

## **Psalter Defense 1 Music Ethics**

[Play musical illustrations: Tchaikovsky *Symphony No. 5* as folks come in, then:

Prinster *towards Osiris*

Dowland *Mrs Winter's Jump*

Rowlands *Blaenwern* Gymanfa pickup

KJ-52 #1 *Fan*

Vangelis *Spiral*

[During the playing, intro and briefly discuss each]

This is music. Is it good? Is it bad? Can we know? Does it matter? By the end of the class, we will not know all the answers. But hopefully we will know how to find out. And if we have time, we may go over these pieces and evaluate them. I could have chosen any of thousands of pieces, but I picked ones that none of you probably know.

But first, hi. I'm Michael Owens. As you know, I'm the guy who made the Congregational Psalter collection you all have been using. That collection is the first installment of 5 or 6, which will hopefully be collected into a single volume, a complete Congregational Psalter, sometime before I die. Hymnals and Psalters are usually assembled by committee, to make sure they're useful to wider church. I am a committee of one. So in order to get the wisdom I need to make a good useful book, I'm asking for churches to learn and to use these partial collections and give me their comments and criticism.

So far, you're my only helpers. You've been very helpful so far, and I'd like to ask for more help. But why should you help me? What's the point of this Psalter, and what will you get out of helping? That's the reason Donald asked me to give these classes.

It wouldn't take four lectures to explain that. I could do it in a couple paragraphs.

We sing the Psalms because we respect the Bible, and the Psalms are the part of the Bible that's supposed to be sung. But we don't know how to sing them from our Bibles, so we need them arranged with music we can sing. God's people have been doing this for several thousand years, and many musical psalters have been made. But all the ones available to us at the moment have serious deficiencies: they are incomplete, or the lyrics are poor quality, or the music is poor quality, or poorly selected, or all of the above. We need a complete Psalter with lyrics which do justice to the original words, and music that does justice to the lyrics.

There are many ways to sing the Psalms as a congregation, and every one has been used by congregations with no musical training. All these ways have some advantages, and they all have some drawbacks. The Psalms are deep and broad, and every method for singing them reveals more about them. We'll never do them justice, but we should try. So we shouldn't stick with just one way of singing them. But if you pick the best music available for each psalm, nearly all of it will be unfamiliar. Most people will have to learn it. And since most people don't read music, there ought to be recordings for people to learn from.

So there you have it. That's the point of this Psalter. Shall we go home now?

But sooner or later, people will start asking, How do we know that's true? And why does it matter? How do you know what's good music and what isn't? And why does it matter? Why does it matter what we sing, or what we listen to? What good does it do us to sing the Psalms? What good has it ever done

anyone?

So to help you understand, and not merely acquiesce to, this project, I'll offer a defense of Psalm-singing and the need for a new Psalter. That'll be the last lecture, next week. Before that, to help this project seem a little more sensible and useful and not just some scheme the Owens boys cooked up, I'll try to fit it into the pattern we've seen in the history of church music. That's the third class, next week. Before that, we should talk about what exactly we're trying to do with church music, to make sure we're all aiming at the same thing. That'll be the second class, this afternoon. But when we talk about church music, I'm going to be assuming some beliefs about music which you might not know or agree with. So for this class, let's talk about music in general. [write on board: The Ethics of Music]

Now, as I'll keep saying, this is about music, not about words.

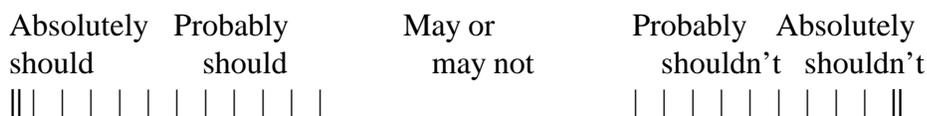
Also, this is about all kinds of music, not just church music, or religious music. Kenny G, Stephen Foster, Sousa, Beethoven, Eminem, Rolling Stones, Enya, the Titanic soundtrack, the Georgia Mudcats, CHANT, Big Band, Techno, everything.

First of all, is music right and wrong, or is it a matter of taste? I'm going to say, it's both. Well, you know, a lot of things are both. A lot of things we have a taste for, like watching movies instead of working, or looking at women we're not married to, are wrong. Yeah, it's a matter of taste, but our taste needs to be trained. A lot of things we ought to like, we don't. We ought to like physical exercise and answering insults with kindness. But often we don't. Our tastes need to be trained.

