Drum Corps, Marine Drum and Bugle Corps, Thunderbirds, Blue Angels, etc.—depends entirely on the message that the Armed Services strive to communicate and how Americans or other countries are prepared to receive it. While Justin Gates posits that the American "war dance" or method for messaging is when we test a nuclear bomb out in the ocean or engage in and publicize some other large scale exercise (Gates 2014, 1:25:55), I would argue that such use of hard military power is not aesthetic and therefore a less effective means of messaging. Where nuclear weaponry is certainly impressive, it is most readily understood in terms of the destruction it causes. The meaning attached to aesthetic performance, such as military drill or other war dances, is multidimensional and left open to interpretation. Take, for example, the Beijing Olympics Opening Ceremonies; one could argue that it was only natural for China to put on such a magnificent display for an event as significant as the Olympics and the Chinese wanted to show their pride in their nation. However, it is critical to recognize

that there were a myriad of messages that could have been received from the aesthetic performance. Anthony Shay explains:

> *Dance and patterned movement can say something that words cannot say. You cannot put on the Beijing Olympics with that kind of spectacle [without saying something] and the message of the spectacle was a very clear one. The message was the twentieth century may have been the American century, but the twenty-first century is going to be the Chinese century because only China has the money, the will, the talent, and the human resources to create such a spectacle as that Beijing Olympics. That message could never have been diplomatically stated, verbally on any level. Choreography then, becomes a means of sending messages of power.* (Shay 2014, 32:57)

Just as Shay concludes, aesthetic performance has the ability to deliver a message beyond the capacity of other forms of communication. Therefore, the United States—its Armed Services and its citizens—would be wise to consider seriously the level of American patriotic fervor and international temperance they could generate through the development of a highly aesthetic American military drill that employs the perfect balance of *macro-* and *hypersynchronization.*

Military Drill as an American War Dance

Is Military Drill an American War Dance?

Over the course of this analysis I have touched on how Americans describe military drill and war dance, what Americans think their purposes are, and how Americans react to their performance, but have yet to address whether Americans agree that military drill is an American war dance. GySgt Anthony Davis and 1st Lt Christopher Johnson both support the idea (Davis 2014; Johnson 2014)[5], but Capt Brian Lander, on the other hand, disagrees. Rather he explains that each member of the military has their own war dance, specifically with reference to its

[5] This portion of GySgt Davis' and Lt Johnson's interview was not recorded due to technical difficulties.

purpose of combat preparation. Nevertheless, he acknowledges that if someone wanted to dance or perform military drill prior to combat it would be acceptable (Lander 2014, 33:30). Justin Gates disagrees as well, citing that though American military drill evolved from the British tradition, the soldiers of the Continental Army weren't into pomp and circumstance, but "were trying to find a way to survive. When you look at how our marching style began, evolved, and how things moved forward from that, I don't think that a war dance [was necessary]" (Gates 2014, 1:23:21). However, he also says that it is possible to argue that "anything that is done with precision and elegance, especially that could be looked at by spectators and be awed, . . . could be considered a 'dance'" (Gates 2014, 1:28:30).

In contrast, dance professors Jeanette Geslison, Anthony Shay, and Colleen West much more readily agree that military drill can be considered a dance. From Geslison:

> *I think that certainly when there's movement that is happening in conjunction with whatever musical rhythm or beat that might be created I think it could qualify as dance. Although, if I was watching a military drill exercise, I don't think my first impression would be, "Oh yeah, that's dance right there". I think that it would come down to a little more [analysis] than that. Where you look at it and you say, well they are moving, and they are moving to whatever it is that's creating the beat or the rhythm. So because of that you could probably accept that as some sort of dance.* (Geslison 2014, 42:28)

From Shay:

> *I would certainly consider it choreographed patterned movement. Whether people would think of it as a dance is a whole different issue. I would certainly characterize it as patterned movement because it means someone has to make [or] someone has to create the maneuvers that are going to be executed. There's hardly a step from that to moving into choreography. It's a form of choreography.* (Shay 2014, 19:22)

And from West, "It absolutely is. They're just not using the word 'dance'. They're calling it something else. But the process of what they're doing—movement that's in sync, has a pattern to it, or a formation to it, interacting with other people—that's a dance" (West 2014, 6:43). Also in

support of my argument, short survey respondents used words that can be shared with the theme of *Dance* forty-five times (Table 12) to describe military drill.

