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QUESTION 1

If the noise level is increased by 30 decibels, what is the ratio of the new intensity to the original intensity?

- A. 10
- B. 30
- C. 100
- D. 1000

Correct Answer: D

QUESTION 2

At its isoelectric point, an amino acid in an electric field will migrate towards the:

- A. anode.
- B. cathode.
- C. basic region.
- D. it will not migrate.

Correct Answer: D

At its isoelectric point, an amino acid exists as a zwitterion with positive and negative charges that cancel each other out. Because it has no net charge, it will not migrate in an electric field.

QUESTION 3

Today's new urban Asia is just as sophisticated and in many ways more exciting than Western cities. Urban Asian consumers are knowledgeable, modern, and keen to embrace the global lifestyle. Young, urban Asians have grown up accustomed to many things that originated in the West. They have, for example, completely embraced pizza, some even claiming that it is a part of their heritage. The story is told about a young Singaporean boy who was taken by his father to Rome. "Hey, look, Dad," the little boy exclaimed, "they have pizza here too!" On sampling the product, the boy decided that it was not as good as the original back home. Nury Vitachi, who writes for the South China Post and the Far Eastern Economic Review, describes the Asian middle-class phenomenon: "Executives in Asia have become rich at warp speed by taking full control of their own lives. They invest a great deal of time in their work, they use strategy to scramble up the corporate ladder, and they demand payment in cash -- so they can make their money work as hard as they do." Signs of affluence are everywhere, but don't get carried away. Traveling around Asia, no matter how rich the Asians become, signs of their frugal nature are still apparent. And they are very cost-conscious. Shopkeepers in many Asian cities, most notably in Hong Kong, demand payments for discounted merchandise in cash instead of plastic, and many Asians are accustomed to that. Most people save the increases in their income, and many prefer to put it into fixed or other income-generating assets. Stock, land, and property are their favorites. Many affluent Asians still regard financial security as the most important form of security, and they are confident that Asia is the place to be to achieve that. While many have begun to savor the good life, they are not letting go of their top priority of education for their



children. Education is looked upon as the most important contributing factor to success in life. And in many of Asia's competitive urban centers, there is a rush to acquire a second degree and other forms of professional qualification to ensure personal competitiveness in the workplace. There are extraordinary opportunities in Asia for education and training programs from language to software programming. Despite the rise in their assertiveness, Asians still look to the United States and not so much to Europe for ideas and trends. In general, except for those in Hong Kong and Japan, they are not particularly concerned with being fashionable. For today's Asia, Japan and Hong Kong are the sources of Asian fashion ideas, but as Asia becomes more affluent, there is a great opportunity to develop an indigenous fashion industry. For example, a huge market potential exists in introducing new materials and simplified but fashionable designs for countries in tropical Asia with a hot humid climate throughout the year. The population density and lack of space in urban areas has prohibited Asians from exercising frequently and few indulge in outdoor activities. This is changing. Most Asians consider themselves in good health. Compared with Americans, few are overweight -- largely as a result of their Asian diet. But now health clubs are becoming popular among younger Asians. Potential for indoor exercise equipment holds great promise. It is also important to dress for the gym, and younger Asians are serious about looking good, complete with makeup, sunglasses, designer exercise shoes and outfits, and a gym bag. In trying to hit Asia's moving targets, regardless of what you are selling, it is a good idea to stick with market density -- not country by country, but, mostly, city by city. Asian markets can be a marketer's dream in that their densities are among the highest in the world. Java, Indonesia's main island, has 115 million people. On Nanjing Road, Shanghai's busiest street, businesses are open twelve hours a day almost every day of the year. More than 1.5 million people visit the shops there and spend more than \$50 million every day. Someone said that you can only become rich if you sell to the rich. I would add that you can become rich faster if you sell to the new rich. For investors in the West, watch for Western companies that are preparing a big push in Asia. The world has not yet seen anything like it before, and you can reap handsome dividends if you back those stocks that are going eastward.

In the passage, the author does all of the following EXCEPT:

- A. resolve a seeming economic paradox.
- B. offer an interpretation of an observed trend.
- C. project consequences of current developments.
- D. make the information presented relevant to the reader.

