

平成30年度  
音楽芸術研究科  
入学試験問題（基礎能力）

舞台芸術専攻	琉球芸能史	1
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演奏芸術専攻	語学（英語）	3～4
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	音楽・芸能の歴史と理論	—

平成 30 年度音楽芸術研究科入学試験

科目名：琉球芸能史

専攻名：舞台芸術専攻

問題 1. 次の文中の括弧内に、適切な語句や年号を書き入れなさい。

組踊はやがて誕生三百年を迎えるとしているが、(①)年の御冠船では(②)が躍奉行を務め、初めて組踊が演じられた。このとき、冠船踊りの中心であったのは(③)による輪踊りだった。(④)年の戊の御冠船でも、同じく(⑤)と呼ばれる輪踊りがあった。

江戸上り（江戸立）の芸能でも、(③)による楽器演奏が中心的役割を果たした。彼らは高貴な家柄の出身者から選ばれ、(⑥)と呼ばれた。また、彼らの楽器演奏に合わせて(⑦)たちが中国語で歌を歌った。(⑦)は同時に琉球舞踊の地謡を務めたり、(⑧)から伝来した戯曲の抜粹も演じた。

明治になり、琉球处分が断行されると、禄を失った士族たちの中で芸能に長けた者たちが芝居小屋を作つて上演するようになった。はじめは組踊や古典芸能を見せていたが、(⑨)や(⑩)といった新たな芸能も生まれた。

問題 2. 組踊について、次の A・B の詞章を読み、問題に答えなさい。

A

おが達も知る  
護佐丸のかんだ 根葉荔やり置けば  
肝障り無らぬ 事さわり無らぬ  
今日明る廿日 今日明る三十日  
よかる日選やこと まさる日選やこと  
野原出て遊ば 願立てゝあそば  
此やう用意しめさせう

B

これや  
大謝名のひや嫡子 謝名の子  
あゝ父親と 高平良御鎖と  
馬遺恨ゆゑ  
父親や 閻討ちにされて  
朝夕忘れらぬ 親の敵かたき  
討たんてやりと思って 寝る目も寝らぬ

(1) 上記 A・B の作品名を答えなさい。

(2) 上記 A・B の作者名を答えなさい。

(3) 上記 A・B の作品の内容において、共通点と相違点を答えなさい。

(4) 上記 A・B の作品において、いずれかの登場人物の出羽を 1 例挙げて、当該人物の①人物名、②曲名（節名）、③なぜその人物にその曲が使われるのかについて説明しなさい。

