

2026年度
英 語
(問 題)

〈R08201116〉

注 意 事 項

1. 試験開始の指示があるまで、問題冊子および解答用紙には手を触れないこと。
2. 問題は2～15ページに記載されている。試験中に問題冊子の印刷不鮮明、ページの落丁・乱丁および解答用紙の汚損等に気付いた場合は、手を挙げて監督員に知らせること。
3. 解答はすべてHBの黒鉛筆またはHBのシャープペンシルで記入すること。
4. マーク解答用紙記入上の注意
 - (1) 印刷されている受験番号が、自分の受験番号と一致していることを確認したうえで、氏名欄に氏名を記入すること。
 - (2) マーク欄にははっきりとマークすること。また、訂正する場合は、消しゴムで丁寧に、消し残しがないようによく消すこと。

マークする時	● 良い	○ 悪い	○ 悪い
マークを消す時	○ 良い	○ 悪い	○ 悪い

5. 記述解答用紙記入上の注意
 - (1) 記述解答用紙の所定欄（2カ所）に、氏名および受験番号を正確に丁寧に記入すること。
 - (2) 所定欄以外に受験番号・氏名を記入した解答用紙は採点の対象外となる場合がある。
 - (3) 受験番号の記入にあたっては、次の数字見本にしたがい、読みやすいように、正確に丁寧に記入すること。

数字見本	0	1	2	3	4	5	6	7	8	9
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6. 解答はすべて所定の解答欄に記入すること。所定欄以外に何かを記入した解答用紙は採点の対象外となる場合がある。
7. 問題冊子の余白等は適宜利用してよいが、どのページも切り離さないこと。
8. 試験終了の指示が出たら、すぐに解答をやめ、筆記用具を置き解答用紙を裏返しにすること。
9. いかなる場合でも、解答用紙は必ず提出すること。

次の英文を読み、下記の設問に答えよ。

Dennis stops by the office of a colleague, Lucy.

Dennis: Hey, Lucy. I'm glad I caught you before you went home (i) the day.

Lucy: Hi, Dennis. It sounds like something's on your mind.

Dennis: (1) I was going over our group's budget proposal for next year and I think we left something out.

Lucy: Really? Is it an important item?

Dennis: Well, it's not a big item but it's necessary. And it's something I'd rather not have to pay out of pocket. There's no budget for swag. ⁽¹⁾

Lucy: Swag? You mean promotional stuff? (2)

Dennis: We're participating in a trade fair in the fall, remember? We budgeted for travel and accommodation but forgot branded merch.

Lucy: Oh, right. Well, (ii) the minimum, we should be ready with 100 small gifts like pens or notebooks to give to people who come to our booth.

Dennis: Exactly. We don't want to stand (iii) as the one company that is too cheap to hand out a little something. Maybe we should spring for tote bags with the company logo, too.

Lucy: That's what I was thinking. We can use some of our equipment budget to cover it, right?

Dennis: We've probably got enough money in the equipment budget for it, but we can't just use the money for another purpose. (3)

Lucy: You mean we have to adjust the budget, moving some of the equipment money for swag, right?

Dennis: That's one possibility. Anyway, it isn't a lot of money, but if I remember correctly, any adjustments to the budget need to be submitted by the end of next week at the latest. So we need to get on this as soon as possible.

Lucy: Can you revise the documents? I'll contact Nina and Fred and let them know what we're planning. I assume it will be fine with them.

Dennis: Well, we need to find the money for the swag somewhere. Nina and Fred may want to suggest reducing expenditure in another category. (4)

Lucy: Equipment leaped to my mind, but that's not necessarily the only option. I'll look through the whole budget once again myself.

Dennis: Great. OK, well I have to run now, so I'll be (iv) contact again later. Bye!

(Original text)

設問 1. 空所(i)~(iv)を埋めるのにもっとも適当なものを(a)~(j)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。ただし、各選択肢は一度しか使えない。

- (a) along
- (b) among
- (c) at
- (d) away
- (e) before
- (f) for
- (g) in
- (h) out
- (i) to
- (j) with

設問 2. 空所(1)~(4)を埋めるのもっとも適当なものを(a)~(j)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。ただし、各選択肢は一度しか使えない。

- (a) How dare you say that?
- (b) I'll get back to you.
- (c) I'll stay on top of it.
- (d) It's not that simple.
- (e) Keep me in the loop.
- (f) That's the spirit.
- (g) We're in the same boat.
- (h) Why don't we keep it?
- (i) Why would we need that?
- (j) You could say that.

