

Cambridge IGCSE™

MUSIC**0410/13**

Paper 1 Listening

May/June 2026

MARK SCHEME

Maximum Mark: 70

Published

This mark scheme contains the instructions and marking guidance that our examiners used to mark candidate responses for this component.

Before they start marking, examiners complete a standardisation process. They review a range of candidate responses and discuss the mark scheme in detail to agree which answers can and cannot be accepted. Examiners award marks where it is clear that candidate responses have met the requirements of the mark scheme. These requirements may vary between different components or different versions of the same component, depending on the exact requirements of the question and the candidate responses seen during the standardisation process.

Sometimes, our mark schemes may allow marks to be awarded to responses which contain elements that are factually incorrect or for content not covered by the syllabus. We do this in response to the demands of a specific question to support candidates and make sure that our assessments are fair. However, these allowances should not be used as a guide for teaching and learning.

We cannot discuss the mark scheme with schools, and we recommend that schools read the mark scheme together with the assessment material and the Principal Examiner Report for Teachers.

This document consists of **7** printed pages.

General marking principles

All examiners must apply these marking principles when marking candidate responses.

1	Examiners must award marks for each response in line with: • the specific content defined in the mark scheme • the specific skills defined in the mark scheme or in the level descriptions • the standard of response required as exemplified by the standardisation scripts.
2	Examiners must award whole marks (not half marks, or other fractions).
3	Examiners must award marks positively . This means that: • marks are not deducted for errors or omissions • marks are awarded for correct/valid answers as defined in the mark scheme and also for other valid answers which go beyond the scope of the syllabus and mark scheme referring to your team leader as appropriate • the quality of spelling, punctuation and grammar are judged only when the mark scheme indicates that these features are specifically assessed in the question. However, the meaning of all responses must be unambiguous.
4	Examiners must consistently apply the requirements of the mark scheme and any rules for what to do when candidates have not followed instructions correctly.
5	Examiners must use the full range of marks defined in the mark scheme, unless limited by the quality of the candidate responses seen.
6	Examiners must award marks according to the mark scheme and must not award marks with grade thresholds or grade descriptions 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
	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	Soprano					1																							
2	<table border="1"><tr><td></td><td></td><td>Instrumentation</td><td>Texture</td><td>Changes</td></tr><tr><td rowspan="3">First passage</td><td>First time</td><td>Piano</td><td>right hand melody, left hand chords</td><td></td></tr><tr><td>Second time</td><td>Voice</td><td>Monophonic [1] (accept solo melody)</td><td></td></tr><tr><td>Third time</td><td>Piano and voice</td><td>Vocal melody / occasional piano chords (allow homophonic / piano playing accompaniment) [1]</td><td>Piano plays bar 1 then the voice takes over [1] (allow call and response) The melody is developed/extended (accept longer) /goes higher [1] (NOT melody varies / changes / melisma)</td></tr><tr><td>Second passage</td><td>Fourth time</td><td>Piano</td><td>In octaves (NOT monophonic) [1] (then) with chordal accompaniment / left hand adds harmony [1]</td><td>(Very) loud [1] Accelerando/getting faster [1] Only the first bar is played [1] More chromatic / richer chords / more complex accompaniment [1] NOT dissonant</td></tr></table>							Instrumentation	Texture	Changes	First passage	First time	Piano	right hand melody, left hand chords		Second time	Voice	Monophonic [1] (accept solo melody)		Third time	Piano and voice	Vocal melody / occasional piano chords (allow homophonic / piano playing accompaniment) [1]	Piano plays bar 1 then the voice takes over [1] (allow call and response) The melody is developed/extended (accept longer) /goes higher [1] (NOT melody varies / changes / melisma)	Second passage	Fourth time	Piano	In octaves (NOT monophonic) [1] (then) with chordal accompaniment / left hand adds harmony [1]	(Very) loud [1] Accelerando/getting faster [1] Only the first bar is played [1] More chromatic / richer chords / more complex accompaniment [1] NOT dissonant	6
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3	Slow (tempo) [1] Minor (key) / modal [1] Quiet (at the start) [1] (Lots of) repeated notes/chords [1] (After an initial leap) the melody descends [1] Descending chords (in passage 2) [1] Monophonic (for loneliness) [1] Chromaticism [1] Do not accept legato or only voice and piano					3																							
4	Syllabic					1																							
5(a)	(Reverse) clave (rhythm) [1] do not accept claves Two-bar rhythmic pattern/montuno [1] Anticipated bass pattern / syncopated [1] 4/4 time signature [1] Fast tempo [1]					3																							
5(b)	Interlocking percussion rhythms / polyrhythm [1] Brass / trumpets enter [1] A more active piano part [1]					2																							

