



A-level OCR 2021

[Paper](#)

SECTION A

- 0:00 - 2:53 Q 01 [Symphony No. 59 in A Major, Hob.I:59: IV. Allegro Assai](#)
0:00 - 3:51 Q 02 [The Trolley Song](#)

SECTION B

- 14:29 - 16:10 Q 03 [BEETHOVEN String Quartet No. 11 in F minor \(Op. 95\) 'Serioso' Score](#)
Q 04 [Every Day I Have The Blues](#)

SECTION C

AOS3 Q 05

Discuss how two or more successful and influential soloists used melody and improvisation to create new and different jazz styles.

AOS3 Q 06

Explain the significance of cities as centres of instrumental jazz. You may wish to discuss the opportunities provided for musicians and bands by cities such as New York, New Orleans, Chicago or others, such as those on the West Coast or in Europe.

AOS4 Q 07

Compare and contrast different semi-dramatic settings of religious texts during the Baroque era, for example, in cantatas, oratorios or passions. Refer to examples by at least two composers

AOS4 Q 08

Evaluate the effectiveness of composers in using a variety of textures to reflect the meanings of the religious texts in their music. Give examples from one or more composers of the Baroque period.

AOS5 Q 09

Explain the similarities and differences between the concert overture and the symphonic poem and why composers might choose one form rather than the other. Support your answer with examples from two or more composers from 1820 to 1910

AOS5 Q 10

Discuss the impact on programme music of the growth of the wealthy middle-class during the Romantic period. Explain how one or more composers responded in their music to the challenges and opportunities of new audiences

AOS6 Q 11

Compare and contrast the musical styles of two composers from 1900 to the present day from one or two of the following countries: England / France / Russia / USA

AOS6 Q 12

Some composers from 1950 to the present day have considered alternatives to precisely notating their music. Discuss and evaluate examples of successful and imaginative works by one or more composers which use aleatory techniques, graphic scores, improvisation or other non-traditional notation

[Scores](#) [Marks](#)