設問 3. 下線部(イ)~(ハ)の意味にもっとも近いものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- | | | | | |
|-----|----------------|--------------------|-----------------|-----------------|
| (イ) | (a) indirectly | (b) personally | | |
| | (c) secretly | (d) uneconomically | | |
| (ロ) | (a) apply | (b) jump | (c) pay | (d) settle |
| (ハ) | (a) conceal | (b) convert | (c) make up for | (d) put up with |

|| 次の英文を読み、下記の設問に答えよ。

※この部分は、著作権の関係により掲載ができません。

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設問 1. 次の1.~3.について、本文の内容に合うものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

1. Why did Ms. Bailey and her husband choose a brokerage account over a 529 plan?
 - (a) They didn't see the necessity of the death benefit.
 - (b) They expected their children to attend private universities.
 - (c) They misunderstood how 529 plans work.
 - (d) They wanted flexibility in how the money could be used.
2. Which of the following is mentioned as an advantage of 529 plans?
 - (a) They allow you to purchase property for your child's future.
 - (b) They automatically convert into life insurance when unused.
 - (c) They can be transferred to another recipient.
 - (d) They let you withdraw funds without penalties.
3. Which of the following is mentioned as the main factor for NOT selecting 529 plans?
 - (a) a lack of knowledge about the scheme
 - (b) a maximum deposit limit of \$35,000
 - (c) concerns about the minimal tax benefits
 - (d) variations in the plans according to state

設問 2. 空所(A)~(J)を埋めるのもっとも適当なものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- | | | | | |
|-----|------------------|------------------------|-----------------|-----------------|
| (A) | (a) Being wanted | (b) Having been wanted | | |
| | (c) To want | (d) Wanting | | |
| (B) | (a) across | (b) from | (c) into | (d) toward |
| (C) | (a) Because | (b) Before | (c) If | (d) While |
| (D) | (a) Among | (b) Beyond | (c) Inside | (d) Without |
| (E) | (a) ballooning | (b) declining | (c) fluctuating | (d) stabilizing |
| (F) | (a) for | (b) of | (c) to | (d) with |
| (G) | (a) across | (b) out with | (c) through | (d) up against |
| (H) | (a) hire | (b) land | (c) promote | (d) quit |
| (I) | (a) avenue | (b) bypass | (c) detour | (d) expressway |
| (J) | (a) above | (b) against | (c) on | (d) over |

設問 3. 空所【あ】を埋めるために、[]内のすべての語を適切に並べ替えて、記述解答用紙の所定欄に書け。

[find / investment / it / made / right / strategies / the / to / tricky]

||| 次の英文を読み、下記の設問に答えよ。

I'm gassing myself up to say *agarra la barra*, the Spanish phrase for "grab the barbell". It's a nightmare: the double rolled Rs, the "a" sounds that should sound identically light, the soft "g" and "b". I'd never attempt such an ambitious sentence with a human, but Christian, an AI chatbot, gets me. "I've grabbed the bar," he responds, in Spanish: "Should I begin my squats now?"

I've been studying Spanish off and on for two decades. I listen to Spanish podcasts, read Spanish novels and meet every week with Maria, my online tutor. I enjoy it all but, since I'm moving to Spain in a few months, I wanted to scale above my linguistic plateau and move toward fluency. I started following more Spanish social media accounts and was bombarded with ads for AI chatbots. I was sceptical.

Traditional language-learning apps, like Duolingo, are ingeniously gamified and well marketed but are ineffective in teaching fluency. They may help you learn, say, 200 common words and phrases. But that's very different from actively recalling and using them in real life, (A) understanding the underlying grammar or how to respond. Because chatbots simulate real conversations, I expected them to be more effective but clunky, like having a conversation with Siri. Still, it seemed worth a shot.

I created an account with Langua, one of the better-reviewed bots, then selected my language (it offers 23), dialect (Spanish from Spain) and ability level (advanced). The platform includes specific scenarios: chatting about anything, having a debate and role playing. I chose the last option and, because I've been a fitness coach for the past four years, pretended to be a personal trainer meeting a client for the first time.

"Hello," Christian greeted me. "I don't have any experience lifting but I want to put on muscle. Can you help me?"

