

Speed Reading Practice for Eiken Pre-1: No. 6

以下の英文を読んで、本文の内容と一致するものを①～⑧の中から3つ選びなさい。

The Future of Music Education

For generations, music education has often centered on learning to read notation, practicing an instrument, and performing established works accurately. These activities remain valuable because they develop
5 concentration, coordination, discipline, and an understanding of musical structure. However, rapid technological and social changes are forcing educators to reconsider what students should learn and how music should be taught. The future of music education will probably involve not the
10 abandonment of traditional training, but its combination with new forms of creativity, technology, and collaboration.

One important change is the growing availability of digital tools. Students can now compose music using software, record performances on inexpensive devices, and experiment with sounds that would once have required access
15 to a professional studio. These tools may lower practical barriers for students who cannot afford private lessons or costly instruments. A learner with a computer or tablet can create complex musical arrangements without mastering every instrument involved. This does not make musical skill
unnecessary, but it changes the forms that skill can take.

Some teachers are concerned that technology may encourage students to
20 rely on automatic functions rather than develop careful listening and technical ability. Software can correct pitch, generate rhythms, and suggest harmonic patterns. If students use these features without understanding the musical decisions behind them, they may produce polished results while learning very little. Digital tools are therefore most effective when they are
25 treated as instruments for exploration rather than substitutes for knowledge. Students should be encouraged to ask why a particular sound works, not merely how to produce it quickly.

The meaning of musical literacy may also need to expand. Traditionally, literacy has often meant the ability to read and write standard notation. Yet
30 many musical traditions depend primarily on imitation, memory, improvisation, or oral transmission. Popular music, jazz, folk music, and non-Western traditions may require forms of knowledge that are not fully represented on a printed page. A broader approach would recognize that analyzing recordings, creating variations, performing by ear, and responding

35 to other musicians are also significant musical abilities.

This broader view could make music education more inclusive. Students sometimes lose interest when the music they study seems unrelated to what they hear at home or in their communities. Including a wider range of musical traditions may help them see their own experiences as legitimate sources of
40 knowledge. Nevertheless, inclusion should not mean presenting every tradition in a superficial way. Teachers need sufficient understanding of the historical and cultural contexts in which music developed. Otherwise, diversity may be reduced to a collection of attractive sounds separated from their original meanings.

45 Collaboration is likely to become increasingly important as well. Online platforms allow students in different regions or countries to create performances together. Such projects can expose learners to unfamiliar styles and encourage them to negotiate artistic decisions with people from different backgrounds. At the same time, remote collaboration cannot
50 completely replace the experience of making music in the same physical space. Singing or performing together requires immediate adjustment to breathing, timing, volume, and movement. These subtle interactions are difficult to reproduce through a screen.

Music education may also play a greater role in students' emotional and
55 social development. Group performance can teach patience, responsibility, and careful listening. Composition can provide a way to express experiences that students find difficult to explain in ordinary language. However, music classes should not be justified only by claiming that they improve test scores or produce emotional benefits. Music is worth studying because it is a
60 complex form of human thought and cultural expression, not merely because it may improve performance in other subjects.

The future of music education should therefore balance continuity with change. Traditional technique, digital creativity, cultural diversity, and collaborative experience need not compete with one another. Each can
65 strengthen the others when taught thoughtfully. The central goal should be to help students become active musical thinkers who can perform, create, interpret, and question. Music education will remain meaningful not by preserving one fixed method, but by giving new generations the skills to participate critically and creatively in an evolving musical world.

語数:約 540 語

次の①～⑧のうち、本文の内容と一致するものを 3 つ選びなさい。

- ① The passage predicts that traditional instrumental training and musical notation will soon become unnecessary because digital technology can perform nearly every musical task automatically.
- ② Digital tools may make musical creation more accessible, but students should understand the musical decisions behind automatic functions rather than depend on them without reflection.
- ③ The author defines musical literacy exclusively as the ability to read and write standard notation accurately, regardless of the musical tradition being studied.
- ④ A broader understanding of musical ability may include improvising, performing by ear, studying recordings, and responding to other performers.
- ⑤ Introducing music from diverse cultures is always effective, even when teachers provide little information about its historical background or original social meaning.
- ⑥ Online collaboration can connect students from different places, although it cannot fully reproduce the subtle adjustments involved in performing together in the same physical space.
- ⑦ Music education should mainly be defended as a method of improving examination results and emotional health rather than as a valuable form of cultural expression.
- ⑧ The author concludes that the most effective future music education will replace established methods with one standardized digital approach used by all students.

1. notation[noutéiʃən]	楽譜、記譜法
2. established[istæbliʃt]	定評のある、確立された
3. coordination[kouð:rdənéiʃən]	協調、身体各部の連携
4. discipline[dísəplin]	規律、自制心、訓練
5. reconsider[rì:kənsídər]	～を再検討する
6. abandonment[əbændənmənt]	放棄、廃止
7. collaboration[kəlæbərəiʃən]	協働、共同制作
8. availability[əvèiləbíləti]	利用可能性、入手しやすさ
9. compose[kəmpóuz]	～を作曲する
10. arrangement[ərəindʒmənt]	編曲、配置
11. barrier[bæriər]	障壁、妨げ
12. automatic[ə:təmætik]	自動的な
13. substitute[sábstətjù:t]	代用品、代わりとなるもの
14. exploration[èksplərəiʃən]	探究、試み
15. literacy[lítərəsi]	読み書き能力、基礎的な理解力
16. improvisation[imprəvəzéiʃən]	即興演奏
17. transmission[trænzmiʃən]	伝達、伝承
18. legitimate[lidʒítəmət]	正当な、妥当な
19. superficial[sù:pərfíʃəl]	表面的な、浅い
20. diversity[daivé:rsəti]	多様性
21. negotiate[nigóuʃièit]	～を話し合って決める、交渉する
22. subtle[sátl]	微妙な、捉えにくい
23. justify[dʒástəfài]	～を正当化する
24. continuity[kàntənú:əti]	継続性、連続性
25. evolving[iválviŋ]	発展し続ける、変化しつつある