

平成16年度 お茶の水女子大学 文教育学部 推薦入学試験問題
芸術・表現行動学科 (音楽表現コース)

問題 次の英文を読み、注を参考にして以下の問いに解答せよ。

注1 the art of interpretation : 演奏の技術、注2 posture : 姿勢、注3 alert : 気を配って

Singing involves an influx of vitality and energy which is an essential element in the expression of emotion. This vital energy is often appropriately referred to as the 'breath of life'. It is this vital breath that is the true source of vocal sound. If it is to be transformed into art, this energy must be consciously channelled; the energy must become sound.

It is necessary for anyone aspiring to be a solo singer to have a talent for singing---just as it is necessary to have a talent for painting or dancing or chess. The possession of a strong or beautiful voice does not necessarily indicate such talent, or an instinct for singing. Voice is of course important, but its importance is, strictly speaking, secondary. ① What is of primary importance is for the voice to be capable of expressing everything which is contained in the music. The impulse to express oneself in song---the talent for singing--- is an absolute essential. I know of many cases where vocal quality has been improved, within natural physical limitations, by careful study and training; but I personally know of no case where someone lacking a genuine talent for singing and for music has succeeded in singing really well, however sonorous their voice, however great determination, ambition, and will-power.

If the raw material of our singing is the expression of emotion, depending on the 'life-energy' of which I have spoken, then a singer's first task must be to find a way of mobilizing this energy. Any vocal sounds coming from the throat which do not have their source in this life-energy are not the sounds of singing as I understand it. Every time singers make such sounds, they are conditioning themselves to the production of mere vocal noises, useless for the art of interpretation of solo vocal music in our best tradition.

It is easy to recognize this energy when we see it in action. We see it in Olympic gymnasts or figure-skaters as they prepare for their routine. We watch them on our television screens as they establish their balanced posture, as they concentrate on the task ahead of them, as they gather their physical and mental energies, and as, after a moment of intense stillness and then an internal up-beat, they release them into controlled activity. When this energy is present, and abundant, everything seems easy. For the singer, it expresses itself as an overwhelming need, desire, and readiness to sing.

Singers must learn to mobilize this energy without losing the mental and physical balance which is essential to being flexibly and vitally alert, and accurately responsive to the workings of their imagination. ② This is one of the first essentials of what is called 'technique'.

I. 1) 下線部①をわかりやすい日本語にせよ。

2) 下線部②について"This"の内容を明確にして説明せよ。

II. 音楽の演奏技術は、伝統とどのような関係にあると考えられるか。具体的な事例を用いて論述せよ。(400字以上500字以内厳守)