

1) 以下の英文の下線部分を和訳しなさい。

Nothing in the broad span of Beethoven biography or historiography has found a wider and more uncritical acceptance than the view of his creative work as being normally a process of assiduous labor by which once commonplace musical thoughts were transformed by gradual stages into artistic substance. This is often contrasted with supposedly automatic flow of creative imagination characteristic of a Mozart. Thus the poet Stephen Spender in an essay first published in 1946, says : Some poets write immediately works which, when they are written, scarcely need revision. Others write their poems by stages, feeling their way from rough draft to rough draft, until finally, after many revisions, they have produced a result which may seem to have very little connection with their early sketches.

These two opposite processes are vividly illustrated in two examples drawn from music. : Mozart and Beethoven. Mozart thought out symphonies, quartets, even scenes from operas, entirely in his head and then he transcribed them, in their completeness, onto paper. Beethoven wrote fragments of themes in note books which he kept beside him, working on and developing them over years. Often his first ideas were of a clumsiness which makes scholars marvel how he could, at the end, have developed from them such miraculous results.

2) 下記の英文を和訳しなさい。

Music students spend much of their time practicing the regular groupings of two, three, and four. During this stage the student will actually count the number of units on each beat, such as four sixteenth notes on each quarter note. In practicing this grouping over and over the student eventually reaches the point of being able to play four notes on a beat without actually counting the individual notes. In other words, the student has assimilated four on a beat. Assimilation of this kind is essential because although counting is nothing more than a mechanical process, it can easily get in the way of the music.