constituents while they are on the campaign trail through playlists that are designed to paint a narrative of the candidate or suggest the campaign's theme; moreover, certain musical genres tend to be associated with specific ideologies, such as country's relationship to conservatism and folk's relationship to liberalism. Music has also become a tool for States to convey messages to their people. Each country's national anthem provides specific examples, but there are also States, both past and present, that exercise complete control over the music their citizens have access to, so that the State can monitor any potential political message being delivered to their citizens through music.

There has been a wealth of research concerning how music affects us emotionally. Anthony Storr's *Music and the Mind* and Malcolm Budd's *Music and the Emotions* speak specifically to music's psychological/physiological effects on the human mind/body. In these works, Budd speaks of emotions as having properties of music and music's ability to generate a false consciousness in the listener (37-38), suggesting music's psychological effects. Storr speaks of music's ability to cause "heightened alertness, awareness, interest, and excitement: a generally enhanced state of being" (24-25), suggesting music's physiological effects. Together, the works of Budd and Storr contend that music's influence goes beyond being a source of entertainment or artistic expression.

There has also been a wealth of research concerning how music has served the State. This research ranges from broad overviews of civilizations, such as Frederick H. Martens' T*he Influence of Music in World History* and Herbert Antliffe's *Music in the Life of the Ancient Greeks*, to narrower studies, such as James A. Davis' *Music and Gallantry in Combat During the American Civil War* and Charles E. Kinzer's *The Band of Music of the First Battalion of Free Men of Color and the Siege of New Orleans, 1814-1815*. Of these works, the former establish music as a factor in State affairs and the latter establish music's influence on the battlefield.

Prior research in these areas has been insular, focusing on either music's relation to the State or music's psychological/physiological effects. My research will explore the intersection of these two strands of research to focus on the effect music has on the human psyche/physiology and the resulting emotions that drive both individuals and nations to commit the violent acts required of war. Through an historical examination of how the State has used music to motivate soldiers in a time of war, I will trace an evolution that has taken place, which has transferred the choice of music being used as a motivating factor on the battlefield from the State to the individual soldier. This evolution begs the question: how does music serve as a motivating factor for soldiers as they prepare to kill or be killed? By exploring the intersection of music's psychological effects on individuals, and the resulting emotions that can lead someone to march toward their death with the notion that they might have to take a life themselves, I will reveal that music has the ability to influence and alter an individual's basic survival instincts, so that in opposition to what we know we should do, given a good beat, we will march in time toward our possible death.

Music and Emotion

The Greek mathematician and philosopher Pythagoras (c. 570-495 BCE) surmised that there exists in music mathematical congruencies that create universal scales—or cosmic harmonies—which endear certain notes to listeners; moreover, he posited that these universal scales have a profound and unique effect on people (Byrne 305-306). Indeed, in Classical Greek music, the notes of the basic scale were associated with the *Muses*, with each note possessing its own attributes and temperament. Born from these notes were the seven vowel sounds used in Classical Greek language, which were recombined to form the names of their Gods (Byrne 306). The cosmic harmonies discovered by Pythagoras "informed every aspect of [Greek] life" (Byrne 306). Through his devised mathematical code, Pythagoras gained an understanding of music's relationship to the universe; moreover, he understood music's affect on human emotions as being a divine aspect of that code, so he did not concern himself with how music affected us; that research would fall to later scholars.

In Pythagoras' era, science and the divine were wed, so that any scientific theory or discovery was understood in relation to the God(s) who were believed to govern the various forces of nature; however, religious philosophy and scientific theory have diverged over the past two millennia so that the two are now seen as separate