Notice I said tastes. These are not just duties. We should have a taste for what's good. We should like it. Of course we should do it even if we don't enjoy it, but the goal is to enjoy it, if we can. If we love God, we will love what He says, and the more we love Him the more we'll love living the way He designed us to live.

And that's what we should be looking for: we want to find the best choice in everything so we can love it.

But is everything either right or wrong? Don't we sometimes have several good options? Sure. This I think is a helpful way to visualize it. Every time we ask, "Shall I do this?" we can find the answer somewhere on this line: [write on board]



I say Probably about things which good Christians have legitimately differed on. If we all had perfect knowledge and understanding of the Bible, there would be no Probably. If we asked "Should I vote for Romney?" or "Should I baptize my baby?" we would know the answer. There is only one right answer. But when numbers of good Christians all study Scripture, and study the world, and come to different conclusions on a point, we should not be dogmatic on that point. We should come to our own conviction, yes, when we need to make a decision. But we should be open to change, and we should not judge harshly those who differ. However, some questions do have clear answers: "Should I abort my baby?" "Should I sleep with this person I'm not married to?" the answer is, "Absolutely not."

I leave a big space in the middle to symbolize the huge area of choices we have which are all good, but aren't required. For instance, I have over 17,000 MP3s of music on my computer: I can ask "Should I listen to this?" about almost any one of them, and the answer will be in the middle category. Now, not everything in that category is equally valuable. All food is fine, for instance, if it's really food and not

poison. But some food is better than other food. When we have a number of good choices, we decide based on based on priority. If there is no priority, you can just close your eyes and point.

Are you with me so far?

The big idea for this class is that some music choices (not all) fall in the “probably should” and “probably shouldn’t” category. Most will be in the middle. But for certain occasions, some music should not be played, and some should be. And some music should never be played.

The big idea for this class is NOT that your music choices are of dire importance. They aren’t. Lots of other choices will make much more difference in what kind of person you become. I talk about music simply because almost no one does. Most people find Music Ethics a novel idea.

Even if I can convince you that music is a matter of ethics, you and I may disagree over each choice. In fact we probably will, if you have an opinion at all. But if we can agree that there is a choice, we can have a fruitful discussion. Otherwise, it’s all personal preference, and mine makes no difference to you.

That’s the idea I’m going to develop for the next few minutes: some music probably should be played, some music probably shouldn’t be, and of the music that may be played, some is higher priority than other music.

Notice I used the ambiguous word ‘play.’ That brings up an important distinction. “Play” can mean “perform” or “listen.” [write on board] Before, say, a hundred years ago, if you wanted music, you had to perform it yourself. Now if you want music, you listen to a recording. Very few people can make their own music.

That’s too bad, since the value of making music is so much greater than the value of hearing it. But that’s not my point. I bring it up for two reasons:

1. The ethical standards are different for making music and for listening to music. You can see why if you look at an analogy with other arts: it would certainly be wrong for you to stand up and teach Marx’ *Das Capital*. You would be teaching error. But it’s not wrong for you to read it. It was certainly a sin for Andrenas Serrano to make his blasphemous sculpture. But it’s not a sin to look at it. In both cases, you would need to take care not to be influenced by it. It’s wrong to approve of it, to be deceived by it. We’ll get to that in a bit.

2. Church music is different from every other sort of music in this. Church music is performed, not just listened to. And it should be. The Bible commands Christians, in groups, to sing and to make music. So if you are just listening, you are disobeying. We’ll get to that this afternoon.

But how can any sort of music be in the “probably shouldn’t” category? What is there about music that could be right or wrong?

Before I answer that, notice how I phrased that (what is there about this that could be right or wrong) That’s how you need to decide any question like this. If you want to know if something is right or wrong, you have to study it, to find out what there is about it that could be right or wrong. If you want to know whether it would be right or wrong to watch a certain movie, you can’t look up the title in the concordance. You can’t even look up ‘movie’ in the concordance. But you can still decide. You need to find out what’s in the movie, and find out what the Bible says about it.

And that’s what we’re doing with music. Find out what it means, and what it does, and find out what the Bible says about that.

