

2010年度 桐朋学園大学音楽学部音楽学科
音楽学専攻課程 入学試験問題[英語]

I. 以下の英文を日本語に訳しなさい。

Some, and perhaps many, basic questions about past performing practice can never be answered completely. One can never know, for example, the quality of voice most cultivated by the virtuoso singers of the Italian Renaissance, or the exact specifications of most medieval instruments. Moreover, one might reject on aesthetic grounds some of the qualities most prized by past musicians.

II. 以下の英文の下線部分を日本語に訳しなさい。

In many times and places musicians have been expected to know not only a repertory of compositions but also how to compose. Musicians who learn and remember compositions may also learn how to revive them. A repertory of compositions may serve as a repertory of “models”, each of which calls for specific types and degrees of elaboration or recomposition during performance. Other models are abstractions derived from aural and tactile experience, with or without the assistance of speech or writing. Resources that become familiar to composers through experience may also include conventional formulae, figures, styles and scenarios as well as individual sounds and intervals. Composers often need to acquire a command of the movement patterns by which specific rhythmic and melodic figures are obtained from instruments.

III. 以下の英文を日本語に訳しなさい。

Conductors and instrumentalists face many of the same problems in dealing with twentieth-century music. The traditional role of the conductor, which was to interpret the music for the performers, has not changed. The developments in rhythmic complexity, including rapidly changing meters and new notational systems, have meant that conductors must greatly expand their technique. Although this book deals specifically with twentieth-century music, it will first be necessary to go through the fundamentals of conducting in order to see why and how the book is intended for musicians and composers (as well as conductors) who may not have had much training in conducting. This is especially important since many of the ensembles devoted to newer music are led by composers or by musicians in the ensembles.