Correct Answer: A

The author does not resolve, or attempt to resolve, any economic paradox: for example, he does not try to present Asia's prosperity as an anomaly and explain this "Asia phenomenon." He does, however, interpret observed trends based on characteristics he attributes to Asians: cost consciousness, low level of preoccupation with health, etc. Choice B is therefore incorrect. He describes business opportunities based on projection on current observations: popularity of further education, fashion trends, etc. In the last paragraph, he offers quite specific advice to his readers about investing in companies that are making a push in Asia. Choices C and D are hence also incorrect.

QUESTION 4

Bebop lives! cries the newest generation of jazz players. During the 1980s, musicians like Wynton Marsalis revived public interest in bebop, the speedy, angular music that first bubbled up out of Harlem in the early 1940s, changing the face of jazz. That Marsalis and others thought of themselves as celebrating and preserving a noble tradition is, in one sense, inevitable. After the excesses of experimental or "free" jazz in the 1960s and the electronic jazz-rock "fusion" of the 70s, it is hardly surprising that people should hearken back to a time when jazz was "purer," perhaps even at the apex of its development. But the recent enthusiasm for bebop is also ironic in light of the music's initial public reception.

In its infancy, during the first two decades of the 20th century, jazz was played by small groups of musicians improvising variations on blues tunes and popular songs. Most of the musicians were unable to read music, and their improvisations were fairly rudimentary. Nevertheless, jazz attained international recognition in the 1920s. Two of the people most



responsible for its rise in popularity were Louis Armstrong, the first great jazz soloist, and Fletcher Henderson, leader of the first great jazz band. Armstrong, with his buoyant personality and virtuosic technical skills, greatly expanded the creative range and importance of the soloist in jazz. Henderson, a pianist with extensive training in music theory, foresaw the orchestral possibilities of jazz played by a larger band. He wrote out arrangements of songs for his band members that preserved the spirit of jazz, while at the same time giving soloists a more structured musical background upon which to shape their solo improvisations. In the 1930s, jazz moved further into the mainstream with the advent of the Swing Era. Big bands in the Henderson mold, led by musicians like Benny Goodman, Count Basie and Duke Ellington, achieved unprecedented popularity with jazz-oriented "swing" music that was eminently danceable.

Against this musical backdrop, bebop arrived on the scene. Like other modernist movements in art and literature, bebop music represented a departure from tradition in both form and content, and was met with initial hostility. Bebop tempos were unusually fast, with the soloist often playing at double time to the backing musicians. The rhythms were tricky and complex, the melodies intricate and frequently dissonant, involving chord changes and notes not previously heard in jazz. Before bebop, jazz players had improvised on popular songs such as those produced by Tin-Pan Alley, but bebop tunes were often originals with which jazz audiences were unfamiliar.

Played mainly by small combos rather than big bands, bebop was not danceable; it demanded intellectual concentration. Soon, jazz began to lose its hold on the popular audience, which found the new music disconcerting. Compounding public alienation was the fact that bebop seemed to have arrived on the scene in a completely mature state of development, without that early phase of experimentation that typifies so many movements in the course of Western music. This was as much the result of an accident of history as anything else. The early development of bebop occurred during a three-year ban on recording in this country made necessary by the petrol and vinyl shortages of World War II. By the time the ban was lifted, and the first bebop records were made, the new music seemed to have sprung fully-formed like Athena from the forehead of Zeus. And though a small core of enthusiasts would continue to worship bebop pioneers like Charlie Parker and Dizzy Gillespie, many bebop musicians were never able to gain acceptance with any audience and went on to lead lives of obscurity and deprivation.

According to the passage, which of the following is true about the bebop music of the 1940s?

- A. It followed the tradition of jazz from the 1920s.
- B. It differed markedly from the music of the Swing Era.
- C. It celebrated the songs of Tin-Pan Alley.
- D. It did not require great improvisational skill.

Correct Answer: B

This is an explicit detail question asking for a true statement about bebop in the 1940s. Choice (A), that bebop followed the tradition of jazz from the 1920s, is clearly wrong because the second sentence of paragraph 3 says that bebop "represented a departure from tradition in both form and content". Choice (B), however, is correct. Paragraph 3, in its entirety, and the first sentence of paragraph 4 clearly show that bebop differed from music of the Swing Era. Bebop music was faster and harmonically more adventurous. Unlike swing music, it not danceable, and demanded intellectual concentration. Choice (C) contradicts the last sentence of paragraph 3: bebop did not celebrate the songs of Tin-Pan Alley. Bebop tunes were often originals, unfamiliar to audiences. And choice (D) is incorrect because, as the second and seventh sentences of the second paragraph indicate, bebop sprang from improvisations. Its extremely fast tempos and ever-increasing musical sophistication clearly imply that playing bebop required extensive improvisational skill.

