



A-level OCR 2024

[Paper](#)

SECTION A

0:00 - 3:30

Q 01

[▶ Haydn: Symphony No. 78 in C Minor, Hob. I:78: III. Menuetto. Allegretto](#)

0:00 - 2:57

Q 02

[▶ I've Found a New Baby](#)

SECTION B

7:50 - 10:20

Q 03

[▶ Beethoven: Piano Concerto No. 4 in G major, Op. 58 \(with Score\)](#)

Q 04

[▶ Lonely Town](#)

[▶ Lonely Town](#)

SECTION C

AOS3

Q 05

Evaluate the impact of innovations in harmony and tonality on two contrasting styles of jazz. Use examples to support your answer.

AOS3

Q 06

Which jazz musicians have, in your opinion, produced the most exciting and interesting music since 1960? Give reasons for your judgement. Use examples from the music of one or more jazz musicians to support your answer.

AOS4

Q 07

Baroque composers sometimes wrote religious music for specific events, for example an oratorio, passion, Te Deum or Coronation music. Evaluate the effectiveness of one or more of these works. Use examples to support your answer.

AOS4

Q 08

Explain which Baroque composers were most successful at setting religious texts for choir or chorus. Write about one or more composers. Use examples to support your answer.

AOS5

Q 09

Explain how the relationship between composer and audience changed between 1820 and 1910 and how this affected the development of programme music. Use examples from the music of one or more composers to support your answer.

AOS5

Q 10

Evaluate the effectiveness of programme music in expressing national identity. Use examples from the music of one or more composers between 1820 and 1910 to support your answer.

AOS6

Q 11

After 1900 some composers began to move away from tonality (writing music in a key). Others looked for new ways to compose in a tonal style. Explain the musical and expressive effect of innovations in either atonal or tonal music. Use examples from the music of one or more composers from 1900 to the present day to support your answer.

AOS6

Q 12

"Innovations in contemporary music make it difficult to listen to." Evaluate this statement and suggest what could be done to help innovative contemporary music reach a wider audience. Use examples of music from one or more composers writing between 1970 and the present day to support your answer.

[Scores](#)

[Marks / Report](#)