

1. 下の英文を和訳しなさい。

Beethoven's sonatas wielded enormous influence on compositional, pedagogical and performing practices throughout the 19th century. His towering achievements in the solo and duo sonata, as well as the string quartet and the symphony, set a standard that few composers could hope to meet. Sonatas in imitation of Beethoven's nevertheless abound, along with analytical and pedagogical publications on Beethoven's own sonatas.

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In the historiography of twentieth-century music, the paradigm of autonomous music is the older ideal, taken over directly from the nineteenth century. It is based on the premise that art music should be composed, performed, and listened to for its own sake, and that wherever it seems to serve other purposes, these purposes are alien to the music itself. Composers of the older generation, especially Schoenberg, Stravinsky, and Bartók, felt bound to this ideal.

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Researchers have discovered archaeological evidence of musical instruments in many parts of the world. Some artifacts have been dated to 67,000 years old, while critics often dispute the findings. Consensus solidifying about artifacts dated back to around 37,000 years old and later. Artifacts made from durable materials, or constructed using durable methods, have been found to survive. As such, the specimens found cannot be irrefutably placed as the earliest musical instruments.