

Cambridge International AS & A Level

MUSIC**9483/12**

Paper 1 Listening

May/June 2025

MARK SCHEME

Maximum Mark: 100

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 May/June 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **25** 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

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

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Question	Answer	Marks	Guidance
<u>Section A – Compositional Techniques and Performance Practice</u> Answer <u>all</u> questions in Section A. Your CD contains 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 Questions 2 and 3 is in the accompanying insert. No additional scores may be used in Section A.			
1	Listen to this extract from Bach's Orchestral Suite No. 1, BWV 1066 (Track 1).		
1(a)	The music is repeated in the recorded extract. What changes are heard in the repeat? The woodwind/oboe and bassoon join in (1) and it is louder (1).	2	
1(b)(i)	What type of dance is this? Courante (1).	1	Accept alternative spellings
1(b)(ii)	What musical characteristics can you hear that identify it as this type of dance? (Moderately) fast (1) in triple time/3–2 (1) with running quavers (1). There is a short anacrusis / up-beat (1).	2	

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Question	Answer	Marks	Guidance
2	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.		
2(a)	Name the harmonic device in the 1st violin part in bars 27³–29¹. Suspension (1).	1	
2(b)	What is the inversion of the chord at bar 30¹? First (inversion) (1).	1	Accept 'b', '6' '6 ₃ '
2(c)	Name the melodic device in the oboe part in bars 50–52. Descending (1) <u>sequence</u> (1).	2	Mark for 'descending' only if 'sequence' mentioned.
2(d)	Name the key at bar 76 and identify its relationship to the tonic. D <u>minor</u> (1). Dominant (1).	2	
2(e)	What harmonic device is heard in bars 94–101? Circle of Fifths (1).	1	
2(f)	Identify the cadence at bars 128–129. Interrupted (1).	1	

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Question	Answer	Marks	Guidance
2(g)	<p>Describe the texture of bars 1–38.</p> <p>There is some homophony / movement in 3rds (and 6ths) (1), but also movement in octaves / (upper strings) in unison / monophonic (1), such as in bars 2 and 3 (1), and moments of contrary motion (1) between the 1st and 2nd violins in bar 4 / 6 / 20 / 22 (1). The viola holds a dominant pedal (1) from bars 4 to 14 (1). The semi-quaver pattern is passed around (1), e.g. bar 8 in the continuo (1) passing to the 2nd violin in bar 9 (1) then 1st violin by bar 15 (1). A final passage in octaves occurs in bars 31 to 38 (1) (interrupted in bars 35–36¹).</p>	6	<p>Award a maximum of 3 marks for correct references to bar numbers. Do not accept ‘polyphonic/contrapuntal’.</p> <p>Credit ‘monophonic / unison / in octaves’ only once, but allow up to two bar number references for a maximum of 3 marks.</p>

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Question	Answer	Marks	Guidance
3	Refer to both Performances A and B on the recordings provided (Tracks 2 and 3).		
3(a)	<p>Compare the use of ornamentation in each performance. Refer to bar numbers in your answer.</p> <p>Performance A – generally more ornamented than B (1). In bar 8 / 19³ / 73 / 94 / 105 / 122 / 123 / 128 (1), there is a short trill in the 1st violin (1). A grace note (1) appears between the first two beats of bar 24 (1). Bar 27 (1) contains a turn (1). There is an escape note (1) at the cadence in bar 75 (1). An extra passing note in bar 111 (1) leads to a florid bar 114 (1).</p> <p>When the oboe enters, more frequent ornamentation is heard (1), e.g. in bar 46 (1) with an extra passing note (1) and in bar 49 (1) with a short trill on the final note (1), as well as an appoggiatura (1) in bar 53 (1). Short runs (1) can be heard on the final beats of bars 54 / 56 / 60 / the first beat of 64 (1). There are extra notes in bar 69 (1). At the next oboe entry, a mordent (1) occurs in bar 109 (1).</p> <p>Performance B – no significant ornamentation until the oboe entry. There is then some light decoration in the harpsichord in bar 45 (1). The tutti rarely ornaments, except for a trill in bars 94 and 105 (1).</p> <p>The solo oboe adds a trill (1) at bar 53 (1). There is also a trill in bars 73 and 75 (1), (contrasting with the escape note in bar 75 in Performance A) and bars 112 / 115 / 122 / 128 (1). A short run up (1) appears at bar 66 (1). Bars 69 and 70 / bar 120 (1) are decorated with passing note triplets (1). There is also a mordent (1) in bar 109 (1).</p>	6	<p>Credit valid observations about the ornamentation in either performance, with a maximum of 4 marks for any one performance.</p> <p>When referencing specific bar numbers the type of ornament (e.g. trill) should be named, not just 'ornament'.</p>

