

READING PASSAGE 3

You should spend about 20 minutes on **Questions 27-40**, which are based on Reading Passage 3 below.

How did music begin?

Why is musical behavior universal? What could be its adaptive, or survival, value? And just what is music anyway? Like speech, it is not one identifiable cognitive capacity but is composed of multiple separate components. Pitch recognition varies from 'tone deaf' to 'perfect' and influences abilities for musical memory, discrimination of melodies, awareness of changing harmony, and even the ability to keep time. Other components of music include perception of melody, meter, and rhythm. Often disregarded are additional important abilities to synchronize and take turns. Individuals vary in their endowment of these different features, and individual cultures vary in the importance they give to a particular musical feature.

Steven Mithen, a cognitive archeologist and professor of early prehistory at Reading University in England, has boldly tackled the difficult subject of the origin and adaptive value of human music. Whether or not one is convinced by his concluding hypothesis, his book *The Singing Neanderthals** is a treasure trove of information and analysis relevant to understanding the evolution of music. Anyone who subsequently proposes another hypothesis will not be able to neglect the knowledge and questions set forth by Mithen, nor can his conclusions be ignored, based as they are on careful consideration and synthesis of this vast range of specialist material.

Mithen rightly pays tribute to his predecessors in the study of the evolution of music, including John Blacking (1973) and Nils Wallin (1991). Although both contributed important insights and were themselves musically trained, they did not (and at the time could not) command the resources Mithen brings to bear.

Anthropologist and performing classical musician Blacking's ideas lacked evidence from archeology and neurology, while neuroscientist and musicologist Wallin neglected paleontology and ethnomusicology. Mithen considers ideas proposed in more recent comprehensive evolutionary hypotheses of music and incorporates them into the strands that he gradually weaves into two major themes. The first, proposed in a preliminary form by Steven Brown (2000), is the co-evolution of what we today call music and language. The second is a completely original hypothesis of the existence among Neanderthals of a proto-music language that was *holistic* (not composed of segmented elements), *manipulative* (influencing emotional states and hence responses of oneself and others), *multimodal* (using both sound and movement), *musical* (temporally controlled, rhythmic, and melodic), and *mimetic* (utilizing sound symbolism and gesture) — what Mithen terms 'the "Hmmmmm" communication system ... a prelinguistic musical mode of thought and action.'

* *Neanderthal: a primitive human-like species widespread in Europe in the early Stone Age*

Mithen's hypotheses account for important aspects that are usually excluded in the majority of discussions of music: he appreciates that it typically includes bodily movement (toe-tapping, head-nodding, hand-clapping, and dance) and that 'music-making is first and foremost a shared activity, not just in the modern Western world, but throughout human cultures and history.' Although he does not describe the musical behavior of Mbuti or Ba-Benjellé pygmies in Central Africa, or Kaluli villagers in the Southern Highlands of Papua New Guinea, as others have done, such small-scale societies well illustrate the ubiquity (and complexity) of communal singing during most daily activity — 'woven tapestries' (Meurant 1995) of sound that may even incorporate the natural sounds of the forest (Feld 2001).

Especially welcome to communication and cognitive studies in general is Mithen's emphasis on the importance of acquiring *emotional intelligence* — the ability to communicate one's feelings with face, voice, and body, and to decode the emotional signals of others in increasingly complex social interactions. Mithen proposes that 'vocal grooming' (Aiello and Dunbar 1993) would have been initially musical more than verbal. Rather than emphasizing the competitive advantages of comprehending the intentions and desires of others, Mithen points out that the emotional content of musical vocalizations would have been more 'honest' than words — contributing to social commitment and expressing, inducing, and sharing emotion, especially happiness, thereby promoting selectively advantageous cooperative behavior.

Mithen appreciates that behavior may have had more than one adaptive function — and admits that, at least in *homo ergaster* (a common ancestor of both Neanderthals and *homo sapiens*), 'singing and dancing may have provided both indicator and esthetic traits for females when choosing mates.' However, he disagrees completely with the now notorious pronouncement by Steven Pinker (1997) that music, although derived from other adaptive capacities, is itself peripheral and even nonadaptive — like a taste for sugar or fat. Music, says Mithen, is too different from language (or anything else) to be a spin-off. He makes the further point that the emotional power of music indicates a long evolutionary history, not a recent invention aimed at pleasure: 'We don't have emotions for fun.'

The book is both thought-provoking and informative, but some of Mithen's claims are questionable. He thinks that modern humans are relatively limited in their musical abilities compared to Neanderthals. He suggests that the evolution of language has inhibited the musical abilities that modern humans have inherited from the common ancestor that we share with Neanderthals. Yet here I think he slips into the Westernized assumptions about music that he decries elsewhere and reveals his own weak spot — insufficient acquaintance with the ethnomusicological literature. It is not spoken language itself that stunts musical ability, but the factors in modernized societies that have made music a specialty — individuality, competitiveness, compartmentalization, and institutionalization — reinforced by the high degree of literate training required to read (and compose) musical scores as well as literary texts. In small-scale pre-modern societies, everyone participates in music — regularly, spontaneously, and wholeheartedly — and benefits thereby from the many adaptive advantages Mithen recognizes and so expertly describes.

