

Test 8

SECTION 2

Time—30 minutes

38 Questions

Directions: Each sentence below has one or two blanks, each blank indicating that something has been omitted. Beneath the sentence are five lettered words or sets of words. Choose the word or set of words for each blank that best fits the meaning of the sentence as a whole.

1. We first became aware that her support for the new program was less than ----- when she declined to make a speech in its favor.
 - (A) qualified
 - (B) haphazard
 - (C) fleeting
 - (D) unwarranted
 - (E) wholehearted
2. When a person suddenly loses consciousness, a bystander is not expected to ----- the problem but to attempt to ----- its effects by starting vital functions if they are absent.
 - (A) cure. .precipitate
 - (B) minimize. .predict
 - (C) determine. .detect
 - (D) diagnose. .counter
 - (E) magnify. .evaluate
3. The remark was only slightly -----, inviting a chuckle, perhaps, but certainly not a ----- .
 - (A) audible. .reward
 - (B) hostile. .shrug
 - (C) amusing. .rebuttal
 - (D) coherent. .reaction
 - (E) humorous. .guffaw
4. Doors were closing on our past, and soon the values we had lived by would become so obsolete that we would seem to people of the new age as ----- as travelers from an ancient land.
 - (A) elegant
 - (B) ambitious
 - (C) interesting
 - (D) comfortable
 - (E) quaint
5. Ability to ----- is the test of the perceptive historian: a history, after all, consists not only of what the historian has included, but also, in some sense, of what has been left out.
 - (A) defer
 - (B) select
 - (C) confer
 - (D) devise
 - (E) reflect
6. Some artists immodestly idealize or exaggerate the significance of their work: yet others, ----- to exalt the role of the artist, reject a transcendent view of art.
 - (A) appearing
 - (B) disdaining
 - (C) seeking
 - (D) failing
 - (E) tending
7. Estimating the risks of radiation escaping from a nuclear power plant is ----- question, but one whose answer then becomes part of a value-laden, emotionally charged policy debate about whether to construct such a plant.
 - (A) an incomprehensible
 - (B) an undefined
 - (C) an irresponsible
 - (D) a divisive
 - (E) a technical

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Directions: In each of the following questions, a related pair of words or phrases is followed by five lettered pairs of words or phrases. Select the lettered pair that best expresses a relationship similar to that expressed in the original pair.

8. TREE : FORESTRY ::
(A) tractor : agriculture
(B) experiment : laboratory
(C) fuel : combustion
(D) flower : horticulture
(E) generator : electricity
9. COMMAND : REQUEST ::
(A) presume : inquire
(B) recommend : propose
(C) summon : invite
(D) refuse : rebel
(E) authorize : permit
10. PESTLE : GRIND ::
(A) whetstone : sharpen
(B) balloon : float
(C) mill : turn
(D) hinge : fasten
(E) switch : conduct
11. ILLITERACY : EDUCATION ::
(A) bureaucracy : clarification
(B) oppression : agreement
(C) vagrancy : travel
(D) inequity : redistribution
(E) inclement : evasion
12. REVERENCE : RESPECT ::
(A) resiliency : vitality
(B) appreciation : dependency
(C) avidity : enthusiasm
(D) imagination : creativity
(E) audacity : sentiment
13. APOSTROPHES : WORD ::
(A) letters : alphabet
(B) verbs : syntax
(C) ellipses : sentence
(D) comma : punctuation
(E) paragraphs : essay
14. EXAGGERATION : CARICATURE ::
(A) craft : art
(B) detail : sketch
(C) illusion : story
(D) brevity : epigram
(E) sophistication : farce
15. MALLEABLE : SHAPE ::
(A) apathetic : emotion
(B) irresolution : opinion
(C) demonstrable : evidence
(D) irredeemable : value
(E) gustatory : taste
16. BOLSTER : SUPPORT ::
(A) axis : revolve
(B) spackle : paint
(C) leakage : caulk
(D) heat : insulate
(E) tackle : hoist

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Directions: Each passage in this group is followed by questions based on its content. After reading a passage, choose the best answer to each questions. Answer all questions following a passage on the basis of what is stated or implied in that passage.

Ecologists Harris and Gass hypothesized that the Red Sea rift developed along the line of a suture (a splice in the Earth's crust) formed during the late Proterozoic era, and
 Line that significant observable differences in the composition of
 (5) the upper layers of rocks deposited on either side of the suture give clues to the different natures of the underlying igneous rocks

Other geologists argued that neither the upper rock layer nor the underlying, igneous rocks on the one side of the rift
 (10) differ fundamentally from the corresponding layers on the other side. These geologists believe, therefore, that there is inadequate evidence to conclude that a suture underlies the rift.