Question	Answer	Marks
6	Voice and percussion only / no more piano Percussion play continuously Call and response / question and answer between voice and brass/cymbals Brass response is sometimes in unison, sometimes harmonised Brass have two identical three-note descending patterns and one ascending (accept jabs / stabs) Vocal part alternates two similar phrases [3] A description with good detail covering a range of features [2] A description with good detail covering a narrower range of features [1] Some features described [0] Nothing worthy of credit	3
7	New York / USA / America Do not accept Latin America, South America	1
8	It is the same melody [1] But lower/in a different key [1] Now played by the strings/orchestra/violin(s) (instead of the trumpet) [1] but the basso continuo / harpsichord still accompany [1] It includes some imitation / polyphony [1] It begins halfway through the bar [1]	3
9	Repetition	1
10(a)	Key: B minor [1] Cadence: Perfect [1]	2
10(b)	Relative minor Accept just 'relative' if a minor key has been given in 10(a)	1
11	Use of harpsichord/(basso) continuo [1] Use of ornamentation (at cadences) [1] Polyphonic/contrapuntal/imitative texture [1] Orchestra of just strings [1] do not accept string dominated or small orchestra Circle of fifths [1] Very high trumpet playing [1] Suspensions [1] Do not accept sequences, terraced dynamics	4
12	Telemann	1
13(a)	It is a solo / monophonic [1] improvisation / in free time [1] by the ud [1] to <u>establish</u> the <u>mood/mode/maqam</u> [1].	2
13(b)	Taqsim	1
14	Qanun [1] Nay [1]	2
15	Heterophonic / different versions of the same melody played at the same time	1
16	Perfect [1] fourth [1] (mark for perfect only if fourth is correct)	2
17	Dominant pedal	1

Question	Answer	Marks
18		1
19	Binary (accept AB / AABB / AA ¹ / AA ¹ AA ¹)	1
20	First variation: use of triplets (accept shorter note lengths) [1], chromatic [1] decoration (accept ornamentation / added notes) [1] Second variation: major key [1], simplified melody [1] played by horns [1], melodic material shared between instruments (accept call and response between brass and strings) [1] [Maximum 2 marks per variation]	3
21	Strings	1
22	Repetition (accept ostinato) [1], staccato articulation [1], short note values / fast tempo [1], <u>constant</u> quaver movement [1], <i>crescendo</i> (in bar 8) [1], woodwind / flute interjections [1]	2
23	High pitch [1] which gets higher [1] as the theme continues, ascending intervals [1], which increase in size [1], woodwind runs [1], wide spacing of texture [1] accept longer note values (for vast sky) [1]	3
24		1
25	The brass (accept trumpet / horns) play (the melody) [1] in imitation [1] (do not accept call and response), which suddenly stops [1]. There is a cymbal (crash) [1] at the start. Do not accept louder / full orchestra	2
26	Scales (accept repeated/ascending steps, do not accept descending steps) [1] played by the trumpets/horns/brass [1] and a (short) drum roll [1].	2
27	 One mark per note	2
28	It is repeated (at the same pitch) [1] by different instruments [1] It is played at a different pitch/in a different key (accept imitation / as an ascending sequence) [1] It is played by many instruments at once [1] The second bar is repeated [1] The second half of the second bar is repeated [1]	3
29	Large orchestra [1] (accept full orchestra, do not accept rich texture) Rapid modulation / modulation to a variety of keys [1] Wide range of pitch [1] Chromaticism [1] do not accept dissonance Brass playing melodically (accept valved brass / frequent use of brass) [1] High viola / cello melody [1]	2

Question	Answer	Marks
30	Candidates are not required to cover all the features listed in the question to obtain full marks. Points may include, but are not limited to: • There is a very large orchestra • It is at a fast tempo • It is loud • It is in a minor key • There is some dissonance • There are some awkward intervals • There is a string ostinato in short note values • The low brass play a repeated pedal note with a crescendo • The upper brass play the main melody in octaves, with an awkward interval • Woodwind/xylophone interjections • Everything moves up a semitone, then another semitone • There are cymbal crashes 6: a description with good detail and understanding of context 4–5: a generally good description, with some understanding of context 2–3: some valid observations but without understanding of context 1: one or two points made	6