Questions 27–30

*Choose the correct letter, **A**, **B**, **C** or **D**.*

Write the correct letter in boxes 27–30 on your answer sheet.

- 27** In the first paragraph, what does the writer say about the nature of music?
- A** Music is not a universal phenomenon.
 - B** Music has little value for human survival.
 - C** Musical ability is made up of many different elements.
 - D** Speech and musical ability both require people to take turns.
- 28** Who originally suggested that language and music developed at the same time?
- A** John Blacking
 - B** Nils Wallin
 - C** Steven Mithen
 - D** Steven Brown
- 29** Mithen believes that Neanderthals' proto-music language was used to
- A** alert others to danger.
 - B** develop a basic vocabulary.
 - C** affect the behaviour of others.
 - D** distinguish them from other creatures.
- 30** Mithen notes that, for an ancestor common to both Neanderthals and homo sapiens, musical ability may have been relevant when
- A** selecting a partner.
 - B** concealing emotions.
 - C** carrying out solitary tasks.
 - D** competing for group leadership.

Questions 31–35

Complete each sentence with the correct ending, **A–F**, below.

Write the correct letter, **A–F**, in boxes 31–35 on your answer sheet.

- 31** The importance given to certain musical features
- 32** Mithen's contribution to the study of the evolution of music
- 33** The contribution of previous researchers to the study of the evolution of music
- 34** Mithen argues that the strong emotional impact of music
- 35** The reviewer disagrees with Mithen's belief that musical ability

- | |
|---|
| <p>A while useful, is limited because of the narrow scope of the investigation.</p> <p>B has been limited by the development of speech.</p> <p>C must be acknowledged by anyone putting forward an alternative explanation.</p> <p>D is not the same in all traditions.</p> <p>E is evidence that it has existed for a long time.</p> <p>F has been rejected by many authorities.</p> |
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Questions 36–40

Do the following statements agree with the views of the writer in Reading Passage 3?

In boxes 36–40 on your answer sheet, write

YES	<i>if the statement agrees with the views of the writer</i>
NO	<i>if the statement contradicts the views of the writer</i>
NOT GIVEN	<i>if it is impossible to say what the writer thinks about this</i>

- 36** Most discussions of music ignore its association with physical movement.
- 37** Evidence to support Mithen's view that music is a shared activity can be found in small communities in remote locations today.
- 38** Mithen believes that the musical quality of adult speech directed at babies is similar to the musical communication of Neanderthals.
- 39** Mithen's hypothesis about the adaptive function of music supports that of Steven Pinker.
- 40** Modernised societies rely too heavily on electronically produced music.

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一、单选题 Questions 27–30

题号	答案	题干翻译	详细定位句 (第 X 段)	定位句翻译	详细解释
27	C	第 1 段中, 作者对“音乐的本质”说了什么?	第 1 段: “it is not one identifiable cognitive capacity but is composed of multiple separate components.”	音乐并不是一种可被单独识别的认知能力, 而是由多个相互独立的组成部分构成。	选 C: 原文直接定义音乐“由多个独立成分组成”, 对应 <i>made up of many different elements</i> 。排除 A: 第 1 段开头强调 “musical behavior universal” (普遍性), 不是 “不普遍”。排除 B: 第 1 段只提出 “可能的生存/适应价值” 作为问题, 并未说 “价值很小”。排除 D: 第 1 段只提到 <i>synchronize and take turns</i> 是音乐的能力之一, 并没有说 “speech and music 都需要轮流”, 更没有把两者并列成结论。
28	D	谁最早提出 “语言和音乐是同时发展/共同进化” 的观点?	第 4 段: “The first... proposed... by Steven Brown (2000)... ”; “ ... is the co-evolution of ... music and language.”	第一条主线.....由 Steven Brown (2000) 以初步形式提出.....这条主线是音乐与语言的共同进化。	选 D Steven Brown: 原文点名 “第一条主题由 Steven Brown (2000) 提出”, 且主题就是 <i>co-evolution of music and language</i> 。排除 A/B: Blacking、Wallin 是 “前辈研究者”, 但这里说 “co-evolution” 是 Brown 提的。排除 C: Mithen 是整合/发展这些观点的人, 不是 “最早提出者”。
29	C	Mithen 认为尼安德特人的 “原始音乐语言” 用来做什么?	第 4 段: “manipulative (influencing emotional states and hence responses of oneself and others)”	具有 “操控性”: 会影响情绪状态, 从而影响自己与他人的反应。	选 C: 题干 <i>affect the behaviour of others</i> 对应原文 “影响他人的反应/行为”。排除 A: 没有说用于 “警告危险”。排除 B: 原文强调它是 <i>prelinguistic</i> (前语言的), 不是 “发展基础词汇”。排除 D: 没有提 “用来与其他生物区分”。
30	A	Mithen 指出: 在尼安德特人与智人的共同祖先那里, 音乐能力可能在什么时候有用?	第 7 段: “ ‘singing and dancing... traits for females when choosing mates.’ ”	“唱歌和跳舞” 可能为雌性选择配偶时提供了指示性与审美性的特征。	选 A selecting a partner: <i>choosing mates</i> 就是 “择偶/选伴侣”。排除 B: 原文强调音乐能表达/诱发/分享情绪, 非 “隐藏情绪”。排除 C: 原文多次强调音乐是共享/群体活动 (shared activity), 不是 “独自任务”。排除 D: 没有提 “竞争领导权”。

