**Notes for Music Poetics: Ethnographies of Listening: Hermeneutic windows: Auditory Play.**

The sound and music resonates in the composed bodyin listening practices (Nancy, J-L. 2007) through modes of attention such as ‘intentional unintentionality’ (Humphrey, C. & Laidlaw, J. 1994) and listening regimes (Szendy, P. 2008).

In doing so sounds rebound in ‘sighs’ (Lyotard in Gritten 2017), cries affect and movement

Words images emerge as creative imaginative responses as text ‘fragments’. Words are place-holders for states of being, as such they carry significance prior to any semantic meanings. These fragements are the material of a ‘music poetics’. (Lloyd-Richards, 2017)

Dialogically, metaphors constellate/cluster as intersubjective shapes, as word-pictures/narrative.

Informal interpretations of music, phrases just blurted out – unsystematic, freely metaphorical, not especially articulate – are important far in excess of their apparent lack of substance. They have both social and cognitive value even if they do not rise to the level of the imaginary colloquy on Mendelssohn’s Violin Concerto *(note: this was a highly sophisticated formalistic analysis peppered with terms of art).* They activate shared assumptions about subjectivity; they foster feelings of alliance and identification; they participate in the hermeneutics of everyday life that maintains our intuitive, precritical sense of the world. Sharing in them is a form of world making. And it is also a form of music making, and echo of the music of that sphere. These ascriptions, these semantic improvisations, are not only habitual, they are inevitable; it is hard to imagine music without them. The strange thing is why we have so often tried. Just imagine, in the style of Wittgenstein, a ‘tribe’ that has music but is unable to speak about it, either aloud or in thought. In what sense would such a people really ‘have music’? (Kramer,2011:66)

These movements are interpretive and represent a first hermeneutic window (Kramer 2011).

A dialogic and authored ethnography of listening may be crafted as an ekphrastic art-work of evocation and homage to the sound/music.

The sound/music and words may be brought into inflected conversation in performance – in the listening cycle this represents the second hermeneutic window.

Words allow what is there to be heard, to be heard more fully. Words allow what is heard to be brought into relations that on their own sounds could not make.  Ethnographies of listening can realise differently the potentiality for meaningful relations within sound and thereby enrich the range of music’s being. Participation is all. (Nicholas Davey)

Meaning does not inhere, it emerges, its acts. Meaning is an event, the occurrence of something singular. The event is something that “occurs to’ a subject in both senses of the term, “befalls’ and “comes to mind”. Its primary media are verbal, including paraphrase, ekphrasis, troping and metaphor…(Kramer, 2011)

The ‘meaning’ of music to a large extent inheres not within the notes themselves but within a concept we apply to them. “hearing as“, like “seeing as” mixes knowledge and perception. (Spitzer, 2004:10)

Open interpretation is the vehicle of subjectivity in a strong sense, not of private sensation or idiosyncrasy, but of intelligent agency, it is fundamentally the capacity to interpret: subjects make interpretations; interpretations make subjects. (Kramer)

These music poetics emerge from this habitus of listening which I have conceptualised as Auditory Play (see A Taxonomy of Listening: A Repertoire

for Auditory Play in Lloyd-Richards 2016 p.113).

Kramer (1993) as part of the ‘new musicology’ speaks of hermeneutic models and ‘windows’.

Hermeneutic windows tend to be located where the object of interpretation appears – or can be made to appear – explicitly problematical. Interpretation takes flight from breaking points, which usually means from points of under or overdetermination: on the one hand, a gap, a missing connection; on the other, a surplus of pattern, an extra repetition, and excessive connection. (Kramer, 2011).