

# Cambridge International AS & A Level

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**MUSIC**

**9483/12**

Paper 1 Listening

**October/November 2025**

MARK SCHEME

Maximum Mark: 100

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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This document consists of **19** printed pages.

**PUBLISHED****Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**PUBLISHED****GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.


**Annotations guidance for centres**

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

**Annotations**

<b>Annotation</b>	<b>Meaning</b>
<b>DEV</b>	Development
<b>J</b>	Justification
<b>L1</b>	Level One
<b>L2</b>	Level Two
<b>L3</b>	Level Three
<b>LNK</b>	Two statements are linked
<b>SEEN</b>	Noted but no credit given
	Correct point
<b>BOD</b>	Benefit of the doubt

Question	Answer	Marks	Guidance
<p><b>Section A – Compositional Techniques and Performance Practice</b></p> <p><b>Answer all questions in Section A.</b></p> <p>Your audio recordings contain three tracks. Track 1 contains the music for Question 1. Track 2 contains Performance A and Track 3 contains Performance B. A full score of the music for Question 2 is in the accompanying insert. <b>No</b> additional scores may be used in Section A.</p>			
1	<p><b>Listen to this extract from Vivaldi’s Concerto in G minor, Op. 3 No. 2, RV 578 (Track 1).</b></p>		
1(a)	<p><b>What is the Italian tempo marking of this movement?</b></p> <p>Allegro (1)</p>	1	
1(b)	<p><b>What is the time signature of this movement?</b></p> <p><math>\frac{12}{8}</math> / compound quadruple (1)</p>	1	
1(c)	<p><b>Describe the music played in this extract.</b></p> <p>At first, there is no continuo playing (1). The (two solo) violins play a descending sequence (1) (mostly) in 3rds (1) over a chromatic (1) figure on every beat (1) in the ripieno upper strings (1) who play in unison / then in thirds (1). The solo violins then play the melody by turns / imitation (1), a descending / scalar figure (1) over a circle of fifths (1) with continuo accompaniment (1). The solo violins add ornamentation (1). At the end of the recording the tutti / ritornello / original theme returns (1).</p>	3	

Question	Answer	Marks	Guidance
2	<b>Listen to Performance A on the recording provided (Track 2). Look at the score, which you will find in the separate insert, and read through the questions.</b>		
2(a)	<b>Name the harmonic device in the 1st and 2nd violins in bars 1–2.</b> Suspension (1).	1	
2(b)	<b>Name the melodic device in the 2nd violin in bars 3–5.</b> Descending (1) <u>sequence</u> (1).	2	Mark for ‘descending’ only if ‘sequence’ correct.
2(c)	<b>Precisely identify the chord at bar 11<sup>3</sup>.</b> Am (1) $\frac{6}{5}$ <sup>7</sup> (1) in first inversion (1) ii (2) $\text{II}^7$ (2) $\text{IIb}$ (2)	2	One mark for Am / ii / II Then the second mark for <sup>7</sup> / first inversion / b / $\frac{6}{5}$ Accept $\frac{6}{3}$
2(d)	<b>Name the key at bar 37 and its relationship to the tonic.</b> <b>Key:</b> E minor (1) <b>Relationship:</b> Relative minor (1)	2	Minor not required in relative (minor) if E minor correct.
2(e)	<b>Name the scale played by the solo viola in bar 54.</b> G (major) (1)	1	
2(f)	<b>Compare the music of bars 13–18 with bars 19–24.</b> The musical material is essentially the same (1). In bar 19 (1), the theme starts a (compound) 4th higher (1) than in bar 13, this time played by the tutti / melody in violin 1 (1) in C major (1). At bar 20 <sup>3</sup> (1), it returns to solo viola (with basso continuo) (1) and the music begins to modulate to D major (1), now being a tone / major 2nd higher (1) than in bar 15. (accept bar 21 for D major). The continuo part in bar 24 <sup>3</sup> (1) is simpler rhythmically (1) compared with the equivalent bar 18 against a less angular solo viola / smaller leaps (1).	6	Award a maximum of 3 marks for correct references to bar numbers.