It turns out there’s quite a bit in music that the Bible addresses. If you study music, and music history, and read what musicians and composers say and look at how they live, and if you watch what the music does to the individuals and groups who identify with it, then you can come up with a whole host of details about the music which you can use to decide whether it’s right or wrong, and what priority it should have. The data is not hard to find. In fact, you’ll probably find more than you want. You’ll learn things you’ll

wish you hadn't known.

Sometimes what you learn from one source is contradicted by another source, but not usually. Usually what the cultural critics say, what the musical innovators say, agree pretty closely with how the performers live and how the audience lives. Usually there's pretty good agreement about what the music means and what it does.

In the end, there is so much data available about every kind of music, you need to classify it before you can even start using it.

As I've studied music, the observations I've found fit roughly into 5 categories. (Very roughly, since they often overlap.) [Erase, and write on board]

1. Motive. The musicians and the listeners all have reasons for what they're doing, and every one of them will be judged by their motives.
2. Effect. Music can influence us, physically and emotionally. That influence may build us up or tear us down. It may strengthen or weaken certain parts of us.
3. Reflection. Music reflects what we already think and want. If we pick a certain type of music, if we like it and play it a lot, that tells something about what we are.
4. Meaning. Music expresses emotion, and different music expresses different emotions. The meaning is the intended impact: what the composer and performer are trying to communicate is not an idea but a feeling, and if they're successful, the listener will feel it.
5. Quality. Composing and performing music takes skill. Certain music takes more skill than other music, and some styles take more skill than others, and some musicians are better at writing or performing than others.

I have several hours of lecture material on each of those, but let me just explain them a little so you know what's involved, and then I'll try to give a few illustrations, a couple pieces of music we can ask these questions about.

1. My motive is hugely important and hugely complex. Ultimately, God will judge everything everyone does based on their motive. Whatever our smaller, subordinate motives were, the big question is, "Was I trying to glorify God, or puff myself up?"

But usually we don't think either one. Our motive is just the little thing we want at the time, like to earn more money, or relax and unwind, or have fun, or express our feelings, or make someone else feel good, or fit in with our friends, or any of a hundred motives like that. Now all those motives are either glorifying to God, or not, in different cases. But it's so hard to tell, and each case is so different, we can't use it to make decisions. So this is very important between you and God, but I just skip it.

2. Effect The music you listen to, and still more the music you perform yourself, changes the way you picture the world. Not much, maybe, but little by little, and combined with other things in your life like conversations with your friends and movies and home decorations, you are what you eat. You become what you consume. If your music is restless and loud, you begin to see the world as a frantic place. If your music is billowy and ethereal, it will encourage you to disconnect with reality. Again, not very much, and as we get older we all develop resistance. The influence is not direct, like a drug. It's a subtle prompting, and influence. It's much the same as watching a movie. Watching casual murder on the screen, even 5 times a day, won't make you a murderer, and won't even change your belief about whether it's right. But watching it steadily will dull your hatred of murder.

This is even more true of the whole culture. When millions of people do regularly watch casual murder on the screen, at least two things happen: more people commit casual murder, and it becomes

harder to punish the murderers. Likewise, when millions of people listen to headbanger music, far more people will be banging their heads in real life.

Like I said, we can resist this influence, and in the last century, most people have learned to. We have developed a personal distance from everything we observe which people in past centuries would have considered inhuman. But in spite of that distance, the influence is still there, perhaps more subtle since our reactions are not as obvious and immediate. Because we don't see the influence, the effect is masked. But it's still there. Consider two illustrations: A. The millions of dollars that are regularly spent to make a good movie soundtrack. Anyone making movies knows how much music influences the audience. Without the music, the movie would be dead. If it didn't impact you, they wouldn't spend the money. B. The millions of dollars spent on muzak for stores, restaurants and the like. I used to think everyone should use Telemann's Tafelmusik on the PA system: it was designed to be background music, after all, and it's a lot better than what they do play! But of course, the muzak companies don't care about the quality of music. They care about whether it will make the listeners do what their customers want: stay longer in the bar, buy more in the store, or leave the fast food restaurant. The industry exists because it works. Music does influence us.

But, you may say, how do we know it was the music? Maybe other things led to that. Yes, other things did. In the fast food restaurant, it's also the design of the tables and chairs. And the color scheme. Not just the music. Besides, sometimes we didn't like a certain kind of music until we already felt a certain way. That's the third point:

3. Reflection. This is the previous point working the other way. Music influences our perception and our choices. But our choices and our perception also affect what music we choose. So if you're used to having spiritual one-night stands with God, "love is here today and gone tomorrow," and you're not used to working on your spiritual life, you will not be drawn to religious music that demands work. You'll prefer religious music that's simple and ecstatic. So when you see someone who consumes mostly shallow music, and very little profound, challenging music, you can make a good guess that person is not a very profound person.

