

2022年12月·第3套 英语六级长篇阅读（信息匹配） 第1篇·36-45 题答案与解析

STATEMENTS & ANALYSIS • 信息匹配题和解析

信息匹配题和解析·36-45 题

本页 36-45 题的段落匹配答案与逐句解析由懒笔记基于2022年12月·第3套 英语六级长篇阅读（信息匹配）原卷逐题核对整理。与试卷排版同一卷面：先是 Directions 与 16 段字母标号长文（逐段附中文翻译）；之后 10 句陈述逐句排列，每句英文陈述后紧接本句解析——陈述句中译、信息所在段落、锚点强弱、定位句中英对照、陈述句与原文的同义改写对照与易混相邻段辨析。

真题卷第3套(2022-12)·六级

Part III Section B

Directions: In this section, you are going to read a passage with ten statements attached to it. Each statement contains information given in one of the paragraphs. Identify the paragraph from which the information is derived. You may choose a paragraph more than once. Each paragraph is marked with a letter. Answer the questions by marking the corresponding letter on **Answer Sheet 2**.

Classical music aims to evolve, build audiences without alienating old guard

A) In 1913, classical music sparked a riot in Paris. Igor Stravinsky was introducing his revolutionary "Rite of Spring" ballet to the world, with its discordant melodies and unorthodox choreography(编舞), and the purists in the crowd expressed their disapproval loud and clear. It might have been classical music's version of the time Bob Dylan went electric at the Newport Folk Festival. "The noise, fighting, and shouting in the audience got so loud," NPR's music reporter Miles Hoffman said of the Stravinsky debut, "that the choreographer had to shout out the numbers to the dancers so that they knew what they were supposed to do."

1913年,古典音乐在巴黎引发了一场骚乱。伊戈尔·斯特拉文斯基正在向世界介绍他革命性的芭蕾舞剧《春之祭》,其不协和的旋律和非正统的编舞令观众席中的纯粹主义者大声而清楚地表达了他们的不满。这可能堪称古典音乐版的鲍勃·迪伦在新港民谣音乐节上改用电声吉他的事件。NPR的音乐记者 Miles Hoffman在谈到斯特拉文斯基的首演时说:"观众中的喧闹、打斗和叫喊声如此之大,以至于编舞不得不向舞者大声喊出节拍数字,好让他们知道该做什么。"

B) It's difficult to imagine a similar disturbance occurring today within America's sacred symphony halls. In fact, it's hard to picture any kind of disruptive activity at all (unless someone's cell phone happens to go off, and then you'd better watch your back). A mannerly aura(氛围) hangs over most classical proceedings, and many of the genre's biggest supporters would have it no other way.

很难想象今天在美国神圣的交响乐大厅里会发生类似的骚乱。事实上,很难想象会有任何破坏性活动发生(除非有人的手机恰好响了,那你可要小心了)。一种彬彬有礼的氛围笼罩着大多数古典音乐演出,该类型的许多最大支持者希望保持这种方式。

- C) Today, Western audiences for classical music and opera and ballet are almost always well dressed, older, respectful, achingly silent and often very wealthy (one has to be able to afford most tickets). But as many of America's most storied "highbrow"(高雅的) institutions struggle financially—the Philadelphia Orchestra's much-publicized rebound from bankruptcy is just one recent example—classical music fans and theorists are wondering how the medium can weave itself into the 21st century's cultural fabric without sacrificing its integrity.

如今,西方古典音乐、歌剧和芭蕾舞的观众几乎总是穿着得体、年龄较大、态度恭敬、异常安静,而且往往非常富有(人们必须能够负担得起大多数门票)。但随着美国许多最负盛名的"高雅"机构在财务上陷入困境——费城管弦乐团广为人知的破产后复苏只是最近的一个例子——古典音乐爱好者和理论家们正在思考,这种艺术形式如何能在不牺牲其完整性的情况下融入21世纪的文化结构。

- D) For example, should we feel OK "clapping" during classical music events, even if nobody else is? Why shouldn't we cheer for something great, like we do at a rock concert? The Huffington Post recently ran a Great Debate on this issue and many commenters came out on the side of silence. "There is no more rewarding experience in life than being part of an audience where everybody is leaning forward in silence, thoroughly carried away by a great performance of a masterpiece," one commenter wrote. "Why is it so difficult for folks to develop an appreciation and understanding for the mannerisms and traditions of classical music?" asked another.

例如,我们是否应该觉得在古典音乐演出期间"鼓掌"是可以的,即使其他人都没有这样做?为什么我们不应该像在摇滚音乐会上那样为精彩的演出欢呼?《赫芬顿邮报》最近就这个问题进行了一场大辩论,许多评论者站在了保持沉默的一边。一位评论者写道:"人生中没有比成为这样一个观众群体的一员更有收获的体验了:每个人都在寂静中身体前倾,完全被杰作的精彩演出所吸引。""为什么人们如此难以培养对古典音乐的礼仪和传统的欣赏和理解?"另一位评论者问道。

- E) The truth is that classical music audiences weren't always so polite. Robert Greenberg, an award-winning composer, said that when Beethoven first performed his 7th Symphony, audiences forced the orchestra to perform encores(重演) of certain movements immediately, applauding wildly. And in the last few decades, he said, many audiences at opera performances have abandoned pretenses, yelling "Bravo" when they feel like it.

事实是,古典音乐观众并不总是如此礼貌。获奖作曲家Robert Greenberg说,当贝多芬首次演出他的第七交响曲时,观众们强烈要求乐团立即重演某些乐章,疯狂地鼓掌。他说,在过去几十年里,许多观看歌剧演出的观众已经抛弃了矜持,想喊"太棒了"就喊。

- F) "I don't think there's anything wrong with an audience showing their enthusiasm for a proper moment by applauding, showing their joy," Greenberg said, noting that the stuffiness in concert halls is "one aspect of contemporary concert etiquette" he doesn't understand. "Instead of waiting half an hour to show enthusiasm, why not show it every eight or nine minutes?"