Table 12 - Words in Short Survey Responses Related to *Dance*

	How would you describe military drill?	In your opinion, what is the purpose of military drill?
precise	11	1
formation	6	1
train	4	3
movement	3	1
perform	2	0
cadence	1	0
choreograph	1	0
coordinate	1	1
music	1	0
practice	1	3
skill	1	2
synchronize	1	0
TOTAL	33	12
	45	

Semiotics of Military Drill

Thus, I draw the conclusion that my hypothesis that military drill is an American war dance is correct, but only in part. This leads into a discussion of semiotics, the study of meaning people attach to signs and symbols—a full treatment of which is not within the purview of this thesis—and the application of insider and outsider points of view. Sometimes insider and outsider perspectives support each other, as is the case for the first component of my statement—that military drill is American. Though Prussian in origin, Americans have adopted and adapted military drill as their own. There are also instances where insider and outsider meanings do not

necessarily contradict, but require some negotiation to reach an accord. For example, Americans shy away from the term *war*, preferring to use *defense* in its place (i.e. Department of Defense). Justin Gates suggests that calling military drill a war dance would then cause a negative reaction because "we have a military ostensibly to prevent war. We have a military designed [to be] a deterrent" (Gates 2014, 1:29:22). 1st Lt Johnson had the same concern, proposing that some other label may be needed to avoid the negative overtones of *war* (Johnson 2014). While Gates and Lt Johnson's argument is understandable, calling military drill a "defense dance" causes it to lose all meaning, positive or negative; although, it would be an interesting line of research to see what Americans thought of the change or to find a more appropriate epithet than war dance.

Finally, there are also times were the insider and outsider perspectives are in complete disagreement, as is the case for the question of whether military drill should be categorized as a dance at all. As demonstrated by the short survey responses, Americans relate military drill in terms often associated with dance, but never use the word itself. Thus, from an outside perspective—meaning that of a warrior/dancer—military drill is a dance, but from the insider paradigm of contemporary American culture it is not. The question then is why the difference? How can Americans describe military drill in terms related to dance, but then eschew the idea that it may actually be one? The reason is because of the connotation they've culturally ascribed specifically to the word *dance*. Colleen West elaborates:

> *I think that in so many ways "dance" has such a stigma in America that it doesn't have in other countries. [If] you look at other, especially folk dance groups, the men's dancing part is so athletic. And it's so supported by the culture to have boys learn the folk dance of that culture and participate, not just when they're children but also when they are young adults. And you continue on even in weddings and celebrations. Like, every country has their folk dance, but what does America have? . . . [The] stigma is if guys dance, well, then they must be feminine. They must have different social structures, or*

> *whatever. . . . Like how many fathers really encourage their sons to dance? "No, you're going to play football". That's what America is all about; you know, show you're such a tough guy.* (West 2014, 9:10)

As established in chapter one, Americans hold a masculine view of the Armed Forces and those who serve in its ranks. Yet, outside of the theme of *War* (Table 7)—which is already weighted toward war dance—one will search the short survey descriptions of military drill in vain for words that have a connection to masculinity, such as energy, vibrant, or power, which only appear in responses for war dance (Table 13). Thus, a paradox emerges as Americans describe

Table 13 - Words in Short Survey Responses Related to *Masculinity*

	How would you describe war dance?	In your opinion, what is the purpose of war dance?
energy	1	0
vibrant	1	0
power	0	1
TOTAL	2	1
	3	

military drill in terms of dance and war dance in terms of masculinity. The cause of this cultural inconsistency is outside the scope of this thesis, but certainly an important topic to examine in the future research. Nevertheless, regardless of how they choose to describe military drill and war dance, Americans see dance as fundamentally feminine (Shay 2014, 45:00) and to apply the term of dance to military drill goes against everything they hold true for their warriors.

