

Directions: Answer the questions below based on the information in the accompanying passage.

This pair of passages presents contrasting views of the music of jazz trumpeter Miles Davis, who died in 1993. Author 1 argues that Davis's artistry reached its peak in the 1950s. Author 2 claims that Davis remained an important creative force in jazz to the end of his life.

Passage 1

- The recent death of trumpeter Miles Davis brought an end to one of the most celebrated careers in the history of jazz. Few musicians have ever enjoyed such popularity for so long. Much (5) has been made of Davis's influence on the historical development of jazz, his ability to "show the way" to other musicians. Yet it must be said that Miles reached the artistic high point of his career in the 1950s.
- (10) Davis came to New York City from the Midwest in the mid-1940s while still a teenager. Studying at the Juilliard School of Music by day, he haunted the city's jazz clubs by night, receiving another education entirely. Bebop, the hot, frantic new (15) sound in jazz, was being played by such musical revolutionaries as Charlie Parker, Dizzy Gillespie, and Thelonious Monk, and Davis was sometimes invited up on the bandstand to play with them. Though obviously talented, Davis had to struggle (20) to keep up with these musicians, and he worked tirelessly to perfect his technique.
- Even at this early stage, Davis's sound and style on trumpet set him apart. Rather than filling the air with a headlong rush of musical notes, as other (25) bebop musicians did, Davis played sparingly. He

- seemed more interested in the silences between the notes than in the notes themselves. This less-is-more approach became the basis of "Cool" jazz, the counterrevolution Davis led which dominated (30) West Coast jazz in the 1950s. The Miles Davis quintet set the standard for all other jazz combos of the era, and produced a series of recordings culminating in the classic *Kind of Blue*.

- Although *Kind of Blue* represents the high-water (35) mark of Davis's career, his artistic decline was not immediately apparent. In the early 1960s, playing with a different set of musicians, he produced some excellent albums. But the end was near. His last pure jazz album is named, fittingly enough, (40) *a Silent Way*. After issuing this recording in 1969, Davis turned his back on traditional jazz, disappointingly opting for an electronic "fusion" sound that blurred the lines between jazz and rock. Yes, he continued to enjoy a lucrative recording career (45) and public adulation. But for all those who learned to love jazz by listening to the plaintive sounds of the Miles Davis of the 1950s, it was as if he had already fallen silent.

Passage 2

- Miles Davis was a protean* figure in jazz; like (50) some musical Picasso, he mastered and then shed a series of styles throughout the course of his career. This is rare in any artist, but almost unheard of in the world of jazz, where a musician's style is usually formed extremely early, and (55) then refined and repeated for the remainder of his or her life. Although Davis could have earned millions by continuing to play the music that had first made him famous in the 1950s, he refused to

repeat himself. He consistently sought to expand his musical horizons, working with young, emerging musicians, restlessly searching for new sounds.

(60)

After cutting his teeth on the bebop jazz of the 1940s, Davis developed a "cooler" style and made his name in the 1950s with a five-man combo. The

(65)

so-called "purists" have often claimed that this period represents the zenith of Davis's achievement. But this argument reveals more about the narrow tastes of certain critics than it does about the supposed limitations of Miles Davis. The

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groups Davis led in the 1960s featured a new generation of superb musicians such as Wayne Shorter and Herbie Hancock, and produced music that explored new and complex rhythmic textures.

(75)

Yet critics continued to complain. And when Davis released *Bitches Brew* in 1970, the jazz "purists" were horrified: His band was using electronic instruments, and its music borrowed heavily from rock rhythms and the psychedelic sound of "acid" rock. Typically, Davis ignored the storm

(80)

of protest, secure in his artistic vision.

(85)

Throughout the early 1970s, he continued to attract the best new players to his side. They benefited from his vast experience and mastery, and he from their youthful energy and fresh approach to the music.

(90)

After a six-year retirement brought on by illness, Davis re-emerged in 1981. Ever willing to court controversy, he wore outrageous clothes, grew his hair long, and even did a television commercial. But musically, Davis was as exciting as ever. Once again, he sought out some of the finest young musicians, and played to great acclaim. A restless innovator to the end of his life, Miles Davis deserves his place as the dominant figure in

(95)

jazz in the second half of the 20th century.

