

# みんなくりポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

## Part Two The Structure of Music : Structure in Music

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## **Part Two The Structure of Music**

### **Structure in Music**

The anthropologist, John Blacking often said that it was not possible to study music out of its cultural context and thus the study of music as music also entailed the cultural context. Not to look at the specifics of the structural elements in music would be to miss perhaps the most important manifestation of the expression of the culture through music.

Some tools for understanding these structural elements are “*etic*” in the sense that they are devices for understanding what goes on in the culture that have been created outside the culture. This should not be too difficult a stretch since already by using the word music and applying as we see fit even to cultures that do not verbally recognize what we understand to be music we have accepted an “*etic*” tool as an aid to understanding.<sup>1)</sup>

The manner in which a music is put together grows out of the culture. The manner in which cultures arrange the voices when they sing, the manner in which two instruments play together, all these things grow out of tradition that is itself the sum of transmission, outside influences and all the chance elements that come together in the process of change.

In this section I propose to look at some ways that different structures are used in music always with the clear recognition that these elements have been created in the context of that culture. In all cases, whether considering scale and tone structures, recognition of patterns, or even the use of time, rhythm and meter, the perspective will continue to be from the cultural context that produced these elements.

### **Notes**

1) See note on *Etic* and *Emic* (p. 34),