Greenberg说:"我认为观众在合适的时刻通过鼓掌来表达他们的热情、展现他们的喜悦,这没有任何问题。"他指出,音乐厅里的拘谨是他不理解的"当代音乐会礼仪的一个方面"。"与其等半小时再表达热情,为什么不每隔八九分钟就表达一次呢?"

- G) Until the rules about behavior and clothing change, it's hard to imagine multitudes of young people filling concert halls on their own accord. They're probably more likely to head to Central Park to watch a free performance with a bottle of wine and their friends. "I think anyone should be able to

come into a performance dressed any way they like, and be comfortable any way they like, sitting in that seat ready to enjoy themselves," Greenberg said. "Because it's enjoyable."

在关于行为和着装的规则改变之前,很难想象大量年轻人会自愿涌入音乐厅。他们更可能去中央公园,带着一瓶酒和朋友们一起观看免费演出。Greenberg说:"我认为任何人都应该能够以他们喜欢的任何方式穿着进入演出现场,以他们喜欢的任何方式感到舒适,坐在那个座位上准备享受。""因为这是令人愉快的。"

- H) Greenberg stressed that he doesn't want people to start respecting the music less, and he's not suggesting that we "dumb down" the experience. Rather, it's about opening up "access." When operas first instituted subtitles(字幕) during shows, he said, many purists didn't like the idea, believing that the audience should instead study the works before attending. But now it's commonplace to find titles on the seatback in front of you—choose a language, sit back, and understand what's going on.

Greenberg强调,他并不希望人们开始减少对音乐的尊重,他也不是在建议我们"降低"体验的水准。相反,这是关于开放"接触机会"。他说,当歌剧首次在演出期间设置字幕时,许多纯粹主义者不喜欢这个想法,认为观众应该在参加之前先研究作品。但现在,在你面前的座椅靠背上找到字幕已经司空见惯——选择一种语言,坐下来,理解正在发生的事情。

- I) Allison Vulgamore, president of the Philadelphia Orchestra, is certainly looking to the future. She says certain "classics concerts" dedicated to the old masters will always exist, but not every program has to feature Beethoven and Brahms—or even a stage and seats. "We're trying to introduce different kinds of concerts in different ways," she said. "We are an interactive society now, where people like to learn."

费城管弦乐团主席Allison Vulgamore当然在展望未来。她说,某些专门献给古代大师的"经典音乐会"将永远存在,但并非每个节目都必须以贝多芬和勃拉姆斯为特色——甚至不需要舞台和座位。她说:"我们正在尝试以不同的方式引入不同类型的音乐会。""我们现在是一个互动的社会,人们喜欢学习。"

- J) As the Philadelphia Orchestra rebounds from its financial straits, it is also aiming to experiment, without alienating the loyalists. Vulgamore pointed to Cirque de la Symphonie, a recent offering in which jugglers(玩杂耍的人) and acrobats(杂技演员) interacted with musicians. An upcoming collaboration with New York City's Ridge Theatre, meanwhile, will feature a "suspended dance installation" and other theatrical elements occurring in conjunction with an orchestral piece.

在费城管弦乐团从财务困境中复苏的同时,它也在尝试进行实验,而不疏远忠实拥趸。Vulgamore指出了Cirque de la Symphonie,这是最近的一个演出项目,其中玩杂耍的人和杂技演员与音乐家互动。与此同时,即将与纽约市Ridge Theatre合作的项目将展示"悬浮舞蹈装置"和其他与管弦乐作品同时进行的戏剧元素。

- K) The orchestra also continues to offer \$25 annual memberships to Philadelphia students, who can buy rush tickets to every concert on the schedule. "Students line up for the concerts they want, and we get roughly 300 or 350 kids a night coming to these. They take any of the open seats available, 5 minutes before the concert starts," Vulgamore said. "It's like the running of the bulls, that energy when the doors open."

该管弦乐团还继续向费城学生提供25美元的年度会员资格,他们可以购买日程表上每场音乐会的紧急票。Vulgamore说:"学生们为他们想看的音乐会排队,我们每晚大约有300到350个孩子来参加。他们在音乐会开始前5分钟占据任何空着的座位。""就像奔牛节,门打开时的那种活力。"

- L) Greenberg thinks that youthful energy needs to be harvested. Conductors don't have to be arrogant and untouchable—they can be accessible. Perhaps there could even be a "bit of humor" about them, he suggested, and an abandoning of pretension within the high-art institutions themselves. "On one hand, these organizations are all saying the same thing: we want more general audiences, to break down cultural barriers," he said. "But then they come up with some very snooty(目中无人的) thing that makes you crazy."

Greenberg认为需要利用那种年轻的活力。指挥不必傲慢和高不可攀——他们可以是平易近人的。他建议,甚至可以在他们身上有"一点幽默感",并在高雅艺术机构内部放弃矫揉造作。他说:"一方面,这些组织都在说同样的话:我们想要更多的普通观众,打破文化障碍。"但随后他们又想出一些非常目中无人的东西,让你抓狂。"

- M) John Terauds, a critic who has covered Toronto's classical music scene extensively, also wants to do away with the stuffiness. He suggested that the warmer an audience is, the better the musicians themselves will respond. "But the producer or organizer has to let everyone know it's OK," he said. "It's OK to enjoy yourself." At the Toronto Symphony Orchestra, for example, conductor Peter Oundjian often stops between pieces, taking a moment to talk about the composer or the music in a very amiable way. And some nights, Terauds said, "at least a third" of the audience consists of students who have purchased cheaper tickets. On these nights, the energy of the room drastically shifts. It becomes a less intimidating place.

广泛报道多伦多古典音乐界的评论家John Terauds也想消除拘谨。他建议,观众越热情,音乐家们自己的反应就会越好。他说:"但制作人或组织者必须让每个人知道这是可以的。""享受自己是可以的。"例如,在多伦多交响乐团,指挥Peter Oundjian经常在曲目之间停下来,花点时间以非常友好的方式谈论作曲家或音乐。Terauds说,有些晚上,"至少三分之一"的观众是购买了便宜票的学生。在这些晚上,房间里的氛围会发生巨大转变。它变成了一个不那么令人生畏的地方。

- N) Back in February, Terauds wrote on his blog about how going to classical performances can be intimidating. Certain people "think they have to dress up," he wrote. "They think they have to know something about the music before they go. And, I'm sure, sitting in a seat, trembling in fear that this might be the wrong time to applaud, is also one of the factors."

