

READING PASSAGE 2

You should spend about 20 minutes on **Questions 14–29**, which are based on Reading Passage 2 below.

Why do singers lose their voices?

- A** Singing is a tough business. Every vocal performance involves hundreds of thousands of micro-collisions of a thin pair of muscular strips called the vocal cords, located in the larynx in the throat. When we are breathing in, they remain apart; when we sing or speak, air is pushed up out of the lungs, and the edges of the cords come together in a rapid chopping motion. The air causes the cords to vibrate, creating sound. The greater the vibration, the higher the pitch, and when a soprano hits the highest notes her vocal cords are vibrating 1,000 times per second. This transforms a burst of air from her lungs into a sound powerful enough to shatter glass.
- B** Beautiful singing requires flexible cords, but the friction caused by prolonged overuse can erode their fine, spongy surface and lead to tiny bruises. Eventually, nodules, polyps or cysts form on the vocal folds, distorting the sound they create. For a singer, the first sign of trouble is often the ‘wobble’: the voice fluctuates on and off key because the damaged cords have lost the ability to resonate properly. Often, there is a ‘hole’, a point on the musical scale where a singer’s vibrating vocal cords fail to produce the proper tone. The sound produced will be flat, or worse still, barely audible.

It was once unheard of for a singer to perform with a faulty voice. However, in recent times, it has become more common for performances to be interrupted, or even cancelled due to the inability of the performer to continue. Some opera singers complain of year-round cold symptoms, and steroid injections and numerous other drugs are often used to get a struggling singer through a performance. But continuing to sing can cause more damage and create voice-ruining scars, similar to when a football player continues to play with a damaged knee and eventually needs surgery.

- C** There is no precise data on the number of performers who have undergone surgical procedures, but it is estimated that thousands have been under the knife. Dusty theatres, stuffy airplane cabins, erratic eating and sleeping patterns and stress all affect the vocal cords. Add to all this the occupational hazard – at least in opera and classical music – of taking on roles that require artists to sing beyond their natural range, and a singer’s cords become extremely susceptible to injury.

- D Will Crutchfield, a conductor and vocal coach, laments the fact that this vocal burnout is cutting short careers and diminishing the power of opera, and he feels that audiences have become accustomed to hearing voices which are not in peak condition. When he first highlighted the problem, he noticed that it didn't affect singers until they were in their 30s, but now even singers in their 20s are undergoing medical procedures to save their careers. These injuries have been linked to a shift in what we consider quality singing. Across all genres, it has become normal to believe that louder is better, and singers are pushing their vocal cords like never before. New waves of medical research into dysphonia, or the inability to properly produce sound, bear this out. In the Western world, vocal abuse is surprisingly common in all professions that rely on the voice, from schoolteachers to opera singers.
- E Steven Zeitels, a specialist vocal cord surgeon, believes that pioneering surgery is the way forward. He is working on a futuristic solution which will involve implanting a gel made of biomaterial in the tissue of damaged vocal cords to restore pliability, and therefore the voice. However, some research studies argue that surgery is not necessarily a lasting fix. According to Lisa Paglin, a singer turned voice coach, Zeitels has simply found a temporary remedy. 'Unless a singer makes major changes, "return to performing" means a return to the vocal abuse that put him/her on the operating table in the first place'. Her coaching partner Marianna Brilla agrees. 'You cannot solve the problem by simply relieving the symptom.'

One observation Paglin and Brilla have made from working with older, classically trained singers is the way that they use the natural up-down release of the diaphragm to produce sound, rather than relying on their vocal cords. For Brilla, this represents a real discovery: the root of the problem today is in classrooms. She believes that students are graduating from music academies without having learned this natural singing method. In her opinion, today's students 'don't know how to sing, and it's leading to injury'.

- F Is it possible that teaching people to sing differently could cure damaged vocal cords forever? Zeitels is dismissive of such an approach, and quick to deny that his clients' vocal problems are caused by bad technique. 'People used to think if you needed an operation it meant you don't know how to sing. The people I see – they know how to sing!' Zeitels believes that medical specialists are becoming increasingly important to the arts, given that any athletic endeavour will eventually take a toll if done for long enough.

Robert Sataloff, who has performed voice-corrective surgery on several award-winning performers, also resents the notion that surgery is not a sensible way to keep singers healthy. He believes that surgery, combined with proper education on the dangers of improper singing technique, can keep people on stage for longer. He concedes that surgery is not a perfect solution, and it probably never will be, but it is an option.

Questions 14–19

Reading Passage 2 has six sections, **A–F**.