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Question	Answer	Marks	Guidance									
3(b)	<p>Compare the two performances. You may wish to refer to instrumentation, pitch, tempo, dynamics, articulation, the overall sound or any other features you consider important. You should <u>not</u> refer to ornamentation.</p> <table><tr><th>Levels</th><th>Descriptor</th><th>Marks</th></tr><tr><td>3</td><td>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>8–10</td></tr><tr><td>2</td><td>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>4–7</td></tr></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	10	
Levels	Descriptor	Marks										
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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										

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Question	Answer			Marks	Guidance
3(b)	Levels	Descriptor	Marks		
	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		

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Question	Answer	Marks	Guidance
3(b)	<p>Most answers should notice that:</p> <ul style="list-style-type: none"> Both performances use a harpsichord in the continuo group. A is slightly faster than B, although the tempos are broadly similar. In terms of the overall sound Performance A has a crisper/clearer sound with a better balance – the tutti violins are clear when the oboe is not playing, and the oboe is always clear when playing. Performance B's sound quality is slightly less good, and the solo oboe is less prominent in tutti sections. <p>Better answers might add that:</p> <ul style="list-style-type: none"> Performance A is at a higher pitch, suggesting Performance B might use period instruments. The continuo group in Performance B sounds heavier, perhaps including a lute. There is a longer pause at bar 34 in Performance A. Performance B has occasional small <i>ritenuti</i>, e.g. at bar 53, 116, 123 and 128. Performance A has more variation in dynamics on the whole. Performance A has repeated bars a little quieter, e.g. bars 4 and 5 vs 6 and 7; 54–55 vs 56–57; 58–59 vs 60–61. Bar 35 onwards is quieter than what comes before and after. Performance B has terraced dynamics but less obvious difference between repeated patterns/bars. Both performances contain a mix of legato and staccato articulation. Performance A's staccato notes are <i>more</i> staccato than Performance B. In Performance A bars 2–4 are slurred. The first two semi-quavers of the 2nd violin in bar 9 also slurred and it is more legato from bar 106. In Performance B some points are more legato than in Performance A. <p>Better answers are likely to show an awareness of performance practice issues:</p> <ul style="list-style-type: none"> Performance A sounds stylistically more authentic, even if Performance B's lower pitch suggests period instruments. <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
Section B – Understanding Music Answer <u>one</u> question in Section B. Refer to your own unedited recordings of the set works. You may <u>not</u> use scores. <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"> • close familiarity with the set works • an understanding of typical techniques and processes • personal responsiveness and an ability to explain musical effects • an ability to illustrate answers by reference to appropriate examples. 			
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
1	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.		1–7
0	No creditable response.		0

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Question	Answer	Marks	Guidance
4	<p>Describe how melody is used to suggest journeying in Nyman's <i>MGV (Musique à Grande Vitesse)</i> and any <u>two</u> movements from Dvořák's Symphony no. 9 in E Minor, Op. 95, '<i>New World</i>'.</p> <p>Dvořák uses melody extensively throughout his symphony as a means of depicting the American frontier; the so-called 'New World'. Most notable would be his recognisable second-movement melody, but others are also distinctive.</p> <p>In the first movement, the first significant melody is triadic and dotted, including the quaver-dotted crotchet 'snap' twice. This is transformed in all the movements. A woodwind melody using semiquavers is more reflective of Native American music. The relatively small range and modal inflection (natural minor) suggest folk-like elements. The movement becomes a series of contrasts between the bold first theme and the Native American theme, as well as rhythmically similar pentatonic versions of the first, still with the 'snap' rhythm, but also a diminution of the dotted crotchet-semiquaver pattern.</p> <p>Dvořák's second movement (after some slow, chromatic chords) is characterised by a slow, initially pentatonic melody on cor anglais, again making heavy use of dotted quaver-semiquaver rhythms. This creates a very still and peaceful atmosphere, interrupted by another Native American section, again in a natural minor mode with a relatively narrow range and triplets.</p>	35	

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Question	Answer	Marks	Guidance
4	<p>The third movement explores the concept of a frenzied 'Hiawathan' dance in the form of a Scherzo. The first recognisable theme is off-beat, staccato and minor. A sweeter and calmer (<i>mostly</i> pentatonic) theme follows, characterised by ties over the bars, giving it a lightly syncopated feel before returning to the initial theme. A fairly jolly, major, triadic theme contains a return of the dotted rhythm now so familiar. There is also a reference to the opening theme from the first movement in the coda, this time in simple triple but retaining the mirrored rhythm.</p> <p>The fourth movement uses the Native American-style music (narrow range, natural minor mode) from before, but dramatically in <i>fortissimo</i> and accented. Other themes return, including the second movement's familiar melody and the dramatic opening theme of the first movement, tying the whole symphony together and setting a thoroughly and consistently 'American' scene. The development of melodic and rhythmic ideas could be thought to suggest a journey, both musical and metaphorical. It is difficult to argue that Dvořák is anything but a complete master of melody in this regard.</p>		