今年2月,Terauds在他的博客上写道,去观看古典演出可能会令人生畏。某些人"认为他们必须盛装打扮",他写道。"他们认为在去之前必须对音乐有所了解。而且,我确信,坐在座位上,担心害怕这可能是鼓掌的错误时机,这也是因素之一。"

- O) Everyone in the classical world agrees on the need for increased "accessibility," but achieving it is often easier said than done. Nowadays, there are unknown, unorthodox opera singers wowing(博得.....的喝彩) viewers on TV programs like "America's Got Talent" and "The Voice". What can higher institutions do with any of that? And if they appeal to these outlets, do they risk compromising the integrity or the intelligence of the music?

古典音乐界的每个人都同意需要增加"可及性",但实现它往往说起来容易做起来难。如今,有一些不知名的、非正统的歌剧演唱者在《美国达人秀》和《美国之声》等电视节目上博得观众的喝彩。高等机构能对此做些什么?如果他们迎合这些平台,他们是否有损害音乐的完整性或智慧性的风险?

- P) Vulgamore seems to understand this. She thinks an organization can have it both ways, claiming the new while keeping the old. And as she reorganizes the Philadelphia Orchestra, she will attempt to do

just that. "The world's most respected musicians brought together as an orchestra will always exist," she said. "But it's essential that we be willing to experiment and fail."

Vulgamore似乎理解这一点。她认为一个组织可以两者兼得,在保留旧事物的同时主张新事物。当她重组费城管弦乐团时,她将尝试做到这一点。她说:"世界上最受尊敬的音乐家们作为一个管弦乐团聚集在一起将永远存在。""但至关重要是,我们愿意尝试和失败。"

陈述句与逐句解析

36. It was not a rare occurrence that audiences behaved wildly while listening to classical music.

观众在聆听古典音乐时表现狂热并非罕见现象。

【答案】 E 段 (强锚点)

【锚点】 观众行为狂野并不罕见

【定位】 The truth is that classical music audiences weren't always so polite. Robert Greenberg, an award-winning composer, said that when Beethoven first performed his 7th Symphony, audiences forced the orchestra to perform encores(重演) of certain movements immediately, applauding wildly. And in the last few decades, he said, many audiences at opera performances have abandoned pretenses, yelling "Bravo" when they feel like it.

事实是古典音乐的观众并非一直这么有礼貌。获奖作曲家罗伯特·格林伯格说,贝多芬首演第七交响曲时,观众逼着乐团当场重演某些乐章、狂热鼓掌;他还说近几十年里许多歌剧观众也撕下了正经的面子,想喊就喊 Bravo。

【改写】 It was not a rare occurrence that audiences behaved wildly while listening to classical music. ↔ audiences forced the orchestra to perform encores(重演) of certain movements immediately, applauding wildly

否定双重转正后同义重合

【辨邻】 A In 1913, classical music sparked a riot in Paris 只是孤例,而题干要求 not a rare occurrence——多次、常见, A段无法支撑这一概括。

In 1913, classical music sparked a riot in Paris

37. Some high-art institutions don't actually mean it when they say they want more general audiences.

一些高雅艺术机构在表示希望吸引更多普通观众时并非真心实意。

【答案】 L 段 (强锚点)

【锚点】 高雅机构口是心非要更广观众

【定位】 "On one hand, these organizations are all saying the same thing: we want more general audiences, to break down cultural barriers," he said. "But then they come up with some very snooty(目中无人的) thing that makes you crazy."

他说:一方面,这些机构嘴上都讲同一套话——我们想要更多大众观众、想打破文化壁垒;另一方面,他们又会做出一些非常目中无人的事,让你抓狂。

【改写】 Some high-art institutions don't actually mean it when they say they want more general audiences.

↔

these organizations are all saying the same thing: we want more general audiences, to break down cultural barriers

口号与反向行动并置即言行不一

【辨邻】 **H** it's about opening up "access." 是正面陈述如何打开通道，没有 don't actually mean it 那种揭穿言行不一的转折结构。

Rather, it's about opening up "access."

38. The theatre was in chaos when an unconventional ballet was first put on stage in the capital of France.

当一部非传统芭蕾舞剧首次在法国首都上演时,剧院一片混乱。

【答案】 **A** 段 (强锚点)

【锚点】 法国首都首演非常规芭蕾引混乱

【定位】 In 1913, classical music sparked a riot in Paris. Igor Stravinsky was introducing his revolutionary "Rite of Spring" ballet to the world, with its discordant melodies and unorthodox choreography(编舞), and the purists in the crowd expressed their disapproval loud and clear.

1913年, 古典音乐在巴黎引发了一场骚乱。伊戈尔·斯特拉文斯基正在向世界推出他革命性的《春之祭》芭蕾舞剧, 其中有不和谐的旋律与非常规的编舞, 人群里的纯粹派把他们的不满表达得清清楚楚、震天响地。

【改写】 in the capital of France ↔ **in Paris**

上义短语指代专名

an unconventional ballet ↔

his revolutionary "Rite of Spring" ballet to the world, with its discordant melodies and unorthodox choreography(编舞)

同义形容词替换

The theatre was in chaos ↔ **The noise, fighting, and shouting in the audience got so loud**

上位名词概括场面

39. According to one critic, the audience's warm response would encourage the musicians to do a better job.

据一位评论家称,观众的热烈反应会鼓励音乐家们更好地完成演出。

【答案】 **M** 段 (强锚点)

【锚点】 评论家说观众热情回应能激励乐手

【定位】 He suggested that the warmer an audience is, the better the musicians themselves will respond.