Question	Answer	Marks	Guidance
3	<b>Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).</b>		
3(a)	<p><b>Compare the approach to articulation in the two performances. Refer to bar numbers in your answer.</b></p> <p>Performance A is generally more legato (1) and less accented (1) than Performance B, although both have a mixture of articulation (1). In both performances quavers are generally detached (1) and semiquavers are more legato (1).</p> <p>Performance A tends to be more consistent/regular in its approach (1). For example, the solo viola in bar 7 / 13 / 40–42 (1) slurs each pair of notes in the first half of the bar (1). In this performance the Baroque performance technique of releasing the ties early is used (1).</p> <p>Performance B is much more heavily accented (especially in the fast, repetitive semi-quaver figures (1)) and staccato is shorter (1), such as the final four quavers in bar 18 of the solo viola (1). There is variation in how musical ideas are articulated. The fourth quaver of the triadic motif, e.g. at bar 7 in the solo viola (1), is notably accented (1). At bar 32<sup>4</sup> (1), the quavers in the tutti are staccato (1), as are the off-beat crotchets that follow (1). One striking difference is in the articulation of the cello / continuo in bars 37–39 (1), where the continuo is more prominent and articulation is varied to emphasise this (1), as it is in bars 45–47 (1). In bars 40–42 (1), the solo viola plays the quavers <i>staccato</i> (1).</p>	<b>6</b>	Credit valid observations about the articulation in either performance, with a maximum of 4 marks for any one performance.

Question	Answer	Marks	Guidance															
3(b)	<p><b>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, ornamentation, the overall sound or any other features you consider important. You should <u>not</u> refer to articulation.</b></p> <table border="1" data-bbox="338 384 1366 1358"> <thead> <tr> <th data-bbox="338 384 456 451">Levels</th> <th data-bbox="456 384 1245 451">Descriptor</th> <th data-bbox="1245 384 1366 451">Marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="338 451 456 754">3</td> <td data-bbox="456 451 1245 754">A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.</td> <td data-bbox="1245 451 1366 754">8–10</td> </tr> <tr> <td data-bbox="338 754 456 1058">2</td> <td data-bbox="456 754 1245 1058">A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.</td> <td data-bbox="1245 754 1366 1058">4–7</td> </tr> <tr> <td data-bbox="338 1058 456 1294">1</td> <td data-bbox="456 1058 1245 1294">An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.</td> <td data-bbox="1245 1058 1366 1294">1–3</td> </tr> <tr> <td data-bbox="338 1294 456 1358">0</td> <td data-bbox="456 1294 1245 1358">No creditable response.</td> <td data-bbox="1245 1294 1366 1358">0</td> </tr> </tbody> </table>	Levels	Descriptor	Marks	3	A clear and detailed comparison, demonstrating excellent aural perception and secure knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt and comprehensive, and include relevant detail. The observations made are informed by pertinent contextual information. The response reflects a consistently balanced account of the two performances.	8–10	2	A detailed comparison at times, demonstrating good aural perception and good knowledge of issues appropriate to the two performances and the question. The examples of differences given are apt, and include mostly relevant detail. The observations made are informed by correct contextual information most of the time. The response overall reflects a balanced account of the two performances.	4–7	1	An uneven comparison, demonstrating some aural awareness and some knowledge of issues appropriate to the two performances and the question. The examples given are few, and include at times some relevant detail. Any observations made are informed by contextual information which is general in nature.	1–3	0	No creditable response.	0	10	
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Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> <li>• Both performances use a harpsichord in the continuo group.</li> <li>• Performance B is much faster, pushing the upper limits of <i>Allegro</i>.</li> <li>• Dynamics in both performances might be described as ‘terraced’, with some shaping.</li> </ul> <p>Better answers might add that:</p> <ul style="list-style-type: none"> <li>• Performance A is at a lower pitch, suggesting it might use period instruments (or copies).</li> <li>• Performance A has a more balanced sound and Performance B is generally louder.</li> <li>• Neither performance contains much ornamentation, except for a turn in Performance A (harpsichord, bar 39) and a trill in Performance B (cello, bar 38).</li> <li>• Performance A tends to use dynamic shaping of phrases more with a crescendo through bars 48 and 49. Performance B has some shaping of dynamics in bars 33-36 and bar 42 is noticeably quieter than 40 and 41.</li> </ul> <p>Better answers are likely to show an awareness of performance practice issues.</p> <ul style="list-style-type: none"> <li>• Performance B is stylistically more authentic, although the higher pitch suggests it might use modern instruments.</li> </ul> <p>Answers in the highest mark levels are likely to show a secure understanding of performance practice issues.</p> <p>Weaker answers are likely to make generalisations without pointing to specific musical examples.</p> <p>Better answers will point to specific examples and give contextual information to inform observations.</p>		

