



Reading 22

You are going to read four extracts which are all concerned in some way with music. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text. Mark your answers on the separate answer sheet.

Nick Drake

'I saw Nick Drake at the Roundhouse,' Ashley Hutchings recalls. 'He was doing a charity gig, with a friend, and I was playing later. I was in the audience wandering around before going on, and my eyes went to the stage ... The thing that struck me first of all was his demeanour and his charisma. I didn't take the songs in. He sang well, he played well enough, the songs were interesting. But it was Nick the person; Nick the figure on-stage which really registered. It was a unique impact... because in no other case did I then go away and recommend an artist to a manager. I mean, instantly I went away to Joe and related that I'd seen Nick, been very impressed with him ... To such an extent that I can't remember anything about who played with him. It was Nick I focused on.'

In later years, when Nick's reluctance to perform to promote his records became legendary, it seemed ironic — almost incredible — that it was his stage presence which first alerted Ashley to his potential. 'I just thought, here's someone who's really got something. It contrasted so nicely with what was going on at the time — there was a lot of extravagance at that time. And he stood very still, and he performed very simply.'

1. What did Ashley Hutchings particularly notice about Nick Drake?

- A how strong the effect he had on the audience was
- B how fascinating he seemed as a character
- C that he came across as a very lonely figure
- D that he seemed oblivious to the audience

2. What do we learn about Nick Drake from this extract?

- A He knew that this performance could be important to his career.
- B He wanted to distinguish himself from other performers of the time.
- C Others did not share Ashley's view of him as a performer.
- D His reputation was not based on his stage performances.

Singer of the World

The biennial Cardiff Singer of the World competition is esteemed in the music business as providing the most serious and significant platform for aspiring classical voices. What makes it so special? Several things. For example, for the final, Cardiff uses a judging process thought to be unique. The panel consists of four singers, one for each major vocal range. That sort of balance may be conventional, but as this year's chairman, Anthony Freud explains: 'No attempt is made to thrash out a consensus or compromise. Instead, we simply vote in secret ballot, marking the five singers of each round in their order of preference, one to five. The singer with the lowest mark wins. There's no debate, no horse-trading: each judge marks entirely subjectively, on his or her own standards. It works very well, and I think it is significant that we have never had a tie in the final.'

So much for the nitty-gritty. What also distinguishes Cardiff Singer of the World is, as Freud puts it, 'the overall quality of the experience for the singers'. For their 18-minute spot, each contestant is given full orchestral rehearsal, as well as extensive one-to-one coaching. The pastoral care offered is quite extraordinary. The competition's administrator, Anna Williams, universally known as 'Mother', is ready to arrange everything from Korean and Lithuanian interpreters to ear, nose and throat specialists and ball-gown ironing.

3. What point is made about the judging process?

- A It is considered more reliable than that of other competitions.
- B The bias of individual judges has little influence on it.
- C It has always produced a clear winner.
- D Improvements have been made to it.

4. In the context, what is meant by 'pastoral care'?

- A attention to the personal needs of competitors
- B concern as to the quality of the singers' performances
- C attempts to make the competition unique
- D demands made by some of the competitors

Martins Guitars

Martins is a one-storey, wide, rectangular building, about the size I had imagined, employing perhaps 200–300 people. The firm is still as family as it was back in the 1800s. Consequently, the product is reputable, and indeed handmade. Obviously machines are in use, but the necks of Martins, the graceful curves at the back are all hand carved. I'd always wondered how they bent the sides of guitars and here was a guy soaking wood in boiling hot water and bending it by hand around a wooden mould. The neck has to be chipped and filed in order to fit the body perfectly and then, when it's together for the first time, it is cleaned thoroughly in a machine. The guitar is then lacquered and sanded up to seven times!

The woman who is showing us around, a little officious blonde, says it takes six months to finish one of the better guitars. Any chances of a cheap 'second' are dashed when she tells us any Martins with final flaws are destroyed immediately. Underground stories, however, suggest there are indeed a few Martins around which should have been destroyed. Unfortunately, you aren't allowed to talk to the men who work there, thus rendering a quiet word almost impossible.

5. What did the writer learn from seeing Martins guitars being made?

- A how much the process differed from what he had thought
- B that machines are beginning to play a bigger role
- C how old-fashioned making things by hand can appear
- D that they deserve to be as highly regarded as they are

6. What does the writer imply about getting a cheap 'second'?

- A He decided that rumours he had heard about such things were true.
- B He felt that the woman who showed them round knew such things existed.
- C He feared that he might get into trouble for trying to do so.
- D He felt that the men working there would report that he had tried to do so.

Jazz

Charles Seeger tells the story of a conference of musicologists after which one of the most famous confided: 'You know, I don't hate jazz; I think it's probably very important and it certainly deserves serious study. The trouble is that all the jazz people treat it as holy, holy, holy!' To this, Seeger replied: 'Well, now, don't you consider the area of classical music in which you specialize as holy, too?' 'Ah,' said the musicologist, 'BUT IT IS.'

In this book, I have tried not to treat jazz, or any other music, as holy. The reason for this book is quite simple: jazz has played a part, for better or worse, in forming the American character. Jazz is a fact that should be faced — and studied. Like other musics, however, jazz has its aesthetics and there are crucial qualitative differences. There is good and bad jazz, and all shades between. Further, jazz is a separate and distinct art, to be judged by separate and distinct standards, and comparisons are useful when they help to establish this point. Jazz also has an ancient and honorable history. I see no reason to maintain the melancholy pretence of absolute objectivity. I like jazz very much, and I am no doubt biased in its favour — at least to the extent of trying to find out what it is all about.

7. What is Charles Seeger's story meant to illustrate?

- A the low regard that some musicologists have for jazz
- B the tendency of experts to regard their own field as something special
- C the dangers of comparing the importance of different kinds of music
- D the attitudes to jazz that some experts try to disguise

8. The writer says that in his own book he will

- A demonstrate that jazz is unlike any other kind of music.
- B concentrate on the positive influence that jazz has had.
- C present mainly his personal feelings about jazz.
- D defend jazz against criticisms that have been made of it.

Источник задания: CPE Practice Tests (by Mark Harrison)

Reading 22 — Keys

1. B
2. D
3. C
4. A
5. D
6. C
7. B
8. A

EXPLANATION

Nick Drake

'I saw Nick Drake at the Roundhouse,' Ashley Hutchings recalls. 'He was doing a charity gig, with a friend, and I was playing later. I was in the audience wandering around before going on, and my eyes went to the stage ... The thing that struck me first of all was his demeanour and his charisma. I didn't take the songs in. He sang well, he played well enough, the songs were interesting. **But it was Nick the person; Nick the figure on-stage which really registered.** It was a unique impact... because in no other case did I then go away and recommend an artist to a manager. I mean, instantly I went away to Joe and related that I'd seen Nick, been very impressed with him ... To such an extent that I can't remember anything about who played with him. It was Nick I focused on.'

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