CHAPTER V: CONCLUSION

In the middle of writing this thesis, the United States of America was plunged back into Iraq over the ascent and brutality of the Islamic State. Already weary from thirteen years of fighting the war on terror, Americans oppose the idea of once again sending its warriors into harms way. Even so, Americans must prepare for the worst and galvanize themselves against another extended conflict. The 9/11 attacks woke the nation up, but the period of nationalistic intensity and bipartisanship that followed has since diminished. God forbid that another such tragedy be the catalyst required to prosecute the next war. Rather, Americans need a source of inspiration that is more enduring and is capable of unifying the entire country. Military drill is not only a method of training our nation's warriors for war, but may well serve as the patriotic headwater necessary to supply Americans with the strength and stamina to support them—emotionally and monetarily. The performance of highly aestheticized American military drill can demonstrate our warriors' ability to maintain an incredibly high level of discipline and proficiency as they defend our nation against all enemies, foreign and domestic, as well as lighten the burden of war that weighs heavy on the hearts, shoulders, and wallets of Americans.

However, the question remains of what to call military drill, especially in its aestheticized form? The Shakespearean approach would argue that "a rose by any other name would smell as sweet," but Americans are uncomfortable with labeling military drill a war dance. Nevertheless, I contend there is much that stands to be gained from such rechristening. First of all, designating military drill a war dance provides opportunity for the Armed Forces to reinvigorate proper decorum and discipline through the continued and regular use of military drill beyond basic

training and the Service drill teams. My experience with military drill in the active duty Air Force at least has been shoddy and disappointing at best. I am not suggesting that soldiers, sailors, marines, and airmen need to start each day with an open ranks inspection and march in column formation everywhere they go, but I am certain that constant contact with "synchronized collective discipline" would greatly enhance the effectiveness of their units. The Armed Services would be wise to heed the counsel of General George Washington and "consider that military [drill is] like the working of a Clock, and will go equally regular and easy if every Officer does his duty. . . . Neglect in any one part, like the stop[p]ing of a Wheel disorders the whole" (Continental army orders, October 10, 1777 quoted in Lee 2011, 171).

Secondly, viewing military drill as an American war dance through anthropological and ethnological lenses furnishes a myriad of topics for further investigation. For example, the history and development of military drill provides a contemporary example of how a nation and its people culturally evolve over time while preserving their traditions. This information is critical for scholars who pursue work in the applied areas of their expertise. This is especially important in such a time as this where moral relativism and self-entitlement are quickly eroding the foundation of traditional values throughout the industrialized world. Moreover, dance scholars—and Americans in general—would have to reconsider how they define dance, who dances, and why they dance. This would lead to a greater understanding, expansion, and tolerance of dance activities or professions, in particular for those who have stayed away fearing the negative connotations that have been ascribed to them.

Lastly, a third area of benefit comes from the title proverb of this thesis, "Never give a sword to a man who can't dance". Tradition attributes this phrase to either Confucius or Celtic

lore and suggests it teaches that one must first learn to love before they can learn to fight. Similar meanings propose that there is a need for equilibrium among destructive and creative forces, or more literally, there are shared qualities between victorious warriors and successful dancers such as "synchronized collective discipline", dedicated training, and aesthetic performance. Given these parallels between the military and dance professions, I suggest that the two might mutually benefit from an open correspondence between them. The Armed Services could learn not only how to further aestheticize military drill and rouse public support, but improve their physical training programs through the introduction of dance or dance-like activities. This would increase the nation's warriors' ability to plan and successfully execute complex combat movements. Moreover, dance has been proven to be an effective rehabilitative tool, especially for Post-Traumatic Stress Disorder, or PTSD. On the other hand, the dance world would enjoy greater acceptance among Americans as stereotypes and misconceptions are dispelled through its relationship with official government institutions, leading to more job opportunities and a higher standard of living for professional dancers, a demographic which typically earns less than the average American salary.

