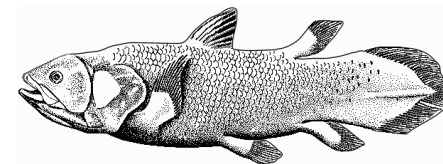


入試問題対策演習：慶應大学文学部 要約問題 2013



背景知識が武器となる！

次の英文は Nicholas Cook による *Music: A Very Short Introduction* (1998)からの抜粋に基づいている。これを読んで以下の設問に答えなさい。

1) The idea of nineteenth-century music, that Nature or Music speaks through the genius composer, seems about as remote as it could be from musical culture at the turn of the twenty-first century. But the ways of thinking about music that Beethoven entertained persist today, and they are still the source of the features of contemporary musical culture: the emphasis on authenticity and self-expression that underlies much popular music criticism, for instance. And it was only a year ago, as I write, that Harrison Birtwistle (perhaps Britain's leading modernist composer) condensed the Beethovenian concept of the composer into a dozen words when he announced, 'I can't be responsible for the audience: I'm not running a restaurant.'

2) In fact, if the nineteenth-century idea of 'pure music' meant understanding it in its own terms, independent of any external meaning or social context, then you could argue that twentieth-century sound reproduction technology has given a massive boost to this kind of thinking. The music of practically all times and places lies no further away than the nearest record store; if that's too far, then internet sites like ROCK AROUND THE WORLD will bring it into your living-room. Chronological and geographical differences evaporate as we increasingly think of music as an almost infinite pool of resources to be pulled off the shelf or downloaded from the Web. And this might be seen as the ultimate realization of the idea of music that evolved during the early years of the Beethoven cult, the years when the canon of classical masterworks came into being, with major works being laid down as cultural capital instead of going out of fashion a generation after they were composed.

3) If the availability of music within today's society represents the culmination of nineteenth-century thinking in some ways, however, in others it could hardly be more different. In Beethoven's time, and right through the century, the only music you could hear was live music, whether in a public concert hall or a domestic parlour. (The manufacture of upright pianos, small enough to fit into middle-class homes, was one of the biggest growth industries from the middle of the nineteenth century up to the First World War-as was the publication of sheet music to go with them.) But nowadays it is as if the imaginary museum of music is all around us. We can

watch grand opera (or the Balinese ‘monkey dance’, based on the *Ramayana**) from the comfort of an armchair. We can listen to David Bowie** (or a Beethoven symphony) while driving into work. Through personal stereo we can integrate bebop or heavy metal into our experience of the cityscape. And brought like this into the midst of everyday life, music becomes an element in the definition of personal lifestyle, alongside the choice of a new car, clothes, or perfume. Deciding whether to listen to Beethoven, or Bowie, or Balinese music becomes the same kind of choice as deciding whether to eat Italian, Thai, or Cajun tonight. However unpalatable to Birtwistle, the truth is that in today’s consumer society we *do* behave rather as if composers were high-class restaurateurs.

4) We have a paradox. On the one hand, modern technology has given music the autonomy which nineteenth-century musicians and aestheticians claimed for it (but in a sense fraudulently, because in reality ‘pure music’ was confined to the middle-class ambience of concert hall and home). On the other hand, it has turned many of the basic assumptions of nineteenth-century musical culture upside down. The more we behave as musical consumers, treating music as some kind of electronically mediated commodity or lifestyle accessory, the less compatible our behaviour becomes with nineteenth-century conceptions of the composer’s authority. Indeed, as I suggested, the very idea of authorship has become parlous in relation to contemporary studio production, where techniques of recording and digital sound transformation place as much creative scope in the sound engineer’s and producer’s hands as the so-called artist’s. (Many writers on music badly underestimate the contribution to the final product of sound engineers and producers.)

5) And the immediate availability of music from all over the world means that it has become as easy and unproblematic to talk about different ‘musics’ as about different ‘cuisines’. For someone like Schenker***, talking about ‘musics’ would have been preposterous: given that it is the voice of Music or Nature that we hear through the genius composers, he might have said, it makes no more sense to talk of ‘musics’ than it would of ‘natures’. What is at issue here is the difference between a nineteenth- or early twentieth-century European mindset, according to which the achievements of Western art and science represented a kind of gold standard against which those of other times and places must be measured, and the circumstances of today’s post-colonial, multicultural society. It is like the difference between believing in the advance of Civilization, and accepting that across the world there have been (and will continue to be) any number of different civilizations, each with its own system of values.

