Reviving the practice of using elements of popular music in classical composition, an approach that had been in hibernation in the United States during the 1960s, composer Philip Glass (born 1937) embraced the ethos of popular music in his compositions. Glass based two symphonies on music by rock musicians David Bowie and Brian Eno, but the symphonies' sound is distinctively his. Popular elements do not appear out of place in Glass's classical music, which from its early days has shared certain harmonies and rhythms with rock music. Yet this use of popular elements has not made Glass a composer of popular music. His music is not a version of popular music packaged to attract classical listeners; it is high art for listeners steeped in rock rather than the classics.

**Select only one answer choice.**

1. The passage addresses which of the following issues related to Glass's use of popular elements in his classical compositions?
   1. How it is regarded by listeners who prefer rock to the classics
   2. How it has affected the commercial success of Glass's music
   3. Whether it has contributed to a revival of interest among other composers in using popular elements in their compositions
   4. Whether it has had a detrimental effect on Glass's reputation as a composer of classical music
   5. Whether it has caused certain of Glass's works to be derivative in quality

**Consider each of the three choices separately and select all that apply.**

1. The passage suggests that Glass's work displays which of the following qualities?
   1. A return to the use of popular music in classical compositions
   2. An attempt to elevate rock music to an artistic status more closely approximating that of classical music
   3. A long-standing tendency to incorporate elements from two apparently disparate musical styles
2. Select the sentence that distinguishes two ways of integrating rock and classical music.

*Explanation*

The passage describes in general terms how Philip Glass uses popular music in his classical compositions and explores how Glass can do this without being imitative. Note that there are no opposing views discussed; the author is simply presenting his or her views.

**Question 1**: One of the important points that the passage makes is that when Glass uses popular elements in his music, the result is very much his own creation (it is “distinctively his”). In other words, the music is far from being derivative. Thus one issue that the passage addresses is the one referred to in answer choice E — it answers it in the negative. The passage does not discuss the impact of Glass's use of popular elements on listeners, on the commercial success of his music, on other composers or on Glass's reputation, so none of Choices A through D is correct. **The correct answer is Choice E**.

**Question 2**: To answer this question, it is important to assess each answer choice independently. Since the passage says that Glass revived the use of popular music in classical compositions, answer choice A is clearly correct. On the other hand, the passage also denies that Glass composes popular music or packages it in a way to elevate its status, so answer choice B is incorrect. Finally, since Glass's style has always mixed elements of rock with classical elements, answer Choice C is correct. **Thus the correct answer is Choice A and Choice C**.

**Question 3**: Almost every sentence in the passage refers to incorporating rock music in classical compositions, but only the last sentence distinguishes two ways of doing so. It distinguishes between writing rock music in a way that will make it attractive to classical listeners and writing classical music that will be attractive to listeners familiar with rock. **Thus the correct answer is the last sentence of the passage**.

**For each blank select one entry from the corresponding column of choices.  
Fill all blanks in the way that best completes the text.**

1. It is refreshing to read a book about our planet by an author who does not allow facts to be(i)\_\_\_\_\_\_\_\_\_\_ by politics: well aware of the political disputes about the effects of human activities on climate and biodiversity, this author does not permit them to (ii)\_\_\_\_\_\_\_\_\_\_ his comprehensive description of what we know about our biosphere. He emphasizes the enormous gaps in our knowledge, the sparseness of our observations, and the(iii)\_\_\_\_\_\_\_\_\_\_, calling attention to the many aspects of planetary evolution that must be better understood before we can accurately diagnose the condition of our planet.

| **Blank (i)** | **Blank (ii)** | **Blank (iii)** |
| --- | --- | --- |
| (A) overshadowed | (D) enhance | (G) plausibility of our hypotheses |
| (B) invalidated | (E) obscure | (H) certainty of our entitlement |
| (C) illuminated | (F) underscore | (I) superficiality of our theories |
| Sample Question 1 Answers. | | |

