from each other (at least in the scientific community). This divergence has fostered measured scientific exploration into the physiological aspects of music on the human mind and body, producing theory suggesting that music has a profound effect upon our physiology, actions, and emotions.

Indeed, Anthony Storr asserts in *Music and the Mind* that music produces an arousal in those who listen with some degree of concentration, which causes "heightened alertness, awareness, interest, and excitement: a generally enhanced state of being" (24-25). This arousal can be measured in various physiological changes, such as diminished electrical resistance of the skin; dilation of the pupils; fluctuations in respiratory rate; a rise in blood pressure and increased heart rate; and an increase in muscle tone. These changes mimic the fight or flight response of animals in the wild (Storr 25). Storr's research suggests that music has the ability to produce an autonomic physiological response in the listener that has the potential to prepare us for confronting a potential threat.

To be sure, the physiological effects mentioned in Storr's work are profound; however, music also appears to affect our psyche. Evidence of this effect can be found in *Music and Emotions*, where Malcolm Budd posits that when we listen to music, we fall victim to the pathetic fallacy, meaning we make the objective subjective, resulting in an internalization of emotions brought on by external stimuli (38). This internalization creates a false consciousness, meaning that it becomes increasingly difficult for the listener to see their surroundings or their situation as it really is. In essence, the listener may temporarily enter into an alternate reality. When placed in the context of a soldier preparing for battle, it is easy to understand how entering into this false consciousness could aid a soldier, by allowing him/her to juxtapose the looming danger of the battlefield with the emotion brought on by the music he/she is listening to.

Together, the work of Storr and Budd reveal that while music is generally considered a form of entertainment or an artistic outlet, it also possesses an intrinsic ability to affect us physically and psychologically. It has the ability to create physiological changes that prepare an individual for fight or flight, and psychological changes that produce a false consciousness in the listener. Both of these outcomes seem ideal for the soldier preparing for battle. By listening to music in preparing for battle, a soldier can experience physiological changes that ready his/her body for potential conflict, and psychological changes that produce a consciousness that is receptive to taking part in actions that may cause him/her to kill or be killed. Given this knowledge, it is surprising that States don't issue iPods to their soldiers. It also provides new meaning to the slang term: *that song has a killer beat*.

Music and the State

Storr and Budd provide evidence that music has the ability to affect and temporarily alter human physiology and our psyche; however, music's influence goes beyond its effect on the individual, as it also influences State affairs. Indeed, in *From Art to Politics*, Murray Edelman tells us that art (and he qualifies music as art) "supplies images that construct the worlds in which we act" (3), meaning that through art, societal norms and mores are constructed or formed. Music, along with other forms of art, shape societies, as well as inform our politics, yet art can also be shaped by society through portrayal of outcomes or by reacting to public sentiment or demand (39). In that way, there is a continuous feedback loop between art and the prevailing culture and politics at large, which work in concert to continually shape society.

Music's relationship to the State can be traced back to ancient Greece and the origin of the modern State itself. Indeed, in *The Republic*, Plato had much to say about music and the role that it should play in State affairs. However, in *The Influence of Music in World History*, Frederick Martens tells us that even before the existence of the State, early tribes used a combination of words and tones to influence their gods (197), suggesting melodic forms of communication were used as a tool of influence even before States were formed; moreover, that tribal humans possibly understood the intrinsic physiological and psychological effects of music.

There is no evidence that music influenced or motivated ancient Greeks on the battlefield; however, it is widely accepted that music permeated all aspects of Greek life. Ancient Greeks believed that music had the power to alter the character of those who studied