Of course, there are exceptions to all this. Individuals can be inconsistent. And I'm not trying to argue for or against any style of music right now. I'm just pointing out a pattern: A group, a subculture, that consumes a certain type of music, acts like that music. What you can say about the music, you can say about the group.

And what can you say about the music? What is the content of any particular piece, or any style? What's it about? (Apart from the words, of course. If the music has words, they'll give us a clue, but it's the music I'm asking about. If the music has words, the music was chosen to match those words. That means the music is communicating something apart from the words, and the songwriter had to find the right music to match the words.)

That leads us to

4. Meaning. This is the heart of the matter, and here if you'll bear with me, I need to quote from my longer lecture.

What is the Subject Matter of music? (And again, I'm talking about the Music, not the words.) Well, that can be very hard to pinpoint, because music is so abstract. Music has been written about many things, but they are things that are not easy to translate into words. But I'm ready to argue that the way it portrays those things, its 'mode' of expression, is emotion. **Music expresses emotion.** It does not invoke spirits. It does not convey ideas. It is very poor at portraying physical objects, and not

much better at describing events. Other arts do those things quite well. Words or pictures or acting can give you ideas and show events and objects that you recognize immediately.

Music does not. Music describes feelings: physical and psychological feelings. All those other things are involved, but in music they're looked at through the 'lens' of the emotions.

For instance, let's say the subject of a piece of music is God's faithfulness, or murder, or the process of dreaming, or a carnival, or a summer storm. Music is not going to express these things by either physically reproducing them, or by describing them in concepts. If it does, it's not music. When we experience those things in music, it won't be a physical experience, or a mental experience. When music is about those things, it will express the emotions connected with them. Composers have written music about many things, but the only way a listener could identify the subject matter (without being told with words) would be if they knew the emotion associated with it.

That narrows it down somewhat. Now all we need to ask is which emotions the music expresses.

In order to find that out, we need to ask, "How does music express emotions?"

In order to find that out, we need to ask, "What are emotions, and how are they connected with music?"

But before we answer that, we need a word of warning:

This matter is hotly debated, and it's much more complicated than I've made it out to be. Music is very abstract, and we find it hard to put into words, but it's not theoretical. In some ways it's very concrete and we can readily put it into words. But we have to understand it all. It gets so difficult that a number of theorists have simply given up, and said that the subject matter of music is just music itself! And they have a point: we have to say that music first of all refers to music. In other words, it has to be understood on its own terms, and in context with other music.

But that doesn't really tell us anything. Music does refer to other music, but it also refers to other things. If it didn't, we wouldn't be able to relate to it; it would have no impact on people. We might disagree on which emotions it refers to; within a narrow range, it may even convey different things to different people. But I am ready to argue that 'music in general' expresses 'emotion in general'. It may express other things, but not very well.

Makujina defends this pretty well in his Appendix C, where he gives a number of Biblical arguments, as well as an intuitive argument from the absurdity of the contrary. I don't have much to add. I only mention it because it's a common argument. To me it seems like a cop-out. Let's get back to the original question. How does music express emotions?

Again, let's step back a bit. **What are emotions?** This is not the standard explanation, but it might be helpful: Emotion is motion. An emotion is a movement of the soul. It's not a separate section of our soul, as though our Inner Man were divided into three distinct and equal parts: we have minds, wills, and emotions. It's not like that. We have a soul, which has three basic functions, or activities. The soul thinks, and the soul moves, and the soul decides. These functions all work together. And they are all closely connected to the body. The body provides us with things to think about and things that move us, and our thinking and the things that move us affect our body. [diagram on board] And all of it affects our decisions, and our decisions affect all of it. Like I say, they all work together. You can distinguish the body and the soul, and their functions, but you can't separate them. They aren't the same, but they are always together.

With me so far? But when you try to get specific, the ideas start to slip through your fingers. (The interaction of soul and body is not a photograph you can get with very high resolution!) When you look for which thoughts cause which 'motions,' or feelings, or how the motions of the soul prompt certain thoughts, you find there's a lot of variety. When you try to match the emotions of the soul with the sensations of the body, you find the same variety. Lots of different emotions all make us cry, for instance. And conversely, the smell of fresh tar can cause lots of different emotions for different people. There's not a one-for-one connection.

