



A-level OCR Sample

[Paper & Marks](#)

SECTION A

- 1:57 - 5:07 Q 01 [▶ String Quintet No. 5 in D major K.593: III. Menuetto. Allegretto](#)
- 0:00 - 2:57 Q 02 [▶ Bessie Smith - Nobody Knows You When You're Down and Out \(Official Audio\)](#)

SECTION B

- Q 03 [▶ Beethoven: Symphony No. 3 in E Flat Major, Op. 55 "Eroica": I. Allegro con brio](#)
- Q 04 [▶ Anything Goes](#)
- [▶ Tony Bennett & Lady Gaga - Anything Goes \(Studio Video\)](#)

SECTION C

- AOS3 Q 05
Explain how jazz music and musicians adapted to the demands of audiences in the first half of the twentieth century, illustrating your answer with reference to the work of two or more musicians
- AOS3 Q 06
Compare two jazz recordings made since 1940 which make distinctive but different uses of harmony and melody
- AOS4 Q 07
Discuss how at least two composers from 1600 to 1750 used harmony and tonality to illustrate the text in religious works.
- AOS4 Q 08
Explain how the Oratorio changed from its origins to the oratorios of Handel. Use examples from two or more works to illustrate your answer
- AOS5 Q 09
Compare the effectiveness of the expressive use of timbre and texture in programmatic works by two composers of the period 1820 - 1910
- AOS5 Q 10
Explain the developments in the symphonic poem from 1820 to 1910, referring in detail to examples from the work of at least two composers
- AOS6 Q 11
Discuss rhythmic innovations since 1900, using examples from the work of at least two composers.
- AOS6 Q 12
Compare two works composed since 1940 which make distinctive but different uses of instrumental technique and/or instrumentation

[Scores](#)