

1. 次の文を訳しなさい (全訳)。

In the last two decades of the 20th century, there was an explosion in the field of musicology as scholars sought to give voice to a broader range of concerns. Some have interrogated the fundamental assumptions of historical musicology. They have questioned the focus on history as the product of great men, great works, great traditions, or great innovations.

2. 次の文の下線部を訳しなさい。

The existence of critical editions naturally led to more frequent performances of “historical” music, although most performers in the 19th century and many in the 20th have assumed that older music must be “improved” by performing it, for instance, on modern instruments with their greater volume and brilliance and generally better mechanical efficiency.

The discipline of performing practice* can hardly be said to have existed until the various revivals of earlier music began in the 19th century, for example, Mendelssohn’s performances of music by J.S.Bach and the publications of historical editions of old music and of critical editions of the works of Bach, Handel and others.

A number of musicians realized that since the actual sound of music is important to the understanding of it, performances of older works might reveal unexpected meanings if they were played in a manner as close as possible to that heard by the original audiences.

* performing practice 古い演奏習慣を踏まえた演奏

3. 次の文を訳しなさい (全訳)

The study of folk music, developed differently in different countries, has been influenced by historical contexts and intellectual perspectives. During the 18th and 19th centuries the emphasis across Europe and in America was on folksong texts, which were analysed as literature and therefore the province of literary studies; in some areas, such as Germany, this perspective remains strong. During the 20th century, folksong and folk music became a subject within Ethnomusicology, folklore and folklife studies, sociology, and popular music studies.