In that vein, I add one more interpretation of the proverb—men can dance and still be masculine. In a culture that teaches "never allow a man to dance, especially if he has a sword", I believe that identifying military drill as an American war dance creates an opportunity for the reevaluation of American expectations of men. The investigation of gender roles, issues, and politics with respect to my topic is far outside the scope of this thesis, but an incredibly important point of departure for future work. Dance and military professionals, entrepreneurs and executives, politicians and pastors, American men and women alike would benefit from a clear

definition of masculinity and what it means to be a man. Ultimately, every American needs to understand that there is a balance of strength and finesse, power and restraint necessary to achieve the true nature of masculinity. To reject the genteel, aesthetic side turns man into an incorrigible brute. To neglect the other leaves him powerless to fulfill his traditional and primary responsibilities to preside over, provide for, and protect his family. True men not only possess the masculine qualities needed to mete out destruction to their enemies, but also to create a better life for their family, their neighbors, and their nation. Thus, labeling military drill an American war dance itself will not solve the world's problems, but giving swords to men who dance might.

REFERENCES

Anderson, Terry. 1986. “American Popular Music and the War in Vietnam". *Peace & Change,* 11, 2: 51–66.

Anonymous. 1917. “Music in War". *Music Supervisors’ Journal,* 4, 1: 26+28.

Bakan, Michael. 1999. *Music of Death and New Creation: Experiences in the World of Balinese Gamelan Beleganjur*. Chicago, IL: University of Chicago Press.

Bendrups, Dan. 2006. “War in Rapanui Music: A History of Cultural Representation". *Yearbook for Traditional Music,* 38: 19–33.

Davis, Anthony. 2014. Interview by author. Washington, D.C. 22 August.

Davis, James. 2010. “Musical Reconnaissance and Deception in the American Civil War". *Journal of Military History,* 74, 1: 79–105.

Deputy Assistant Secretary of Defense. 2012. *2012 Demographics Report*. Office of the Deputy Assistant Secretary of Defense (Military Community and Family Policy). http://www.militaryonesource.mil/12038/MOS/Reports/2012_Demographics_Report.pdf. Accessed 30 Apr 2014.

Eastern United States Dancesport Championships. 2007. *Ballroom Dancer Demographics.*

Friedson, Steven. 1996. *Dancing Prophets: Musical Experience in Tumbuka Healing*. Chicago, IL: The University of Chicago Press.

Gates, Justin. 2014. Interview by author. 29 August.

Geslison, Jeanette. 2014. Interview by author. 13 August.

Haydon, Charles. 1993. *For Country, Cause & Leader: The Civil War Journal of Charles B. Haydon*. Edited by Stephen Sears. New York, NY: Ticknor & Fields.

Jackman, Steven D. 2004. “Shoulder to Shoulder: Close Control and ‘Old Prussian Drill’ in German Offensive Infantry Tactics, 1871-1914”. The Journal of Military History, 68, 1: 73–104.

Johnson, Christopher. 2014. Interview by author. Arlington, VA. 25 August.

Kaeppler, Adrienne L. 2000. “Dance Ethnology and the Anthropology of Dance”. *Dance Research Journal*, 32, 1: 116–125.

Kealiinohomoku, J. W. 1976. “A comparative study of dance as a constellation of motor behaviors among African and United States negroes". *Reflections and Perspectives on Two Anthropological Studies of Dance*. 7: 1–179

Khatchatryan, Genya. 1991. “War-Dancer Among Armenians". *Studia Musicologica Academiae Scientiarum Hungaricae,* 33, 1: 401–405.

