

Cambridge IGCSE™

MUSIC**0410/13**

Paper 1 Listening

May/June 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 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 **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(a)	3	1
1(b)	Adagio, lento, largo, grave	1
2	Solo voice / simple/quiet accompaniment / accompaniment doubles the voice / homophonic texture / walking bass line (accept any description).	1
3	Minor key [1], diminished (seventh)/German sixth chords (accept dissonance) [1], louder dynamic/crescendo [1], chromaticism / moving in <u>semitones</u> [1], rising in pitch [1], fast piano repetitions of chords/semi-quavers [1], pauses [1], lower piano part [1].	3
4	In octaves	1
5	Regular/balanced/periodic phrasing / homophonic texture	1
6(a)	Key: D (major) Cadence: Perfect	2
6(b)	Dominant	1
7	Brass	1
8(a)	Waltz	1
8(b)	Triple time [1], (relatively) fast/one in a bar [1], oom-cha-cha/first beat is emphasised [1], mix of legato and staccato articulation [1], succession of different melodies [1], one chord per bar [1]	3
9(a)	Pan-pipes	1
9(b)	The same melody as bar 1 or 2 [1], (a fourth) lower/in the dominant [1]	2
10	The melody is played in octaves [1] by charango/guitar [1] using lower notes [1], more continuous quavers [1] and there is a modulation / minor key [1].	2
11	The Andes/Latin America	1
12	Balafon/xylophone	1
13	There is call and response [1] <u>between</u> the instruments and the voices [1]. The voices sing in unison [1] and the instrumental and vocal phrases are mostly the same [1]. The music is pentatonic [1] with use of ostinato/repetition [1] and significant dynamic contrasts [1]. There are hand claps (on the beat) during the instrumental sections [1] and some instruments play quietly/double the melody during the vocal sections [1]. Accept 2/4, 4/4 [1]	4
14	Africa	1

Question	Answer	Marks								
15	<p>After a descending glissando from the <i>guzheng</i>, the extract begins with the <i>dongxiao</i> and <i>guzheng</i> playing different versions of the melody in octaves heterophonically. The <i>dongxiao</i> plays the printed music with occasional added ornamentation, the <i>guzheng</i> adds extra notes an octave lower in the minims. The <i>gaohu</i> joins from bar 5 and also plays heterophonically, with some sliding between notes. The <i>guzheng</i> often plays finger tremolo on long notes at the end of a phrase.</p> <p>A detailed description = 4 A fairly detailed description = 3 Some correct observations = 2 One or two correct observations = 1 No information = 0</p>	4								
16	<p>It is a pentatonic melody [1]. The 7th degree / other notes from the heptatonic scale (only in conjunction with pentatonic) are used / as leading/passing tones/to fill in the gaps/elaborate the melody [1], as it is in a slow metre [1].</p>	2								
17	Slow tempo [1], 4/4 metre [1], no percussion [1].	2								
18	Oral/aural transmission/within the family/hereditary lineage [1] has changed to being more institutionalised/playing from notated scores [1].	2								
19	Perfect [1] fourth [1] (mark for perfect only if fourth is correct)	2								
20	<p>In bars 9 – 14: The horns/timpani don't play / only the strings (and continuo) play / there are fewer instruments / it is quieter [1] It is in the dominant / (a fourth) lower [1] It has the same melody/rhythm [1]</p>	3								
21	<div></div> <table border="1"><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></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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22	Initially there are only two parts / only the violins play / there are no bass instruments [1]. The phrase is repeated with added decoration [1]. The melody descends [1]. It is in the (tonic) minor [1]. Lower strings/more instruments/continuo join for the cadence / at the end of the phrase [1].	2								
23(a)	Minuet	1								
23(b)	Triple time [1], moderately fast [1], contrasting trio section [1]	2								

Question	Answer	Marks
24(a)	Baroque	1
24(b)	(Basso) continuo/harpsichord [1], terraced dynamics [1], hemiola [1] and ornamentation [1].	2
25(a)	Trio	1
25(b)	Tonic major	1
26	It is fugal style [1]. The theme is announced by cellos/basses [1]. The violas/bassoons imitate [1] in the dominant [1]. The 2 nd violins are next [1] on C/in the tonic/as the cellos and basses [1], followed more swiftly/in the manner of stretto [1] by the 1 st violins. The imitation by the violins is shortened [1].	4
27	 <p>One mark per note</p>	2
28	<i>ff</i> dynamic [1], dotted rhythms [1], strong presence of brass/trumpets/horns/trombones [1], quadruple time signature [1], strong tonic and dominant harmonies [1], opening rising triad/like a fanfare [1], short/clipped notes/separated by rests [1].	3
29(a)	1 st subject 2 nd theme	1
29(b)	Reduced orchestration/played by horns and wind [1] Generally longer note values / more sustained/legato [1] Reference to the nature of the accompaniment [1], e.g. prominent quaver arpeggio underneath the tied semibreves rather than the basically homorhythmic opening.	2
30(a)	Transition	1
30(b)	To modulate	1
31(a)	C minor	1
31(b)	Relative minor	1
31(c)	Development	1
32	It becomes increasingly virtuosic [1] with semiquaver passages [1], an ascent to a very high note [1], and ending with very low notes [1], (allow [1] for wide range of pitch) all using stepwise / chromatic movement [1] which would not have been possible on a natural trumpet [1].	3
33(a)	Dominant pedal	1
33(b)	To prepare for a return to the tonic / the recapitulation / 1 st subject	1
34	Andante	1

Question	Answer	Marks
35	Flute	1
36	 <p>One mark per note</p>	2
37	It is ternary form [1] with a coda [1]. This extract is the repeat of Section A [1] and the coda [1]. NB credit mention of Coda only once.	3
38	(Anton) Weidinger	1