

音楽学 [外国語：英語]

1 以下の英文を和訳しなさい。

Schubert, like Beethoven, was independent. Much of his work was written for a friendly, middle-class circle, where domestic music-making was taken for granted. This social background was not without its influence on the types of music he wrote. In this society songs and piano duets were thoroughly at home, and Schubert was quite happy to write both. And these in turn had their effect on his other music.

2 以下の英文の下線部分について、具体的にイタリア人がドイツ音楽を、ドイツ人がイタリア音楽を論じている箇所を抜き出して訳しなさい。

One of the striking aspects of eighteenth-century music is the antagonism that often marks the relations between its leading national varieties - French, German and Italian. This is particularly true of the confrontation between German and Italian music. Partisans of one were not often willing to recognize the worth of the other, formulating their condemnation in terms that reveal a good deal about the conflicting aesthetic principles of each. For Italians, the very term “musica tedesca (German music)” was one of reproach, signifying an inability to write properly for the human voice. Then there was the German fondness for excessive complexity, learnedness and forwardness in the use of musical elements such as harmony, tonal structure and texture. Partisans of German music often regarded Italian music as shallow and insipid, flimsy in construction and shoddy in workmanship; in their opinion its emphasis on the voice had led to an excess of vocal virtuosity at the expense of true musical substance and interest.