Kleinschmidt, Harald. 1999. “Using the Gun: Manual Drill and the Proliferation of Portable Firearms”. *The Journal of Military History*, 63, 3: 601–630.

Lander, Brian. 2014. Interview by author. Washington, D.C. 15 August.

Lee, Wayne. 2011. *Brothers and Barbarians.* New York, NY: Oxford University Press.

McNeill, William. 1995. *Keeping Together in Time*. Cambridge, MA: Harvard University Press.

Mills, Andy. 2009. “ ’Akau Tau: Contextualixing Tongan War-Clubs". *The Journal of the Polynesian Society,* 118, 1: 7–45.

NBC. 2008. “Beijing Olympics 2008 Drummers Opening Ceremony”. http://www.videobash.com/video_show/beijing-olympics-2008-drummers-opening-ceremony-317713. Accessed 30 Sep 2014.

Nettl, Bruno. 2005. *The Study of Ethnomusicology*. 2nd ed. Urbana, IL: University of Illinois Press.

Niehaus, Isak, and Jonathan Stadler. 2004. “Muchongolo Dance Contests: Deep Play in the South African Lowveld”. *Ethnology.* 363–380.

Opelka, Mike. 2013. “Should Women Serve In Combat? Blaze Poll Results”. http://www.theblaze.com/stories/2013/01/31/should-women-serve-in-combat-blaze-poll-results/ Accessed 1 Nov 2014.

Parker, Nancy. 2008. “MEJ and World War II: A Review of Music Educators Journal, 1940-42". *Music Educators Journal,* 95, 2: 69–74.

Pieslak, Jonathan. 2009. *Sound Targets: American Soldiers and Music in the Iraq War*. Bloomington, ID: Indiana University Press. http://soundtargets.com.

Rikard, Dorlea. 2004. “Patriotism, Propaganda, Parody, and Protest: The Music of Three American Wars”. *Literature & the Arts: An International Journal of the Humanities,* 16, 1-2: 129–44.

Schechner, Richard. 1974. “From Ritual to Theatre and Back: The Structure/Process of the Efficacy-Entertainment Dyad”. *Educational Theatre Journal,* 26, 4: 455–481.

Shay, Anthony. 2014. Interview by author. 30 August.

Steck, George. 1944. “War, Men, and Music". *Music Educators Journal,* 30, 4: 22–23.

Von Lunen, Kelly. 2012. “Iraq and Afghanistan: The iPod Wars". *VFW,* 99, 6: 42–45.

Washington, George. 1931. *The Writings of George Washington from the Original Manuscript Sources, 1745-1799*. Vol. 8. Washington, D.C.: U.S. Government Printing Office.

West, Colleen. 2014. Interview by author. 19 August.

SUGGESTED FURTHER READING

Ayres, Leonard P. 1917. “Military Drill in High Schools”. *The School Review*, 25, 3: 157-160.

Botstein, Leon. 1995. “After Fifty Years: Thoughts on Music and the End of World War II". *The Musical Quarterly,* 79, 2: 225–230.

Buckland, Theresa. 1999. “All Dances Are Ethnic, but Some Are More Ethnic Than Others: Some Observations on Dance Studies and Anthropology”. *Dance Research: The Journal of the Society for Dance Research*, 17, 1: 3–21.

Camp, Frederick S. 1917. “Physical Education and Military Drill: What Should Be Our Policy?: A Superintendent’s Report”. *The School Review*, 25, 8: 537–545.

Coil. E. A. 1894. “Military Drill In Our Public Schools”. *The Advocate of Peace*, 56, 6: 129–131+139–140.

Densmore, Francis. 1934. “The Songs of the Indian Soldiers During the World War". *The Musical Quarterly,* 20, 4: 419–425.

Donahue, John J. 1990. “Training Halls of the Japanese Martial Tradition. A Symbolic Analysis of budo dojo in New York”. *Anthropos*, 85, 1/3: 55–63.

Duhadway, David. 1987. “Music and Politics in the United States". *Folk Music Journal,* 5, 3: 268–294.