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Question	Answer	Marks	Guidance
<p><b>Section B – Understanding Music</b></p> <p><b>Answer <u>one</u> question in Section B.</b></p> <p><b>Refer to your own unedited recordings of the set works. You may <u>not</u> use scores.</b></p> <p>Questions in this section should be marked using the generic mark levels. Candidates will be expected to show:</p> <ul style="list-style-type: none"> <li>• close familiarity with the set works</li> <li>• an understanding of typical techniques and processes</li> <li>• personal responsiveness and an ability to explain musical effects</li> <li>• an ability to illustrate answers by reference to appropriate examples.</li> </ul>			
Levels	Description	Marks	
5	A well-developed understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout the response, and their musical effects clearly and convincingly explained. The connections identified between the pieces are appropriate and well-reasoned and support a wholly pertinent answer.	29–35	
4	A good understanding is demonstrated appropriate to the question, together with an ability to select, describe and analyse relevant and significant examples. A secure understanding of typical techniques and processes in relation to these examples is demonstrated throughout much of the response, and their musical effects clearly explained. The connections identified between the pieces are generally appropriate and well-reasoned and support a focused answer.	22–28	
3	An adequate understanding is demonstrated appropriate to the question, together with an ability to select and describe, and in some cases analyse, relevant examples of music. A secure understanding of typical techniques and processes in relation to these examples is demonstrated at times, and their musical effects explained. The connections identified between the pieces are generally appropriate and reasoned and support an answer that is focused at times.	15–21	
2	Some understanding is demonstrated appropriate to the question, together with an ability to select and describe some relevant examples of music. At times, an awareness of typical techniques and processes in relation to these examples is demonstrated and musical effects explained. The connections identified between the pieces are generally appropriate and contribute to an answer that varies in focus.	8–14	

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Question	Answer	Marks	Guidance
<b>Levels</b>	<b>Description</b>		<b>Marks</b>
<b>1</b>	Some understanding is demonstrated appropriate to the question, and a few examples of partly relevant music are cited. An awareness of typical techniques and processes is sometimes demonstrated but not always in relation to these examples. Musical effects are sometimes referred to. Some connections identified between the pieces are appropriate. The answer includes some focused points.		<b>1–7</b>
<b>0</b>	No creditable response.		<b>0</b>

Question	Answer	Marks	Guidance
4	<p><b>Describe musical features of Bonds' <i>Stopping by Woods on a Snowy Evening</i>, Price's <i>Travel's End</i> and any <u>one</u> movement from Dvořák's <i>Symphony no. 9 in E minor, Op.95, 'New World'</i>, which show that they were composed in America.</b></p> <p>Bonds and, Price before her, are well-known for drawing inspiration from African-American spirituals, combining this aspect of their heritage with classical training. Dvořák additionally attempted to inject the spirit of Native American music into his original compositions. It is primarily these features that indicate a composition in North America.</p> <p>Although the direct influence of African-American spirituals is not clearly traceable in the Bonds and Price songs, there are plenty of Blues references. Jazz-inspired harmonies are evident in both songs, although not all the time, especially in bars 65-68 of the Bonds and when spread chords are 'rolled' in the Price. The vocal line in the Bonds is relatively simple, but juxtaposed with an almost rag-time, 'jumpy' accompaniment, while the Price is calmer, perhaps evoking an American rural homestead. Additionally, the Price almost feels swung, with its compound triple time signature.</p> <p>Dvořák's symphony contains recognisably 'American' themes developed and transformed throughout. The first of these is characterised by  in an arpeggiated pattern. This leaping melody adds to the drama of surviving on new frontiers. A version of this theme appears later, at least initially pentatonic. Another theme seems to evoke a Native American flavour, with a relatively small range and modal inflections (natural minor) to the rhythm: </p> <p>Candidates need to highlight the most pertinent examples (an exhaustive accounting of all the musical features is not required) and use these to show how the composers have included typically 'American' ideas in their works.</p>	35	

