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Notation was more than a practical method for preserving an expanding repertoire of music.

(A) Written notes freeze the music rather than allowing it to develop in the hands of individuals, and it discourages improvisation. Partly because of notation, modern classical performance lacks the depth of nuance that is part of aural tradition. Before notation arrived, in all history music was largely carried on as an aural tradition.

(B) It changed the nature of the art itself. To write something down means that people far away in space and time can re-create it. At the same time, there are downsides.

(C) Most world music is still basically aural, including sophisticated musical traditions such as Indian and Balinese. Most jazz musicians can read music but often don't bother, and their art is much involved with improvisation. Many modern pop musicians, one example being Paul McCartney, can't read music at all.

\* improvisation: 즉흥 연주    \*\* aural: 청각의

- ① (A)-(C)-(B)                      ② (B)-(A)-(C)
- ③ (B)-(C)-(A)                      ④ (C)-(A)-(B)
- ⑤ (C)-(B)-(A)

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Marshall McLuhan, among others, noted that clothes are people's extended skin, wheels extended feet, camera and telescopes extended eyes. Our technological creations are great extrapolations of the bodies that our genes build.

(A) The blueprints for our shells spring from our minds, which may spontaneously create something none of our ancestors ever made or even imagined. If technology is an extension of humans, it is not an extension of our genes but of our minds. Technology is therefore the extended body for ideas.

(B) In this way, we can think of technology as our extended body. During the industrial age it was easy to see the world this way. Steam-powered shovels, locomotives, television, and the levers and gears of engineers were a fabulous exoskeleton that turned man into superman.

(C) A closer look reveals the flaw in this analogy: The extended costume of animals is the result of their genes. They inherit the basic blueprints of what they make. Humans don't.

\* extrapolation: 연장(延長)    \*\* exoskeleton: 외골격  
\*\*\* flaw: 결함

- ① (A)-(C)-(B)                      ② (B)-(A)-(C)
- ③ (B)-(C)-(A)                      ④ (C)-(A)-(B)
- ⑤ (C)-(B)-(A)

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Rather, happiness is often found in those moments we are most vulnerable, alone or in pain.

We seek out feel-good experiences, always on the lookout for the next holiday, purchase or culinary experience. This approach to happiness is relatively recent; it depends on our capacity both to pad our lives with material pleasures and to feel that we can control our suffering. ( ① ) Painkillers, as we know them today, are a relatively recent invention and access to material comfort is now within reach of a much larger proportion of the world's population. ( ② ) These technological and economic advances have had significant cultural implications, leading us to see our negative experiences as a problem and maximizing our positive experiences as the answer. ( ③ ) Yet, through this we have forgotten that being happy in life is not just about pleasure. ( ④ ) Comfort, contentment and satisfaction have never been the elixir of happiness. ( ⑤ ) Happiness is there, on the edges of these experiences, and when we get a glimpse of that kind of happiness it is powerful, transcendent and compelling.

\* culinary: 요리의 \*\* elixir: 특효약 \*\*\* transcendent: 뛰어난

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That puts you each near a focus, a special point at which the sound of your voice gets focused as it reflects off the passageway's curved walls and ceiling.

Whispering galleries are remarkable acoustic spaces found beneath certain domes or curved ceilings. A famous one is located outside a well-known restaurant in New York City's Grand Central Station. ( ① ) It's a fun place to take a date: the two of you can exchange romantic words while you're forty feet apart and separated by a busy passageway. ( ② ) You'll hear each other clearly, but the passersby won't hear a word you're saying. ( ③ ) To produce this effect, the two of you should stand at diagonally opposite corners of the space, facing the wall. ( ④ ) Ordinarily, the sound waves you produce travel in all directions and bounce off the walls at different times and places, scrambling them so much that they are inaudible when they arrive at the ear of a listener forty feet away. ( ⑤ ) But when you whisper at a focus, the reflected waves all arrive at the same time at the other focus, thus reinforcing one another and allowing your words to be heard.

\* acoustic: 음향의 \*\* diagonally: 대각선으로

Notation

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Our minds 이분법 대답 Their genes a fabulous exoskeleton of human The extended costume of animals

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We seek out **feel-good experiences**, always on the lookout for the next holiday, purchase or culinary experience. **This approach to happiness** is **relatively recent**: it depends **on our capacity both to pad our lives with material pleasures and to feel that we can control our suffering** ( ① ) **Painkillers**, as we know them today, are **a relatively recent invention** and access to material comfort is now **within reach of a much larger proportion of the world's population**. ( ② ) **These technological and economic advances** have had significant cultural implications, **leading us to see** our negative experiences as **a problem and maximizing our positive experiences as the answer**. ( ③ ) **Yet**, through **this** we have forgotten that **being happy in life is not just about pleasure**. ( ④ ) **Comfort, contentment and satisfaction** have **never been the elixir of happiness**. ( ⑤ ) Rather, happiness is often found **in those moments we are most vulnerable, alone or in pain**.) Happiness is there, **on the edges of these experiences**, and when we get **a glimpse of that kind of happiness** it is powerful, transcendent and compelling.

