

2014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(1)を訳した上で、下線部(2)が指している内容を日本語で答えなさい。

The Beethoven we know today cannot be separated from the history of his critical and popular reception.

(1) No other western composer has been amplified to the same degree by posterity; and none has come to embody musical art the way Beethoven has. More than a composer, he remains one of the pre-eminent cultural heroes of the modern west. For a comprehensive view of the full impact of Beethoven, (2) three related strands of the history of his reception must be considered: the myth of the artist as hero; the deep and pervasive influence of his music on later music and thought about music; and the often disturbing political appropriations of his music.

2 全訳しなさい。

The violin was invented in the late 15th or early 16th century somewhere in northern Italy. From there it travelled with astonishing rapidity through all of Europe, within few decades becoming a common instrument in many lands. Given the central place of the violin in Western music, one might reasonably expect that the historical circumstances that gave rise to it would have received intense scrutiny.

3 全訳しなさい。

Broadly speaking, the academic study of classical performance practice has taken two forms: historical research on the original conditions of performance at the time a given work was composed, and the study of performance practice through recordings.

The first of these approaches was originally a sub-discipline of musicology and was developed mainly by German scholars in the early twentieth century very much in parallel with performances of early music.

The second form of performance practice studies uses recordings as evidence. It is generally less concerned with the condition of performance coeval with the composition of the work than with understanding individual interpretations, histories of performing styles since c. 1900, and current practices.