His voice, intonation and pacing sounded natural. If I disregarded the unnaturally long pauses between when I stop speaking and when he starts, I could forget he was a robot.

After asking a few introductory questions—how often do you want to train? Do you play any sports?—I taught Christian how to jump rope, do lunges and back squat. At every step, I was (B) by phrases I couldn't construct, vocabulary I didn't know, and prepositions I wasn't sure of. How do you say "to keep your chest up" or "to turn your feet out slightly"? I started sentences, reconsidered and started again. I stuttered, stumbled over sounds and paused long and often. Amazingly, Christian still understood.

Sophisticated chatbots can remove these "disfluencies" because they're trained to recognise patterns that don't contribute to meaning. That may seem like a small feature but it's not. Because Christian could guess what I *meant* to say, he could also offer a more coherent alternative. Even better: Christian is functionally an expert in every subject. So when I told him to start squatting by moving his hips up (oops), he both corrected my grammar and gave me the coaching cue I should have used: "I think I understand," he said. "So, first I should move my hips back, like I'm ⁽¹⁾sitting down in a chair?"

Wow, Christian. Are you sure you've never done this before?

A few minutes into our fake training session, I also realised this was a horrible choice to roleplay. After all, Christian isn't actually doing the movements, which I wouldn't be able to see anyway, so how could the conversation move *adelante* (forward)? Mercifully, Christian was programmed to always end his responses with a question, which would be weird in a normal conversation but is ideal in this context: How low should I be squatting? Can you correct me if I do something wrong? Should I try another 10 reps?

Unlike first-generation language apps, chatbots reinforce learning in real-world contexts. When a word comes up that I don't know, I can click for its definition, which is automatically saved as a flashcard and then incorporated later in the conversation. And, whenever I interrupt Christian to ask grammar questions, I get some of the clearest explanations I've ever been given. *Gracias* (Thank you), I'll say. Now, Christian, please give me five examples where you use the reflexive form of the verb to

amplify its meaning.

(2) I can scroll Men's Health España all day but, until I tried to do the coaching myself, I never realised how much I didn't know – a lot. And because this work requires niche, subject-specific knowledge, and I was so painfully slow and stumbly throughout it, I cannot imagine having first attempted these conversations with a living person.

At \$25 a month, Langua costs about what I pay for one session of virtual tutoring. I can log on and be speaking within 60 seconds.

So will I say *adios* (goodbye) to Maria? I will not.

As much as I enjoy Christian's company, he's no Maria. Maria is funny, charismatic and irreverent. She asks about my crushes, sends me photos from her son's soccer games, and teaches me about her spiritual practice. Did you know that the beads of the rosary represent which prayers you should be saying? She also has her own life, with all of the ensuing complications, meaning the conversation isn't focused exclusively on me.

While it's nice to feel free to talk endlessly, change subjects without warning, interrupt with obscure grammar questions and restart the same thought five or six times, that's not how real interactions go. In that sense, Langua's greatest asset is also its biggest weakness.

It's not just that I want to sound like a sane, likable human being in conversations (What do you mean you don't want to roleplay as an aspiring Olympic gymnast?). I also want to learn how to simultaneously listen and formulate a reply. Because I don't care about hurting Christian's feelings, I talk without paying attention to him. I also lose clues – tone, facial expression, body language – that would help me (C) whether, say, my word choice is too blunt. As for improving my accent – my biggest priority – all Christian could offer was exercises to practice.

Learning Spanish takes a village: not just Maria and the mountains of content I (D), but also an online course which improved my accent faster in months than had my previous two decades of speaking and listening. Likewise, fluency takes study, drills and combating my own perfectionism. And, of course, it requires speaking in real life.

A few weeks ago I started fitness training a group of Spaniards. They aren't as patient as Christian, or as knowledgeable about squat technique and demonstrative pronouns. But they're a lot more fun. They bring their friends, crack jokes and tell me who they're dating (a cast member from Love Island).

Parts of the coaching are easy, exactly like what I've practised with Christian. Most are a blur of false starts and misconjugations. And yet [X], work hard and thank me at the end. In that way, I'm very grateful for the chatbot. It didn't perfectly prepare me to coach in Spanish but it gave me the space and confidence to try something new, something I had always wanted to do but was too nervous to try.

Before I said it to six native Spanish speakers, I said it to Christian: "Agarra la barra."

