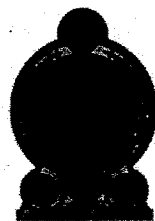


Confidential



Department of Examination - Sri Lanka  
G.C.E. (O/L) Examination – 2024(2025)

# 41 - Western Music

## Marking Scheme



This has been prepared for the use of marking examiners. Some changes would be made according to the views presented at the Chief Examiners' meeting.

## G.C.E. (O/L) Examination - 2024 (2025)

## 41 - Music (Western)

## Distributions of Marks

Marking Scheme 2024(2025)				
Paper 1	I mark for each Question		1x40	40 marks
Paper 11	Question No 1			
	i. a. ½ mark    b. ½ mark		1	
	ii. 1 mark		1	
	iii 1 mark		1	
	iv.1 mark		1	
	v. 1 mark		1	
	vi. 1 mark		1	
	vii.1 mark		1	
	viii 2 marks		2	
	ix 1 marks		1	
	x. 1 mark		1	
	xi. 1 mark		1	
	<b>Total</b>			<b>12 marks</b>
	<b>Part A</b>			
	Question No 2			
	i) –Correct clef and Accidentals		2	
	- Adding marks of expression		2	4 marks
	(ii) a. Correct clef		2	
	b. Correct accidentals		2	4 marks
	(iii) – Correct clef		2	
	- Correct key signature and notes		2	4 marks
	<b>Total</b>			<b>12 marks</b>
	Question No 3			
	(i)Writing words correctly below the rhythm	2 marks each x 4	8	
	(ii)Corresponding time signature		2	
	Correct note values		2	
	<b>Total</b>			<b>12 marks</b>
	Question No.4			
	Correct triad	1 mark each x 8	8	
	The correct value of the notes	4 marks	4	
	<b>Total</b>			<b>12 marks</b>

	<b>PART B</b>			
	<b>Question No.5</b>			
	(ii) - Suitable rhythmic pattern to match the 1 <sup>st</sup> phrase		4	
	Note leading to Tonic at the end should be 2 <sup>nd</sup> or 7 <sup>th</sup>		1	
	Tempo/phrasing/dynamics		1	6 marks
	(ii) Convert the score into oriental notation		6	6 marks
	<b>Total</b>			<b>12 marks</b>
	<b>Question No 6</b>			
	Writing a four-part chords to form two cadences	2 marks each x 2	4	
	(i) Rewrite the passage in open score using the correct clef and notes	2marks each x 4	8	8 marks
	<b>Total</b>			<b>12 marks</b>
	<b>Question No 7</b>			
	(i) a. Name the piece & composer	2 marks		
	b. Brief description of the composer	6 marks		
	(ii) Brief description of the terms stated	2 marks		
	(ii) a. brief description with examples on the topic	2 marks		
	<b>Total</b>			<b>12 marks</b>

**G.C.E.(O/L) EXAMINATION - 2024 (2025)**  
**Common Techniques of Marking Answer Scripts.**

It is compulsory to adhere to the following standard method in marking answer scripts and entering mark sheets.

1. Each Assistant Examiner should use red colour ball-point pen for marking answer scripts.
2. A purple colour ball-point pen should be used by Chief Examiners.
3. Code number of the Assistant Examiner should be noted down on front page of each answer script. Enter marks in **clear numerals**.
4. Write off incorrectly written numerals with a clear single line and authenticate the alterations with Examiner's initial.
5. Enter the marks of each subsection of a question as a rational number in the given space of  $\Delta$  and the final marks of each question should be entered as a total rational number in the given space of  $\square$  by denoting respective question number as well. Use the column assigned for the Examiners to write marks.
6. Evaluation Mark Finalizer should use blue or black colour pen to verify the accuracy of the marks.

**Example:**

**Question No. 03**

(i)

.....  
 .....  
 .....

✓

$\frac{4}{5}$

(ii)

.....  
 .....  
 .....

✓

$\frac{3}{5}$

(iii)

.....  
 .....  
 .....

✓

$\frac{3}{5}$

03	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	<del>(iii)</del>	=	$\frac{10}{15}$
----	-----	---------------	---	------	---------------	---	------------------	---	-----------------

**MCQ answer scripts: (Template)**

1.
  - i. Mark the correct options on the template according to the Marking Scheme.
  - ii. Cut off the marked windows with a blade.
  - iii. Cut off the cages for Index Number and the number of correct options so as to be able to keep the template correctly on the answer script.
  - iv. Cut off a blank space to the right of each options column to mark the answers.
  - v. Cut off the cages for the subject number and the subject to be clearly visible.
  - vi. **Submit the prepared template to the Chief Examiner for approval.**
2. Then, check the answer scripts carefully. If there are more than one or no answers marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.
3. Place the template on the answer script correctly. Mark the right answers with a '✓' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.