Edward, Mark. 2010. “‘No thanks! I’m too busy rehearsing masculinity’: Choreophobia in Boys’ Dance Culture”. *Dancing in the UK*, Autumn.

Engel, Carl. 1920. “Why Do We Dance?” *The Musical Quarterly*, 6, 4: 51–531.

Fraser, John. 2010. “Deployed Army Bands". *Army Sustainment,* 42, 3: 54–56.

Gilliland, Esther Goetz. 1945. “Music for the War Wounded". *Music Educators Journal,* 31, 5: 24–51.

Gleason, Bruce. 2006 “U.S. Mounted Bands and Cavalry Field Musicians in the Union Army During the Civil War- Background, Duties, and Training". *Journal of Historical Research in Music Education,* 27, 2: 102–119.

Held, Virginia. 2004. “Terrorism and War". *The Journal of Ethics,* 8, 1: 59–75.

Henning, Stanley E. 1981. “The Chinese Martial Arts in Historical Perspective”. *Military Affairs*, 45, 4: 173-179.

Houtchens, Alan, and Janis P. Stout. 1997".‘Scarce Heard Amidst the Guns Below’: Intertextuality and Meaning in Charles Ives’s War Songs". *Journal of Musicology.* 66–97.

Hutto, Jonathan. 2011. “The Navy School of Music: Producing U.S Ambassadors to the World". *All Hands.* 12–17.

Kaeppler, Adrienne L. 1978. “Dance in Anthropological Perspective”. *Annual Review of Anthropology*, 7: 31–49.

Kaeppler, Adrienne L. 2000. “Dance Ethnology and the Anthropology of Dance”. *Dance Research Journal*, 32, 1: 116–125.

L., H. 1882. “Military Drill. Why It Should Be Ruled Out Of The Schools”. *The Advocate of Peace*, 13, 1: 7.

Marin, György. 1967. “Dance Types in Ethiopia”. *Journal of the International Folk Music Council*, 19: 23–27.

Merriam, Alan. 1955. “Music in American Culture". *American Anthropologist,* 57, 6: 1173–1181.

Nettl, Paul. 1929. “Notes on the History of the Dance”. *The Musical Quarterly*, 15, 4: 583–589.

Newman, Ernest. 1914. “The War and the Future of Music". *The Musical Times,* 55, 859: 571–572.

Nyquist, Ewald. 1971. *Music As Communication: The Neglect of the Arts*. Speech delivered at the Annual Meeting of the New York State Council of Administrators of Music Education.

Paulu, Burton. 1949. “Music: War’s New Weapon". *Music Educators Journal,* 35, 4: 25+55–57.

Shay, Anthony. 1995. “Dance And Non-Dance: Patterned Movement In Iran And Islam” *Iranian Studies*, 28, 1/2: 61–78.

— — —. 2008. “Choreographing Hypermasculinity In Egypt, Iran, And Uzbekistan”. *Dance Chronicle*, 31: 211–238.

Stokes, Martin. 2004. “Music and the Global Order". *Annual Review of Anthropology,* 33: 47–72.

Titunik, Regina. 2008. “Myth of the Macho Military". *Polity*. 40, 2: 137-163

Turner, David H. 1987. “Transcending War: Reflections on Australian Aboriginal Culture". *Anthropology Today,* 3, 2: 14–16.

Willard, Mark. 1987. “Mind, Music, and Movement”. *Music Educators Journal*, 74, 3: 48–50.

Young, Amanda. 1981. “Music in the Military". *Music Educators Journal,* 68, 4: 30–35+54–56.