(Adapted from *The Guardian*, March 24, 2025)

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設問1. 下線部(イ)~(二)の言い換えとしてもっとも適当なものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

(イ)

- (a) Although Christian is not human, he can sympathize with the author's emotions.
- (b) Even though humans wouldn't understand the way the author said the sentence, Christian does.
- (c) The AI chatbot retrieves stored information and completes the author's sentence.
- (d) While the author wouldn't say a tricky sentence like this to a person, the AI chatbot understands it.

(ロ)

- (a) Advanced AI has learned how to identify and cut out information unrelated to meaning.
- (b) As a result of including specific scenarios, state-of-the-art AI does not display disfluency.
- (c) Chatbots can be disfluent because they use meaningless patterns learned from training.
- (d) The best chatbots are easy to understand because they have extracted the clearest speech patterns.

(ハ)

- (a) Maria is no match for Christian's knowledge and grammar explanation skills.
- (b) Maria said "no" when she found out the author was using an AI tutor.
- (c) The author likes spending time with Christian, but prefers talking to Maria.
- (d) The author much prefers Christian's company to Maria's.

(ニ)

- (a) The author wants to become able to listen and plan an answer at the same time.
- (b) The author wants to discover the way to stimulate replying with minimal listening.
- (c) The author wants to get good at answering without having to think about it too much.
- (d) The author wants to simulate replying after listening carefully.

設問2. 空所(A)~(D)を埋めるのもっとも適当なものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- | | | | | |
|-----|------------------|----------------|-----------------|---------------|
| (A) | (a) except for | (b) far from | (c) leave aside | (d) let alone |
| (B) | (a) accommodated | (b) confronted | (c) embraced | (d) inspected |
| (C) | (a) believe | (b) deny | (c) gauge | (d) imply |
| (D) | (a) captivate | (b) compare | (c) compel | (d) consume |

設問3. 下線部(1)~(3)の意味にもっとも近いものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- | | | | | |
|-----|--------------------------|----------------------|-----------------------|-----------------------|
| (1) | (a) certification | (b) experience | (c) material | (d) prompt |
| (2) | (a) embed | (b) employ | (c) endorse | (d) expand |
| (3) | (a) explicitly specified | (b) frequently asked | (c) possibly mistaken | (d) rarely considered |

設問 4. 次の1.～4.について、本文の内容に合うものを(a)～(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

1. Which of the following is NOT mentioned as one of the Spanish-learning strategies used by the author?
 - (a) engaging in role-playing video games in Spanish
 - (b) interacting with an AI chatbot in Spanish
 - (c) learning Spanish from a human tutor
 - (d) reading novels in Spanish
2. In which area was Christian least helpful to the author?
 - (a) building Spanish vocabulary
 - (b) explaining difficult grammar
 - (c) improving pronunciation
 - (d) understanding the author's poor Spanish
3. Why will the author keep studying with a human language tutor?
 - (a) to become familiar with an authentic Spanish accent
 - (b) to better understand Spanish verb forms
 - (c) to have conversations based on life experiences
 - (d) to maintain readiness for fitness training in Spanish
4. Why is the author thankful to Christian?
 - (a) Christian enabled the author to train clients in Spanish with few mistakes.
 - (b) Christian helped the author feel less anxious about trying a new challenge.
 - (c) Christian helped the author stumble less when engaging in physical exercise.
 - (d) Christian turned out to be a lot more fun than the author's human tutor and clients.

設問 5. 本文のタイトルとしてもっとも適当なものを(a)～(d)から一つ選び、マーク解答用紙の所定欄にマークせよ。

- (a) After decades studying Spanish, a chatbot language tutor is helping me lift my game
- (b) Overrated and overpriced, learning Spanish from a chatbot comes with multiple pitfalls
- (c) Powering up my training: How an AI chatbot took my fitness to the next level
- (d) The end of an era: Chatbot language tutors set to replace humans

設問 6. 空所【X】を埋めるために、〔 〕内のすべての語句を適切に並べ替えて、記述解答用紙の所定欄に書け。ただし、三番目の語は与えられている。

〔 clients / corrections / for / hoping / I'm / make / my / the 〕

IV 次の英文を読み、下記の設問に答えよ。

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設問 1. 空所(i)~(iv)を埋めるのもっとも適当なものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- (i) (a) knew the password to protect their online privacy
(b) thought of a specific keyword
(c) took the risk of unintentional mind translation
(d) verbally expressed a preset password
- (ii) (a) forward (b) towards (c) upon (d) without
- (iii) (a) outdated (b) promising (c) redundant (d) theoretical
- (iv) (a) in accordance with (b) in addition to
(c) in opposition to (d) in terms of

