

2016 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) 下記の英文を和訳しなさい。

An essential component of Bach's style can be seen in his combination of solid craftsmanship with instrumental and vocal virtuosity. The technical demands made by his music reflect his own prowess as an instrumentalist. Bach's own versatility —his early involvement in singing, and his experience as a keyboard player, violinist and viola player—was partly responsible for the fact that demanding technical standards became the norm for every type of composition he wrote.

Everywhere Bach's requirements are the antithesis of conventional simplicity. Yet technical virtuosity never predominates. It becomes a functional element within the composition as whole. Bach's impulse towards integration is also manifested in the typically instrumental idiom in which he cast his vocal parts. Thus he produced in his music for voices and instruments a homogeneous language of considerable density.

2) 下記の英文を和訳しなさい。

A revolution occurred in 20th century music-listening as the radio gained popularity worldwide, and new media and technologies were developed to record, capture, reproduce and distribute music. Because music was no longer limited to concerts, it became possible for music artists to quickly gain fame nationwide and sometimes worldwide. Conversely, audiences were able to be exposed to a wider range of music than ever before. Music performances became increasingly visual with the broadcast and recording of music videos and concerts. Music of all kinds also became increasingly portable. Headphones allowed people sitting next to each other to listen to entirely different performances or share the same performance.

3) 下記の英文を和訳しなさい。

Beethoven's pedaling indications raise a number of questions for performers on both modern and historical instruments. Which pedals did he use? This is difficult to answer since it is not always possible to be certain which instruments Beethoven had at his disposal; and there was no such thing as a standard formation of pianos throughout Beethoven's lifetime. The number and type of tone-modifying devices*1 differed according to the period in which a piano was made and the particular practices of individual makers. Beethoven's indications for the pedals pose further

problems. He was only in the habit of marking them in his music from the early years of the nineteenth century; before then we can only guess which devices he may have used, and how often he may have used them. Furthermore, after c.1800 it appears that his directions represent only some of the occasions on which he used the pedals.

*1 tone-modifying devices : (ペダル等の) 変音装置