問題 3. 琉球舞踊について、次の問い合わせに答えなさい。

(1) 二才踊りとその名称の由来について説明しなさい。

(2) 琉球古典舞踊は、4 つに大別されており、二才踊りの他に、(①)、(②)、(③)がある。

(3) 上記の①、②、③から 2 つを選択し、それぞれの身体的な動きの特徴について説明しなさい。

問題 4. 御前風様式と昔節様式の違いについて、①テンポ、②樂式構造の 2 つの局面に分けて説明しなさい。

問題 5. 八重山諸島の民謡「ウンタ」について、その特徴を①詞章の形式と内容、②旋律構造、③演唱方式の 3 つの局面に分けて説明しなさい。

# 平成 30 年度音楽芸術研究科入学試験

科目名：英語

専攻名・専修名：演奏芸術専攻、音楽学専攻

次の文章を読み、質問に答えなさい。

## English Songs for English People

- 1 Cecil Sharp, 1859-1924, studied Mathematics and Music at Cambridge University, and then emigrated to Australia to pursue his career. On returning to England, he taught music in London. However, two events changed the direction of his life and brought him considerable fame.
- 2 The first occurred in 1899 at Headington Quarry near Oxford. There he saw some Morris Dancing, by then an increasingly rare opportunity. He recorded both the steps and the music and, afterwards, other kinds of folk dance. The second event occurred in 1903 in Somerset<sup>1</sup> where he heard a gardener singing *The Seeds of Love*. Again, he noted the words and melody and immediately started to hunt for more. Because of those two events, he made collecting folk songs and dances his life's work. Additionally, he joined the Folk Song Society (founded 1898), and brought new enthusiasm and tireless energy to it.
- 3 In the late 19<sup>th</sup> century both folk song and dance were fast disappearing in England as the Industrial Revolution continued to pull workers from their rural communities to the cities. There, businessmen built 'music halls' for mass entertainment, using new songs, often saucy, sung by celebrity singers to attract working people. Such tunes swiftly replaced traditional folk songs.
- 4 Sharp published five volumes of Somerset folk songs between 1904 and 1909, and in 1907 he published *English Folk Songs: Some Conclusions*, the first academic analysis of the subject. He also published books on English folk dance, and in 1911 founded the Folk Dance Society. Thereafter he proceeded to collect sea shanties and local Christmas carols. In all, he collected 4,977 songs, published 1,118 and composed accompaniments for 501 of them. He published 18 volumes of folk song and dance material.
- 5 The English had migrated in large numbers to North America and Sharp suspected that other folk songs and dances had survived there. His four visits to the Appalachian Mountains during the First World War proved him right. His success in the U.S. inspired various American universities to start recording folk songs and square dances. Sharp's success is also clear in the way composers such as Ralph Vaughan Williams, 1872-1958, and Gustav Holst, 1874-1934, took melodies from his publications as themes for their own works.
- 6 Sharp was motivated by many things: he was concerned that English music was dominated by German, Brahmsian tradition, and he was also troubled about the craze for music-hall songs. He wanted English schoolchildren to learn English songs based on 'transparently pure and truthful music' from the culture and traditions of an ancient peasantry. He also hoped to reduce the influence of music-hall mass culture and to return adults, too, to their musical roots.

① ~⑥は、段落番号。

<sup>1</sup> 南西イングランド州の一つ。

## 平成30年度音楽芸術研究科入学試験

科目名：語学（イタリア語）

専攻名・専修名：

LEGGERE(読んで下さい)

### **Andrea Bocelli**

Nasce a Lajatico in Toscana il 22 settembre 1958. Alla madre di Bocelli, arrivata in ospedale per dolori in gravidanza, i medici consigliarono di abortire, in quanto il nascituro sarebbe certamente nato con una qualche forma di disabilità, tuttavia lei rifiutò l'aborto. Con la vista molto debole fin dalla nascita a causa di un glaucoma congenito, a sei anni entra in collegio, a Reggio Emilia, per apprendere la lettura in braille. Perde totalmente la vista, adolescente, a seguito di una pallonata sugli occhi ricevuta durante una partita a calcio.

Bocelli proviene da un'educazione vocale e da impostazione della sua voce di natura accademica. Diventato famoso al grande pubblico inizialmente come cantante di musica leggera, si è via via sempre più affermato parallelamente anche come tenore lirico.

Nel 1994 vince il Festival di Sanremo nella categoria *Nuove Proposte* con *Il mare calmo della sera*, scritto da Zucchero e Gloria Nuti. Come tenore riesce ad ottenere una parte nel *Macbeth* di Giuseppe Verdi, debuttando dunque nello stesso anno a Pisa.

Perfezionatosi sotto la guida di Franco Corelli, in oltre vent'anni di carriera è stato riconosciuto nel mondo quale testimonianza della più alta tradizione vocale italiana. Legato alla casa discografica Sugar Music, è uno dei cantanti italiani più conosciuti a livello commerciale sia in Europa che in America.

È tra gli artisti italiani che hanno venduto il maggior numero di dischi. Il suo cd *Arie Sacre* (per la direzione di Myung-Whun Chung) si attesta quale album classico più venduto mai pubblicato da un artista solista. Il 2 marzo 2010 il suo nome è stato inserito nella Hollywood Walk of Fame per la sua attività nel campo della musica internazionale. Come tenore, ha cantato presso sedi teatrali quali la Carnegie Hall, il Wiener Staatsoper, il Metropolitan Opera House, ed ha inciso *La Bohème*, *Tosca*, *Il Trovatore*, *Werther*, *Pagliacci*, *Cavalleria Rusticana*, *Carmen*, *Andrea Chénier*, *Manon Lescaut* (per la direzione di Plácido Domingo) e *Turandot* (per la direzione di Zubin Mehta). In apertura del *World Economic Forum* 2015 di Davos, è stato premiato con il Crystal Award. Il 26 settembre 2015 ha avuto ancora una volta l'onore di cantare in presenza di Sua Santità Papa Francesco, in occasione dell'Incontro Mondiale delle Famiglie di Philadelphia.