In response, Harris and Gass asserted that the upper rock
 (15) layers on the two sides of the rift had not been shown to be of similar age, structure, or geochemical content. Furthermore they cited new evidence that the underlying igneous rocks on either side of the rift contain significantly different kinds of rare metals.

17. Part of the Harris and Gass hypothesis about the Red Sea rift would be weakened if it could be demonstrated that the composition of upper rock layers
- (A) cannot cause a suture to develop
 - (B) has no effect on where a suture will occur
 - (C) cannot provide information about the nature of underlying rocks
 - (D) is similar on the two sides of a rift unless a suture divides the two sides
 - (E) is usually different from the composition of underlying rocks
18. It can be inferred from the passage that the "Other geologists" (line 8) would be most likely to agree with which of the following statements?
- (A) Similar geological features along both sides of a possible suture imply the existence of that suture.
 - (B) Sutures can be discovered only where they are not obscured by superimposed ecological features.
 - (C) The composition of igneous rocks permits prediction of the likelihood of a rift developing through them.
 - (D) It is possible to date igneous rocks by carefully studying the different kinds of rare metals contained in them and by observing their similarity to the layer of rock that lies above them.
 - (E) The existence of rock layers on one side of a rift that are similar in composition to rock layers on the other side suggests that no suture exists between the two sides.
19. It can be inferred from the passage that Harris and Gass have done which of the following?
- (A) Drawn detailed diagrams of the Red Sea rift.
 - (B) Based their conclusions on the way in which sutures develop in the Earth crust.
 - (C) Rejected other geologists objections to their hypothesis about the Red Sea rift.
 - (D) Suggested that other presence of rare metals in rocks indicate an underlying suture.
 - (E) Asserted that rifts usually occur along the lines of sutures
20. According to the passage, Harris and Gass have mentioned all of the following properties of rocks along the Red Sea rift EXCEPT
- (A) age of the upper layers of rocks
 - (B) structure of the upper layers of rocks
 - (C) geochemical content of the upper layers of rocks
 - (D) metallic content of the underlying igneous rocks
 - (E) age of the underlying igneous rocks

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Proponents of different jazz styles have always argued that their predecessors' musical style did not include essential characteristics that define jazz as jazz. Thus, 1940's swing was belittled by beboppers of the 1950's, who were themselves attacked by free jazzers of the 1960's. The neoboppers of the 1980's and 1990's attacked almost everybody else. The titanic figure of Black saxophonist John Coltrane has complicated the arguments made by proponents of styles from bebop through neobop because in his own musical journey he drew from all those styles. His influence on all types of jazz was immeasurable. At the height of his popularity, Coltrane largely abandoned playing bebop, the style that had brought him fame, to explore the outer reaches of jazz.

Coltrane himself probably believed that the only essential characteristic of jazz was improvisation, the one constant in his journey from bebop to open-ended improvisations on modal, Indian, and African melodies. On the other hand, this dogged student and prodigious technician—who insisted on spending hours each day practicing scales from theory books—was never able to jettison completely the influence of bebop, with its fast and elaborate chains of notes and ornaments on melody.

Two stylistic characteristics shaped the way Coltrane played the tenor saxophone: he favored playing fast runs of notes built on a melody and depended on heavy regularly accented beats. The first led Coltrane to "sheets of sound," where he raced faster and faster, pile-driving notes into each other to suggest stacked harmonies. The second meant that his sense of rhythm was almost as close to rock as to bebop.

Three recordings illustrate Coltrane's energizing explorations. Recording *Kind of Blue* with Miles Davis, Coltrane found himself outside bop, exploring modal melodies. Here he played surging, lengthy solos built largely around repeated motifs—an organizing principle unlike that of free jazz saxophone player Ornette Coleman, who modulated or altered melodies in his solos. On *Giant Steps*, Coltrane debuted as leader, introducing his own compositions. Here the sheets of sound, downbeat accents, repetitions, and great speed are part of each solo, and the variety of the shapes of his phrases is unique. Coltrane's searching explorations produced solid achievement. *My Favorite Things* was another kind of watershed. Here Coltrane played the soprano saxophone, an instrument seldom used by jazz musicians. Musically, the results were astounding. With the soprano's piping sound, ideas that had sounded dark and brooding acquired a feeling of giddy fantasy.

When Coltrane began recording for the impulse label, he was still searching. His music became raucous, physical. His influence on rockers was enormous, including Jimi Hendrix, the rock guitarist, who, following Coltrane, raised the extended guitar solo using repeated motifs to a kind of rock art form.