To make it more confusing, we don't have words for most of the feelings. And even the ones that are named -grief, hatred, anger, suspicion, nostalgia, dread, apathy- have a host of subtle nuances. We

could all imagine a dozen different kinds of grief, for instance. But then, even if you named them, would the name communicate the emotion to someone else? No. You can't make someone feel impending doom just by saying, "Impending doom!" Does that make any of you feel nervous? No, if you want them to know the feeling you're referring to, they have to feel it, even just a little. How are you going to do that? Well, you could describe your physical reaction to the emotion, or describe the situation that prompted it. But if someone else has never had the same feeling, what good will that do?

You see what I'm leading up to. You can describe emotions with words, or pictures, or sculpture, and so on, but the best way to describe and evoke feelings, the most nuanced and direct way, is with music. For instance, I can make you feel impending doom in just a few seconds. [Enemy of the State intro]

### **How is it done?**

The composer has only one option for evoking emotions: to imitate, in musical form, the physical sensations that those in that culture associate with those emotions. Now, that's complicated, but it's key. Let me say it again. He evokes emotions by imitating the physical feelings associated with them. [write on board] (Now, there are actually tens of thousands of ways to do that.)

For my money, this is the heart of the matter. Let me describe it. It gets a little technical, so if you don't follow it, that's okay. I just want you to know there is a whole science and art devoted to it. It's not some idea I just came up with one day.

This description combines the two models of music sign-theory (how music portrays its subject matter) which are usually set against each other. 1. The people who say that music is a universal language insist that music portrays emotions by directly referring to physical sensations associated with those emotions. In fact, they might even say the music is emotion in audible form. It's called Bioacoustic. [write on board, erase "Quality"] 2. On the other hand, the ones who say that music is relative (that is, relative to each culture) will tell us that the music portrays emotions that have been associated with that music, in that culture. In other words, it's arbitrary. It's called Iconic. [write on board]

Now those two groups argue with each other, but I've never understood why. They're obviously both right. We take them both into account to analyze the emotional content of music.

The Bioacoustic meaning is universal because human bodies and emotions are essentially the same throughout the world. There is truth to the idea of the universal brotherhood of man, and I trust you all can see it without falling down and worshipping it, as modern humanists like to do.

The Iconic meaning, on the other hand, is arbitrary because different groups of people may create different emotional associations with the same musical gestures. There is truth to the idea that standards are arbitrary, depending on cultural background, and I trust we all can see it without falling down and worshipping it, as modern humanists like to do.

Our particular differences don't imply there are no universal standards, and vice versa. The two work together. Here's how:

What actually happens in each culture is that some of the general bioacoustic signs and symbols are selected and refined and channeled to produce each culture's unique sound. Some cultures use more of the available signs and symbols -musical 'tools'- than others do. Many cultures have selected only a few, and concentrated on them a great deal, and they can draw many subtle shades of meaning out of them. We've heard of primitive African cultures, for instance, whose music depends entirely on the speed and pattern of rhythm. No melody, no harmony, no tone quality, just rhythm. Those

elements are developed in great detail and nuance. The subtleties are lost on most outsiders, but they can be learned. The bioacoustic meaning is not completely universal: it's subject to cultural modification. But the cultural associations are not completely relative! They are dependant on certain universal responses. The human body responds to rhythm in a certain way, and that's always the same. Just more developed or less developed for some people.

**How do we find out** what the Subject Matter is?

You need to research it. You need to study the music and the culture. But most of that research is identical with studying the Effect of music, which we already talked about. All that remains here is to say that, once we discover what the subject matter is, we need to decide when the music is appropriate, that is, what settings, and what audience it's appropriate for, and what the proper quantity is. When, for whom, and how much? Note, I'm not saying that any musical subject matter, or any emotion, is wrong in itself. But I hope we'd agree that not all emotions are appropriate at all times. Some should be strictly limited -hatred, for instance, is not always wrong, but it often is. I'd argue the same about music.

As you can see, these first four observations are all connected. I'm not setting up these five points as though they cover all the ground, like the five-point covenant model or the five points of Calvinism. They're just a way to get a handle on all we learn about music. If music does influence anyone, it will influence their emotions by its subject matter. The subject matter reflects the feelings of the group that uses it. And your motive in choosing any music will be determined by what its meaning does to you, that is, what effect it has on you. And so on.