APPENDIX A: SHORT SURVEY RESPONSES

How would you describe military drill?	In your opinion, what is the purpose of military drill?	How would you describe war dance?	In your opinion, what is the purpose of war dance?
A set of choreographed movements, at times to music, to prepare for official military review.	See above. Also for propaganda (think North Korea).	Do not know	Do not know
Precision, honoring of country, unison, camaraderie	To honor America, camaraderie	Both teams trying to see who gets intimidated the most.	It is to show off ~~my~~ their powers and tactical approach to outwit the other team.
I would say it is a sight to see such precision.	To show our best at work. Obedience to order.	Native American ritual that prepares them for war.	Connect the body and mind in pre for war.
Very synchronized and precise marching	Purpose is to enhance views of military and teach soldiers discipline.	Makes me think of Native American culture.	To prepare for battle; get yourself pepped-up
Group of men/women performing in cadence. Precision, disciplined.	To demonstrate that people can work together to achieve a common goal.	A choreographed pageant set to music to inspire the participants and audience.	To inspire feelings of pride, nationalism, and/or patriotism.
Procedures and movements to keep soldiers in organized formation for the purpose of instilling discipline, precision and attention to detail.	Originally for keeping soldiers in disciplined formations necessary for close order combat. Now used primarily as stated above.	No answer provided.	Drills show the ability to follow rules & instruction. It is a beautiful, ceremonial event.
Good conditioning for young people. Tough discipline and hard training.	To train soldiers to instill respect, to learn values, and to teach pride in one's self and country.	The marine war dance is drill until you get perfect! We practice all the time.	To be the best in what you do!
I would way it is outstanding.	To demonstrate their abilities to protect and serve our nation.	War dance = a way of rallying people/troops with united national pride and purpose.	See above—purpose is to unite people and get them to see in terms of community/nation—not as individuals.
All of the formalities of the military… marching, saluting, etc.	To uphold standards/ traditions and maintain order; also I think it would encourage leadership/ chain of command as there is order. This encourages & promotes respect between & among servicemembers, as well as "spectators"	A type of military formation.	To rally people together. Support. Camaraderie
Precise moves all in perfect coordination	to show how the soldiers can be coordinated with each other	Tribal…	to scare the enemy…

Precise display of teamwork. Esprit de corps.	instill discipline. instill teamwork. Instill unit pride.	Very regal. Very patriotic. You can learn about the history of the country.	Promote American way of life. Promote Army. To show the work of military people.
Military drill displays a different side of the army and showcases the varied skills the soldiers bring to their units.	Military drill serves to connect the general public with the military. By showcasing the talents and providing one-on-one interaction, civilians are able to learn more about what the military does instead of relying on public media outlets alone.	Principal views of Twilight Tattoo shows immense discipline, pride and trust in yourself and your team.	To present the world with what the history of America went through and how we stay true to our heritage.
Precise, amazing, difficult, takes hours of training	Show discipline, build good will w/ public for showmanship.	Ritualistic representation of pride & spirit for one's country & purpose	to boost morale, confidence & unity
History, heritage, tradition. A way of remembering our fathers before us.	Pomp + circumstance, tradition. following order, hierarchy of command.	A battle of the "wits", per say, of both sides. Would not consider a war dance as war violence, but rather the "push + pull" of the diplomacy involved.	To avoid violence. The "dance" between both sides may threaten violence of war, but it is a non-violent matter.
Military training that is very uniform and regimented.	Discipline.	Honestly I have no idea.	Again, would like to know, but have no idea.
Being yelled at. :)	Discipline.	If seen before; I would consider a war dance to be something equivalent to the Tongan military performing a platoon size native dance with chants before going into or returning from combat.	Team work, camaraderie, purposeful movement for one precision achievement, courage building before battle.
disciplined, difficult	to instill discipline. move troops. build confidence in unit leaders	I am not familiar with war dance	Cannot say
military drill would be very discipline style of marching + preparing for exercises	to train people to be part of a team	Don't know what a war dance is. Chants, cheers, jodies, marches	Celebrate, inspire, motivate.
it instill discipline in the body, attention to detail required	instill discipline, look good, gain confidence, be unison	Preparation for combat	to keep people on the same mental preparation
Color Guard with guns. Precise. A show of respect or military honor.	Just to show another side of the military. And the work ethic of our military.	Energetic. Vibrant.	Motivate & reinforce warrior spirit.

