

Rhythm in Contexts

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Digital Audiobooks

New Media, Users, and Experiences

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Reading Between Media - Developing and Encouraging Children's Multisensorial Reading in a Digital Age

More and more texts are read via digital media which changes the very way we read. Modern media interfaces such as apps, e-books, audiobooks and their respective streaming services have enabled the creation of complex multimedia texts that utilize several sensory appeals (visual, auditory and tactile), and these new forms call for a reconsideration of the concept of reading. Consequently, different interfaces provide diverse sensorial experiences. Through empirical studies in the Danish school context, the project seeks to investigate what characterizes multisensory reading focusing on, among other things, didactic advantages of concrete reading practices such as audiobook reading and app reading that activates multiple senses. The project aims to rethink the activity and concept of reading and help develop multisensory reading strategies and tools for school children thereby heightening their digital competences, inclination for reading, reading engagement, and strengthen their academic self-esteem, including readers with negative experiences of their own reading competences. At the same time the project challenges the idea that reading is 'best' when it involves visual "deep reading" and wishes to explore the experiential and learning advantages of accessing texts with the tactile sense, through interactivity and sound.

Facts

- › The Novo Nordisk Foundation's open calls for humanitarian and social purposes has granted funding for the project Reading Between Media from 2019-2022.
- › The project is developed in dialogue between researchers Ayoe Quist Henkel, Helle Bundgaard Svendsen, VIA, Maria Engberg, Malmö University, and Iben Have, Sarah Mygind and Birgitte Stougaard Pedersen, Aarhus University. Birgitte Stougaard Pedersen is the head of the project.



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Afslutningskonference for forskningsprojektet READING BETWEEN MEDIA

Læs mere:

[Afholdes 30. marts 2022](#)

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- “From a phenomenological perspective, then, every repetition is brand new”
(Danielsen 2018).

Henri Lefebvre: *Rhythm Analysis*, (1992)2013

- Is there a general concept of rhythm? —
Answers: yes, and everyone possesses it; but nearly all of those who use this word believe themselves to master and possess its content, its meaning. Yet the meanings of the term remain obscure. We easily confuse rhythm with movement, speed, a sequence, a sequence of movements (gestes) or objects. (5)

Lefebvre

- In the collision of natural, biological and social timescales the rhythms of our bodies and society, the analysis of rhythms provides a privileged insight into the question of everyday life. (Elden vii)

Lefebvre makes distinctions between

- Fundamental rhythms and cycles that remain stable: The biological factors of the body, the change of seasons.
- Systemic rhythms based on technological and socioeconomic framework.

- Every rhythmic activity has its time – work, sparetime, transport – these portions of rhythms create a patchwork, but also involves constant negotiations of hierarchies.
- For Lefebvre, it is important that activities have different rhythms. Disturbances of rhythms can, according to Lefebvre, create ‘nervous problems’.

Emile Benveniste

- The original meaning of the word *rhythmos* is according to Benveniste a technical term and refers to **the realization of form - happening in time**. In Benveniste's reading, Aristotle considers rhythm to be a structure opposed to the natural understanding of the concept (1995).

Christopher Hasty: *Meter as Rhythm* 1997

- Among the attributes of rhythm we might include continuity of flow, articulation, regularity, proportion, repetition, pattern, alluring form or shape, expressive gesture, animation and motion [...] Indeed, so intimate is the connection of the rhythmical and the musical, we could perhaps most concisely [...] define music as the rhythmization of sound (thus, the 'musicality' of speech or verse). Nevertheless, rhythm is often regarded as one of the most problematic and least understood aspects of music [...] Music theory presents us with a reasonably clear understanding of rhythm. Thus restricted, rhythm is identified with meter, durational pattern, or durational proportion [...] But music as experienced is never [...] an expression of numerical quantity. (3)

Ludwig Klages: *Vom Wesen des Rhythmus*, 1944

- Rhythm is an appearance, rhythm is generalized appearance of life that humans, being living creatures, also take part in; the bar on the contrary, is a human achievement. Rhythm can appear complete without the presence of a bar; the bar on the contrary cannot appear without the participation of a rhythm.