他指出，观众越热情，乐手自己就会回应得越好。

【改写】 the audience's warm response would encourage the musicians to do a better job ↔

the warmer an audience is, the better the musicians themselves will respond

越...越... 即正向因果

According to one critic ↔

John Terauds, a critic who has covered Toronto's classical music scene extensively

身份直接对应

【辨邻】 **F** Greenberg 在文中是 Robert Greenberg, an award-winning composer 的作曲家身份，与题干 one critic 不符。

I don't think there's anything wrong with an audience showing their enthusiasm for a proper moment by applauding, showing their joy

40. Many commenters argued for the audience enjoying classical music quietly.

许多评论者主张观众应安静地欣赏古典音乐。

【答案】 **D** 段（强锚点）

【锚点】 众多评论者主张安静聆听

【定位】 The Huffington Post recently ran a Great Debate on this issue and many commenters came out on the side of silence. "There is no more rewarding experience in life than being part of an audience where everybody is leaning forward in silence, thoroughly carried away by a great performance of a masterpiece," one commenter wrote.

《赫芬顿邮报》最近就这一问题发起了一场大讨论，许多留言者站在沉默一边。一位留言者写道：人生最有回报的体验，莫过于成为一群观众中的一员——每个人都向前倾着身体、屏息凝神，被一首杰作的伟大演奏彻底带走。

【改写】 Many commenters argued for the audience enjoying classical music quietly. ↔

many commenters came out on the side of silence

argue for 与 came out on the side of 同义

【辨邻】 **B** many of the genre's biggest supporters would have it no other way 描述的是古典乐拥护者一般态度，并非 Many commenters 这种公开发表评论的人。

many of the genre's biggest supporters would have it no other way

41. What appears on the seatback screen makes it unnecessary for the audience to study the works beforehand.

座椅靠背屏幕上显示的内容使观众无需事先研习作品。

【答案】 **H** 段（强锚点）

【锚点】椅背屏幕字幕免去事先研习

【定位】When operas first instituted subtitles(字幕) during shows, he said, many purists didn't like the idea, believing that the audience should instead study the works before attending. But now it's commonplace to find titles on the seatback in front of you—choose a language, sit back, and understand what's going on.

他说，当歌剧最初在演出中引入字幕时，许多纯粹派并不喜欢这个主意，他们认为观众应当事先研习作品；但如今前排椅背上配有字幕已经是寻常事——选一种语言、坐回去、就能看懂整场。

【改写】What appears on the seatback screen ↔ **find titles on the seatback in front of you**

同义短语指代字幕

makes it unnecessary for the audience to study the works beforehand ↔

many purists didn't like the idea, believing that the audience should instead study the works before attending

对比转折显示已不必要

【辨邻】**I** where people like to learn 是泛泛而谈互动学习，并未与 seatback screen 字幕相关联。

We are an interactive society now, where people like to learn

42. It is generally accepted that there should be no disturbance from the audience during classical music performance.

人们普遍认为古典音乐演出期间观众不应发出干扰。

【答案】**B** 段（强锚点）

【锚点】普遍接受演出时观众不应打扰

【定位】It's difficult to imagine a similar disturbance occurring today within America's sacred symphony halls. In fact, it's hard to picture any kind of disruptive activity at all (unless someone's cell phone happens to go off, and then you'd better watch your back). A mannerly aura(氛围) hangs over most classical proceedings, and many of the genre's biggest supporters would have it no other way.

很难想象今天美国神圣的交响乐厅里会发生类似的骚动，事实上几乎任何形式的扰乱都难以想象（除非有人手机响起来，那你就要小心后果了）。一种讲究礼仪的氛围弥漫在大多数古典音乐演出中，这一行当最大的拥护者们也乐于让它保持原样。

【改写】there should be no disturbance from the audience during classical music performance ↔

it's hard to picture any kind of disruptive activity at all

同根同义否定

It is generally accepted ↔ **many of the genre's biggest supporters would have it no other way**
全称式认同等价普遍接受

【辨邻】 D many commenters came out on the side of silence 只是评论区里一派意见，并非 generally accepted 所要求的全场共识。

many commenters came out on the side of silence

43. Higher institutions will be concerned about compromising the integrity of classical music if they have to resort to the television medium.

如果高等机构不得不借助电视媒介,它们会担心损害古典音乐的完整性。

【答案】 O 段 (强锚点)

【锚点】 借助电视渠道可能折损音乐完整性

【定位】 Nowadays, there are unknown, unorthodox opera singers wowing(博得.....的喝彩) viewers on TV programs like "America's Got Talent" and "The Voice". What can higher institutions do with any of that? And if they appeal to these outlets, do they risk compromising the integrity or the intelligence of the music?

如今电视节目如《美国达人秀》和《好声音》里,有些名不见经传的非正统歌剧选手赢得了观众喝彩。高雅机构能拿这些做什么?而如果它们去借助这些渠道,会不会冒着损害音乐的完整性或智识水准的风险?

【改写】 Higher institutions will be concerned about compromising the integrity of classical music ↔

do they risk compromising the integrity or the intelligence of the music

反问表担忧等价陈述

if they have to resort to the television medium ↔ if they appeal to these outlets

outlets 指代 TV programs

【辨邻】 C how the medium can weave itself into the 21st century's cultural fabric without sacrificing its integrity 没有涉及 television medium 这一具体渠道。

how the medium can weave itself into the 21st century's cultural fabric without sacrificing its integrity

44. Heavily discounted rush tickets help attract many young students to attend classical concerts.

大幅折扣的即时票帮助吸引许多年轻学生参加古典音乐会。

【答案】 K 段 (强锚点)

【锚点】 大幅打折的尾票吸引学生

【定位】 The orchestra also continues to offer \$25 annual memberships to Philadelphia students, who can buy rush tickets to every concert on the schedule. "Students line up for the concerts they want, and we get roughly 300 or 350 kids a night coming to these. They take any of the open seats available, 5 minutes before the concert starts," Vulgamore said.

