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THE RÔLE OF KINAESTHESIS IN THE PERCEPTION OF RHYTHM¹

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I. INTRODUCTION

The experimental investigation of the perception of rhythm has grown so extensive and, at the same time, so indefinite in scope that the writing of an introduction which shall be adequate to the general problem is now altogether out of the question.² The subject of rhythm has been carried over into many fields both inside and outside of the science of psychology: within, it has been related to attention, work, fatigue, temporal estimation, affection, and melody; without, it is fre-

¹ From the Psychological Laboratory of Cornell University.
² We expect to publish a complete bibliography on the subject of rhythm in the next number of this *Journal*.

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