Question	Answer	Marks	Guidance
5	<p><b>Outline some of the ways in which changes in musical features suggest different regions in Nyman’s <i>MGV (Musique à Grande Vitesse)</i>.</b></p> <p><i>MGV</i> is a Minimalist piece of music in the sense that it makes use of ideas that are repeated and gradually transformed over time. This ‘journey’ of the music can be likened to the imaginary train’s journey through the French countryside, although no specific locations or geography were envisaged by the composer.</p> <p>There are various musical features which help to delineate the move between regions, though there are also changes within regions.</p> <p>Nyman has a large ensemble at his disposal. The work begins with the ‘band’ instruments, which (according to Nyman) ‘lay down the tracks on which <i>MGV</i> runs’. The metre is 4/2, but a 9-beat cycle is introduced from bar 1, resulting in phase shifting within the metre, shortly followed by an additional 11-beat cycle. This constant pulsing reflects the onward motion of the train.</p> <p>Orchestral instruments are gradually added to the texture, increasing the number of layers and adding important melodic motifs. These include rising and falling three-note phrases, centred around the pitches C and E. A high note cluster represents the sound of the train horn.</p> <p>Features which mark the move into the second region include a change of metre (to a triple metre), key (to D flat) and instrumentation. The Band stop playing leaving only the orchestral instruments.</p> <p>The third, central region is the longest in the work. Some musical ideas provide continuity with previous regions (we are on the same train after all). However, harmonies in C suggest the Lydian mode, followed by E major. Some candidates may reflect that this region is more evocative of the open countryside, compared with the more urban settings of the previous regions.</p> <p>In the fourth region the tempo slightly increases and a minor modality is used.</p>	35	

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<b>Question</b>	<b>Answer</b>	<b>Marks</b>	<b>Guidance</b>
5	<p>Possibly the most striking change of region is heard at the start of the fifth, where crotchet triplets are heard on three drums of different pitches, continuing to the end of the work. This is the first time that Nyman has used drums in the piece and they continue until the end. After the minor feel of region four, there is a return to a bright E major, together with motifs from earlier in the work. It ends on an inconclusive dominant chord.</p> <p>Another way in which the regions are delineated is by the use of a slow moving, mainly stepwise melody towards the end of each region.</p>		

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Question	Answer	Marks	Guidance
<p><b>Section C – Connecting Music</b></p> <p><b>Answer one question in Section C.</b></p> <p>You <b>must</b> refer to musical examples of <b>two or more</b> styles or traditions from: world, folk, pop, jazz. You <b>may</b> also refer to music from the Western classical tradition <b>not including the set works</b>.</p> <p>You may <b>not</b> use recordings or scores.</p> <p>Questions in this section should be marked using the generic mark levels.</p> <p>Candidates will be expected to show:</p> <ul style="list-style-type: none"> <li>• knowledge and understanding of <b>two or more</b> styles or traditions from: World, Folk, Pop, Jazz.</li> <li>• evidence of reflection on issues related to the composition and performance of music they have heard</li> <li>• an ability to state and argue a view with consistency</li> <li>• an ability to support assertions by reference to relevant music/musical practices.</li> </ul>			
<b>Levels</b>	<b>Descriptor</b>	<b>Marks</b>	
5	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• a thorough and articulate discussion, well supported by relevant references to music and musical practices from two or more styles or traditions</li> <li>• incisive reflection on relevant issues related to the composition and performance of the music identified</li> <li>• a clear statement of view, consistently argued.</li> </ul>	25–30	
4	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions</li> <li>• careful reflection on relevant issues related to the composition and performance of the music identified</li> <li>• a clear statement of view, mostly consistently argued.</li> </ul>	19–24	

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Question	Answer	Marks	Guidance
<b>Levels</b>	<b>Descriptor</b>	<b>Marks</b>	
<b>3</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• an adequate attempt to address the issues raised by the question, supported by some relevant references to music and musical practices from two or more styles or traditions</li> <li>• adequate reflection on some relevant issues related to the composition and performance of the music identified</li> <li>• a clear statement of view, argued consistently at times.</li> </ul>	<b>13–18</b>	
<b>2</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• some attempt to address the issues raised by the question, but lacking support from references to relevant music and musical practices from two or more styles or traditions</li> <li>• some attempt at reflection on some relevant issues related to the composition and performance of the music identified</li> <li>• a statement of view, argued at times.</li> </ul>	<b>7–12</b>	
<b>1</b>	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> <li>• a limited discussion of the issues raised by the question, lacking evidence of relevant musical knowledge and musical practices from one or more styles or traditions</li> <li>• some limited reflection on some relevant issues related to the composition and performance of the music identified</li> <li>• a statement of view.</li> </ul>	<b>1–6</b>	
<b>0</b>	No creditable response.	<b>0</b>	