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악보 표기법은 음악의 확장되는 레퍼토리를 보존하기 위한 실용적인 방법 이상이였다. (B) 그것은 그 예술 자체의 본성을 바꾸었다. 뭔가를 적는다는 것은 공간과 시간 면에서 멀리 떨어져 있는 사람들이 그것을 재창조할 수 있다는 것을 의미한다. 동시에, 단점이 있다. (A) 악보로 쓰인 음악은 그 음악이 개인들의 손에서 발전하도록 허용하기보다는 그 음악을 굳어지게 하며, 즉흥 연주를 억제한다. 부분적으로 악보 표기 때문에 현대의 고전 음악 공연은 청각 전승 방식의 일부인 뉘앙스의 깊이가 결여된다. 악보 표기법이 등장하기 전에, 역사를 통틀어 음악은 대체로 청각 전승 방식으로 계속되었다. (C) 인도 음악과 발리 음악과 같이 정교한 음악적인 전통을 포함하여 대부분의 전 세계의 음악은 여전히 기본적으로 청각적이다. 재즈 음악가 대부분은 악보를 읽을 수 있지만 흔히 신경 쓰지 않으며, 그들의 예술은 즉흥 연주와 많은 연관을 맺고 있다. 많은 현대 대중 음악가들은, Paul McCartney가 한 사례인데, 악보를 전혀 읽지 못한다.

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특히 Marshall McLuhan은 옷이 사람들의 확장된 피부이고, 바퀴는 확장된 발이며, 카메라와 망원경은 확장된 눈이라고 말했다. 우리의 기술적인 창조물들은 우리의 유전자가 형성하는 신체의 위대한 연장이다. (B) 이런 방식으로, 우리는 기술을 우리의 확장된 신체라고 생각할 수 있다. 산업 시대에는 세상을 이런 식으로 보는 것이 쉬웠다. 증기력으로 움직이는 동력삽, 기관차, 텔레비전, 그리고 엔지니어의 지렛대와 톱니바퀴는 인간을 슈퍼맨으로 바꿔준 엄청난 외골격이었다. (C) 더 자세히 살펴보면 이 비유의 결점이 드러난다. 동물들의 확장된 의상은 그들의 유전자의 결과물이다. 그들은 자신들이 만드는 것의 기본 청사진을 물려받는다. 인간은 그렇지 않다. (A) 우리의 걸모습을 위한 청사진은 우리의 정신으로부터 나오는데, 그것은 우리 조상들 중 어느 누구도 만들어 내거나 심지어 상상하지도 못했던 것을 자연스럽게 만들어 낼 수도 있다. 기술이 인간의 확장이라면, 그것은 우리의 유전자의 확장이 아니라 우리의 정신의 확장이다. 그러므로 기술은 아이디어를 위한 확장된 몸이다.

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우리는 항상 다음 휴일, 물건 사기, 또는 음식 체험이 있는지 살피면서 기분을 좋게 해 주는 경험을 찾아낸다. 행복에 대한 이런 접근은 비교적 최근의 것인데, 그것은 우리의 삶을 물질적으로 즐거움을 주는 것으로 채워 넣기도 하고 우리의 고통을 우리가 제어할 수 있다고 느끼기도 하는 우리의 능력에 좌우된다. 오늘날 우리가 알고 있는 진통제는 비교적 최근의 발명품이며, 물질적 안락에 대한 접근은 이제 훨씬 더 큰 비율의 전 세계 사람들의 손이 닿는 곳에 있다. 이런 과학 기술과 경제 발전은 상당한 문화적 영향을 미쳐서 우리가 우리의 부정적인 경험을 문제로 간주하게 하고 그 해결책으로 우리의 긍정적인 경험을 극대화하게 하였다. 하지만 이를 통해 우리는 인생에서 행복한 것이 단지 즐거움에 관련된 것만은 아니라는 것을 잊게 되었다. 안락감, 만족감 그리고 충족감이 행복의 특효약이었던 적은 한 번도 없었다. 오히려, 행복은 우리가 가장 상처받기 쉽거나 혼자이거나 고통을 겪는 그런 순간에 자주 발견된다. 행복은 거기, 이런 경험의 가장자리에 있고, 우리가 '그런' 종류의 행복을 언뜻 보게 될 때, 그것은 강력하고 뛰어나며 강렬하다.

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속삭임의 회랑은 어떤 돔이나 곡면의 천장 아래에서 발견되는 놀라운 음향 공간이다. 유명한 것 하나가 뉴욕시의 Grand Central 역에 있는 유명한 식당 밖에 있다. 그곳은 데이트하기에 재미있는 곳으로, 여러분 두 사람은 혼잡한 통로에 의해 분리되어 40피트 떨어져 있으면서도 낭만적인 말을 주고받을 수 있다. 여러분은 서로의 말을 분명하게 들겠지만 지나가는 사람들에게는 여러분이 하는 말이 한마디도 들리지 않을 것이다. 이런 효과를 내기 위해 여러분 두 사람은 그 공간의 대각선으로 맞은편의 구석에 벽을 마주 보면서 서 있어야 한다. 그것은 여러분 각자를 여러분의 목소리에서 나오는 소리가 통로의 곡면인 벽과 천장에서 반사될 때 집중되는 특별한 지점인 초점 가까이 둔다. 보통 여러분이 만드는 음파는 모든 방향으로 이동하고 각기 다른 시간과 장소에서 벽에 반사되어, 그것들을 너무 많이 뒤섞으므로 40피트 떨어져 있는 듣는 사람의 귀에 도달할 때는 들리지 않는다. 그러나 '초점'에서 속삭일 때, 반사되는 음파는 전부 다른 초점에 '동시에' 도달하며, 그리하여 서로를 강화하여 여러분의 말이 들리게 한다.