1. *Explanation*
2. The overall tone of the passage is clearly complimentary. To understand what the author of the book is being complimented on, it is useful to focus on the second blank. Here, we must determine what word would indicate something that the author is praised for not permitting. The only answer choice that fits the case is "obscure," since enhancing and underscoring are generally good things to do, not things one should refrain from doing. Choosing "obscure" clarifies the choice for the first blank; the only choice that fits well with "obscure" is "overshadowed." Notice that trying to fill blank (i) without filling blank (ii) first is hard — each choice has at least some initial plausibility. Since the third blank requires a phrase that matches "enormous gaps" and "sparseness of our observations," the best choice is "superficiality of our theories."
3. **Thus the correct answer is Choice A (overshadowed), Choice E (obscure) and Choice I (superficiality of our theories)**.
4. Vain and prone to violence, Caravaggio could not handle success: the more his(i)\_\_\_\_\_\_\_\_\_\_ as an artist increased, the more (ii)\_\_\_\_\_\_\_\_\_\_ his life became.

| **Blank (i)** | **Blank (ii)** |
| --- | --- |
| (A) temperance | (D) tumultuous |
| (B) notoriety | (E) providential |
| (C) eminence | (F) dispassionate |
| Sample Question 3 Answers. | |

1. *Explanation*
2. In this sentence, what follows the colon must explain or spell out what precedes it. So, roughly, what the second part must say is that as Caravaggio became more successful, his life got more out of control. When one looks for words to fill the blanks, it becomes clear that "tumultuous" is the best fit for blank (ii), since neither of the other choices suggests being out of control. And for blank (i), the best choice is "eminence," since to increase in eminence is a consequence of becoming more successful. It is true that Caravaggio might also increase in notoriety, but an increase in notoriety as an artist is not as clear a sign of success as an increase in eminence.
3. **Thus the correct answer is Choice C (eminence) and Choice D (tumultuous)**.
4. In parts of the Arctic, the land grades into the landfast ice so \_\_\_\_\_\_\_ that you can walk off the coast and not know you are over the hidden sea.

|  |
| --- |
| (A) permanently |
| (B) imperceptibly |
| (C) irregularly |
| (D) precariously |
| (E) slightly |
| Sample Question 3 Answers. |

1. *Explanation*
2. The word that fills the blank has to characterize how the land grades into the ice in a way that explains how you can walk off the coast and over the sea without knowing it. The word that does that is "imperceptibly"; if the land grades imperceptibly into the ice, you might well not know that you had left the land. Describing the shift from land to ice as permanent, irregular or precarious would not help to explain how you would fail to know, while describing it as slight would suggest that there was hardly any grading from one to the other, the opposite of what is needed.
3. **Thus the correct answer is Choice B (imperceptibly)**

**Select the *two* answer choices that, when used to complete the sentence, fit the meaning of the sentence as a whole *and* produce completed sentences that are alike in meaning.**

1. Although it does contain some pioneering ideas, one would hardly characterize the work as\_\_\_\_\_\_\_\_\_\_.
   1. orthodox
   2. eccentric
   3. original
   4. trifling
   5. conventional
   6. innovative

*Explanation*

The word "Although" is a crucial signpost here. The work contains some pioneering ideas, but apparently it is not overall a pioneering work. Thus the two words that could fill the blank appropriately are "original" and "innovative." Note that "orthodox" and "conventional" are two words that are very similar in meaning, but neither one completes the sentence sensibly.

**Thus the correct answer is Choice C (original) and Choice F (innovative)**.

1. It was her view that the country's problems had been \_\_\_\_\_\_\_ by foreign technocrats, so that to ask for such assistance again would be counterproductive.
   1. ameliorated
   2. ascertained
   3. diagnosed
   4. exacerbated
   5. overlooked
   6. worsened

*Explanation*

The sentence relates a piece of reasoning, as indicated by the presence of "so that": asking for the assistance of foreign technocrats would be counterproductive because of the effects such technocrats have had already. This means that the technocrats must have bad effects; i.e., they must have "exacerbated" or "worsened" the country's problems.

**Thus the correct answer is Choice D (exacerbated) and Choice F (worsened)**.