Lefebvre

- Time and space, the cyclical and the linear, exert a reciprocal action: they measure themselves against one another; each one makes itself and is measuring-measure; everything is repetition through linear repetitions [...] A further paradox: rhythm seems natural, spontaneous, with no law other than its unfurling. Yet rhythm, always particular, (music, poetry, dance, gymnastics, work etc.) always implies a measure [...] Rhythm reunites quantitative aspects and elements, which mark time and distinguish moments in it — as qualitative aspects and elements, which link them together. (8–9)

Lefebvre

- Rhythm is easily grasped whenever the body makes a sign; but it is conceived with difficulty ... It is neither a substance, nor a matter, nor a thing [...] the concept implies something more. But what? Perhaps energy [...] An energy is employed, unfolds in a time and a space. (64–65)

Musical rhythm

- “I develop the idea of repetition as production, relying in particular on philosopher Gilles Deleuze’s discussion of repetition (1994) and especially his distinction between static and dynamic repetition.” – “repetition as a changing same”

(Anne Danielsen, 2018, 2)

Microrhythms in rap

- In my earlier research I have emphasized the performative aspect of rap, especially “rhythmic declamation” and “rhetorical strategies”, and in this sense been working with rhythm as a rhetorical agent – as part of the artistic argument of both music and text.
- The processual rhythm is a performative phenomenon, and microrhythmic displacements are part of creating the musical feeling (Stougaard Pedersen, 2009).

Micro-rhythm in rap

- A tension arises in between groove and flow when the pulse of the beat is challenged by the movements of the rapper's flow – it's micro-rhythmic performance that in itself produces an interesting meeting point between sound and sense, between language as tone, rhythm and language as poetic representation.

Rhythm, language and literature

- When reading literature, not listening to it (which you can also do) the rhythmic, sounding aspects to some extent become metaphorical, something that you feel and imagine through your inner ear. We can call it imagined acoustic shadows.

Virginia Woolf

- I am writing *The Waves* to a rhythm not to a plot[....]though the rhythmical is more natural to me than the narrative, it is completely opposed to the tradition of fiction and I am casting about all the time for some rope to throw to the reader.
- Woolf: *Letters III*, to Ethel Smyth, 28 august 1930 in *Moments of Being; Unpublished, autobiographical Writings*, London, Hogarth Press, 1976, p. 204.

Woolf: “The Stringquartet”, 1917-1921.

If indeed its true, as they're saying, that Regent Street is up, and the Treaty signed, and the weather not cold for the time of the year, and even at that rent not a flat to be had, and the worst of influenza its after effects; if I bethink me of having forgotten to write about the leak in the larder, and left my glove in the train; if the ties of blood require me, leaning forward, to accept cordially the hand which is perhaps offered hesitatingly – ‘Seven years since we met’, ‘The last time in Venice’.

p. 138

Woolf

Flourish, spring, burgeon, burst! The pear tree on the top of the mountain. Fountains jet; drops descend. But the waters of the Rhone flow swift and deep, race under the arches, and sweep the trailing water leaves, washing shadows over the silver fish [...]; leaping, splashing, scraping, sharp fins; and such a boil of current that the yellow pebbles are churned round and round, round and round [...] Also in jolly old fishwives, squatted under arches, obscene old women, how deeply they laugh and shake and rollick, when they walk, from side to side, hum, hah!

p. 139

Rhythm and modernity – Robert Brain: *The Pulse of Modernism*, 2015.

- Rhythmic transformation of life is happening due to industrialization, as also Lefebvre critically accentuates. Machines, working life, indoctrination are closely connected to rhythm, and this rhythm of modernity also changes the arts.
- Where early modern rhythm, according to Brain, was connected to spheres, and the rhythm of the universe (Hölderlin), modern rhythm comes from science – as a method of understanding the body.

Tim Edensor: Geographies of Rhythm Nature, Place, Mobilities and Bodies, 2016

- Tim Edensor puts it this way when discussing rhythm and places in his cultural geographical take on rhythm:
- “Rhythmic systems are rarely apparent except when they break down”.

Edensor

- Rhythm provides a backdrop to life against which the usual and the unusual unfold, against which practice is reproduced and improvised (2016, 14).

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