設問 2. 下線部(1)~(3)の意味にもっとも近いものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- (1) (a) demanding (b) prior (c) progressive (d) simple
- (2) (a) endless and painful (b) fatiguing and unpleasant
(c) hopeless and distressing (d) tiring and unproductive
- (3) (a) abilities (b) deficiencies (c) forms (d) inaccuracies

設問 3. 次の1.~3.について、本文の内容に合うものを(a)~(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

1. Sarah Wandelt is

- (a) a neural engineer who has analyzed brain signals collected in the motor cortex of four participants.
- (b) a neural engineer who was involved in developing the first brain-computer interface that can decode internal speech.
- (c) a researcher who has pointed out the risk in decoding the internal speech of people with limited muscle control.
- (d) one of the authors of a scientific paper published in the journal *Cell* on 14 August.

2. Erin Kunz and her colleagues

- (a) added password protection to their system and found that the brain-computer interface recognized the password with over 98% accuracy.
- (b) deciphered brain signals collected in regions other than the motor cortex of the participants who counted pink triangles.
- (c) demonstrated that it was impossible to translate the neural recordings of internal speech into words and sentences immediately.
- (d) found that attempted and internal speech stemmed from separate brain areas and elicited different neural signals.

3. Silvia Marchesotti

- (a) challenges Wandelt on the significance of the password protection for participants' privacy.
- (b) has a different perspective of speech signals in brain regions from the other neural engineers working on BCI.
- (c) has a similar view to that of Kunz on the importance of future research exploring various brain regions.
- (d) stresses the need to examine speech signals in the motor cortex over the long term.

設問 4. 本文のタイトルとしてもっとも適当なものを (a) ~ (d) から一つ選び、マーク解答用紙の所定欄にマークせよ。

- (a) A brain-computer interface to fuse attempted and internal speech
- (b) A mind-reading brain implant that comes with password protection
- (c) The accuracy of decoding brain signals improved by a brain-computer interface
- (d) The future of brain-computer interface: Brain implant to generate internal speech

設問 5. 空所【A】を埋めるために、〔 〕内のすべての語を適切に並べ替えて、記述解答用紙の所定欄に書け。

〔 associated / but / internal / speech / those / were / with 〕

設問 6. 空所【B】を埋めるために、〔 〕内のすべての語を適切に並べ替えて、記述解答用紙の所定欄に書け。ただし、四番目の語は与えられている。

〔 can / detect / self-talk / spontaneous / suggesting / that / the 〕

V 次の英文を読み、下記の設問に答えよ。

The AI music industry is growing, raising questions around how to protect and pay artists whose work is used to train generative AI models. Are the answers in the models themselves?

The “Illiatic Suite” is considered the first piece of music to be composed by an electronic computer. Lejaren Hiller, a professor and composer at the University of Illinois Urbana-Champaign, painstakingly programmed the school’s pioneering computer, the Illiac I, to generate four movements based on algorithmic probabilities. That was in 1956.

Today, with the rise of computing power and generative AI (genAI) technology, it is possible to generate music in your web browser through text prompts alone, all in a matter of seconds. New genAI models such as Suno and Udio can create impressive pieces, with polished melodies, harmonies and rhythms, as well as professionally mastered timbres. However, unlike the Illiac I, these models are trained using pre-existing music written by human hands. (i), this newfound ability to generate commercially viable music requires us to rethink how the industry protects and remunerates artists.

At the Audio, Music and AI Lab (AMAAI) at the Singapore University of Technology and Design, we’re exploring whether new AI models designed to detect similarities between pieces of music could reveal new ways to distribute royalties. In a musical landscape set to become increasingly dominated by AI, this research could help transform how creators are compensated.

〔 イ 〕

Our brains, which are made up of about 86 billion neurons connected by pathways called synapses, are the inspiration for AI models. Throughout our lives, we are exposed to tens of thousands of songs. Our brains implicitly learn patterns and expectations by forming new synaptic connections and strengthening existing ones.

In cognitive science, this process is known as statistical learning. [X] certain patterns — such as the common perfect fifth interval (do-sol) in western music — [Y] become. This enables us to form expectations about music. (ii), when we hear a dissonant note that does not belong to a key, it violates our learned expectations, leading us to perceive it as wrong or out of place.