Which section contains the following information?

Write the correct letter, **A–F**, in boxes 14–19 on your answer sheet.

- 14 examples of some of the environmental factors which affect singers
- 15 a reference to a lack of awareness of a correct singing technique
- 16 details of the physical processes involved when a person sings
- 17 a defence of the use of surgery to treat vocal injuries
- 18 a description of the initial indications of vocal problems
- 19 a reference to modern perceptions of a good singing performance

Questions 20–24

Complete the sentences below.

Choose **ONE WORD ONLY** from the passage for each answer.

Write your answers in boxes 20–24 on your answer sheet.

- 20 The _____ of a sound is determined by the rate of vibration of the vocal cords.
- 21 The delicate surface of the vocal cords can be worn down by _____ if they are continually overused.
- 22 Singers with vocal cord damage are often unable to produce a sound with the correct _____ at a certain point on the musical scale.
- 23 Opera singers are often given a variety of _____ to make sure they can complete their performances.
- 24 Opera and classical performers are at greater risk of injury if they perform _____ which place exceptional demands on their voices.

Questions 25–29

Look at the following statements (Questions 25–29) and the list of people below.

Match each statement with the correct person, **A**, **B**, **C**, or **D**.

Write the correct letter, **A**, **B**, **C**, or **D**, in boxes 25–29 on your answer sheet.

NB You may use any letter more than once.

- 25** Surgery provides performers with only a short-term solution to their problems.
- 26** The public are now used to attending performances given by singers with vocal injuries.
- 27** People are wrong to suggest that performers who undergo surgical procedures to repair their voices lack singing ability.
- 28** Surgery works best when used in conjunction with re-training performers.
- 29** New and innovative surgical techniques hold the key to repairing damaged vocal cords.

List of People

- A** Will Crutchfield
- B** Steven Zeitels
- C** Lisa Paglin
- D** Robert Sataloff

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一、段落匹配题 14-19

题号	答案	题干中文翻译	精确定位 (段落&英文原句)	定位句中文翻译	详细解释
14	C	举例说明一些影响歌手的环境因素	C 段第 2 段: “Dusty theatres, stuffy airplane cabins, erratic eating and sleeping patterns and stress all affect the vocal cords.”	“布满灰尘的剧院、闷热的飞机机舱、不规律的饮食和睡眠模式以及压力都会影响声带。”	题干中的 <i>environmental factors</i> 指的是外部环境条件。C 段这一句直接列举了剧院、飞机机舱、饮食睡眠模式和压力等外在环境 / 生活条件对声带的影响，是 “例子 (examples)” 的罗列，因此选 C。其他段要么讲解生理机制 (A)、要么讲初期症状 (B)、手术与观念 (D-F)，都不是在集中举环境例子。
15	E	提到人们缺乏对正确唱歌技巧的认识	E 段末段: “...She believes that students are graduating from music academies without having learned this natural singing method. In her opinion, today's students 'don't know how to sing, and it's leading to injury.'”	“她认为，学生从音乐学院毕业时并没有学到这种自然的唱歌方法。在她看来，当今的学生 ‘不知道如何唱歌，这正在导致受伤。’”	题干说的是 “缺乏对正确唱歌技巧的认识”。 Paglin & Brilla 指出现代学生没学到正确方法，直接说 <i>don't know how to sing</i> ，说明对正确技巧缺乏认知，因此选 E。其他段虽然提到技术 (如 F 段说并不是技巧不好)，但只有 E 段明确把 “不会唱” 当作根源问题。
16	A	描述一个人唱歌时涉及的生理过程的细节	A 段 整段，尤其: “When we are breathing in, they remain apart... The air causes the cords to vibrate, creating sound. The greater the vibration, the higher the pitch...”	“当我们吸气时，声带彼此分开.....空气使声带振动，从而产生声音。振动越大，音高越高.....”	A 段从声带位置、呼吸时的状态，到说话 / 唱歌时气流推动声带振动、形成声音，一步一步解释 “身体里发生了什么”，正是题干所说 <i>details of the physical processes involved when a person sings</i> ，因此选 A。
17	F	为使用手术治疗声带损伤进行辩护	F 段: “Zeitels believes that medical specialists are becoming increasingly important...”; “He believes that surgery, combined with proper education ... can keep people on stage for longer. He concedes that surgery is not a perfect solution ... but it is an option.”	“Zeitels 认为，医学专家在艺术界的作用日益重要.....他认为，手术如果与关于错误演唱技巧危害性的正确教育结合起来，可以让人们在舞台上坚持更久。他承认手术不是完美的解决方案，也永远不会是完美的，但它是一种选择。”	这里 Zeitels 和 Sataloff 都在强调手术的积极作用：手术 + 教育可以延长歌手生涯，虽然不完美，但 “是一个选项” 这就是对手术的 <i>defence</i> (辩护、支持)，因此 17 题选 F，E 段反而是批评手术只是暂时方案，不符合“辩护”。
18	B	描述声带问题初期的表现	B 段: “For a singer, the first sign of trouble is often the 'wobble'... Often, there is a 'hole', a point on the musical scale where a singer's... vocal cords fail to produce the proper tone.”	“对歌手来说，麻烦的第一个征兆往往是 ‘抖音’，.....通常会出现一个 ‘空洞’，即在音阶上的某个点，歌手振动的声带无法发出正确的音。”	题干中的 <i>initial indications</i> = “最初的迹象 / 早期表现”。B 段明确说 <i>the first sign of trouble</i> ，随后举例 “wobble” 和 “hole”，正是在描述早期症状，所以选 B。其他段虽然也提到损伤后果，但并没有强调 “first sign”。
19	D	提到人们对良好歌唱表现的现代看法	D 段中部: “These injuries have been linked to a shift in what we consider quality singing. Across all genres, it has become normal to believe that louder is better...”	“这些损伤被认为与我们对 ‘优质歌唱’ 的看法发生了变化有关。在所有流派中，人们已经习惯于认为声音越大就越好.....”	题干 <i>modern perceptions of a good singing performance</i> 指 “对好唱法的现代观念”。D 段直接说 <i>a shift in what we consider quality singing</i> ，并举例 “越大声越好”，正是现代看法，所以选 D。

