



A-level OCR 2022

[Paper](#)

SECTION A

- 0:00 - 2:39 Q 01 Let's Take the Long Way Home
- 0:14 - 4:10 Q 02 Beethoven: Symphony No. 3 In E Flat, Op. 55 -"Eroica" - 4. Finale (Allegro molto)

SECTION B

- 07:45 - 13:41 Q 03 Haydn: Symphony No. 48 in C major "Maria Theresia" (with Score)
- Q 04 Yesterdays

SECTION C

AOS3 Q 05

Explain why jazz was at the height of its popularity in the period from 1920 to 1960. You should consider historical reasons for jazz's place in society and/or the popular appeal of the music and its different styles. Refer to examples from one or more bands, band leaders or players.

AOS3 Q 06

Discuss changes over time in the role of the 'front line' (instruments such as clarinet, saxophone, trumpet, trombone) in jazz from 1910 to the present day. Refer to the music of two or more contrasting musicians.

AOS4 Q 07

Evaluate the effectiveness of the writing for solo voice in religious music by two composers of the Baroque period.

AOS4 Q 08

Explain the development of one of the following forms of music during the Baroque period: anthem; cantata; motet. Support your answer with examples from the music of one or more composers

AOS5 Q 09

Discuss the role of the solo instrument in programme music from 1820 to 1910. Refer to the work of one or more composers from one or more of the following: piano music; instrumental solos accompanied by orchestra; other examples of solo music.

AOS5 Q 10

Explain how composers between 1820 and 1910 used effects such as dynamics, expression, articulation, complex textures and dramatic contrast to illustrate a programme

AOS6 Q 11

Discuss how one composer (or more than one) from 1900 to the present day has explored a new world of sonority and timbre. Explain how this contributes to the impact of the music on its audience. For example, you may wish to write about music with unusual instruments or innovative playing techniques or new combinations of vocal, instrumental or electronic sounds

AOS6 Q 12

Evaluate the success of one or two composers from 1945 to the present day in either writing new music in traditional forms (for example, symphony, concerto, opera) or writing new music in innovative forms.

[Scores](#)

[Marks](#) / [Report](#)