Our brains do not store entire musical pieces like a recording. (iii), our brains build neural pathways that encode patterns and structures in music. These pathways are what allow us to recognize and anticipate melodies and harmonies. When we hum or compose a song, we are not remembering a given recording but constructing music dynamically based on learned patterns.

[□]

Deep learning networks are based on a similar idea. Artificial neural networks are inspired by human biology, particularly the theory of connectionism, which posits that knowledge emerges from strengthening the connections (synapses) between the brain's processing units (neurons).

During their training, artificial neural networks are fed thousands of music pieces. They do not store these pieces, but rather learn the statistical relationship between their musical elements, much like our brains learn patterns through exposure.

After training, what remains is not a database of songs but a set of weight parameters that encode the statistical pathways needed to shape musical structure. These weights can be interpreted as the strength of the synapses in the brain. When it is time to generate music, the network performs inference. Given an input—often a text prompt—it samples from the learned statistical distribution to produce new sequences.

However, these weight sets may contain billions of parameters, making them like a black box (an AI system whose internal workings are opaque) that is difficult to interpret. In an attempt to better understand these networks, researchers have developed new techniques such as SHAP (SHapley Additive exPlanations) and LRP (Layer-wise Relevance Propagation), but our understanding of these complex networks remains limited.

[ハ]

This lack of understanding feeds into another issue: the lack of transparency in commercial systems. At the AMAAI Lab, we created Mustango, a controllable open-source text-to-music model like Meta's MusicGen. But unlike Meta's model, Mustango was trained exclusively on Creative Commons data.

Such openness is not the norm in the field. Commercial models such as Suno and Udio have not disclosed their training datasets, nor their model details. This raises important questions about how we should deal with copyright to facilitate ethical AI development in the music industry. This issue is illustrated by recent legal cases such as the Recording Industry Association of America (RIAA) v. Udio and Suno (June 2024).

[ニ]

Because neural networks—unlike databases—do not store training songs but rather internalize statistical patterns, it is difficult to detect whether particular pieces of music were used to train a model, and because AI companies can easily delete their training data, audits are almost impossible.

At the AMAAI Lab, we are looking into how we can help verify whether models have been trained on particular songs. For this, we are exploring new techniques such as membership inference attacks and perturbation analysis. In the latter, for example, we make tiny changes to a song and observe how the model responds to them. If the model reacts strongly to small changes, it indicates that the AI was exposed to this song during its training.

[ホ]

With the rise of these genAI systems comes a fundamental question: how do we treat artists fairly? (iv) the courts find merit in the argument that copyrighted music may be used freely to train music because we hear music all around us all the time, commercial genAI systems should properly license the music datasets they use for training.

However, because there is no universal standard licensing mechanism, this would leave smaller startups and academic labs in a pinch. Without access to large datasets, they face significant barriers to training models or making their weights available open-source, thus slowing technological progress. Lacking legal clarity, these groups often cannot take the risk of facing legal action. In addition, acquiring large, legally sound datasets typically requires the kind of substantial up-front investment that precludes smaller tech companies from taking part.

(Adapted from *WIPO Magazine*, May 6, 2025)

※WEB掲載に際し、以下のとおり

出典を追記しております。

設問 1. 下線部(1)～(5)の意味にもっとも近いものを(a)～(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- | | | | | |
|-----|----------------|----------------------|-------------------|---------------|
| (1) | (a) carefully | (b) enthusiastically | | |
| | (c) punctually | (d) thoughtlessly | | |
| (2) | (a) employs | (b) glorifies | (c) rescues | (d) rewards |
| (3) | (a) clarifies | (b) implies | (c) proposes | (d) verifies |
| (4) | (a) Due to | (b) Providing | (c) Regardless of | (d) With |
| (5) | (a) prevents | (b) protects | (c) releases | (d) retrieves |

設問 2. 空所(i)～(iv)を埋めるのもっとも適当なものを(a)～(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

- | | | | | |
|-------|-----------------|------------------|------------------|---------------------|
| (i) | (a) In contrast | (b) Meanwhile | (c) Similarly | (d) Therefore |
| (ii) | (a) Besides | (b) Even so | (c) For instance | (d) On the contrary |
| (iii) | (a) Beforehand | (b) Consequently | (c) Instead | (d) Likewise |
| (iv) | (a) Although | (b) Assuming | (c) Because | (d) Unless |

設問 3. 次の1.～3.について、本文の内容に合うものを(a)～(d)からそれぞれ一つ選び、マーク解答用紙の所定欄にマークせよ。

1. Among computational developments,

- (a) Illiac I is a generative AI model that is trained to generate four movements based on algorithmic probabilities learned from pre-existing music.
- (b) Illiac I is not a generative AI model but can generate four movements based on statistical learning from pre-existing music written by human hands.
- (c) Udio and Suno are generative AI models that have been involved in a legal case related to copyright.
- (d) Udio and Suno are new genAI models which can generate music after being trained on pre-existing music, and they've made their training datasets public.