二、句子填空题 20-24 (ONE WORD ONLY)

题号	答案	题干中文翻译	精确定位 (原句英文)	原句中文翻译	详细解释
20	pitch	声音的 _____ 由声带振动的频率决定。	A 段: “The air causes the cords to vibrate... The greater the vibration, the higher the pitch...”	“空气使声带振动.....振动越大，音高 (pitch) 就越高.....”	题干关键词 <i>rate of vibration</i> 对应原文 <i>The greater the vibration</i> ，后半句给出结果 <i>the higher the pitch</i> ，说明 “振动频率决定音高”，因此空格应填 <i>pitch</i> ，语法上用名词，与句子结构吻合。
21	friction	如果声带被不断过度使用，其娇嫩表面可能会被 _____ 磨损。	B 段: “...but the friction caused by prolonged overuse can erode their fine, spongy surface...”	“但是，由于长时间的过度使用所引起的摩擦会侵蚀它们细腻、海绵状的表面.....”	题干 <i>worn down</i> 对应原文的 <i>erode</i> (侵蚀、磨损)， <i>continually overused</i> 对应 <i>prolonged overuse</i> 。导致表面被侵蚀的原因是 <i>friction</i> ，故答案填 <i>friction</i> 。
22	tone	声带受损的歌手在音阶上的某个点往往无法发出正确的 _____。	B 段: “Often, there is a 'hole'... where a singer's vibrating vocal cords fail to produce the proper tone. The sound produced will be flat...”	“通常会出现一个 ‘空洞’，即在音阶上的某个点，歌手振动的声带无法发出正确的音色 (音调)。发出的声音会偏低，甚至几乎听不见。”	题干 <i>a sound with the correct ... at a certain point on the musical scale</i> 与原文的 <i>the proper tone... at a point on the musical scale</i> 是几乎原句改写，唯一能填入的名词就是 <i>tone</i> ，注意不是 <i>note</i> ，因为原文明确使用 <i>tone</i> 。
23	drugs	歌剧演员经常被给各种 _____，以确保他们能完成演出。	C 段第 1 段: “Some opera singers complain of year-round cold symptoms, and steroid injections and numerous other drugs are often used to get a struggling singer through a performance.”	“一些歌剧演员抱怨全年都有感冒症状，人们经常使用类固醇注射和许多其他药物，来帮助一个挣扎中的歌手撑完整场演出。”	题干的 <i>a variety of</i> 对应原文 <i>numerous other</i> ，后面紧跟的名词是 <i>drugs</i> ，前面还有 <i>steroid injections</i> 作为一种药物方式，整体指 “各种药物”，因此答案为 <i>drugs</i> 。
24	roles	如果歌剧和古典歌手演唱那些对嗓音要求极高的 _____，他们更容易受伤。	C 段第 2 段: “Add to all this the occupational hazard ... of taking on roles that require artists to sing beyond their natural range, and a singer's cords become extremely susceptible to injury.”	“除此之外，还有一种职业风险——至少在歌剧和古典音乐领域——那就是接演那些要求艺术家唱出超出其自然音域的角色，这会使歌手的声带极易受伤。”	题干的 <i>perform ... which place exceptional demands on their voices</i> 是对原句 <i>taking on roles that require artists to sing beyond their natural range</i> 的同义改写。“接演角色” = “表演这些作品 / 角色”，因此空格应填 <i>roles</i> 。

