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[https://www.100test.com/kao\\_ti2020/458/2021\\_2022\\_\\_E5\\_A4\\_A7\\_E5\\_AD\\_A6\\_E8\\_8B\\_B1\\_E8\\_c84\\_458039.htm](https://www.100test.com/kao_ti2020/458/2021_2022__E5_A4_A7_E5_AD_A6_E8_8B_B1_E8_c84_458039.htm) Questions 31 to 35 are based on the following passage: Every year television stations receive hundreds of complaints about the loudness of advertisements.

However, federal rules forbid the practice of making ads louder than the programming. In addition, television stations always operate at the highest sound level allowed for reasons of efficiency. According to one NBC executive, no difference exists in the peak sound level of ads and programming. Given this information, why do commercials sound so loud? The sensation of sound involves a variety of factors in addition to its speak level. Advertisers are skilful at creating the impression of loudness through their expert use of such factors. One major contributor to the perceived loudness of commercials is that much less variation in sound level occurs during a commercial. In regular programming the intensity of sound varies over a large range. However, sound levels in commercials tend to stay at or near peak levels. Other “tricks of the trade” are also used. Because low-frequency sounds can mask higher frequency sounds, advertisers filter out any noises that may drown out the primary message. In addition, the human voice has more auditory(听觉的) impact in the middle frequency ranges. Advertisers electronically vary voice sounds so that they stay within such a frequency band. Another approach is to write the script so that lots of consonants(辅音) are used, because people are more aware of consonants than

vowel(元音) sounds. Finally, advertisers try to begin commercials with sounds that are highly different from those of the programming within which the commercial is buried. Because people become adapted to the type of sounds coming from programming, a dramatic change in sound quality draws viewer attention. For example, notice how many commercials begin with a cheerful song of some type. The attention-getting property of commercials can be seen by observing one-to-two-year-old children who happen to be playing around a television set. They may totally ignore the programming. However, when a commercial comes on, their attention is immediately drawn to it because of its dramatic sound quality.

31. According to the passage, the maximum intensity of sound coming from commercials .A) does not exceed that of programsB) is greater than that of programsC) varies over a large range than that of programsD) is less than that of programs

32. Commercials create the sensation of loudness because .A) TV stations always operate at the highest sound levelsB) their sound levels are kept around peak levelsC) their sound levels are kept in the middle frequency rangesD) unlike regular programs their intensity of sound varies over a wide range

33. Many commercials begin with a cheerful song of some kind because .A) pop songs attract viewer attentionB) it can increase their loudnessC) advertisers want to make them sound different from regular programsD) advertisers want to merge music with commercials

34. One of the reasons why commercials are able to attract viewer attention is that .A) the human voices in commercials have more auditory impactB) people like

cheerful songs that change dramatically in sound qualityC)  
high-frequency sounds are used to mask sounds that drown out the  
primary messageD) they possess sound qualities that make the viewer  
feel that something unusual is happening 35. In the passage, the  
author is trying to tell us .A) how TV ads vary vocal sounds to attract  
attentionB) how the loudness of TV ads is overcomeC) how  
advertisers control the sound properties of TV adsD) how the  
attention-getting properties of sounds are made use of in TV ads

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