

Questions 23-33 are based on the following passage.

Teaching the World to Swing

In 1924, when jazz trumpeter Louis Armstrong rehearsed with Fletcher Henderson's band for the first time, he shocked Henderson by refusing to **23** bond with the score as written and playing notes at whatever volume he wanted. The other band members, who were used to playing standard dance music in meticulous, predictable arrangements, purportedly responded to Armstrong's untraditional methods with skepticism and derision. Over a short time, though, Armstrong won over Henderson and the band with his undeniably brilliant musical talent.

As band members grew to admire Armstrong's masterful **24** improvisations. They in turn began to experiment with incorporating improvised solos of their own. In one of the earliest recordings of Armstrong playing with Henderson's band, the band mainly follows the standard written arrangement of a dance song. The exceptions are a couple of short solos—not only **25** Armstrong's performances but also by saxophonist Coleman Hawkins. Not long afterward, the group's style transformed dramatically. A 1925 recording of “Sugarfoot Stomp” by Henderson's band features an extended solo by Armstrong, his trumpet blazing out against the saxophone backup. **26** Band member Howard Scott recalls a particular night at the Roseland Ballroom: “My goodness, people stopped dancing to come around and listen to him. . . . The next night you couldn't get into the place.”

23

- A) NO CHANGE
- B) emulate
- C) adhere to
- D) cohere with

24

- A) NO CHANGE
- B) improvisations they
- C) improvisations; they
- D) improvisations, they

25

- A) NO CHANGE
- B) Armstrong-performed solos
- C) by Armstrong
- D) Armstrong solos

26

At this point, the writer is considering adding the following sentence.

With these stunning solos, Armstrong became a sensation with the patrons of local dance halls.

Should the writer make this addition here?

- A) Yes, because it sets up the quotation in the following sentence.
- B) Yes, because it explains why Armstrong was skilled at improvisation.
- C) No, because it merely repeats an idea stated earlier in the paragraph.
- D) No, because it blurs the focus of the paragraph.

27 In addition to incorporating solos into its performances, the band evolved in other ways. Henderson had been working with musician and composer Don Redman to develop arrangements of songs that used a call-and-response **28** structure. According to jazz historians Gary Giddins and Scott DeVeaux, Redman acknowledged that he had, in fact, **29** adjusted and altered the structure of his musical arrangements in part to accommodate Armstrong's distinct style. Giddins and DeVeaux describe the result as

27

The writer wants a transition that makes a connection to the main topic of the previous paragraph. Which choice best accomplishes this goal?

- A) NO CHANGE
- B) Thanks to the enthusiastic patrons of New York City dance halls,
- C) In addition to performing music arranged by Don Redman,
- D) Despite their reputation as a somewhat conservative dance orchestra,

28

The writer is considering revising the underlined portion to the following.

structure that, for example, featured a melody played by the saxophone section followed by an answer from the trumpet section.

Should the writer make this revision?

- A) Yes, because it mentions the musical instrument that was associated with Armstrong.
- B) Yes, because it clarifies a term used to describe Redman's arrangements.
- C) No, because it interrupts the discussion of Redman's arrangements with irrelevant information.
- D) No, because it diverges from the paragraph's point about Henderson.

29

- A) NO CHANGE
- B) adjusted and changed
- C) adjusted, through reworking,
- D) adjusted

music **30** that, “began to take on a commanding directness and sharper rhythmic gait.”

Armstrong left Henderson’s band in 1925. His influence, **31** for instance, is discernible in the band’s later recordings. The collaboration between Armstrong and Henderson had put into motion a significant stylistic

30

- A) NO CHANGE
- B) that—
- C) that
- D) that:

31

- A) NO CHANGE
- B) therefore,
- C) likewise,
- D) however,

shift in jazz music: the polished sound of dance-hall music had given **32** away to the prominent solo features and call-and-response **33** arrangements, that would become hallmarks of the 1930s swing era music.

32

- A) NO CHANGE
- B) way to
- C) in to
- D) away for

33

- A) NO CHANGE
- B) arrangements, which
- C) arrangements, these
- D) arrangements that