

[A]

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。

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: <sup>(1)</sup>I'm not running a restaurant.'

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 ( ア ) laid down as cultural capital instead of going out of fashion a generation after they were composed.

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. <sup>(2)</sup> 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.

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 <sup>(3)</sup> 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.)

And the immediate availability of music from all over the world means that <sup>(4)</sup> 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.

\* *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

(I) 下線部(1)を本文の内容に即して言い換えた場合に、最もふさわしいものを以下の中から選び、その記号で答えなさい。

- (A) I am not a fan of Beethoven.
- (B) I don't compose music to order.
- (C) I am not a nineteenth-century composer.
- (D) I don't like performing music myself.

(II) 空所(ア)に最も適切と思われる語を以下の語群から選び、その番号で答えなさい。

- (1) becoming      (2) being      (3) coming      (4) having

(III) 下線部(2)を日本語に訳しなさい。

(IV) 下線部(3)を日本語に訳しなさい。

(V) 下線部(4)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。

[B]

次の英文は Orvar Löfgren による *On Holiday: A History of Vacationing* (1999) 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。

‘What is a tourist?’ asked the Swedish author Carl Jonas Love Almqvist in a series of newspaper articles from Paris back in 1840. In those days ‘tourist’ was still a novel concept, imported from Britain and surrounded with a good deal of curiosity. What is a tourist, how do you become a tourist? A new mode of consumption was emerging, based on the idea of leaving home and work in search of new experiences, pleasures, and leisure.

A hundred and fifty years later tourism occupies a large and rapidly growing part of people’s consumption in the northern hemisphere. We invest a lot of money, time, and emotional energy in vacationing but may find it hard to think of these activities as producing the world’s largest industrial complex. What started as a quest to get away from it all, often as a form of anti-consumption, to breathe fresh air, relax, do nothing, gradually became institutionalized into sites of production, providing hotel beds, breathtaking sights, transport systems, snacks, and souvenirs. Maybe it is the lightweight airiness of a few days at a beach or a hike in the wilderness that makes us forget the massive infrastructures needed to provide such moments on a large scale. During the last few decades the growth rate has been staggering. In the mid 1990s around 7 percent of the total workforce, some 230 million persons, were employed in tourism, with over 600 million arrivals per year, and a spending of 3.4 trillion dollars. For a long time this growth was concentrated in the Western world and the northern hemisphere, but toward the end of the twentieth century new mass destinations and new groups of tourists emerged all over the globe. ( a ) the Americans and the Germans, the Japanese are the biggest spenders on the market, and in countries like India, the fast-growing middle class forms an expanding market of millions for international tourism. ( b ) the year 2020, tourist organizations predict that 1.6 billion of the world’s 7.8 billion people will make a trip abroad. The rapid growth rate produces not only new vacation packages but also new, albeit unevenly distributed, wealth, as well as new environmental and social problems.

Since the late eighteenth century the tourist industry has spearheaded

new forms of production and consumption. It has developed the production sites of hedonism—a great weekend, an unforgettable event, a week of family fun, an exciting adventure—commodities carrying a heavy symbolic load.

The label ‘the tourist industry’ bundles together very different kinds of actors: a Bombay bus owner taking locals on weekend excursions, a municipal licensed guide offering walks through Marrakech, a global resort chain always on the lookout for new beach-front property, a deck chair rental on Majorca, an international airline company, a Thai bar owner providing drinks in Pattaya, a publisher specializing in guidebooks, Somalian peddlers trying to make a living on Italian beaches, a helicopter pilot selling sightseeing flights in Hawaii, investors moving capital from destination to destination, armies of migrant laborers doing anything from hotel laundry to washing dishes.

Research on tourism has become quite an industry, a densely populated field of interdisciplinary studies. It has also developed into a specialty, which has not always been a good thing. Specialized tourist researchers often feel a need to legitimate their seemingly frivolous topic by pointing out its economic and social importance, but surely <sup>(1)</sup> tourism is ( ) of ‘tourism research’. Over the years the most interesting work has come from scholars who explore this field in order to get a more general understanding of the workings of the modern world.

What concerns us here is to look at some of the ways in which vacationing has evolved as such an important part of modern life, exploring how tourists have pioneered new ways of seeing the landscape, of claiming space and taking place, searching for new experiences and understandings. I view vacationing as a cultural laboratory where people have been able to experiment with new aspects of their identities, their social relations, or their interaction with nature and also to use the important cultural skills of daydreaming and mindtraveling. Here is an arena in which fantasy has become an important social practice.

Tourist dreams colonize all those other fifty weeks, when we are not on vacation. <sup>(2)</sup> Since we construct vacations in terms of otherness, of getting away from it all, they make some facets of our everyday lives and tensions more visible.

(I) 空所 ( a )、( b ) に最も適切と思われる語を以下の語群から選び、その番号で答えなさい。解答の番号は重複してはならない。

(1) After      (2) Against      (3) For      (4) To      (5) While

(II) 下線部 (1) tourism is (                      ) of 'tourism research'. が「観光産業は『観光学』という領域に限定できないほど重要な問題である」という意味になるように、以下の 9 語を並べ替えなさい。

a, boundaries, confine, important, the, to, too, topic, within

(III) 下線部 (2) を日本語に訳しなさい。

(IV) 著者は休暇をどのような「空間」と考えているか。50 字以内の日本語で説明しなさい。

## [C]

次の日本語を英語に訳しなさい。

単に実験として始まったものが、すぐに主要な理論へと発展し、それに基づいて新しい発明が生まれた。