2. The author describes how humans and genAI models learn and generate music as follows:

- (a) Artificial neural networks store a database of songs, while humans store a set of weight parameters in their brains.
- (b) Both humans and genAI have a similar learning process, not storing music pieces but statistically learning patterns which shape musical structure.
- (c) The human brain retains musical pieces, and its learning process is similar to artificial neural networks.
- (d) The process by which artificial neural networks learn statistical patterns is not similar to that of the human brain.

3. Researchers at the AMAAI Lab

- (a) are developing a system in which humans can listen to music and measure similarities between pieces, which may help distribute royalties fairly.
- (b) are exploring new techniques to identify whether a particular song was used for training an AI by examining its reactions.
- (c) are studying ways of measuring musical similarity to detect music pieces which violate the unambiguous copyright regulations currently in use.
- (d) have already developed a new genAI called Mustango, which was trained on the same dataset as Meta's MusicGen.

設問4. [イ]～[ホ]に入る見出しを1.～5.からそれぞれ選び、その組み合わせとしてもっとも適当なものを(a)～(h)から一つ選び、マーク解答用紙の所定欄にマークせよ。

1. AI music training detector
2. Ethical AI music generator from text
3. How AI music is made
4. How we learn music—the original neural network
5. Licensing music datasets for machine learning

(a)	[イ] 4.	[ロ] 1.	[ハ] 2.	[ニ] 3.	[ホ] 5.
(b)	[イ] 4.	[ロ] 1.	[ハ] 3.	[ニ] 2.	[ホ] 5.
(c)	[イ] 4.	[ロ] 2.	[ハ] 3.	[ニ] 1.	[ホ] 5.
(d)	[イ] 4.	[ロ] 2.	[ハ] 3.	[ニ] 5.	[ホ] 1.
(e)	[イ] 4.	[ロ] 2.	[ハ] 5.	[ニ] 3.	[ホ] 1.
(f)	[イ] 4.	[ロ] 3.	[ハ] 1.	[ニ] 2.	[ホ] 5.
(g)	[イ] 4.	[ロ] 3.	[ハ] 2.	[ニ] 1.	[ホ] 5.
(h)	[イ] 4.	[ロ] 3.	[ハ] 2.	[ニ] 5.	[ホ] 1.

設問5. 空所【X】と【Y】をそれぞれ埋めるために、[]内のすべての語を適切に並べ替えて使用し、記述解答用紙の所定欄に書け。ただし、ここでは大文字小文字の区別はしないものとする。また、【X】の三番目の語は与えられている。

[are / connections / exposed / more / stronger / the / the / those / to]

[以 下 余 白]

<2026 R 08201116>

受験番号	万	千	百	十	一
	0	0	0	0	0
氏名					

(注意) ・ 所定欄以外に受験番号・氏名を記入してはならない。
 ・ 記入した解答用紙は採点の対象外となる場合がある。
 ・ 受験番号・氏名は左右の両欄に記入すること。
 ・ 解答はすべてHBの黒鉛筆またはHBのシャープペンシルで所定の解答欄に記入すること。

英語

記述解答用紙

<2026 R 08201116>

受験番号	万	千	百	十	一
	0	0	0	0	0
氏名					

(注意) ・ 所定欄以外に受験番号・氏名を記入してはならない。
 ・ 記入した解答用紙は採点の対象外となる場合がある。

英語

(この欄には解答を書かないこと)

II

設問 3.

II

3.

Blank box for answer 3.

III

設問 6.

		often	

III

6.

Blank box for answer 6.

IV

設問 5.

IV

5.

Blank box for answer 5.

設問 6.

			BCI

6.

Blank box for answer 6.

V

設問 5.

[X]

		we	

V

5.

Blank box for answer 5.

[Y]

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