(834 words)

**Ramayana* : The Sanskrit epic poem attributed to the legendary poet-sage Valmiki

**David Bowie (1947-) : English rock singer, songwriter, and producer

***Heinrich Schenker (1868-1935) : Austrian music theorist, composer, and pianist

□ 下線部は具体的にどういうことか, 100 字から 120 字までの日本語で書きなさい。

□ **内容に関する問題の解答時の注意**

- ① 解答の根拠・材料となる本文の該当箇所を的確に範囲指定する！
- ② 質問に対応する解答作成を確実に行う！



1) **The idea of nineteenth-century music**, that Nature or Music speaks through the genius composer, seems about as remote as it could be from musical culture at the turn of the twenty-first century. **But** the ways of thinking about music that Beethoven entertained persist today, and they are still the source of the features of contemporary musical culture: **the emphasis on authenticity and self-expression that underlies much popular music criticism**, for instance. And it was only a year ago, as I write, that Harrison Birtwistle (perhaps Britain's leading modernist composer) condensed the Beethovenian concept of the composer into a dozen words when he announced, 'I can't be responsible for the audience: I'm not running a restaurant.'

*Nature: the phenomena of the physical world collectively, including plants, animals, the landscape, and other features and products of the earth, **as opposed to humans or human creations**

*authenticity: The quality of being authentic or of established authority for truth and correctness

*self-expression: the expression of one's feelings, thoughts, or ideas, especially in writing, art, music, or dance

【○本】 self-expression : 自己表現 ⇒ 2段落の pure music へと繋がる概念だと見抜けるか？

□ 19世紀の音楽に通底する考え = 21世紀の音楽に通底する考え : authenticity と self-expression の強調

2) In fact, if the nineteenth-century idea of ‘**pure music**’ meant understanding it in its own terms, **independent of any external meaning or social context**, then you could argue that twentieth-century sound reproduction technology has given a massive boost to **this kind of thinking**. The music of practically all times and places lies no further away than the nearest record store; if that’s too far, then internet sites like **ROCK AROUND THE WORLD** will bring it into your living-room. Chronological and geographical differences evaporate as we increasingly think of music as an almost infinite pool of resources to be pulled off the shelf or downloaded from the Web. And this might be seen as **the ultimate realization of the idea of music** that evolved during the early years of the Beethoven cult, the years when the canon of classical masterworks came into being, with major works being laid down as cultural capital instead of going out of fashion a generation after they were composed.

*reproduction: 複製 *chronological:年代順の *geographical:地理的な *evaporate: cease to exist *cult:流行

*canon:基準 *capital:資産・資本・資源

□ 19世紀の pure music という考え ⇒ 20世紀の音楽再生テクノロジーにより増幅

understanding～【○本】：いかなる外的意味や社会的状況とも無関係にその言葉のまま理解する

3-1) **If the availability of music within today's society represents the culmination of nineteenth-century thinking in some ways, however, in others it could hardly be more different.** In Beethoven's time, and right through the century, the only music you could hear was live music, whether in a public concert hall or a domestic parlour. (The manufacture of upright pianos, small enough to fit into middle-class homes, was one of the biggest growth industries from the middle of the nineteenth century up to the First World War—— as was the publication of sheet music to go with them.) But nowadays it is as if the imaginary museum of music is all around us. We can watch grand opera (or the Balinese 'monkey dance', based on the *Ramayana**) from the comfort of an armchair. We can listen to David Bowie** (or a Beethoven symphony) while driving into work. Through personal stereo we can integrate bebop or heavy metal into our experience of the cityscape.

*culmination:絶頂

*domestic parlour:応接室

*the publication of sheet music : 楽譜の出版

*integrate:統合する

*bebop:ビバップ (ジャズ)

*cityscape : 都会風景

3-2) And brought like this **into the midst of everyday life**, music becomes an element in the definition of personal lifestyle, alongside the choice of a new car, clothes, or perfume. Deciding whether to listen to Beethoven, or Bowie, or Balinese music becomes the same kind of choice as deciding whether to eat Italian, Thai, or Cajun tonight. However unpalatable to Birtwistle, the truth is that in today's consumer society we *do* behave rather as if composers were high-class restaurateurs.

□ 音楽が手軽に入手出来る現代社会 ≠ 19世紀の音楽事情

- 19世紀の音楽事情 : 生演奏（音楽ホール・家の応接間）が唯一音楽が聴ける場
 - 現代の音楽事情 : 快適な肘掛椅子に座ってグランドオペラやバリ島のモンキーダンスを聴ける
通勤途中の車の中でデビットボーイ・ベートーベン交響曲を聴ける
携帯用ステレオでビーバップとヘビメタを都会景観に統合出来る
- ⇒ 音楽：新車・服・香水の選択と並んで個人のライフスタイルを定義づける要素
- ⇒ 音楽の選択＝食事の選択 ⇒ 作曲家＝高級レストランの経営者

4) We have a paradox. On the one hand, modern technology has given music the autonomy which nineteenth-century musicians and aestheticians claimed for it (but in a sense fraudulently, because in reality 'pure music' was confined to the middle-class ambience of concert hall and home). On the other hand, it has turned many of the basic assumptions of nineteenth-century musical culture upside down. The more we behave as musical consumers, treating music as some kind of electronically mediated commodity or lifestyle accessory, the less compatible our behaviour becomes with nineteenth-century conceptions of the composer's authority. Indeed, as I suggested, the very idea of authorship has become parlous in relation to contemporary studio production, where techniques of recording and digital sound transformation place as much creative scope in the sound engineer's and producer's hands as the so-called artist's. (Many writers on music badly underestimate the contribution to the final product of sound engineers and producers.)

