



Cambridge IGCSE™

MUSIC

0410/01

Paper 1 Listening

For examination from 2026

MARK SCHEME

Maximum Mark: 70

Specimen

This document has **6** pages. Any blank pages are indicated.

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 descriptions for the question
- the specific skills defined in the mark scheme or in the generic level descriptions 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:

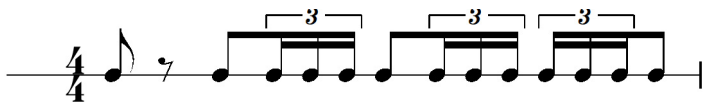

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptions.

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 descriptions in mind.

Question	Answer	Marks
1	Andante	1
2	C major [1] Perfect [1]	2
3	Fewer instruments / no bass line [1]. Continuous semiquavers replace the quavers oom-cha effect [1]. Arco rather than pizzicato [1].	2
4	Points may include, but are not limited to: <ul style="list-style-type: none"> The start of the original melody is first heard in the bass in the second passage (bassoons then trombones) [1]. Other parts enter imitatively – higher each time [1]. The tempo is faster [1]. There is a gradual crescendo [1] And the texture thickens [1] To a full tutti section played by a large orchestra [1] Playing a new melody [1]. 	4
5	Berlioz	1
6	128 BPM	1
7	G – A – Bm (IV – V – VI)	1
8	The chords are mostly played in repeated quavers / played with a different rhythm [1]. A kick drum plays on every beat [1]. A different voice sings [1]. A reverb / echo effect has been added to the singing [1].	2
9	The pre-chorus acts as a bridge between the verse and the chorus: The drums in the backing play with more intensity [1]. The singing moves to a higher pitch [1] and the voices are doubled [1]. Ref. to the 'drop' on the last line [1] followed by the rapid ascending slide [1] leading into the chorus.	2
10	It is the highest part of the song [1]. There is a memorable hook [1] which is repeated a number of times [1] / most lines starts with the same melodic phrase [1].	2
11		1
12(a)	Brass	1
12(b)	Starts with repeated notes then moves mainly in leaps	1
13	It is in a minor key [1]. It is loud [1] with prominent use of brass [1]. The music is like a march [1] and the aggressive ostinato [1] describes the evil warrior. There is an angular / non-lyrical / fanfare-like melody [1]. Large intervals portray strength [1].	3
14	Tonic pedal	1
15	The melody (of bars 1–8) is repeated [1] but played an octave lower [1] by violin [1] while the flute adds an imitative answering part (accept any description) [1]. The bass remain the same [1].	3
16	Staccato	1
17		1

Question	Answer	Marks
18	Repetition	1
19	Major [1] Sixth [1] (mark for major only if sixth is correct)	2
20(a)	Bar 21	1
20(b)	It is a new theme [1] in the dominant [1].	2
21	Regular phrase lengths [1]. Diatonic harmony [1]. Modulation to the dominant [1]. Melodic material makes much use of broken chords [1] and scalar writing [1]. Decorated with trills [1].	3
22(a)	Bandoneon (do not accept accordion etc.)	1
22(b)	There are two keyboards [1] controlled by buttons [1]. Bellows [1] pump air through reeds [1].	2
23	It is highly decorated [1]. There are large intervals [1]. Contrast between legato and staccato passages [1]. Sudden changes in dynamics [1] and sudden speeding up of tempo [1]. Minor key [1]. Use of the habanera rhythm (in the bass) [1]. Four beats in a bar [1].	3
24	Sarod	1
25(a)	Ālāp [1]. Just melody and drone [1]. Defining and exploring the notes of the rāg [1] in free tempo [1]. (Max 2)	3
25(b)	Jōr [1]. Clear sense of pulse [1] but still no tablā present [1]. (Max 2)	3
25(c)	Gat [1]. Clear sense of metre [1]. Tablā playing [1] the tāla [1]. (Max 2)	3
26	F (major)	1
27	The whole orchestra plays (including the soloist in some phrases) [1]. There are a number of different short phrases which make up the overall ritornello [1]. The music firmly establishes the tonic key [1].	2
28(a)	Oboe	1
28(b)	Episode	1
29	A rising [1] <u>chromatic</u> scale [1] in repeated crotchets [1] is played in unison [1] by upper strings [1].	2
30	The same melody is played [1] but in a minor key / relative minor / D minor [1]. The oboe adds arpeggios above [1].	2

Question	Answer	Marks
31	<p>Candidates are not required to cover all the features listed in the question to obtain full marks.</p> <p>Points may include, but are not limited to:</p> <ul style="list-style-type: none"> • The printed passage is played with a harsh synthesized lead sound • It is repeated, with the addition of a drum track towards the end • The tempo is fast (c.132 BPM) • The tonality is minor • The track builds up: the sampled line ‘Raise your hands up’ is repeated and gradually ascends in pitch; a synthesized background sound also ascends in pitch (riser) • At the same time the drum track keeps halving its note values (from crotchets, to quavers, to semiquavers, etc) which also adds to the build up • This is followed by the drop; the printed passage returns but is now joined by a bass note (mostly a repeated tonic) on every beat. <p>6: a description with good detail and understanding of style 4–5: a generally good description, with some understanding of style 3–4: some valid observations but without understanding of style 1–2: one or two points made</p>	6

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