

Cambridge IGCSE™

MUSIC**0410/13**

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 **7** 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

Question	Answer	Marks
1	Ascending octave, falling step	1
2	They all begin in the same way [1]. Line 1 is in octaves throughout [1], line two becomes chordal / harmonised / uses cluster chords [1] and uses a higher pitch at the end of the line [1], line 3 stays longer (on the word 'hath') [1] and the sopranos and altos end lower / have a different melodic shape (on the word 'voice') [1]. Crescendo [1].	3
3	Low pitch [1] and the rolling / ascending <u>and</u> descending piano part [1] suggest waves, vocal sounds / s / sh etc [1] imitate the sound of waves on the shore. Use of sustaining pedal [1] to blur the sound.	2
4(a)	Since 1900	1
4(b)	Dissonance/cluster chords/vocal sounds	1
5	Cello(s)	1
6	The melody is now played by the woodwind (accept flute, oboe or clarinet) [1] (one/two octaves) higher [1]. The cellos add a countermelody / there is a polyphonic texture [1]. It modulates [1] and ends with a descending sequence instead of a scale [1] and a perfect rather than an imperfect cadence [1].	3
7(a)	Bars 1 / 3 / 5 / 7 and 6	1
7(b)	Pedal	1
8(a)	Large orchestra / prominent use of wind / melodic use of cello / high cello register / lyrical / expressive melody	1
8(b)	Tchaikovsky	1
9(a)	Long held notes [1] with occasional shorter notes / flourishes [1], no sense of pulse [1], vibrato / pitch bending / ornamentation / sliding [1]	2
9(b)	By a tambura / drone	1
10	There is a sense of pulse / it is metered / it has a metrical cycle / tāla [1], use of repeated ideas / three-note motif [1] with shorter note values [1].	2
11	India	1
12	Koto	1
13	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
14	Japan	1

Question	Answer	Marks								
15	Instrument: Pipa [1] How it is played: plucked [1] OR Instrument: Erhu [1] How it is played: bowed [1] Award [1] if instrument correctly named but incorrect method of playing given or vice versa.	2								
16(a)	Heterophony	1								
16(b)	The basic melody is ornamented spontaneously	1								
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	Different types of notation system are used for different genres and instruments, e.g. tablature, Chinese characters, cipher notation and more recently, Western staff notation. Oral / aural transmission was also an important part of music learning and was usually passed on within the family or a hereditary lineage. With the introduction of music conservatoires, music learning has become more institutionalised with formal teaching resulting in playing from notated scores. A good understanding of both notation and teaching [3] Some understanding of both notation and teaching [2] A little understanding of notation or teaching [1]	3								
19(a)	Key: G major Cadence: Perfect	2								
19(b)	Dominant	1								
20	 <table border="1" data-bbox="308 1368 1342 1630"> <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
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21	Minor [1] third [1] (mark for minor only if third is correct)	2								
22	Clarinet triplets	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	It is now tutti / full orchestra / not horns playing the theme [1] It is in F minor [1].	2
27	There is the original answering phrase (in the woodwind) [1], combined with a new phrase [1] in contrary motion (in the cellos) [1] and the horn theme / main scherzo theme (in the violins) [1].	3
28	There are shorter note values / quavers for the first time [1]. There are chords on weak beats / beats 2 and 3 / beat 3 (accept off beats) [1]. There is a crescendo / <u>getting</u> louder [1] and denser orchestration / trumpets / timpani / double basses / horns join in [1].	3
29(a)	G (major)	1
29(b)	2 nd 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	F minor	1
33(a)	A flat (major)	1
33(b)	Subdominant	1
34	Bar 5 is identical to bar 1 [1] but bar 6 is more decorated [1] with the addition of a demisemiquaver / scale [1], reaching one note higher at the highest point [1]. The phrase finishes with a perfect cadence / not imperfect / does not have the violin link [1].	3
35	Initially it moves towards A flat minor / a modal shift [1] and then moves to C flat major [1] which is a remote key [1]. (Allow [1] for an answer which refers to minor tonality without any further correct detail)	2
36	Burgtheater	1
37	It plays rising <u>broken octaves</u> (or accept a description)	1

Question	Answer	Marks
38	It is a low <u>chromatic</u> scale [1] which could not be played on a <u>natural</u> trumpet / could only be played on a <u>keyed</u> trumpet [1].	2
39	 <p data-bbox="308 477 563 510">One mark per note</p>	2
40	Tremolo	1
41	The movement is in sonata rondo form [1]. This extract is the second subject (of the recapitulation) and coda (accept it is part of the recapitulation) [1].	2