21. The primary purpose of the passage is to

- (A) discuss the place of Coltrane in the world of jazz and describe his musical explorations
- (B) examine the nature of bebop and contrast it with improvisational jazz
- (C) analyze the musical sources of Coltrane's style and their influence on his work
- (D) acknowledge the influence of Coltrane's music on rock music and rock musicians
- (E) discuss the arguments that divide the proponents of different jazz styles

22. The author implies that which of the following would have been an effect of Coltrane's having chosen to play the tenor rather than the soprano saxophone on *My Favorite Things*?

- (A) The tone of the recording would have been more somber.
- (B) The influence of bebop on the recording would have been more obvious.
- (C) The music on the recording would have sounded less raucous and physical.
- (D) His influence on rock music might have been less pervasive.
- (E) The style of the recording would have been indistinguishable from that on *Kind of Blue*.

23. Which of the following best describes the organization of the fourth paragraph?

- (A) A thesis referred to earlier in the passage is mentioned and illustrated with three specific examples.
- (B) A thesis is stated and three examples are given, each suggesting that a correction needs to be made to a thesis referred to earlier in the passage.
- (C) A thesis referred to earlier in the passage is mentioned, and three examples are presented and ranked in order of their support of the thesis.
- (D) A thesis is stated, three seemingly opposing examples are presented and their underlying correspondence is explained.
- (E) A thesis is stated, three dissimilar examples are considered, and the thesis is restated

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24. According to the passage, John Coltrane did all of the following during his career EXCEPT
- (A) improvise on melodies from a number of different cultures
 - (B) perform as leader as well as soloist
 - (C) spend time improving his technical skills
 - (D) experiment with the sounds of various instruments
 - (E) eliminate the influence of bebop on his own music
25. The author mentions the work of Ornette Coleman in the fourth paragraph in order to do which of the following?
- (A) Expand the discussion by mentioning the work of a saxophone player who played in Coltrane's style
 - (B) Compare Coltrane's solos with the work of another jazz artist
 - (C) Support the idea that rational organizing principles need to be applied to artistic work
 - (D) Show the increasing intricacy of Coltrane's work after he abandoned bebop
 - (E) Indicate disagreement with the way Coltrane modulated the motifs in his lengthy solos
26. According to the passage, a major difference between Coltrane and other jazz musicians was the
- (A) degree to which Coltrane's music encompassed all of jazz
 - (B) repetition of motifs that Coltrane used in his solos
 - (C) number of his own compositions that Coltrane recorded
 - (D) indifference Coltrane maintained to musical technique
 - (E) importance Coltrane placed on rhythm in jazz
27. In terms of its tone and form, the passage can best be characterized as
- (A) dogmatic explanation
 - (B) indignant denial
 - (C) enthusiastic praise
 - (D) speculative study
 - (E) lukewarm review

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Directions: Each question below consists of a word printed in capital letters, followed by five lettered words or phrases. Choose the lettered word or phrase that is most nearly opposite in meaning to the word in capital letters.

Since some of the questions require you to distinguish fine shades of meaning, be sure to consider all the choices before deciding which one is best.

28. RECORD :
(A) postpone
(B) disperse
(C) delete
(D) delay
(E) devise
29. EMBED :
(A) induce
(B) extend
(C) extract
(D) receive
(E) diverge
30. WHOLESOME :
(A) deleterious
(B) submissive
(C) provoking
(D) monotonous
(E) rigorous
31. EXTINCTION :
(A) immunity
(B) mutation
(C) inhibition
(D) formulation
(E) perpetuation
32. CURSE :
(A) exoneration
(B) untruth
(C) redress
(D) benediction
(E) separation
33. DECORUM :
(A) constant austerity
(B) false humility
(C) impropriety
(D) incompetence
(E) petulance
34. AGGRANDIZE :
(A) misrepresent
(B) disparage
(C) render helpless
(D) take advantage of
(E) shun the company of
35. VIGILANT :
(A) reluctant
(B) haphazard
(C) gullible
(D) ignorant
(E) oblivious
36. FASTIDIOUS :
(A) coarse
(B) destructive
(C) willing
(D) collective
(E) secret
37. TRACTABLE :
(A) indefatigable
(B) incorrigible
(C) insatiable
(D) impractical
(E) impetuous
38. RESCISSION :
(A) expansion
(B) enactment
(C) instigation
(D) stimulation
(E) abdication

IF YOU FINISH BEFORE TIME IS CALLED, YOU MAY CHECK YOUR WORK ON THIS SECTION ONLY.
DO NOT TURN TO ANY OTHER SECTION IN THE TEST.