Practice marching in formations	to instill esprit de corps among the members, to practice working together and experience working together as a unit.	A rally to ignite the patriotism & camaraderie	it unifies—music connect people in any form. with drill it connects in a common purpose to ignite passion for duty & patriotism.
Disciplined demonstration of teamwork.	Build teamwork, discipline, and chemistry as a team.	Never thought of the drill as a dance. Enjoyed the introduction + history about various battalions.	Introduce public to army + history of military. Public relations + pride of military.
Precision performance designed to discipline and train the forces (personnel) on a particular aspect of their unit.	to practice a set of skills so that the "unit" (under/ participating in the drill) can efficiently complete a task.	The only reference I've heard to this term is in relation to American Indians.	Historical.
A team focused + working together to achieve a goal w/ precision	Discipline, stamina, concentration (honor & respect, show to the nation & to people)	a precise display skills involving emotional + American pride.	display of honor commitment + dedication.
An act of maintaining discipline and expertise	It's best audition example of the precise training + discipline of our armed forces … Showcase our skills	I'm not sure. I'm guessing from this survey it is related to drill. I think it is a proud military tradition.	Drill is crucial to maintain order and precision. It is important part of training and staying sharp.

APPENDIX B: CONSENT FORM

CONSENT FORM

NEVER GIVE A SWORD TO A MAN WHO CAN'T DANCE

Colin Slade, Department of Ethnomusicology, Liberty University

You are invited to be interviewed as part of a research study to understand military drill as an American war dance. You were selected as a possible participant because you have personal experience with or expert knowledge about military drill. I ask that you read this form before agreeing to participate in the study.

Contacts and Questions: My name is Colin Slade. I am a student in the Department of Ethnomusicology at Liberty University. I am also a First Lieutenant in the Air Force. You may ask me any questions you have before, during, or after the interview. I can also be reached at 801-921-0580, cfslade@liberty.edu, or colin.f.slade.mil@mail.mil. My advisor is Dr. Katherine Morehouse, khmorehouse@liberty.edu. If you have any questions or concerns regarding this study, and would like to talk to someone other than me, please contact the Institutional Review Board, 1971 University Blvd, Suite 1837, Lynchburg, VA 24515 or email at irb@liberty.edu.

IRB Approval: This study was approved by the Liberty University IRB and AFMSA/SGE-C on 8 August 2014.

Procedures: The interview will last approximately sixty minutes and will be recorded. The recording will help me with the transcription of the interview and guarantee accuracy of any statements used in my research.

Risks and Benefits: The greatest risk of participation is a breach of confidentiality, which will be mitigated as described in the next paragraph, but represents no more risk than you would encounter in your everyday life. The benefits to participation are not intended to be personal, but this study may inspire greater American nationalism and support for the military.

Confidentiality: The records of this study will be kept private and stored on my personal, password-protected computer. Since this study is DoD supported, DoD personnel will have access to research records to ensure your protection. No other person or entity will have access to your interview. I will keep your interview for three years and then destroy it, in accordance with federal regulations. If you wish to use a different form of your name or a pseudonym, you may choose to do so. If a pseudonym is desired, only I will be able to link your interview to your identity.

Voluntary Nature of the Study: Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University or any of the Armed Forces. If you decide to participate, you are free to not answer any question or withdraw your interview at any time without affecting those relationships.

Withdrawal: Should you wish to withdraw your interview, please contact me by phone or email using the information provided on this form. I will immediately delete all recordings and any references to it in my thesis, other publications, or presentations.

Statement of Consent: I,_____(print your name), have read and understood the above information. I consent to participate in the study.

Colin Slade has my permission to **audio/video** (circle one) record my interview.
Colin Slade **does/does not** (circle one) have my permission to use my real name.

Signature:_____Date: _____

Signature of Investigator:_____Date: _____