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Question	Answer	Marks	Guidance
4	<p>Nyman's journey is more difficult to trace, because by his own admission, the five 'regions' are not topographically identifiable in any way. Nonetheless, there are many memorable melodies in his work, not least the one that dominates the final region, a sweeping melody over the chugging of the busy accompaniment. Its two component parts even end up in canon towards the end. Fragments of this same melody are teased earlier in the piece, particularly towards the end of each Region. This 'journey' of a melodic idea also suggests different aspects of the metaphorical train journey. Other melodies that might suggest journeying include the rising, syncopated bass line, prominent in Regions 2 and 4, and an off-beat octave-jump melody in Region 3 (as well as a sweeter section from Rehearsal R). The contrasts between these could be used to demonstrate a changing landscape.</p>		

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Question	Answer	Marks	Guidance
5	<p>Discuss how the interaction between voice and piano contributes to the text-setting in Price's <i>Travel's End</i> and Bonds' <i>Stopping by Woods on a Snowy Evening</i>.</p> <p>There is not much synchronicity between accompaniment and voice in the Bonds song, with a relatively independent vocal part and a rhythmically repetitive piano part. However, it is this separation that helps to depict a traveller through snowy woods; the relatively stable singer 'travelling' through the different musical contexts. As the song progresses, the accompaniment becomes richer and fuller, with added-note chords, adding rich harmonies. Sometimes, dissonance and chromaticism in the accompaniment add to the text, presenting an eerie mismatch. Other specific examples of word-painting include the acciaccaturas in the accompaniment following the lyrics, 'harness bells a shake', the static harmony to accompany the 'frozen lake', and the whole tone scales for 'darkest evening'. An interrupted cadence accompanies the final, long 'sleep', which the piano eventually resolves right at the very end.</p> <p>Price's setting is more straightforward, with a more supportive accompaniment. The gentle rocking (provided by the compound triple [and briefly, compound quadruple] time signature) and calm, soothing pedalling, evokes the sentiment of the end of a life and nostalgic reminiscence. The vocal range was written originally to be quite low, spanning a compound 11th, while the piano accompaniment spans a much wider range, perhaps mirroring the richness and fullness of a life well-lived. The highest note (which is not especially high) occurs on the words 'snow-white plummy geese', reflecting the luxuriousness of the soft bed. Some other examples of word-painting include a <i>ritenuto</i> and descending line at 'dreamy peace', and the <i>pianissimo</i> and slowing ending.</p>	35	

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Question	Answer	Marks	Guidance
5	Both composers have used the piano accompaniment as a partner in the storytelling, rather than mere accompaniment, and the quality of candidates' responses will depend on the detail of their description and understanding of how the texts are set effectively.		

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Question	Answer	Marks	Guidance
<p>Section C – Connecting Music</p> <p>Answer <u>one</u> question in Section C.</p> <p>You <u>must</u> refer to musical examples of <u>two or more</u> styles or traditions from: world, folk, pop, jazz. You <u>may</u> also refer to music from the Western classical tradition <u>not including the set works</u>.</p> <p>You may <u>not</u> use recordings or scores.</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"> • knowledge and understanding of <u>two or more</u> styles or traditions from: World, Folk, Pop, Jazz. • evidence of reflection on issues related to the composition and performance of music they have heard • an ability to state and argue a view with consistency • an ability to support assertions by reference to relevant music/musical practices. 			
Levels	Descriptor	Marks	
5	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a thorough and articulate discussion, well supported by relevant references to music and musical practices from two or more styles or traditions • incisive reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, consistently argued. 	25–30	
4	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • a sensible and clearly-expressed discussion, largely supported by relevant references to music and musical practices from two or more styles or traditions • careful reflection on relevant issues related to the composition and performance of the music identified • a clear statement of view, mostly consistently argued. 	19–24	
3	In answer to the issues raised by the question, the response demonstrates: <ul style="list-style-type: none"> • 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 • adequate reflection on some relevant issues related to the composition and performance of the music identified • a clear statement of view, argued consistently at times. 	13–18	

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Question	Answer	Marks	Guidance
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Levels	Descriptor	Marks
2	<p>In answer to the issues raised by the question, the response demonstrates:</p> <ul style="list-style-type: none"> • 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 • some attempt at reflection on some relevant issues related to the composition and performance of the music identified • a statement of view, argued at times. 	7–12
1	<p>In answer to the issues raised by the question, the response demonstrates:</p> <ul style="list-style-type: none"> • 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 • some limited reflection on some relevant issues related to the composition and performance of the music identified • a statement of view. 	1–6
0	No creditable response.	0

