

# Cambridge IGCSE™

---

**MUSIC****0410/12**

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**

<b>Annotation</b>	<b>Meaning</b>
	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	There is a lower / left hand fast / walking bass line [1] and higher / right hand syncopated / ascending / added note / blue note / seventh chords / chromatic ascending melody [1]. This riff / ostinato (accept repeated passage / repetitive melody etc) [1] is played four times [1] with a diminuendo [1]. The tonality is minor [1]. NOT swung.	2
2	Starts with an ascending fifth, then moves by step  For braille candidates: accept D	1
3	The voices are in harmony / homophonic [1]. The singing is more syncopated [1]. The piano doubles the voices (accepts plays the same rhythm as the voices) [1]. It is higher / the melodic shape rises more [1]. Line 10 is unaccompanied / a capella [1].	2
4	(The sopranos and altos) sing the same melody / the piano accompaniment is the same [1] but the tenors and basses / male voices sing a new / lower part / at the end of the line (accept countermelody / it is in 2 parts etc) [1] which uses shorter notes / scalar patterns / melisma [1].	2
5	Jazz  For braille candidates: accept B	1
6	C minor	1
7	There are <u>short</u> / <u>detached</u> (accept staccato) <u>chords</u> [1] played on each beat / in crotchets [1] (and an answering motif after four bars [1]).	2
8	The melody is played by violins / strings / not wind [1], and it is more flowing / legato [1]. There is a modulation to a major key [1] but then it immediately returns to the minor [1]. It is louder / the texture is fuller / more instruments play / the melody is doubled in octaves [1]. The accompaniment plays on each quaver beat (accept plays on the off-beat / is twice as fast / oom-cha etc) [1]. There is a short trumpet interjection (accept any description) every two bars [1].	3
9(a)	Romantic  For braille candidates: accept C	1
9(b)	Tchaikovsky  For braille candidates: accept C	1
10	Balafon / xylophone (accept marimba)	1
11(a)	Africa	1
11(b)	Ref. to solo singer and group of singers [1]; with the group of (upper) voices singing in parallel [1] harmony [1]. There are repeated/ostinato <u>phrases/ melodies</u> [1]. NOT call and response.	2

Question	Answer	Marks								
11(c)	There are (mainly) drums / percussion instruments [1] playing repetitive / ostinato patterns [1] creating polyrhythm [1]. NOT polyphonic.	2								
12(a)	Pan-pipes	1								
12(b)	Charangos [1] play strummed chords [1] and a drum is played on each beat [1]. NOT guitars.	2								
13	The melody instrument changes (to flutes) [1] and the melody is doubled in thirds [1]. The melody is much higher [1] and more legato [1]. The chords change more quickly / the harmonic rhythm is faster [1].	2								
14	Latin America / Peru / Andes	1								
15(a)	Dizi	1								
15(b)	It is pentatonic [1] but makes use of passing / leading notes / tones [1].	2								
15(c)	It is heterophonic [1]. The instruments play in octaves [1] with individual decoration / tremolo etc [1].	2								
16	The tempo increases with each passage [1] and the music is more complex / virtuosic [1] but the ending is in free time [1]. The music is in 4/4 / quadruple time [1] but the final section is in 2/4 metre [1]. The use of the ban (wooden clapper) to keep the beat [1]. A mix of string and wind instruments [1].	3								
17	The music is performed by amateur musicians (who play for recreation) [1]. Groups meet in tea-houses (and/or community centres) [1]. Members take it in turns to play / only one instrument is played at once [1].	2								
18	Allegro / vivace	1								
19	Repetition	1								
20(a)	D minor	1								
20(b)	Tonic minor  For braille candidates: accept D	1								
21	Oboe	1								
22	<div></div> <table><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 (in context) 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 (in context) 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 (in context) OR general shape reproduced	1									
Little melodic accuracy	0									

Question	Answer	Marks
22	For braille candidates: accept accurate description of the note pitch and values, according to the levels described in this table	
23	Major [1] third [1] (third must be correct to get the mark for major)	<b>2</b>
24	It is ternary / ABA [1]. Section A: 1–24; Section B: (24/)25–57; Section A: (57/)58–81 / end [1]. OR: It is rondo / ABACABA [1]. Section A: 1–8; Section B: (8/)9–16; Section A: 17–24; Section C: (24/)25–57; Section A: (57/)58–65; Section B: (65/)66–73; Section A: 74–81 / end [1].	<b>2</b>
25(a)	Classical  For braille candidates: accept B	<b>1</b>
25(b)	Small orchestra [1] dominated by strings [1]. Regular phrases [1]. Diatonic / functional harmony [1].	<b>2</b>
25(c)	Mozart  For braille candidates: accept B	<b>1</b>
26(a)	The second note is longer [1], it is more detached/there is use of rests [1], the answering phrase is by clarinets/bassoons/not strings [1].	<b>2</b>
26(b)	Cellos (accept basses) are pizzicato [1] and are doubled by bassoons [1]. The answering phrase is also pizzicato [1].	<b>2</b>
27(a)	(Loose) ternary form / scherzo-trio-scherzo(-link) / ABA (accept scherzo and trio)	<b>1</b>
27(b)	<u>Second</u> scherzo section / <u>second</u> A section	<b>1</b>
28	F minor	<b>1</b>
29	1808  For braille candidates: accept C	<b>1</b>
30(a)	Development	<b>1</b>
30(b)	Dominant preparation [1] with a pedal note [1] and inverted pedal [1] and the dominant chord [1]. (Allow reference to diminished seventh [1].)	<b>3</b>
31	 <p>One mark per note</p> <p>For braille candidates: accept accurate description of the note pitch and value for each note</p>	<b>2</b>

Question	Answer	Marks
32(a)	(Material from) the scherzo/3 <sup>rd</sup> movement	1
32(b)	C minor	1
33	The wind / flutes imitate / repeat the music / melody from the previous bar [1] an <u>octave</u> higher [1].	2
34(a)	Second subject	1
34(b)	B flat (major)	1
34(c)	Dominant	1
35(a)	It had keys	1
35(b)	It uses stepwise [1] and chromatic [1] movement, which would not have been possible (in this register) on a natural trumpet which only had access to the notes of the harmonic series [1].	2
36	Tonic pedal For braille candidates: accept D	1
37(a)	Second subject	1
37(b)	It is repeated twice [1] (the third playing is piano [1]); then it is played in diminution [1] starting on different pitches [1] for three bars; this is then repeated [1].	3
38	 <p>One mark per note</p> <p>For braille candidates: accept accurate description of the note pitch and value for each note</p>	2
39	Transition For braille candidates: accept D	1