

音楽学専攻 外国語〔英語〕問題

1) 以下の文は、モーツァルトの交響曲におけるオーボエ・パートとベートーヴェンの交響曲におけるオーボエ・パートの違いについて述べたものである。

- (1) 筆者は、二人のオーボエ・パートにはどのような差異があると述べているか。
- (2) 筆者は、その差異の原因は何だと述べているか。

If you play the oboe, you will know that there is a watershed in orchestral writing between Mozart and Beethoven. Mozart's oboe lines make sense to the player: they are melodically self-sufficient or at least coherent, and hence gratifying to play. In a Beethoven score, on the other hand, you are sometimes faced with individually meaningless lines, with the oboe being into first one layer of the orchestra texture and then another. You don't gain the same pleasure from playing Beethoven's oboe lines as you do from Mozart's. One way to express this is that Mozart's symphonies still belong in a chamber music tradition, in which the music is written as much for the pleasure of playing as that of listening. By contrast, Beethoven's symphonies are written for the effect they make in the auditorium; the rank-and-file musicians become technicians, workers in a kind of music production line.

2) 全訳しなさい

A modern audience attending a concert performance of a nineteenth-century concerto in a standard concert venue generally expects to hear an uninterrupted performance of a complete concerto in a polished performance directed by a conductor. The performers expect to play all of the notes of a modern published score. Nineteenth-century audiences were used to something rather different. They would have been aware of a wider range of performance possibilities than we experience today. A concerto performance might comprise just one or two movements of a three-movement work.

3) 全訳しなさい

If music occupies a multilayered semiotic network of communication, it also exists within a series of regulating structures—technological, economic, political, ideological—that help to shape performance and listening as social acts.

As such, a musical encounter inevitably exceeds the bounded immediacies of place and the seemingly private phenomenologies we may cherish. Local productions within domestic and public spaces—from the neighborhood bar to the elite concert hall to the "world" between an iPod's earphones—link with a dense circuitry of ideas and action that deeply and profoundly inform local experience.