Question	Answer	Marks	Guidance
6	<p><b>What are the arguments for and against experiencing music at a live performance?</b></p> <p>The benefit of modern technologies is that people do not <i>need</i> to attend live performances to hear music. For example, Taylor Swift’s <i>Eras Tour</i> showed in cinemas in late 2023, reaching a much wider audience, and other artists have followed suit. Technology provides convenience, but also arguably laziness. Listening in your own home, on the move, or at work avoids all the hassle of travelling and the expense of live music. So, why would anyone choose to attend a live performance?</p> <p>There is much to be said for the atmosphere and general experience of live music. Performers, especially in styles and traditions more prone to improvisation, but even those in popular styles, will often surprise their live audiences with new interpretations of their own (and others’) work. Sharing the live experience with a crowd can enhance the feelings of community; this social aspect can extend to refreshments. Listening without the aid of technology (beyond, perhaps, amplification depending on the size of venue) provides a direct experience. Audience members may also wish to support musicians financially by patronising their concerts.</p> <p>Candidates can weigh up the pros and cons of attending live events with reference to any performances they have seen or music to which they have listened electronically, drawing upon a range of styles and traditions. They should refer to their own examples of music, but these may include performances of ‘classical’ works, such as Beethoven’s Symphony no. 5, in which the audience would be expected to sit in silence. This could be contrasted with performances by artists such as Adele or Taylor Swift, who may encourage the audience to sing along to many or all of the songs. Live jazz performances may take place in venues such as bars or restaurants, where the music is relegated to the background while people talk over the top.</p>	30	

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Question	Answer	Marks	Guidance
7	<p><b>Does technology improve the composition and/or performance of music? Justify your answer with reference to a range of examples.</b></p> <p>There may be some candidates who feel that technology increases access, expands the range of possible sounds, facilitates collaboration and enables performance in larger venues (e.g. through amplification). On the other hand, candidates might feel that technological advancements obscure, rather than enhance, traditional musical styles.</p> <p>There is also the issue of the definition of ‘technology’. Some might assume this relates solely to electronic innovations, but it could also encompass things like the shruti box, a kind of bellows (although electronic shruti boxes are now often in use). The well-documented evolution of Western instruments, such as the trumpet and piano, led to new compositional styles and performance in larger venues.</p> <p>It is almost inevitable that technology will affect music; whether it is improved by technology or not is a matter of opinion. Candidates might justify either opinion with examples of traditional music, like Gamelan, or Popular styles. The best responses are likely to find a more nuanced position; it is not about the technology itself, but how it is used.</p> <p>Candidates should select relevant repertoire examples such as Ed Sheeran using a loop pedal live on stage to record his performance and then play along with it, or artists whose recordings have been subject to autotune. Examples of compositions using technology could include EDM, which is mostly or entirely created with technology or use of the Japanese AI singer Miku.</p>	30	

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Question	Answer	Marks	Guidance
8	<p><b>Discuss the statement, ‘There is no originality in music today’, referring to a range of different examples.</b></p> <p>There is a perception that much music today is too similar to that which has come before, never more so than in popular styles, where songs can tend towards the mean of simple quadruple, voice, guitar, drums and a roughly 3-minute length. Traditional music might also be viewed as ‘unoriginal’ in the sense that it is rooted in custom, even if improvisation might lend some originality to performances.</p> <p>However, there is also plenty of innovation. For example, music that fuses multiple styles or traditions, such as Jazz fusion (e.g. <i>Girl from Ipanema</i>), K-pop (e.g. <i>Gangnam Style</i>) or Bhangra, or music that puts a new ‘spin’ on old ideas (such as Miley Cyrus’s <i>Flowers</i>, which makes use of a shortened circle of fifths, or Maroon 5’s <i>Memories</i>, which repurposed the chord progression of Pachelbel’s famous <i>Canon in D</i>).</p> <p>Some music is <i>always</i> original, strictly speaking (e.g. improvisation, such as in Gamelan) and some is always the same (e.g. recorded performances). Spontaneous originality does not, however, always equate to creativity.</p> <p>Candidates can likely evidence either position, although better responses will explain the nuance of originality balanced against familiarity.</p>	30	