## 平成 30 年度音楽芸術研究科入学試験

科目名: ドイツ語

専攻名・専修名 :

次のドイツ文を和訳してください。

Vor langer Zeit hatten die Leute von Hameln nicht mehr zu essen. Die Ratten und Mäuse hatten alle Vorräte aufgefressen. Eines Tages kam ein fremder Musiker in die Stadt. Er sagte: „Wenn ihr mir Geld gebt, fange ich die Ratten.“ Der Bürgermeister von Hameln versprach dem Rattenfänger einen Beutel voll Geld. Der Fremde nahm seine Flöte aus der Tasche und er lief durch die Gassen der Stadt und spielte eine seltsame Melodie. Die Ratten kamen aus allen Ecken hervor und sie liefen in einer langen Reihe hinter dem Flötenspieler her. Der Rattenfänger ging mit den Tieren zum Stadttor hinaus bis an den Fluss und stieg dort ins Wasser. Die Ratten gingen ihm nach und alle Ratten ertranken.

Der Rattenfänger ging zum Bürgermeister und verlangte sein Geld. Der Bürgermeister gab ihm aber nichts und die Leute von Hameln lachten den Rattenfänger aus. Der Rattenfänger war sehr zornig. Er ging noch einmal durch die Stadt und spielte eine wunderbare Melodie. Die Kinder kamen aus allen Häusern und folgten dem Flötenspieler. Er aber ging mit ihnen zum Stadttor hinaus und führte sie in die Berge. Die Leute von Hameln haben nie erfahren, wo ihre Kinder geblieben waren. Die Kinder blieben verschollen, bis auf den heutigen Tag.

平成30年度音楽芸術研究科入学試験

科目名 和声（演奏芸術専攻）

次の課題を四声体で実施しなさい。（1～5小節は両外声課題、9小節以下はソプラノ課題として実施すること。）

Musical score for measures 1-5 in G major (two sharps) and common time (2/2). The vocal line consists of two voices (outer voices) on the treble clef staff and two voices (inner voices) on the bass clef staff. Measure 1: Treble starts with a half note, Bass with a quarter note. Measure 2: Treble with a half note, Bass with a quarter note. Measure 3: Treble with a half note, Bass with a quarter note. Measure 4: Treble with a half note, Bass with a quarter note. Measure 5: Treble with a half note, Bass with a quarter note.

Musical score for measures 5-9 in G major (two sharps) and common time (2/2). The vocal line consists of two voices (outer voices) on the treble clef staff and two voices (inner voices) on the bass clef staff. Measure 5: Treble with a half note, Bass with a quarter note. Measure 6: Treble with a half note, Bass with a quarter note. Measure 7: Treble with a half note, Bass with a quarter note. Measure 8: Treble with a half note, Bass with a quarter note. Measure 9: Treble with a half note, Bass with a quarter note.

Musical score for measures 9-13 in G major (two sharps) and common time (2/2). The vocal line consists of two voices (outer voices) on the treble clef staff and two voices (inner voices) on the bass clef staff. Measure 9: Treble with a half note, Bass with a quarter note. Measure 10: Treble with a half note, Bass with a quarter note. Measure 11: Treble with a half note, Bass with a quarter note. Measure 12: Treble with a half note, Bass with a quarter note. Measure 13: Treble with a half note, Bass with a quarter note.

Musical score for measures 13-17 in G major (two sharps) and common time (2/2). The vocal line consists of two voices (outer voices) on the treble clef staff and two voices (inner voices) on the bass clef staff. Measure 13: Treble with a half note, Bass with a quarter note. Measure 14: Treble with a half note, Bass with a quarter note. Measure 15: Treble with a half note, Bass with a quarter note. Measure 16: Treble with a half note, Bass with a quarter note. Measure 17: Treble with a half note, Bass with a quarter note.