**protean*: able to assume different shapes or roles

1. In paragraph 1, the phrase *show the way* most nearly means
 - (A) lead a band
 - (B) bring publicity to
 - (C) teach novice musicians
 - (D) affect the creative development of
 - (E) compose music of high quality
2. The author suggests that "Cool" jazz was a "counter-revolution" (lines 28–30) because it
 - (A) reflected Davis's unique sound on trumpet
 - (B) improved the quality of jazz on the West Coast
 - (C) marked Davis's emergence as the premier trumpeter of his generation
 - (D) represented a stylistic alternative to bebop jazz
 - (E) grew out of Davis's disagreements with Parker, Gillespie, and Monk
3. In lines 35–38, when discussing the Davis group of the early 1960s, the author of Passage 1 suggests that
 - (A) critics persuaded Davis that he should reject the "Cool" sound of the 1950s
 - (B) Davis's individual style of play became even more spare and economical
 - (C) Davis continued to produce music of high quality even though past his prime
 - (D) musicians and audiences alike began treating Davis with increased respect
 - (E) Davis gave up electronic instruments and returned to playing traditional jazz
4. The author of Passage 1 suggests that the music Miles Davis played after *In a Silent Way*
 - (A) ignored current musical trends
 - (B) alienated most of his listeners
 - (C) revived bebop jazz
 - (D) disappointed influential music critics
 - (E) remained highly profitable

5. By saying that "it was as if he had already fallen silent" (lines 47–48), the author of Passage 1 suggests that
- (A) it would have been preferable if Davis had not played at all, rather than play "fusion" jazz
 - (B) by 1970, Davis no longer had the ability to play in the plaintive style that had made him famous
 - (C) people who loved traditional jazz stopped buying recordings after the use of electronic instruments became popular
 - (D) Davis lost most of his popular following when he began to blur the lines between jazz and rock music
 - (E) younger listeners learned about jazz in a completely different way than those who had first heard it in the 1950s
6. The author of Passage 2 suggests that, unlike Miles Davis, most jazz musicians
- (A) find it difficult to earn a living playing music
 - (B) know very little about the tradition of jazz
 - (C) solidify their playing style early in life
 - (D) refuse to work with musicians younger than themselves
 - (E) prefer to play a "hot" style of jazz
7. The phrase *cutting his teeth* (line 62) most nearly means
- (A) getting excited about
 - (B) acquiring skill
 - (C) becoming injured by
 - (D) memorizing fully
 - (E) criticizing sharply
8. The references in Passage 2 to "p" and "supposed limitations" (line 69)
- (A) emphasize the shortcomings of Miles Davis as a bebop player
 - (B) show what Davis might have accomplished had he continued to play "cool" jazz
 - (C) give an assessment of Davis's reaction to his critics
 - (D) criticize those who would say negative things about Miles Davis
 - (E) prove that Davis entered a period of artistic decline in the 1960s
9. According to the author of Passage 2, the relationship between Davis and the musicians he played with in the early 1970s can best be summarized as which of the following?
- (A) It was similar to that of teacher and pupil.
 - (B) It was filled with dissension and conflict.
 - (C) It was the focus of critical acclaim.
 - (D) It lacked the "chemistry" of Davis's earlier groups.
 - (E) It was mutually beneficial.
10. The author of Passage 1 would most likely react to the characterization of Miles Davis as a "restless innovator" (line 93) by arguing that
- (A) Davis was no longer the dominant figure in jazz after 1950
 - (B) only a critic can properly judge the extent of a musician's artistic achievement
 - (C) Davis should have concentrated less on innovation and more on perfecting his technique
 - (D) the artistic quality of any musical innovation depends largely on the caliber of the musicians involved
 - (E) Davis should have realized that change for change's sake is not always a positive thing
11. Both passages are concerned primarily with
- (A) describing the evolution of jazz from the 1940s onward
 - (B) explaining why Miles Davis continually played with new groups of musicians
 - (C) showing how the music of Miles Davis was heavily influenced by bebop jazz
 - (D) evaluating the career and achievements of Miles Davis
 - (E) indicating the high point of Miles Davis's