And the same is true of the last point: if the music is not done well, the meaning will be unclear and the effect will be diluted.

5. Quality. The Bible is quite clear about quality. "Whatever you do," Paul says, "Do it heartily as to the Lord and not to men." In other words, do everything as well as you can. This will come up often in church music. If it's worth doing, it's worth doing right. But for music in general, we have to ask another question: is the music worth doing? In other words, there's no merit in doing something well if you shouldn't do it at all. This sends us back to the last points.

How well the music is composed or performed is judged by how clearly it conveys its main thrust. Is the thrust strong or weak? It depends on the genre. This sends us back for a minute to the last point.

Every genre has an overall meaning, and most are limited. In the 20<sup>th</sup> century all genres are very limited. Celtic Music, or hip-hop, or jazz, or country, or polkas, or minimalist, or southern gospel, each has a very limited emotional and technical range. That's not a criticism, that's just how the genre is designed; that's what makes it a separate genre. Someone takes a few aspects of musical expression and focuses on them in great detail. Each one is very good at portraying in minute detail a narrow spectrum of human emotion. Jazz takes one possible expression, easy-going spontaneity, and explores every possible variation of that expression. It comments on all of life in an easy-going, spontaneous way. But no matter what emotion the jazz musician is trying to express, it will be easygoing and spontaneous. Joy or grief, love or hatred, it'll all be easygoing and spontaneous. That's the nature of the genre: Be young, have fun, drink Pepsi. It's like looking at the world through red glasses. You'll see the world, but it'll all be red. Red glasses are very good at revealing some things, but they inevitably bias a number of other things, in favor of redness. You'll be really misled if you wear them all the time. Some things really aren't red. Some things really aren't easygoing and spontaneous.

Now, getting back to the matter of quality: if the jazz musician is not very skilled, the music will not

be as easygoing and spontaneous, and it will not be as clear what particular emotion he's trying to express.

That's how I classify the observations we make about music ethics.

Now, let us hear the conclusion of the whole matter. Based on all this, what should we do?

I hope no one will be surprised to hear me say we need Discernment. Specifically, we need 1. awareness, 2. maturity, 3. balance, and 4. distance. [write on board] Those are fairly commonplace standards. Let me unpack them a bit for this context.

1. We need to know what's going on. We need to learn as much about the music as we can, and as much about ethics as we can. And not only should we learn ABOUT music and ethics, we should learn music and ethics themselves, by doing them. We learn about music by studying the composers, the history, and the musical structure. We learn Music by listening to it and interacting with it. In the same way, we learn about ethics by studying the Bible, and history, and by having ethical discussions. But we learn Ethics by being ethical. That's what I mean by awareness: learn about it, and learn to do it.

2. Closely related to that, we need to become mature. And more than that, there are some things that we should not expose ourselves to until we are mature. There are some things that we shouldn't expose ourselves to at all, but it's true enough that the more mature we are, the better we'll be able to 'handle' questionable and evil influences. In other words, the wider our experience for comparison is, and the deeper our understanding is, the better we'll be able to respond in a God-honoring way.

3. The more mature we are, the better we'll know how to balance what we take in. If you have been listening to a lot of junk, but you like it, you don't have to stop listening to it, you just have to balance it with what you believe is more ethical, even if you don't like it. You're trying to train your taste. Eventually, you should listen to more of what you think is good, and less of what you think is detrimental. You're trying to change -to sanctify- your preferences. But you don't have to do it cold turkey. That doesn't usually work too well. I recommend you do it gradually. If you want to do it cold turkey, see me afterwards, and I have an experiment you can try.

4. The more mature and balanced your familiarity with music, the more distance you'll be able to have. You'll have standard of comparison. If nearly all you've ever listened to is bluegrass music and hymns, you don't have any standards for judging the impact of the music on you. The more you know, the more distance you have. And with this Distance, you'll be better able to look and listen without being seduced.

Thank you. Let's close in prayer.

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Now, that's the end of the lecture. Since we have a little time, let's look over the pieces I started with and try evaluating their meaning and effect by looking at:

Length

Development

Variety

Harmonic choice

Harmonic complexity

Instrumentation

Accessibility

Listening Context

Volume

Emphasis of elements