it (Storr 41). Moreover, in *Music in the Life of the Ancient Greeks*, Herbert Antcliffe tells us that "the music of voices and instruments, must have taken a very considerable position in nearly every department of Greek life, artistic, religious, social, and political" (263). This suggests that music at least played an ancillary role in Greek warfare, but that it could have also played a direct role, as religious and political issues are often reasons for conflict and wars throughout history.

Plato seemed conflicted concerning the role that music should play in State affairs. He recognized that music possessed intrinsic properties that could motivate and uplift individuals, but he also believed that music could lead to the degradation of society. It was Plato's belief that the ideal State should banish music, but if there were to be music, only two styles should be accepted: "one for use in battle or in times of misfortune, when a man's resolve might need boosting; the other to be used in times of peace, when he is either seeking to persuade God or man in moderate fashion" (Storr 42). Plato's belief that music should be used as a motivator in battle, suggests that he and his contemporaries understood its ability to do so.

Another point of interest concerning Plato has been revealed by Jay Kennedy, who has discovered a mathematical code inherent in Plato's writing that suggests it possesses a melodic form (2). This code shifts Plato's works from the realm of written prose to that of melodic verse. So while Plato believed that the ideal State should be void of music and musical influence, his writing apparently was not.

All of this evidence suggests that music played a considerable role in State affairs dating back to the inception of the State itself, and while there is no direct evidence that points to music having played a role in influencing soldiers on the battlefield in ancient Greece, enough evidence exists to infer that it at least played an ancillary role. There does exist, however, ample evidence to support the modern State's use of music on the battlefield.

The use of State sanctioned military bands on the modern battlefield likely has European roots that can be traced back to ensembles created in the mid to late 1700's, which influenced the creation of the military bands used by the American colonies in the Revolutionary War (Kinzer 352-353). These bands generally consisted of drum and fife instruments whose music was designed to provide tempo

for the battalions they were assigned to. However, these bands were likely deployed to do more than just provide tempo; they were also likely deployed to motivate and energize the battalions they were part of. Indeed, Storr tells us that "a military band playing a march orders our strides and also reduces fatigue" (33). These bands provided more than just tempo and cadence to battalions as they marched across the battlefield. The intrinsic physiological and psychological affects the music had on the soldiers also prepared them for the possibility of having to kill or be killed.

The tradition of military bands playing marching orders on the battlefield carried on throughout the 19th century in conflicts such as The War of 1812 and The Civil War; however, the 20th century and the advent of mechanized warfare changed not only the way battles were fought, but how music was used on the battlefield, as well as how States supplied music to the battlefield.

During WWI (1914-1918), the nature of warfare made it so soldiers no longer marched across battlefields in battalions to a cadence provided by military bands; rather, they hunkered down in trenches, slowly taking territory from their enemy, possibly just a few agonizing yards at a time. This transformation made it so that any music present on the battlefield was a product of an individual soldier possessing an instrument that could serve to entertain himself and his mates. Consequently, the State's approach to supplying music to the battlefield changed. With military bands no longer a viable option for the battlefield, the State turned to "urgent appeals for phonographs, banjos, whistles, mouth-organs and all sorts of musical instruments" ("Music in War" 27). Clearly, the State recognized not only the importance of continuing to provide music to soldiers on the battlefield, but also that the soldiers themselves now needed to take an active role in performing that music. Moreover, it was recognized that lacking instruments, a simple song would suffice as a morale booster and motivator for soldiers, as noted by Major General J. Franklin Bell of the U.S. Army, who was quoted saying, "Singing men are fighting men. You don't know how much farther men can march when they sing. Any rousing air will do. Go to it. Sing and fight" ("Music in War" 27). Whether it was via requisitioning and supplying instruments or the by encouraging that soldiers break out in song, the State still wanted