



Cambridge IGCSE™

MUSIC

0410/12

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.

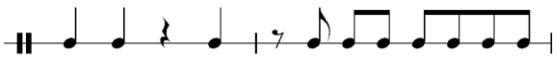
The annotations listed below were available to examiners marking this component in this series.

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	Tenor	1
2	The piano repeats / imitates each phrase of the vocal melody Accept call and response; question and answer	1
3	Begins with an ascending fourth, then moves mainly by step	1
4	'Fanfare' / rising interval in piano introduction [1] Dance-like melody / rhythms [1] Staccato/short notes [1] Major key (lines 1 – 4) [1] Minor chord on 'Cold' (line 3) [1] Lively tempo [1] 'Cuckoo' interval / minor third [1] Ref. to drone-like passage in LH (pastoral) [1] Melisma on 'play' [1] Um-cha piano accompaniment [1] Piano plays 'piping' melody [1] Bird-song figures in voice [1]	4
5	Andante	1
6	 One mark per note.	2
7	Horns (and clarinets) play homophonically / the melody is harmonised [1] Strings play triplet quavers / short (accept faster) notes [1] In thirds [1] Moving stepwise [1] Over a narrow range [1] Trills [1] The triplets are almost continuous, but stop quite strikingly twice (bar 12, and bars 15–16) [1] NOT quiet	3
8	Diminished seventh	1
9	(Only) strings play [1] Triplet quavers [1] stepwise / taken from the previous passage [1] In a polyphonic / contrapuntal / imitative texture [1] Minor [1] Starting with a distinctive descending interval (tritone) [1]	2

Question	Answer	Marks
10	It is in a different / higher key / the melody is higher [1] It is faster [1] and louder [1] Tutti (accept ref. to prominent high flute / piccolo / violin / addition of timpani / more instruments) [1] An answering phrase has been added in the brass [1] Texture is now predominantly homorhythmic / thicker [1] Melody played by violins [1]	4
11	Legato / lyrical melody [1] Long phrases [1] Chromatic harmony [1] Full / large orchestra [1] Melodic use of brass [1] Use of piccolo / triangle [1] Tertiary key relationship [1] Wide contrast of dynamics [1]	3
12	126 BPM	1
13	It is played as an ostinato [1] And functions as a melodic hook [1] The three-quaver pattern causes a cross rhythm / syncopation [1] Initially it is very prominent [1] But is then filtered to become part of the accompaniment [1]	2
14	Build: Increasing volume [1] (Sliding) ascending pitch / riser [1] Rhythm gets more complex / shorter note values (accept drums get faster) [1] Vocal pitch ascends [1] Ref. to voice filtering before the drop [1] Brief silence as the instruments drop out [1] Drop: Powerful beat / driving rhythm [1] Full drums [1] Louder bass [1] Four to the floor [1]	3
15(a)	It is played by strings only [1] Quietly / piano / p [1] And staccato / detached / the notes are shortened / there are rests between the notes [1]	2
15(b)	It is still staccato [1] But tutti [1] And loud / forte / f [1]	2

Question	Answer	Marks
16	The three-note motif is repeated / imitated [1] At different octaves [1] And played as a duet / in harmony / thirds / sixths / by pairs of instruments [1] Violins – Oboes – Flutes – Bassoons (award [1] if at least two instrument pairs are named in the correct order) There is a (tonic) pedal (in the cellos) [1]. Which the timpani joins (in bar 36) [1] OR Timpani enters with quavers / fanfare-like effect [1]	3
17	Minuet and trio	1
18	Haydn	1
19	It is pentatonic [1] (But the C# / seventh degree and G / fourth degree) are used as leading/passing notes/tones [1]	2
20	It is heterophonic / different versions of the same melody [1] and in octaves [1]	2
21	It is played by a clapper (the ban) and a woodblock (the bangzi) [1] The ban marks the strong beat [1] The clapper and woodblock alternate each beat [1] because this is the fastest section of the piece [1] (accept <u>the percussion</u> is fast, but NOT simply the tempo is fast / it is fast) The percussionist controls the tempo (accept descriptions of this) [1]	2
22	Dizi – Yangqin – Erhu	1
23	Begins with a (repeated) dotted rhythm [1] Played by strings and snare drum [1] And accented brass chords [1] Which move chromatically / create dissonance [1] Followed by a repeated / ostinato (string rising figure) [1] Which crescendos [1] With offbeat chords accompanying [1] Over a dominant pedal [1] With repeated timpani (accept roll) and bass drum [1] A rising scale leads to the printed section [1]	4
24	The horns initially continue their music from bars 16 and 17 [1] But change to a 'dotted' rhythm in bar 22 [1] Timpani/bass instruments play tonic and dominant [1] On beats one and four [1] The melody is doubled in 10ths (accept thirds or harmony) [1]	2
25		1
26	Fast tempo [1] Short / quick / staccato notes in the melody [1] Repeated / ostinato rhythm (in the horns) [1] Clear sense of pulse / no change in tempo [1]	2

Question	Answer	Marks
27	Flute	1
28	Appoggiatura	1
29		1
30	<u>Ascending sequence</u>	1
31	Perfect [1] fourth [1] (Fourth must be correct to award the marks for perfect)	2
32	Allow [1] mark for an explanation of ritornello form <u>as heard in the extract</u> (e.g. a repeated opening section which alternates with a solo episode, ABAC) Allow [1] additional mark for a clear explanation that the repeat of the ritornello is shortened / only starts at the equivalent of bar 8 Main keys: E minor [1] then G major [1] (but do NOT accept G major in isolation as ‘the main key’) Structure: Ritornello (accept A): Bars 1 – 16 Episode (accept B): Bars 16 – 28 Ritornello (accept A): Bars 29 – 33 Episode (accept C): Bars 34 – 36 [2]: entirely or mostly correct structure and bar numbers [1]: some correct information	4
33	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: • Begins with tremolo strings and no obvious pulse • Then fast tempo and quadruple metre • The motif is used as an ostinato • The repeated quavers are emphasised with irregular accents • Played by string instruments • Sometimes using tremolo • Angular melody in longer notes • Minor tonality • Pedal notes • Creates a sinister atmosphere • The ostinato and driving rhythms are typical of action games • And the tonality and angular melody help set a scene 6: a description with good detail and understanding of style 4–5: a generally good description, with some understanding of style 2–3: some valid observations but without understanding of style 1: one or two valid points made	6