Read the following excerpt and answer the questions which follow:

Grainger’s compositions and arrangements are, it is true, generally recognized for their technical innovations and eccentricities, but they also commonly arouse critical comment concerning their apparent mawkishness, levity, and exultation of kitsch; witness Paul Griffiths’ summation for The Times (UK) of the value of Grainger’s music by way of marking the centenary of his birth:

Grainger ...was not a composer but a state of mind. He had few ideas of his own but the ability to make 5 anything exposed to him instantly commonplace: folksongs he denatured with dance hall harmonies and inevitable counter-melodies, Bach he reduced to a picture postcard. His much vaunted freedom is not revolution but escape. His emotional range is bounded by schoolboy stereotypes of jollity, fun and earnestness. The appeal of his music is as dated as that of mountain walking and youth hostels.

Grainger himself had been acutely aware of the precariousness of his critical reputation as a composer; he 10

once said of his teacher, Ferruccio Busoni, that he ‘impressed people immensely, but pleased few. I was able to please almost everybody including Busoni, but impressed nobody.’ Later in life he would write, painfully, of ‘my wretched tone-life’, a phrase he considered as the title for a projected autobiography, no less. The subsequent lack of a sustained corpus of reflective work on his music suggests that it continues to represent something of both an enigma and embarrassment. Professing to admire, even love, Grainger’s music, in the 15 presence of at least some of one’s professional colleagues, can feel like admitting to a rather guilty pleasure.

*from* Tregear, P. (2011). Exploring the kitsch in Grainger’s music. *Grainger studies: An interdisciplinary journal.* 1.1. p. 99.

1. The author’s use of the word “kitsch” in line 3 most closely means something which is:

 A. ornate and aristocratic

 B. commonplace and folksy

 C. jolly and fun

 D. enigmatic and embarrassing

(MW-16-19)

2. The author’s main argument is best summarized by which of the following statements:

 A. Grainger was a master composer who wrote harmonies and counter-melodies like Bach.

 B. Grainger failed to impress anyone with his musical compositions.

C. Grainger composed in a style which is difficult to identify as having lasting significance or momentary interest.

D. Grainger showed no concern for what others thought of his music and pursued his musical interests without care for critics’ comments.

(MI 16-19)

3. According to the author, critics of Grainger believe that:

 A. his music lacks the appeal to make it lasting music.

 B. he satisfied no one with his music compositional style.

 C. is limited in its expression and depth in composition.

 D. his music continues today due to its exultation of kitsch.

(SD 20-23)

4. Grainger is “an enigma and an embarrassment” because:

 A. he writes composition which imitates folk tunes and dance hall music.

 B. his music both engages the listener and repels the professional.

 C. he was unhappy with the music he composed.

 D. his music was innovative and utilized counter-melodies.

(G/C 16-19)

5. Strong opposition to Grainger’s compositional style is due to

 A. his tendency to exaggerate low-brow musical concepts.

B. his offensive behavior which led critics to be overly harsh.

 C. his own self-loathing as a composer and artist.

 D. his unique application of technique and innovation.

(CE 20-23)