*autonomy:自治 freedom from external control or influence; independence * fraudulently:欺瞞

*ambience:環境 *mediated:be a means of conveying

*compatible: able to exist or occur together without conflict *parlous: full of dangers or difficulties

□ パラドクス : テクノロジーが pure music の理念を実現した ⇔ 作曲家の権威を貶めた

5) And **the immediate availability of music from all over the world** means that it has become as easy and unproblematic to talk about different ‘musics’ as about different ‘cuisines’. For someone like Schenker***, talking about ‘musics’ would have been preposterous: given that it is the voice of Music or Nature that we hear through the genius composers, he might have said, it makes no more sense to talk of ‘musics’ than it would of ‘natures’. What is at issue here is **the difference between a nineteenth- or early twentieth-century European mindset**, according to which **the achievements of Western art and science represented a kind of gold standard against which those of other times and places must be measured**, and **the circumstances of today’s post-colonial, multicultural society**. It is like the difference between **believing in the advance of Civilization**, and **accepting that across the world there have been (and will continue to be) any number of different civilizations, each with its own system of values**.

*preposterous: 不合理な *mindset: 物の見方

given that ~ 【○本】：もし天才作曲家たちを通じて私たちが聴くのが音楽と自然の声であるとしたら、「音楽」について語ることは「自然」について語ることと同じくらい意味のないことだ。

5) And the immediate availability of music from all over the world means that it has become as easy and unproblematic to talk about different ‘musics’ as about different ‘cuisines’.

下線部は具体的にどういふことか、100 字から 120 字までの日本語で書きなさい。

<解答の材料となる本文該当箇所 ①>

19 世紀から 20 世紀初頭には西欧の絶対的基準により、他の時代や場所の音楽が判断された。

多文化社会の現代では、多くの異なる音楽や価値観が対等なものとして存在することが受容されている。

(5 段落)

○ 19~20 世紀初頭の考え方

5para) the achievements of Western art and science represented a kind of gold standard against which those of other times and places must be measured

○ 現在の考え方

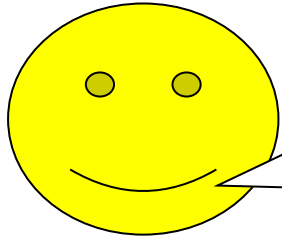
5para) the circumstances of today’s post-colonial, multicultural society

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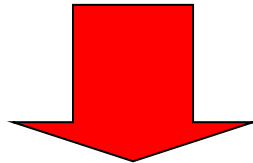
<解答例①>

19世紀から20世紀初頭には西欧の基準を絶対的基準とし、他の時代や場所の音楽が判断されたが、多文化社会の現代では、多くの異なる音楽や価値観が対等なものとして存在することが受容されているということ。

(96字)



無駄を省いて圧縮した解答を作成すると96字で、指定の100~120語に及ばないが、言葉を足して語数を満たすべきか、それとも他の該当箇所を入れるべきか？



この答案は、問われていることに十分答えているのか？

<解答例①の問題点>

19世紀から20世紀初頭には西欧の基準を絶対的基準とし、他の時代や場所の音楽が判断されたが、多文化社会の現代では、多くの異なる音楽や価値観が対等なものとして存在することが受容されているということ。

【疑問点①】

西欧の絶対的基準が、多文化社会の登場により崩れた ということになっているが・・・

⇒ **西欧の絶対的基準を崩壊させたのは、「多文化社会の登場」なのか？**

【疑問点②】

下線部には *different musics* と *different cuisines* とあるが解答①にはないが・・・

⇒ **music の地位が cuisine の地位と同等になった点には触れなくてよいのか？**

<⑤段落の前の全体を振り返ってみると…>

①段落

- 19世紀の音楽に通底する考え = 21世紀の音楽に通底する考え : authenticity と self-expression の強調
- ⇒ ゆえに、‘I can’t be responsible for the audience: **I’m not running a restaurant.**’ (音楽 > 料理)

②段落

- 19世紀の pure music という考え ⇒ 20世紀の音楽再生テク/ロジーにより増幅

③段落

- 音楽が手軽に入手出来る現代社会 ≠ 19世紀の音楽事情

④段落

- パラドクス : テク/ロジーが pure music の理念を実現した ⇔ 作曲家の権威を貶めた

⇒ 科学技術によって純粋音楽の理想は実現したが同時に権威は失墜した。また 19世紀から 20世紀初頭
の西欧の基準を絶対視する価値観も、多文化社会の現代の中で崩壊し、多くの異なる音楽や価値観が対等な
ものとして存在することが受容されているということ。(118語)