



P. Cheyne, A. Hamilton, and M. Paddison (ed.), *The Philosophy of Rhythm. Aesthetics, Music, Poetics*

dimanche 17 mai 2020

P. Cheyne, A. Hamilton, and M. Paddison (ed.), *The Philosophy of Rhythm. Aesthetics, Music, Poetics*, Oxford, Oxford University Press, 2019, 440 p.

- Rhythm is the fundamental pulse that animates poetry, music, and dance across all cultures. And yet the recent explosion of scholarly interest across disciplines in the aural dimensions of aesthetic experience—particularly in sociology, cultural and media theory, and literary studies—has yet to explore this fundamental category. This book furthers the discussion of rhythm beyond the discrete conceptual domains and technical vocabularies of musicology and prosody. With original essays by philosophers, psychologists, musicians, literary theorists, and ethno-musicologists, *The Philosophy of Rhythm* opens up wider-and plural-perspectives, examining formal affinities between the historically interconnected fields of music, dance, and poetry, while addressing key concepts such as embodiment, movement, pulse, and performance. Volume editors Peter Cheyne, Andy Hamilton, and Max Paddison bring together a range of key questions : What is the distinction between rhythm and pulse ? What is the relationship between everyday embodied experience, and the specific experience of music, dance, and poetry ? Can aesthetics offer an understanding of rhythm that helps inform our responses to visual and other arts, as well as music, dance, and poetry ? And, what is the relation between psychological conceptions of entrainment, and the humane concept of rhythm and meter ? Overall, *The Philosophy of Rhythm* appeals across disciplinary boundaries, providing a unique overview of a neglected aspect of aesthetic experience.

- **Peter Cheyne** is Associate Professor at Shimane University, and Visiting Fellow in Philosophy at Durham University. He leads two international projects, one on the Aesthetics of Perfection and Imperfection, and the other on the 17th- to 19th-century Philosophy of the Life Sciences.

- **Andy Hamilton** teaches philosophy at Durham University, UK. He specialises in aesthetics, philosophy of mind, political philosophy, and history of 19th- and 20th-century philosophy, especially Wittgenstein.

- **Max Paddison** is Emeritus Professor of Music Aesthetics at the University of Durham. He works in

critical theory, philosophy, contemporary music, and popular music.

TABLE OF CONTENTS

List of Illustrations

List of Abbreviations

Notes on Contributors

Introduction

Part I : Movement and Stasis

1. Dialogue on Rhythm : Entrainment and the Dynamic Thesis
2. Rhythm and Movement
3. The Ontology of Rhythm
4. 'Feeling the Beat' : Multimodal Perception and the Experience of Musical Movement
5. Dance Rhythm

Part II. Emotion and Expression

6. The Life of Rhythm : Dewey, Relational Perception, and the 'Cumulative Effect'
7. Rhythm, Preceding its Abstraction
8. Mozart's 'Dissonance' and the Dialectic of Language and Thought in Classical Theories of Rhythm
9. Rhythm and Popular Music
10. Rhythms, Resemblance, and Musical Expressiveness

Part III : Entrainment and the Social Dimension

11. Metric Entrainment and the Problem(s) of Perception
12. Entrainment and the Social Origins of Musical Rhythm
13. How Many Kinds of Rhythm Are There ?
14. Temporal Processing and the Experience of Rhythm : A Neuro-psychological Approach

Part IV. Time and Experience : Subjective and Objective Rhythm

15. Complexity and Passage : Experimenting with Poetic Rhythm
16. Encoded and Embodied Rhythm : An Unprioritized Ontology
17. Time, Duration, Rhythm : The Aesthetics of Temporality in Bachelard and Deliége
18. Husserl's Model of Time-Consciousness, and the Phenomenology of Rhythm
19. Pictorial Experience and the Perception of Rhythm
20. Soundless Rhythm

Part V. Reading Rhythm

21. Hearing it Right : Rhythm and Reading
22. The Not-so-silent Reading : What Does it Mean to Say that we Appreciate Rhythm in Literature ?
23. Leaving it Out : Rhythm and Short Form in the Modernist Poetic Tradition
24. Rhythm, Meter, and the Poetics of Abstraction