

历年试题:GRE试题(三)GRE考试 PDF转换可能丢失图片或格式, 建议阅读原文

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Questions1. Because the monkeys under study are ---- the presence of human beings, they typically ---- human observers and go about their business (A) ambivalent about .. welcome (B) habituated to .. disregard (C) pleased with .. snub (D) inhibited by .. seek (E) unaware of .. avoid 2. Give he previously expressed interest and the ambitious tone of her recent speeches, the senator ' s attempt to convince the public that she is not inter-ested in running for a second term is ----.(A) laudable (B) likely (C) authentic (D) futile (E) sincere 3. Many of her followers remain ---- to her, and even those who have rejected her leadership are unconvinced of the ---- of replacing her during the current turmoil. (A) opposed.. urgency (B) friendly.. harm (C) loyal.. wisdom (D) cool.. usefulness (E) sympathetic.. disadvantage 4. Unlike many recent interpretations of Beethoven ' s piano sonatas, the recitalist ' s performance was a delightfully free and introspective one. nevertheless, it was also, seemingly paradoxically, quite ----.(A) appealing (B) exuberant (C) idiosyncratic (D) unskilled (E) controlled 5. Species with relatively ---- metabolic rates, including hibernators, generally live longer than those whose metabolic rates are more rapid. (A) prolific (B) sedentary (C) sluggish (D) measured (E) restive 6. Belying his earlier reputation for ---- as a negotiator, Morgan had recently assumed a more ---- stance for which many of his erstwhile critics praised him.

(A) intransigence.. conciliatory (B) impropriety.. intolerant (C) inflexibility.. unreasonable (D) success.. authoritative (E) incompetence.. combative 7. Although Irish literature continued to flourish after the sixteenth century, a ---- tradition is ---- in the visual arts: we think about Irish culture in terms of the word, not in terms of pictorial images. (A) rich.. superfluous (B) lively.. found (C) comparable.. absent (D) forgotten.. apparent (E) lost.. extant 8. SILVER: TARNISH::(A) gold: burnish (B) steel: forge (C) iron: rust (D) lead: cast (E) tin: shear 9. DISLIKE: LOATHING:: (A) appreciation: gratification (B) hunger: appetite (C) void: dearth (D) pleasure: bliss (E) pain: ache 10. CRAVEN: HEROIC:: (A) unruly: energetic (B) listless: attractive (C) volatile: constant (D) deft: trifling (E) awkward: amusing 11. FILLY: HORSE:: (A) antennae: butterfly (B) pullet: chicken (C) gaggle: goose (D) duck: drake (E) wasp: bee 12. PITHINESS: APHORISM:: (A) craft: art (B) detail: sketch (C) illusion: story (D) exaggeration: caricature (E) sophistication: farce 13. EPHEMERAL: ENDURING:: (A) infirm: healing (B) insensitive: cooperating (C) inanimate: living (D) interminable: continuing (E) ineffectual: proceeding 14. POSTURER: UNAFFECTED:: (A) brat: insolent (B) hypocrite: perceptive (C) grouch: respected (D) bigot: tolerant (E) rogue: empathetic 15. FACETIOUS: SPEECH::(A) precocious: learning (B) unbecoming: color (C) exemplary: conduct (D) craven: timidity (E) antic: behavior 16. VAGARY: PREDICT::(A) quotation: misdirect (B) investigation: confirm (C) stamina: deplete (D) turbulence: upset (E) impossibility: execute This is not to deny that the Black gospel

music of the early twentieth century differed in important ways from the slave spirituals. Whereas spirituals were created and dis-seminated in folk fashion, gospel music was composed, (5) published, copyrighted, and sold by professionals. Never-theless, improvisation remained central to gospel music. One has only to listen to the recorded repertoire of gospel songs to realize that Black gospel singers rarely sang a song precisely the same way twice and never according to (10)its exact musical notation. They performed what jazz musi-cians call "head arrangements" proceeding from their own feelings and from the way "the spirit" moved them at the time. This improvisatory element was reflected in the man-ner in which gospel music was published. Black gospel (15)composers scored the music intended for White singing groups fully, indicating the various vocal parts and the accompaniment, but the music produced for Black singers included only a vocal line and piano accompaniment.

17. Which of the following best describes "head arrange-ment" as the term is used in line 11?

(A) A published version of a gospel song produced for use by Black singers
(B) A gospel song based on a slave spiritual
(C) A musical score shared by a gospel singer and a jazz musician
(D) An informally written composition intended for use by a gospel singer
(E) An improvised performance inspired by the singer ' s emotions

18. The author mentions "folk fashion" (line 4) most likely in order to

(A) counter an assertion about the role of improvi-sation in music created by Black people
(B) compare early gospel music with gospel music written later in the twentieth century
(C) make a distinction between gospel music and

slave spirituals (D) introduce a discussion about the dissemination of slave spirituals (E) describe a similarity between gospel music and slave spirituals 19. The passage suggests which of the following about Black gospel music and slave spirituals? (A) Both became widely known in the early twentieth century. (B) Both had an important improvisatory element. (C) Both were frequently performed by jazz musicians. (D) Both were published with only a vocal line and piano accompaniment. (E) Both were disseminated chiefly by Black singing groups. 100Test 下载频道开通，各类考试题目直接下载。详细请访问 www.100test.com