二、句子配对 Questions 31–35 (选 A–F 结尾)

题号	答案	题干翻译	详细定位句 (第 X 段)	定位句翻译	详细解释
31	D	对某些音乐特征的 “重视程度” (接哪一个结尾)	第 1 段: “individual cultures vary in the importance they give to a particular musical feature.”	不同文化对某一音乐特征的重视程度不同。	选 D is not the same in all traditions: <i>cultures vary</i> = 不同传统/文化并不一致。其余选项 (如 speech 限制、被权威拒绝等) 都不谈 “文化差异”。
32	C	Mithen 对音乐进化研究的贡献	第 2 段: “Anyone who subsequently proposes another hypothesis will not be able to neglect...”	任何后来提出其他假说的人都无法忽视 Mithen 提出的知识与问题。	选 C must be acknowledged by anyone putting forward an alternative explanation: 原文意思就是 “后人提出新解释也必须承认/不能忽视他的工作”。
33	A	早期研究者对音乐进化研究的贡献	第 3–4 段: “both contributed important insights...”; 以及第 4 段: “Blacking’s ideas lacked evidence... while Wallin neglected...”	他们确实有重要洞见, 但证据/学科覆盖面存在缺口 (缺乏古神经证据、忽视古生物与民族音乐学等)。	选 A while useful, is limited because of the narrow scope of the investigation: 本质是在说 “有用但范围/证据链不够全面”, 因此贡献受限。其它选项如 “被许多权威否定 (F)” 文中没说; “必须被承认 (C)” 是对 Mithen 的评价, 不是前辈; “被 speech 限制 (B)” 与前辈贡献无关。
34	E	Mithen 认为音乐强烈的情感力量	第 7 段: “the emotional power of music indicates a long evolutionary history”	音乐的情感力量表明它具有漫长的进化历史。	选 E is evidence that it has existed for a long time: <i>long evolutionary history</i> 直接对应 “存在已久”。
35	B	书评作者不同意 Mithen 认为音乐能力	第 8 段: “He suggests that the evolution of language has inhibited...”; “It is not spoken language itself that stunts musical ability...”	Mithen 认为语言进化抑制了音乐能力; 但评论者认为并非口语本身抑制音乐能力。	选 B has been limited by the development of speech: 这是 Mithen 的观点 (语言发展抑制音乐能力), 而评论者明确反驳 (不是 spoken language 本身造成的)。

三、判断题 Questions 36–40 (YES / NO / NOT GIVEN)

题号	答案	题干翻译	详细定位句 (第 X 段)	定位句翻译	详细解释
36	YES	大多数关于音乐的讨论忽视了它与身体运动的联系。	第5段: “aspects... usually excluded... it typically includes bodily movement...”	他指出: 音乐包含身体运动, 而这一点常常被多数讨论排除/忽略。	原文说“多数讨论通常排除 (excluded) 身体运动这一重要面向”, 与题干“ignore”同义改写, 因此 YES。
37	YES	支持 Mithen 认为“音乐是一种共享活动”的证据, 在当今偏远地区的小型社群中也能找到。	第5段: “music-making is... a shared activity...”; “small-scale societies... illustrate... communal singing...”	音乐制作首先是一种共享活动; 小型社会展示了日常活动中的群体歌唱。	题干“remote locations / small communities today”对应文中举的当代小型社会例子 (Mbuti, Kaluli 等) 来说明“群体歌唱/共享活动的普遍性”, 所以 YES。
38	NOT GIVEN	Mithen 认为: 成年人对婴儿说话时带有的“音乐性”与尼安德特人的音乐式交流相似。	(文章截图范围内未出现“adult speech to babies / directed at babies”等信息)	—	文中谈到 <i>vocal grooming</i> 、以及“最初更音乐化而非言语化”, 但没有提“对婴儿说话”这一具体对象, 也未建立“adult-to-baby speech ↔ Neanderthal communication”的对比, 因此 NOT GIVEN。
39	NO	Mithen 关于音乐适应功能的假说支持 Steven Pinker 的观点。	第7段: “he disagrees completely with... Steven Pinker (1997)...”	他完全不同意 Pinker (1997) 的观点。	题干说“支持”, 原文是“完全不同意”, 直接矛盾, 因此 NO。
40	NOT GIVEN	现代化社会过度依赖电子制作的音乐。	(文章截图范围内未出现“electronically produced music / 电子制作音乐依赖”的表述)	—	文末批评现代社会让音乐变成“专门技能”、与个体主义/竞争等有关, 但没有说“过度依赖电子制作音乐”, 因此 NOT GIVEN。