

2013年度 桐朋学園大学音楽学部  
音楽学専攻 入学試験問題(英語)

1. 下線部（二か所）を訳しなさい。

Unlike traditional musicology the sociology of music does not recognize ‘aesthetic’ differences between art music, folk music and the more recent phenomenon of light or popular music; it sees these categories from the viewpoint of social history, and investigates the conditions under which certain social classes and strata (for example, bourgeoisie and petty bourgeoisie) produce and consume different musical idioms and forms. The sociology of music explores connections between differences in taste and the relationship of the various classes to the process of production, rather than (as in traditional musicology) responding by setting aesthetic standards and making evaluations of the tastes themselves. In analyzing the social causes of differing tastes or aesthetic views both historical and sociological methods are called for, to indicate respectively ‘vertical’ and ‘horizontal’ investigations.

2. 全訳しなさい。

By the autumn of 1792 Mozart, who had died the previous December, had become a symbol of Vienna’s musical greatness. The concept of Mozart’s “spirit” provided a conceptual mantle under which the greatness of a subsequent composer could be lodged. That Beethoven should become that composer, however, is significant, as to very things for which Beethoven was subsequently hailed (difficulty, complexity, seriousness) were, among Beethoven’s contemporaries, usually perceived as antithetical to the nature of Mozart’s talent.

3. 全訳しなさい。

The critic’s first obligation to the composer, living or dead, is to assess as accurately as possible what he is trying to do, how far he has succeeded, how the work under discussion relates to others by the same composer or his contemporaries, and whether the attempt was worth making. He needs the perspective of history, not least in relation to modern music, and an ear sensitive to the pressures of fashion.