

Cambridge IGCSE™

MUSIC**0410/11**

Paper 1 Listening

October/November 2025

MARK SCHEME

Maximum Mark: 70

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.

This document consists of **8** printed pages.

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.

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
	Omission
	Benefit of the doubt
	Incorrect point
	No benefit of doubt given
	Used to show that blank pages have been seen and any creditworthy material has been awarded
	Indicates a correct statement has been noted, but it depends on the total marks available in the mark scheme whether credit has been given
	Too vague








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
	Omission
	Benefit of the doubt
	Incorrect point
	No benefit of doubt given
	Used to show that blank pages have been seen and any creditworthy material has been awarded
	Indicates a correct statement has been noted, but it depends on the total marks available in the mark scheme whether credit has been given
	Too vague

Question	Answer	Marks
1	2 (accept 4)	1
2	Soprano	1
3	Lines 15 and/or 17 are sung as a solo / are monophonic [1]. Line 16 is a repetition of line 15 [1] but is now harmonised [1]. Line 18 is a new answering phrase (in harmony) [1]. The music modulates to a minor key [1]. Allow call and response [1].	2
4(a)	Baroque	1
4(b)	Harpsichord / (basso) continuo [1] Small orchestra / mainly strings [1] Ornamentation [1] (Some) polyphonic writing [1]	2
4(c)	Handel	1
5	The lower instruments play the same melody but in canon, one bar later. 2 = recognition of the same melody, but slightly later and overlapping (i.e. 'in canon') 1 = recognition of the same melody	2
6	Repetition	1
7	(In both phrases): the printed melody is played (very) loudly / unaccompanied / monophonic / doubled [1]. Percussion / snare drum play a prominent rhythm (during the long note) [1]. The lower instruments then repeat the melodic motif [1] but in diminution / shorter note values [1] and at a lower <u>octave</u> [1].	3
8	Symphony	1
9	Since 1900	1
10	Version 1: the melody is doubled in octaves (accept monophonic) [1], sometimes above, sometimes below [1] with <u>occasional chords</u> [1]. Version 2: the melody is still doubled in octaves [1], there is a semiquaver [1] pentatonic scale [1] countermelody / accompaniment [1]. Bars 5 and 6 are repeated at the end / it is slightly longer [1]. Maximum 3 marks for either version	4
11(a)	Japan	1
11(b)	Use of (minor) pentatonic scale / koto	1
12(a)	Bansuri	1
12(b)	Pitch bending	1
12(c)	Drone	1
13(a)	Tablā	1
13(b)	There is a sense of pulse / it is metered / it has a metrical cycle / tāla	1

Question	Answer	Marks								
14	India	1								
15(a)	Heterophony	1								
15(b)	The basic melody is ornamented spontaneously	1								
16	Pipa [1] Erhu [1]	2								
17	The first passage is relatively slow / in 4/4 [1]. The second passage is faster / in 2/4 [1]. It ends with a free tempo section [1].	3								
18	The music is played by amateurs / who play for recreation [1]. Groups meet in tea-houses / community centres [1]. The number of players is not fixed / as few as two or as many as ten or more players may participate [1]. Generally only one of each instrument is played [1]. Players will take it in turns to play [1]. Others in the venue may listen / may ignore the group [1]. (Maximum two marks for traditional context) Today groups may be invited to play on the concert stage [1].	3								
19	Major [1] third [1] (mark for major only if third is correct)	2								
20(a)	Key: G major Cadence: Perfect	2								
20(b)	Dominant	1								
21	 <table border="1" data-bbox="304 1283 1166 1543"> <tbody> <tr> <td>Entirely or almost completely correct</td> <td>3</td> </tr> <tr> <td>A reasonable attempt but with too many errors for full marks</td> <td>2</td> </tr> <tr> <td>A few correct notes OR general shape reproduced</td> <td>1</td> </tr> <tr> <td>Little melodic accuracy</td> <td>0</td> </tr> </tbody> </table>	Entirely or almost completely correct	3	A reasonable attempt but with too many errors for full marks	2	A few correct notes OR general shape reproduced	1	Little melodic accuracy	0	3
Entirely or almost completely correct	3									
A reasonable attempt but with too many errors for full marks	2									
A few correct notes OR general shape reproduced	1									
Little melodic accuracy	0									
22	Ascending major scale	1								
23	(Ascending) sequence (no mark for descending sequence)	1								
24	It is in a different key / F major / the subdominant [1]. There are fewer instruments playing / reduced percussion [1]. Use of sustained chords [1] and chromaticism [1] Continuous even quavers / not dotted [1].	2								

Question	Answer	Marks
25(a)	March	1
25(b)	It is scored for wind / brass [1] with <u>lots of</u> use of <u>percussion</u> [1]. There are lots of dotted rhythms [1]. It is in duple time [1] at a fairly brisk tempo [1] There are some triadic/fanfare melodic figures [1]. It is in the 'military' key of C major [1].	3
26(a)	Horn(s)	1
26(b)	The repeated note / rhythm / three short notes followed by a longer one [1] refers to the opening of the first movement / the fate motif [1].	2
27(a)	Cellos <u>and</u> (double) basses	1
27(b)	B flat minor	1
28	It is played by the full orchestra / more richly textured [1], is extended [1], is in F minor [1] and at a higher pitch [1].	3
29(a)	G major	1
29(b)	2nd subject	1
30	It is used in inversion (accept descends instead of ascends) [1], then repeated tutti/full orchestra/ <i>f</i> [1], heard in inverted form again with reduced orchestra/ <i>p</i> [1] and then used as an ascending sequence [1], briefly passing through a minor key [1].	3
31	 <p>One mark per note</p>	2
32	Sweetly	1
33	The motif from bar 14 is played (twice) [1] but in diminution / with shorter note values [1] by the violins [1]. This is followed by triplet quaver / broken chords (accept triplet figure) [1]. The trumpet then repeats this / imitates the orchestra [1].	3
34	Recapitulation of first subject	1
35	 <p>One mark per note</p>	2
36	The cadenza	1
37	Burgtheater	1
38	Second subject	1

Question	Answer	Marks
39	(In bars 7–13) the trumpet uses wide leaps / a fanfare / broken chord pattern [1] which is decorated/ornamented / has mordents [1]. (Bars 14–19) use a chromatic scale / movement [1]. This passage shows off the capabilities of the new instrument (accept reference to the keyed trumpet) [1].	3
40	Dominant seventh (B flat 7)	1
41(a)	Development	1
41(b)	A flat (major)	1
41(c)	Subdominant	1