QUESTION 5

...[TV Guide's] immediate concern was the television quiz show scandal, which had reached its climax two weeks earlier when Charles Van Doren, the appealing young man who'd taught viewers the value of learning while winning big on MCA's Twenty-one, stood before a House committee and admitted he was a fraud. But the issue went well beyond rigged quiz shows. The charge was that through their stranglehold on talent, MCA and William Morris



monopolized the medium to the detriment of their clients, the industry, and the public at large. This was why the Justice Department had launched a secret investigation of both agencies more than two years before. The Morris Agency had started the quiz show vogue in 1955, when it packaged The \$64,000 Question for Revlon and sold it to CBS. While the show won praise for its "educational" nature, the real source of its appeal was in its crapshoot format -- the idea that once contestants' winnings hit the \$32,000 mark, they had to decide whether to go double or nothing on the final, \$64,000 question, or play it safe and go home. The response was tremendous. Within weeks, the show knocked I Love Lucy out of the number-one slot in the ratings. Casinos in Vegas emptied out when it went on the air. Bookies took odds on whether the first contestant to go for the big one -- a marine captain whose specialty was cooking -- would get the answer right. (He did.) Revlon sold so much Living Lipstick that its factory was unable to meet the demand. The \$64,000 Question quickly inspired imitators, among them an MCA package called Twenty-one. Based on the card game, more or less, Twenty-one was a dismal failure at first. "Do whatever you have to do," the sponsor ordered angrily, so the producers put the fix in. In December 1956, when Charles Van Doren, a boyishly attractive English instructor at Columbia University, beat Herb Stempel, a short, squat, nerdy grad at City College, Van Doren became the first intellectual hero of the television age. Honors and acclaim poured in -- the covers of Time, letters by the hundreds, offers of movie roles and tenured professorships and a regular guest spot on The Today Show. But Herb Stempel didn't like being told to lose, especially to some Ivy League snob. He went to the press. The DA's office started to investigate. The walls began to close in. Meanwhile, the show's producers agreed to sell the rights to NBC for \$2 million. One of them started to feel queasy about selling the show without letting the network know the score, so he went to Sonny Werblin, MCA's top man in New York, and asked his advice. Werblin, the man behind such hits as The Ed Sullivan Show and The Jackie Gleason Show, ran the television department as if it were a football team coached by Attila the Hun. "Dan," he asked the producer, "have I ever asked you whether the show was rigged?" No, he hadn't. "And has NBC ever asked you whether the show is rigged?" No, they hadn't either. "Well," Werblin concluded, "the reason that none of us has asked is because we don't want to know." And with good reason. Not only was Twenty-one an MCA package and Van Doren himself an MCA client; Werblin had a special relationship with NBC's president, Robert Kintner. Kintner had been president of ABC until...ABC's chairman forced him out in his determination to move the network out of third place. MCA used its influence to place him at NBC, where he proved an extremely pliant customer. In the spring of 1957, when the networks were putting together their schedules for the next season, Werblin went to a meeting of NBC programming executives led by Kintner and his boss, RCA chairman Robert Sarnoff. "Sonny, look at the schedule for next season," Kintner said when he walked in, "here are the empty slots, you fill them."

Suppose that the contestants on the television game shows mentioned in the passage had not been supplied with answers. Which of the following conclusions would most likely be correct?

- A. The Justice Department would have ended its investigation into the television production industry.
- B. Herb Stempel would have continued as champion on Twenty-one.
- C. The ABC chairman would not have removed Robert Kintner from the presidency.
- D. Herb Stempel would not have gone to the press shortly after December 1956.

Correct Answer: D

It was stated in the passage that the reason why Stempel went to the press was because he did not like being the "predetermined loser." If the contestants had been competing fairly, therefore, he would not have gone to the press. Choice A is incorrect because even though the rigging of game shows was what precipitated intense investigation, it is stated in paragraph 1 that a secret investigation had been launched more than two years before because of suspected monopolizing activity within the industry. Choice B is not the correct choice because Stempel may have lost fairly as well. Nothing in the passage indicates that his continued winning is necessarily a likely outcome. Choice C is incorrect because there is no indication at all that the firing of Kintner is related to the quiz show scandal.