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those lines?' is the question every actor gets asked). None of this means that theatre audiences are more generous or less demanding than their counterparts in the concert hall; indeed quite a lot of them are the same people. What perhaps it does mean is that audiences and performer meet on more equal terms in the theatre than elsewhere, no matter how challenging the material or spectacular the event. The question is, does music need to learn anything from the theatre about this relationship? I would say yes, partly because I have seen how a different approach can transform the concert-goer's experience.

Music in live performance is inherently theatrical, full of passion, humour, melancholy, intimacy, grandeur; vulnerable to the possibility that something will go unexpectedly wrong, reaching into the imagination of the listener not just as an individual but as part of a collective. The conventions which still largely dominate music presentation, including strict dress codes and an exaggerated deference to the status of conductors and soloists, emphasise the difference between players and listeners in a way which often feels uncomfortably hierarchical. On the other hand, the tendency of contemporary music audiences to interrupt the momentum of performance by applauding between movements or after a particular piece of virtuosity, while it is often a spontaneous expression of appreciation, can also be insensitive to the dramatic integrity of the whole work.

Adapted from Cambridge Certificate of Proficiency in English 1, Exam Papers.

76. What does the writer imply in the first paragraph?
- She has re-evaluated her view of opera.
 - She finds opera difficult to appreciate.
 - She recognises some shortcomings of the theatre.
 - She is reluctant to change her view of the theatre.
77. The writer says that a significant number of people who attend musical performances may
- Lack her specialist knowledge.
 - Have a sense of inadequacy.
 - Be unimpressed by the musicians' talent.
 - Make no attempts to engage with the music.
78. What point is exemplified by the reference to athletes in the second paragraph?
- Audiences recognise the particular talent of the musicians.
 - Musicians have to train for longer than athletes.
 - Athletes find performing in public demanding.
 - It is harder to become an athlete than a musician.
79. What does the writer say about theatre audiences?
- They regard the actor's technique as crucial.
 - Their appraisal of performances is realistic.
 - They are less critical than concert audiences.
 - Their assumptions are different from concert audiences.
80. What is the writer's attitude towards the conventions surrounding musical performance?
- They can result in a feeling of divisiveness.
 - It is unreasonable to expect instant changes.
 - They enable the audience to show respect for the performers.
 - It is important to retain some traditions.



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