乐团还持续向费城的学生提供25美元的年度会籍,凭这个会籍他们可以购买每场演出的尾票。瓦尔加莫尔说:学生们为他们想看的音乐会排队,我们每晚大约迎来三百到三百五十名孩子。他们在开场前五分钟拿走任何还空着的座位。

【改写】 Heavily discounted rush tickets ↔

\$25 annual memberships to Philadelphia students, who can buy rush tickets to every concert on the schedule

数字 + 尾票即重折扣

attract many young students to attend classical concerts ↔

we get roughly 300 or 350 kids a night coming to these

三百多名孩子每晚到场即大量吸引

【辨邻】 **G** more likely to head to Central Park to watch a free performance with a bottle of wine and their friends 说的是免费户外演出，与 Heavily discounted rush tickets 指向不同渠道。

They're probably more likely to head to Central Park to watch a free performance with a bottle of wine and their friends

45. The formalities of high-art theatres can intimidate some people attending a performance.

高雅艺术剧院的各种礼节可能会令一些观演者感到拘束。

【答案】 **N** 段（强锚点）

【锚点】 高雅剧院的规矩让人望而生畏

【定位】 Back in February, Terauds wrote on his blog about how going to classical performances can be intimidating. Certain people "think they have to dress up," he wrote. "They think they have to know something about the music before they go. And, I'm sure, sitting in a seat, trembling in fear that this might be the wrong time to applaud, is also one of the factors."

二月时，特劳兹在博客里写过，去古典音乐演出会让人望而生畏。他写道：某些人觉得他们必须盛装出席。他们觉得必须事先了解音乐。我也相信，坐在座位上、生怕这一刻鼓掌是错的而瑟瑟发抖，也是原因之一。

【改写】 The formalities of high-art theatres ↔ **think they have to dress up**

上位名词概括形式规矩

can intimidate some people attending a performance ↔

going to classical performances can be intimidating

同根同义

【辨邻】 **C** Western audiences for classical music and opera and ballet are almost always well dressed, older, respectful, achingly silent and often very wealthy 只是事实画像，并未表达 intimidate 这一情绪结论。

Western audiences for classical music and opera and ballet are almost always well dressed, older, respectful, achingly silent and often very wealthy

16 个段落各讲了什么

逐段一句主旨 + 该段最具区分度的「信息指纹」，是逐句回扫定位的工作台。

- A 以1913年斯特拉文斯基《春之祭》在巴黎首演引发骚乱开篇，描述当时观众对不和谐旋律与非常规编舞的强烈不满，喧闹到编舞要喊号子给舞者听。

信息指纹 1913年巴黎《春之祭》首演骚乱

- B 今天美国音乐厅里几乎不可能再发生类似骚乱，整个氛围以礼貌、安静为基调，许多古典乐拥护者也乐于维持现状。

信息指纹 今日音乐厅礼貌氛围之常态

- C 今日西方古典/歌剧/芭蕾观众普遍衣着讲究、年长、安静且富有；与此同时高雅艺术机构财务吃紧，费城交响乐团破产又复苏即是一例，业内开始思考如何融入21世纪文化又不失风骨。

信息指纹 高雅机构财务困局与费城交响破产复苏

- D 围绕古典音乐演出中能否鼓掌一事，《赫芬顿邮报》发起大讨论；很多留言者站在沉默一边，认为静默中沉浸的体验最珍贵。

信息指纹 评论者支持安静聆听一方

- E 其实古典乐观众并非一直如此礼貌：贝多芬第七交响首演时观众强烈要求乐团当场重演某些乐章；近几十年歌剧观众也常常想喊就喊。

信息指纹 贝多芬第七交响首演返场与歌剧观众随性喊好

- F 格林伯格本人态度：在合适时刻鼓掌、表达喜悦没问题，反对音乐厅里的呆板拘谨，主张每隔几分钟就能释放热情。

信息指纹 格林伯格不解音乐厅之拘谨

- G 在着装与行为规矩改变之前，很难想象大批年轻人主动走进音乐厅；他们更愿意去中央公园拿瓶酒和朋友看免费演出；格林伯格希望任何人按自己喜欢的方式来听都行。

信息指纹 年轻人更愿意去中央公园听免费演出

H 格林伯格强调不是要降低品位，而是要打开通道；以歌剧字幕为例，过去纯粹派反对、要求观众事先研习，如今椅背字幕已成常态，选语言坐下就能看懂。

信息指纹 椅背字幕让事前研习变得不必要

I 费城交响乐团总裁瓦尔加莫尔着眼未来：经典曲目专场会一直在，但并非每场都必须演贝多芬、勃拉姆斯，也不一定有舞台和座位；要尝试不同形式的音乐会。

信息指纹 瓦尔加莫尔登场，提多元音乐会形式

J 费城交响在走出财务困境的同时尝试创新但不疏远老乐迷：例如与杂耍演员合作的 Cirque de la Symphonie，以及即将与纽约 Ridge Theatre 合作的悬浮舞蹈装置等剧场化呈现。

信息指纹 Cirque de la Symphonie 与 Ridge Theatre 合作

K 乐团向费城学生提供25美元年度会籍，凭此可在开场前5分钟抢购任何场次的尾票；每场约有300到350名学生进场，开门那一刻像奔牛节般有冲劲。

信息指纹 25美元学生会籍换尾票

L 格林伯格认为应把年轻人的活力吸纳进来；指挥可以放下高冷甚至带点幽默；他批评高雅机构嘴上喊着要更广大观众，做出来的事却很傲慢，让人抓狂。

信息指纹 高雅机构口是心非要更广观众

M 多伦多乐评人特劳兹也想破除拘谨：观众越热情，乐手回应得越好；他举多伦多交响指挥 Oundjian 在曲目间亲切讲解作曲家或乐曲为例；学生票之夜场内氛围会大不一样，威慑感大减。