三、人名配对题 25–29

题号	答案	题干中文翻译	精确定位 (原句英文)	原句中文翻译	详细解释
25	C	手术只能给表演者提供短期的解决方案。	E 段: "According to Lisa Paglin... Zeitels has simply found a temporary remedy . 'Unless a singer makes major changes, "return to performing" means a return to the vocal abuse...' Her coaching partner Marianna Brilla agrees. 'You cannot solve the problem by simply relieving the symptom.'"	"据 Lisa Paglin 所说, Zeitels 只是找到了一种暂时性的疗法。”除非歌手做出重大改变, 否则“重返舞台”就意味着回到最初让他 / 她上手术台的那种噪音滥用。”她的搭档 Brilla 也表示赞同: ‘你不能仅仅通过缓解症状来解决问题。’"	题干的 <i>only a short-term solution</i> 对应原文 <i>temporary remedy</i> (暂时性疗法) 和 “不能仅靠缓解症状”。说这番话的是 Lisa Paglin, 对应列表中的 C, 因此 25 选 C。
26	A	公众如今已经习惯于观看由噪音受损歌手出演的演出。	D 段: "Will Crutchfield... laments the fact that this vocal burnout is cutting short careers... and he feels that audiences have become accustomed to hearing voices which are not in peak condition."	"指挥兼声乐教练 Will Crutchfield 感叹, 这种噪音疲劳正在缩短职业生涯、削弱歌剧的力量, 他觉得观众已经习惯于听那些状态并不最佳的噪音。”	题干 <i>The public are now used to...</i> 与原文 <i>audiences have become accustomed to...</i> 是完全同义改写; 句中 <i>voices which are not in peak condition</i> 即 “噪音有问题 / 不在最佳状态”。说这话的是 Will Crutchfield, 列表中的 A, 所以 26 选 A。
27	B	人们错误地认为接受噪音修复手术的表演者缺乏唱功。	F 段开头: "Zeitels is dismissive of such an approach, and quick to deny that his clients' vocal problems are caused by bad technique... 'People used to think if you needed an operation it meant you don't know how to sing. The people I see – they know how to sing!'"	"Zeitels 不认同这种做法, 并迅速否认他那些病人的噪音问题是由于糟糕的技巧造成.....‘过去人们认为, 只要你需要做手术, 就说明你不会唱歌。但我看到的这些人——他们会唱!’"	题干意思: 认为做过手术的人就不会唱, 这是“错误”的。Zeitels 明确反驳这种观点, 强调病人其实“会唱歌”。因此符合陈述的是 Steven Zeitels, 列表中的 B。
28	D	手术与对表演者的再训练结合使用时效果最好。	F 段后半: "Robert Sataloff, who has performed voice-corrective surgery... believes that surgery, combined with proper education on the dangers of improper singing technique, can keep people on stage for longer."	"曾为多位获奖表演者做过噪音矫正手术的 Robert Sataloff 认为, 手术如果再加上对不当唱法危害的适当教育, 可以让人们在舞台上坚持更久。”	这里把手术和“教育 / 再训练”结合起来看作更好的方案。题干中的 <i>re-training performers</i> 就是对 <i>proper education on the dangers of improper singing technique</i> 的归纳。说这话的是 Robert Sataloff, 列表 D, 因此 28 选 D。
29	B	新颖而创新的外科技术是修复受损声带的关键。	E 段开头: "Steven Zeitels, a specialist vocal cord surgeon, believes that pioneering surgery is the way forward . He is working on a futuristic solution which will involve implanting a gel..."	"专门做声带手术的 Steven Zeitels 认为, 开创性的手术是前进之路。他正致力于一种前沿方案, 要在受损声带组织内植入凝胶....."	题干的 <i>New and innovative surgical techniques hold the key</i> 与原文 <i>pioneering surgery is the way forward</i> 是同义表达, 意为“前沿创新手术是关键方向”。说这话的人是 Zeitels (B), 所以 29 选 B。