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https://www.100test.com/kao_ti2020/124/2021_2022_LSAT_E8_80_83_E8_AF_95_c87_124359.htm SECTION IV Time 35 minutes 27

Questions Directions: Each passage in this section is followed by a group of questions to be answered on the basis of what is stated or implied in the passage. For some of the questions, more than one of the choices could conceivably answer the question. However, you are to choose the best answer, that is, the response that most accurately and completely answers the question, and blacken the corresponding space on your answer sheet.

Musicoiologists concerned with the "London Pianoforte school," the group of composers, pedagogues, pianists, publishers, and builders who contributed to the development of the piano in London(5) at the turn of the nineteenth century have long encountered a formidable obstacle in the general unavailability of music of this "school" in modern scholarly editions. Indeed, much of this repertory has more or less vanished from our historical(10) consciousness. Granted, the sonatas and Gradus ad Parnassum of Muzio Clementi and the nocturnes of John Field have remained familiar enough (though more often than not in editions lacking scholarly rigor), but the work of other leading representatives, like(15) Johann Baptist Cramer and Jan Ladislav Dussek, has eluded serious attempts at revival. Nicholas Temperley's ambitious new anthology decisively overcomes this deficiency. What underscores the intrinsic value of Temperley's editions(20) is that the anthology reproduces nearly all of the original music in facsimile.

Making available this cross section of English musical lifesome 800 works by 49 composers should encourage new critical perspectives about how piano music evolved in (25) England, an issue of considerable relevance to our understanding of how piano music developed on the European continent, and of how, finally, the instrument was transformed from the fortepiano to what we know today as the piano. (30) To be sure, the London Pianoforte school itself calls for review. "School" may well be too strong a word for what was arguably a group unified not so much by stylistic principles or aesthetic creed as by the geographical circumstance that they worked at (35) various times in London and produced pianos and piano music for English pianos and English markets. Indeed, Temperley concedes that their "variety may be so great as to cast doubt on the notion of a school. " The notion of a school was first propounded by (40) Alexander Ringer, who argued that laws of artistic survival forced the young, progressive Beethoven to turn outside Austria for creative models, and that he found inspiration in a group of pianists connected with Clementi in London. Ringer's proposed London (45) Pianoforte school did suggest a circumscribed and fairly unified group for want of a better term, a school of musicians whose influence was felt primarily in the decades just before and after 1800. After all, Beethoven did respond to the advances of the (50) Broadwood pianos its reinforced frame, extended compass, triple strining, and pedals, for example and it is reasonable to suppose that London pianists who composed music for such an instrument during the critical phase of its development exercised no

small(55) degree of influence on Continental musicians.

Nevertheless, perhaps the most sensible approach to this issue is to define the school by the period (c, 1766-1873) during which it flourished, as Temperley has done in the anthology.¹ Which one of the following most accurately states the author's main point?(A) Temperley has recently called into question the designation of a group of composers, pedagogues, pianists, publishers, and builders as the London Pianoforte school.(B) Temperley's anthology of the music of the London Pianoforte school contributes significantly to an understanding of an influential period in the history of music.(C) The music of the London Pianoforte school has been revived by the publication of Temperley's new anthology.(D) Primary sources for musical manuscripts provide the most reliable basis for musicological research.(E) The development of the modern piano in England influenced composers and other musicians throughout Europe.² It can be inferred that which one of the following is true of the piano music of the London Pianoforte school?(A) The nocturnes of John Field typify the London Pianoforte school style.(B) The *Gradus ad Parnassum* of Muzio Clementi is the best-known work of these composers.(C) No original scores for this music are extant.(D) Prior to Temperley's edition, no attempts to issue new editions of this music had been made.(E) In modern times much of the music of this school has been little known even to musicians.³ The author mentions the sonatas of Muzio Clementi and the nocturnes of John Field as examples of which one of the following?(A) works by composers of the London Pianoforte school that have been

preserved in rigorous scholarly editions(B) works that are no longer remembered by most people(C) works acclaimed by the leaders of the London Pianoforte school(D) works by composers of the London Pianoforte school that are relatively wellknown(E) works by composers of the London Pianoforte school that have been revived by Temperley in his anthology⁴. Which one of the following, if true, would most clearly undermine a portion of Ringer's argument as the argument is described in the passage?(A) Musicians in Austria composed innovative music for the Broadwood piano as soon as the instrument became available.(B) Clementi and his followers produced most of their compositions between 1790 and 1810.(C) The influence of Continental musicians is apparent in some of the works of Beethoven.(D) The pianist-composers of the London Pianoforte school shared many of the same stylistic principles.(E) Most composers of the London Pianoforte school were born on the Continent and were drawn to London by the work of Clementi and his followers.⁵ It can be inferred that the author uses the word "advances" (line 49) to refer to(A) enticements offered musicians by instrument manufacturers(B) improvements in the structure of a particular instrument(C) innovations in the forms of music produced for a particular instrument(D) stylistic elaborations made possible by changes in a particular instrument(E) changes in musicians' opinions about a particular instrument

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