信息指纹 Terauds 与多伦多交响 Oundjian 亲切讲解

N 特劳兹在二月的博客里写到，去古典音乐演出会让人望而生畏：觉得必须盛装，必须事先了解音乐，连什么时候鼓掌都怕错。

信息指纹 古典演出令人望而生畏的若干理由

O 古典乐界都同意要提高可及性，但实施很难；如今电视节目里有非正统歌剧选手赢得喝彩，高雅机构若借助这些渠道，是否会牺牲音乐的完整性或智识？

信息指纹 借助电视渠道是否折损音乐完整性的两难

P

瓦尔加莫尔总结：组织可以既守住旧的又拥抱新的；世界上最受尊敬的乐团会一直存在，但必须愿意尝试、愿意失败。

信息指纹 瓦尔加莫尔愿意尝试与失败的总结

SENTENCE INSIGHTS • 句子精讲

17 句真题句逐层精讲

下列真题句各有独立的句子解析页——中文翻译、结构树逐层拆解、成分与时态、考点讲解与真题高频词。点击句子进入完整解析。

It might have been classical music's version of the time Bob Dylan went electric at the Newport Folk Festival.

A段，第3句

本句涵盖主系表结构、情态动词谓语、名词所有格定语、介词短语后置定语、限制性定语从句（省略关系副词）、地点状语等多种成分，成分种类丰富。主句表语是复杂名词短语，包含多层修饰关系；定语从句的省略关系副词是易错点，学生需要通过先行词 the time 和后续完整主谓结构来识别从句边界。此外，It 作实义主语（而非形式主语）也是一个辨析点。作为成分划分练习句，收益较高。

"The noise, fighting, and shouting in the audience got so loud," NPR's music reporter Miles Hoffman said of the Stravinsky debut, "that the choreographer had to shout out the numbers to the dancers so that they knew what they were supposed to do."

A段，第4句

这是非常典型的真题句式：'某人说' + '长引语'，且引语中包含 'so...that' 和 'so that' 这类高频考点连接词。

In fact, it's hard to picture any kind of disruptive activity at all (unless someone's cell phone happens to go off, and then you'd better watch your back).

B段，第2句

句中涵盖形式主语识别、主系表结构、不定式作真正主语、及物动词带宾语、状语从句、并列分句等多种成分；形式主语和 had better 结构是易错点，状语从句内的并列分句也值得练习，成分种类丰富且有代表性。

For example, should we feel OK "clapping" during classical music events, even if nobody else is?

D段，第1句

本句包含情态动词疑问句和 even if 引导的让步状语从句，这两种结构都是四六级和考研常考句式；情态动词 should 表建议的用法、让步状语的逻辑关系、从句承前省略等都是典型考点，学习后可在大量真题中复用

"There is no more rewarding experience in life than being part of an audience where everybody is leaning forward in silence, thoroughly carried away by a great performance of a masterpiece," one commenter wrote.

D段，第4句

覆盖了主谓宾、there be 句型的主系结构、宾语从句、定语从句、比较结构、状语（方式状语、过去分词短语作状语）等多种成分和结构，尤其是 there be 句型中主语的识别、宾语从句充当宾语、定语从句的嵌套修饰，都是学生容易混淆的考点，训练价值较高

Until the rules about behavior and clothing change, it's hard to imagine multitudes of young people filling concert halls on their own accord.

G段，第1句

本句的 it is + 形容词 + to do 结构是四六级和考研阅读中的高频句式，Until 引导的时间状语从句也是常考结构。这种复合句模式在真题中反复出现，掌握后迁移性强

They're probably more likely to head to Central Park to watch a free performance with a bottle of wine and their friends.

G段，第2句

本句包含主语、系动词谓语、表语、多个状语（程度状语 probably/more、目的状语 to head/to watch、方式状语 with 短语），成分种类较丰富。but likely 是形容词作表语，容易被误认为副词；两个不定式短语的层级关系（目的状语修饰前一个不定式）需仔细区分。可作为主系表结构与不定式状语的入门练习句，但无复杂易错点，训练价值中等。

"I think anyone should be able to come into a performance dressed any way they like, and be comfortable any way they like, sitting in that seat ready to enjoy themselves," Greenberg said.

G段，第3句

本句成分丰富：包含并列谓语、宾语从句、限制性定语从句（关系代词省略）、分词短语作状语、介词短语作状语等。特别是并列谓语配合多个修饰成分、以及定语从句中关系代词省略，是学生容易混淆的点，训练价值较高。

Greenberg stressed that he doesn't want people to start respecting the music less, and he's not suggesting that we "dumb down" the experience.

H段，第1句

本句覆盖主语、并列谓语、宾语从句、宾语、宾语补足语等多种成分，尤其 "want sb to do" 结构和双宾语从句的划分是常考易错点。第一个宾语从句内部的不定式和动名词层层嵌套，适合练习复杂宾语补足语的识别，训练价值较高。

She says certain "classics concerts" dedicated to the old masters will always exist, but not every program has to feature Beethoven and Brahms—or even a stage and seats.

I段，第2句

"主句 + 宾语从句(从句内含并列转折)"是四六级和考研阅读中的高频句式。says 引出观点、but 连接转折、情态动词表达态度,这些都是真题常见模式。过去分词短语作定语和省略 that 的宾语从句也是典型考点。掌握本句结构后,可以直接迁移到大量类似长难句的分析,代表性很强。

"We're trying to introduce different kinds of concerts in different ways," she said.

I段，第3句

直接引语 + she said 是四六级阅读和听力中的高频句式，考试常考引述动词的宾语从句；现在进行时 + 不定式 (be trying to do) 也是典型搭配。掌握后可大量复用于新闻报道、对话场景的句子分析。

An upcoming collaboration with New York City's Ridge Theatre, meanwhile, will feature a "suspended dance installation" and other theatrical elements occurring in conjunction with an orchestral piece.

J段，第3句

涵盖主谓宾基本结构，且宾语为并列形式、带有现在分词后置定语修饰，可练习识别并列宾语、区分定语与状语、定位分词短语的归属，成分种类中等丰富，有一定练习价值但不属于坑点密集型。

The orchestra also continues to offer \$25 annual memberships to Philadelphia students, who can buy rush tickets to every concert on the schedule.