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Question	Answer	Marks	Guidance
6	<p>How do simplicity and complexity affect the success of a piece of music?</p> <p>At the heart of this question lies the possibility that more complex equates to more difficult to understand, and therefore less popular or successful, and that simpler pieces are easy to understand, and therefore more popular or successful.</p> <p>Supposedly ‘simple’ pop songs are, by definition, successful in that they appeal to a broad audience. Tied up with this is the notion of profitability – the artists (and studios) produce music that they think will be downloaded many times, which will make them money. However, some of the most popular and successful music, like Taylor Swift’s, has its own complexities. Folk Music might also be considered ‘simple’, although in this case, the performance of the music can be more complex than its ‘composition’.</p> <p>‘Down by the Salley Gardens’ arranged by Benjamin Britten – the harmonic choices add complexity to a simple melody.</p> <p>Not all music that is simple is successful, and being complex does not guarantee a lack of success. For example, some jazz styles, including jazz fusion (e.g. ‘Girl from Ipanema’), are incredibly sophisticated yet successful, making use of modes, added-note chords and complex rhythms.</p> <p>Similarly, some styles of music from around the world show sophistication through complexity, as well as different tuning systems. Scales from different cultures can <i>sound</i> more complex, depending on the listener’s experience. The layers of Gamelan are simple, but the combination of these layers adds complexity. Importantly, success should not be viewed purely through a Western lens but consider musical success in different settings.</p>	30	

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Question	Answer	Marks	Guidance
6	<p>Candidates may, refer to Western Art Music (not including the Set Works), perhaps citing some Modern and Post-Modern music that is incredibly complex. An interesting example could be Steve Reich's 'Clapping Music', which is undeniably simple in concept, but is challenging to perform and follow.</p> <p>Finally, complexity may well be in the ear of the listener – it depends entirely on one's frame of reference. More successful responses may find a way to illustrate the nuances of this argument.</p>		

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Question	Answer	Marks	Guidance
7	<p>How is music used to tell stories? Refer to instrumental <u>and</u> vocal music in your answer.</p> <p>Music is used to tell stories all around the world. In the most obvious sense, popular songs use lyrics (although a preoccupation with lyrics is unlikely to demonstrate relevant references to music). Folk music has long been used as part of an oral tradition, using strophic ballads to pass on stories.</p> <p>In some traditions, music is combined with dance and ritual to preserve legends and tell stories. For example, Indian rāga are associated with times of the day or moods and can be used to accompany storytelling. Chinese opera and other forms of music-drama (including Western opera) are more literally used to tell stories. Indonesian shadow puppet shows (Wayang Kulit) accompanied by Gamelan also tell stories.</p> <p>Bridging styles, music for films and video games can also add much to a story, often indicating to an audience what their feelings or reactions should be. John Williams' music for 'Jaws' is a strong example of music building suspense.</p> <p>In the Western tradition, ballet provides a further example, with dance being set to music that is intended to depict a story. Multimedia may also play a role, such as the video-opera 'Three Tales' by Steve Reich, a form of musical documentary.</p> <p>Beyond citing examples of traditions and styles that tell stories, better responses are likely to explore a little more <i>how</i> music is used to tell stories, for example by referencing specific rāga, orchestral word-painting and folk tunes, as well as describing musical features and characteristics of these that contribute to the storytelling.</p>	30	

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Question	Answer	Marks	Guidance
8	<p>Discuss different examples of creativity in performing and composing.</p> <p>Composition is a more obviously creative act, but musical performers bring their own creativity to a performance of a composition or tradition.</p> <p>Performances in traditions that rely heavily on improvisation can require more creativity from performers. This includes Indian classical music, Indonesian Gamelan and Jazz. Nonetheless, the composers of these works have also exercised creativity. In the case of World Music, the concept of ‘composer’ may be synonymous with ‘performer’ in any case.</p> <p>Creativity in a performance of pop music can involve technology such as loop pedals, where the performer lays down several loops, performing live over the top. Ed Sheeran has performed ‘Shape of You’ live using a loop pedal. Other pop songs are creative in their composition: the song ‘Bohemian Rhapsody’ by Queen fuses many different styles into a truly unique song.</p> <p>All musical performance and composition involve some element of creativity, be it in the choices that performers make (e.g. instrumentation, tempo, dynamics, phrasing, etc.), in completely reinterpreting a composer’s or tradition’s original intentions, or in devising those intentions in the first place. Modern technology also provides further opportunities for creativity in composition and performance, for both live and pre-recorded contexts, finding new ways to engage with a variety of audiences.</p>	30	

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Question	Answer	Marks	Guidance
8	Candidates can answer this question with reference to the whole range of styles and traditions, but better responses will identify specific examples from candidates' listening and describe how performers and composers have made creative choices.		