

2011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. 下線を引いた “such matters” の内容に該当する箇所を選び、訳しなさい。

In some ways Beethoven's concertos are very well known. Five of them, four for piano and the one for violin, are fixtures in the repertoires of us who listen to concert music. They seem like trusted old friends from whom we expect few surprises, who for the most part simply continue to delight us with qualities we already know and admire. Much less familiar is the rich and varied historical background of these works: the particular social settings in which they emerged, the ways in which they were performed, the meanings they may have had for listeners in their own time, their role in the growth of what is distinctive in Beethoven's music. Inquiry into such matters will sometimes include rather exacting discussion of the time and place of composition and of early performances of this music.

II. 下線部を訳しなさい。

The debate about the nature of musical meaning has a long history. While it seems obvious that music does convey some sort of meanings, it has proved extraordinarily difficult to specify what these are, or how they are communicated to people. There are few who have never felt that music has stirred some intense feeling in them, and the vast demand for recorded music in the twentieth century is convincing evidence that millions of people find the experience of music pleasurable. But how does it produce its effect?

III. 全訳しなさい。

In the German states the spread of the enlightenment gave impetus to movements of economic and social transformation which saw the gradual emergence of a middle class unsympathetic to the cultural aims and outlook of the autocratic princelings. This new, substantial and enlightened social class established its own cultural ethos, and, through patronage of a kind quite different from that of the courts, encouraged the development of music which found expression in new forms.