K段，第1句

主句 "continue to do" 结构和非限制性定语从句都是四六级和考研阅读中的高频句式,且定语从句补充说明前置名词的用法非常典型,掌握后可广泛迁移至其他长难句。

"On one hand, these organizations are all saying the same thing: we want more general audiences, to break down cultural barriers," he said.

L段，第4句

引语句 + 同位语从句是四六级和考研阅读中的高频句式，同位语从句对抽象名词的解释用法极为典型，该结构的训练可迁移性强，实用价值较高。

"But then they come up with some very snooty(目中无人的) thing that makes you crazy."

L段，第5句

限制性定语从句修饰名词，以及使役动词 make 加宾补的结构，都是四六级和考研阅读中的高频句式。掌握本句结构后，可直接迁移到大量类似句子的理解中。

John Terauds, a critic who has covered Toronto's classical music scene extensively, also wants to do away with the stuffiness.

M段，第1句

主句包含主语、谓语、宾语、状语和同位语,定语从句包含关系代词作主语、谓语、宾语和状语,成分种类丰富;同位语中嵌套定语从句是一个值得练习的结构,且不定式作宾语也是常见考点

He suggested that the warmer an audience is, the better the musicians themselves will respond.

M段，第2句

本句覆盖了宾语从句、the 比较级 the 比较级结构、主谓宾和主系表两种基本句型、状语成分、同位语 (themselves) 等多种成分，且 the 比较级句式的倒装和成分划分是常见易错点，训练价值较高。

HIGH-FREQUENCY · 真题高频词

本篇出现的 106 个英语六级真题高频词

下列单词既在本篇真题中出现，又是 **英语六级** 历年真题的高频词（在该考试真题中出现的句子数均不少于 8）。每个词标注本篇 出现次数与该考试真题句频，点击可查看该词的释义、音标、词形与真题例句。

audience A2

n. 观众

本篇18次 · 真题 52 句

classical B2

adj. 古典的

本篇17次 · 真题 33 句

orchestra B1

n. 管弦乐队

本篇8次 · 真题 9 句

performance B1

n. 表演

本篇7次 · 真题 98 句

institution B2

n. 机构

本篇5次 · 真题 52 句

musician A2

n. 音乐家;演奏者

本篇4次 · 真题 21 句

would A1

aux. (will 的过去式) 将要，会

本篇3次 · 真题 568 句

attend A2

v. 出席，参加（会议、活动等）

本篇3次 · 真题 46 句

integrity C1

n. 正直

本篇3次 · 真题 9 句

ok A1

adj. 可以的

本篇3次 · 真题 8 句

less A1

det. 较少的

本篇2次·真题 273 句

better A1

adj. 更好的 (good 的比较级)

本篇2次·真题 205 句

accord C1

n. (国家、团体间的) 协议

本篇2次·真题 167 句

medium B1

adj. 中等的

本篇2次·真题 98 句

exist A2

v. 存在;实际上有

本篇2次·真题 77 句

organization B1

n. 组织

本篇2次·真题 73 句

cultural B1

adj. 文化的

本篇2次·真题 68 句

wrong A2

adj. 错误的

本篇2次·真题 66 句

occur B1

v. 发生, 出现

本篇2次·真题 62 句

perform B1

v. 执行

本篇2次·真题 61 句

aim B1

v. 瞄准

本篇2次·真题 57 句

feature B1

n. 特征

本篇2次·真题 55 句

critic B2

n. 批评家

本篇2次·真题 34 句

stage A2

n. 阶段

本篇2次·真题 31 句

enthusiasm B2

n. 热情

本篇2次·真题 10 句

folk B1

n. 人们

本篇2次·真题 10 句

compromise

B2

n. 妥协

本篇2次 · 真题 9 句

likely

A2

adj. 很可能的

本篇1次 · 真题 228 句

actually

A2

adv. 实际上, 事实上 (用于纠正或补充信息)

本篇1次 · 真题 182 句

behavior

B1

n. 行为

本篇1次 · 真题 171 句

risk

A2

n. 风险

本篇1次 · 真题 167 句

issue

B1

n. 问题

本篇1次 · 真题 158 句

stress

B1

n. 压力

本篇1次 · 真题 126 句

decade

B1

n. 十年

本篇1次 · 真题 120 句

claim

B1

v. 声称

本篇1次 · 真题 111 句

factor

B1

n. 因素

本篇1次 · 真题 108 句

argue

B1

v. 争论

本篇1次 · 真题 106 句

access

B1

n. 进入

本篇1次 · 真题 101 句

event

A2

n. 事件

本篇1次 · 真题 99 句

least

A2

det. 最少的

本篇1次 · 真题 98 句

concern

B1

v. 涉及

本篇1次 · 真题 88 句

understanding

B1

n. 理解, 领悟

本篇1次 · 真题 84 句

financial B2

adj. 财政的

本篇1次 · 真题 79 句

recently A2

adv. 最近

本篇1次 · 真题 76 句

attract B1

v. 吸引 (注意力、兴趣)

本篇1次 · 真题 67 句

shift B1

v. 移动

本篇1次 · 真题 65 句

intelligence B2

n. 智力

本篇1次 · 真题 64 句

available A2

adj. 可获得的

本篇1次 · 真题 63 句

generally B1

adv. 通常, 一般地

本篇1次 · 真题 60 句

essential B1

adj. 必不可少的

本篇1次 · 真题 55 句

purchase B1

v. 购买

本篇1次 · 真题 55 句

struggle B1

v. 奋斗

本篇1次 · 真题 54 句

debate B2

n. 辩论

本篇1次 · 真题 52 句

respond B1

v. 回答, 答复

本篇1次 · 真题 52 句

response B1

n. 回答

本篇1次 · 真题 52 句

aspect B2

n. 方面

本篇1次 · 真题 50 句

appeal B2

v. 呼吁

本篇1次 · 真题 48 句

cell B1

n. 细胞

本篇1次 · 真题 47 句

certainly A2

adv. 当然

本篇1次·真题43句

schedule A2

n. 时间表

本篇1次·真题41句

attempt B1

v. 试图

本篇1次·真题39句

wealthy B2

adj. 富有的

本篇1次·真题39句

interact B2

v. 相互作用

本篇1次·真题37句

central B1

adj. 主要的

本篇1次·真题36句

institute B2

n. 学院

本篇1次·真题35句

talent B1

n. 天赋

本篇1次·真题35句

movement B1

n. 移动

本篇1次·真题32句

tradition B1

n. 传统

本篇1次·真题30句

meanwhile B1

adv. 与此同时

本篇1次·真题29句

unnecessary B1

adj. 不必要的;多余的

本篇1次·真题28句

collaboration B2

n. 合作

本篇1次·真题27句

interactive B2

adj. 交互式的

本篇1次·真题27句

sacrifice B2

n. 牺牲

本篇1次·真题27句

clothing A2

n. 衣服

本篇1次·真题26句

evolve B2

v. 逐渐发展;进化

本篇1次·真题 26 句

willing B1

adj. 愿意的, 乐意的

本篇1次·真题 26 句

accessible B2

adj. 可达到的

本篇1次·真题 25 句

annual B1

adj. 每年的, 年度的

本篇1次·真题 25 句

behave B1

v. 表现, 举止

本篇1次·真题 25 句

rare B1

adj. 稀有的

本篇1次·真题 25 句

scene A2

n. 场景

本篇1次·真题 25 句

element B1

n. 要素

本篇1次·真题 24 句

crowd A2

n. 人群

本篇1次·真题 23 句

abandon B2

v. 离弃

本篇1次·真题 22 句

version B1

n. 版本

本篇1次·真题 22 句

financially B2

adv. 在财务上

本篇1次·真题 20 句

heavily B1

adv. 大量地

本篇1次·真题 18 句

producer B2

n. 生产者

本篇1次·真题 17 句

viewer B1

n. 观众

本篇1次·真题 17 句

consist B2

v. 由...组成

本篇1次·真题 16 句

harvest

B1

n. 收获

本篇1次·真题15句

nowadays

B1

adv. 现在

本篇1次·真题14句

classic

B1

adj. 典型的

本篇1次·真题13句

contemporary

B2

adj. 当代的

本篇1次·真题13句

roughly

B1

adv. 大约, 大概

本篇1次·真题13句

appreciation

B2

n. 感激

本篇1次·真题12句

barrier

B2

n. 障碍物

本篇1次·真题12句

outlet

B2

n. 商店

本篇1次·真题12句

supporter

B1

n. 支持者

本篇1次·真题12句

dedicate

B2

v. 致力于

本篇1次·真题11句

humor

B1

n. 幽默

本篇1次·真题11句

enjoyable

B1

adj. 令人愉快的

本篇1次·真题10句

resort

B2

n. 度假胜地

本篇1次·真题10句

spark

B1

n. 火花

本篇1次·真题10句

unknown

B1

adj. 未知的

本篇1次·真题9句

melody

B2

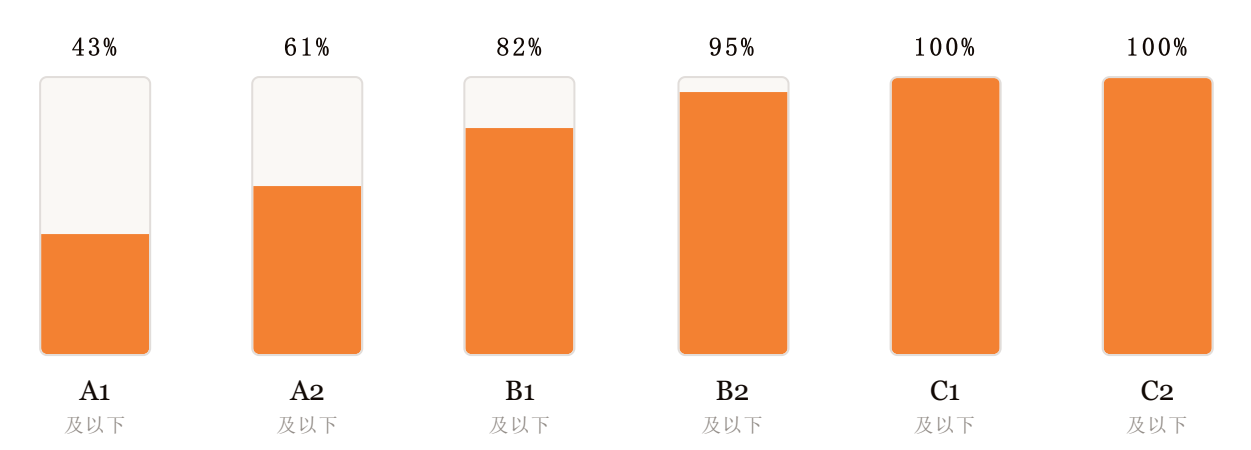
n. 旋律, 曲调

本篇1次·真题8句

VOCABULARY · 词汇难度分布

全文 453 词按 CEFR 难度累积覆盖

全文去重后共 **453** 个单词，按欧框 CEFR 等级统计。每根柱表示「该等级及以下」的累积占比（CDF），最右一柱为 100%。B2 以上（C1/C2）为高阶词，本篇共 23 个·约 5%。



每柱为「按 CEFR 等级及以下」的累积覆盖率（CDF）·数据为全文去重词 453 个·末柱为 100%

去重总词数

453

B2 以上难词

5%

B1 及以下覆盖

82%

英语六级 2022年12月·第3套 · 全卷构成

Part I	写作	题目解析 →
Part II	听力	与2022年12月第1套共用 · 题目解析 →
Part III Section A	完形填空（选词填空）	题目解析 →
Part III Section B	长篇阅读（信息匹配）	本题
Part III Section C (1)	阅读理解（四选一）	题目解析 →
Part III Section C (2)	阅读理解（四选一）	题目解析 →
Part IV	汉译英（段落翻译）	题目解析 →