**Structured essay type and essay type answer scripts:**

1. Cross off any pages left blank by candidates. **Underline wrong or unsuitable answers and write cross mark. Point-out areas by a check mark, where marks can be offered.**
2. Use the right margin of the overland paper to write down the marks.
3. Write down the marks given for each question against the question number in the relevant cage on the front page in **two digits**. Selection of questions should be in accordance with the instructions given in the question paper. Mark all answers and transfer the marks to the front page, and write off answers with lower marks if extra questions have been answered against instructions.
4. Add the total marks carefully and write in the relevant cage on the front page. Turn pages of answer script and add all the marks given for all answers again. Check whether that total tallies with the total marks written on the front page.

#### **Preparation Of Mark Sheets.**

Except for the subjects with a single question paper, final marks of two papers will not be calculated within the evaluation board. Therefore add separate mark sheets for each of the question paper. Enter paper I marks in "Total Marks" column of the mark sheet and write them in words as well. Enter paper II Marks in the " Total Marks" Column and include the relevant details. For the subject 43 Art, Paper I, II and III Marks should be entered numerically in the separate mark sheets and **should also be written in words**.

For subjects 21 Sinhala language and literature and 22 Tamil Language and literature, paper I marks once entered numerically should be written in words. Use separate marks sheets for the papers II and III and enter the total marks in the "Total marks column". Write the relevant detailed marks against each of the total mark.

#### **N.B.:-**

- I. **Final marks for paper I, paper II or paper III should always be rounded up to the nearest whole number and they should never be kept as decimal or half values.**
- II. **Each page of the mark sheet should be compulsorily verified by the Assistant Examiner who entered marks to the mark sheet, Assistant Examiner who checked the mark sheet, the Verifying Examiner of the evaluation marks and Chief Examiner by placing respective code number and the signature.**

\*\*\*

**சீ லுமா விதா டேபார்ட்மென்டு  
இலங்கைப் பரீட்சைத் திணைக்களம்**

## ରଥଚାରଣି

**டி.பொ.க. (கா.பெළ) විභාගය - 2024 (2025)**  
**க.பொ.த. (சா.தர)ப் பரீட்சை - 2024 (2025)**

விசய அம்மை  
பாட இலக்கம்

41

**வினாக்கள்**  
புரடம்

## Music (Western)

## I පත්‍රය - පිළිතුරු

## I பத்திரம் - விடைகள்

ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.	ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.	ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.	ප්‍රශ්න අංකය විභාග මුල.	පිළිතුරෙහි අංකය විභාග මුල.
01.	2	11.	4	21.	3	31.	1
02.	3	12.	2	22.	2	32.	2
03.	2	13.	3	23.	2	33.	3
04.	2	14.	2	24.	2	34.	2
05.	4	15.	1	25.	3	35.	1
06.	1	16.	4	26.	1	36.	3
07.	3	17.	3	27.	2	37.	1
08.	3	18.	1	28.	3	38.	2
09.	4	19.	1	29.	2	39.	3
10.	3	20.	4	30.	2	40.	4

විශேଷ ருபரேஷ் } එක් පිළිතුරකට ලකුණු  
 விசேட அறிவுறுத்தல் } ஒரு சரியான விடைக்கு

OT

ஒரு  
புள்ளி வீதம்

இல் ஐந்து / மொத்தப் புள்ளிகள் **01 × 40 = 40**

பலன நி஑ுதெநி ஑ுவென பரீ஑ி ன்ணெவருண் ஑ுவர்சுதெயே ஑வி஑ான திரூலே ஑ருண் ஑ருடென் கர்னன்.  
஑ீழ் குறிப்பிடப்பட்டிருக்கும் உதாரணத்திற்கு அமைய பஸ்தேர்வு வினாக்களுக்குரிய புள்ளிகளை பஸ்தேர்வு  
வினாப்பத்திரத்தின் இறுதியில் பதிச.

கிளர்ச்சி பிழிந்து கண்டியலி  
சரியான விடைகளின் தொகை

25

40

I பருசு' இல் லென  
பத்திரம் I

25

40

1. පහත දී ඇති සංගීත වෛද්‍ය අධ්‍යයනය කර අය ඇති ප්‍රශ්නවලට පිළිතුරු සපයන්න.  
 கீழே தரப்பட்டுள்ள இசைப்பகுதியை அவதானித்து கேட்கப்பட்டுள்ள வினாக்களுக்கு விடை எழுதுக.  
 Study the music extract given below and answer the questions.

Beethoven

TRIO  
Allegretto

(legato)

5

14 (xi)

19 (x)

- (i) (a) මෙම සංගීත වෛද්‍යය ලියා ඇති කී එක කුමක් ද?  
 இந்த இசை ஆக்கம் எந்த கீ இல் எழுதப்பட்டுள்ளது?  
 In which key is this music extract written?  
 ..... A minor .....
- (b) මෙම සංගීත වෛද්‍යයේ වයිම් සිව්නවරය විස්තර කරන්න.  
 இந்த இசை ஆக்கத்தின் கைம் சிவ்னேச்சரை விவரிக்கുക.  
 Describe the time signature of this music extract.  
 Three crotchet beats in a bar

(1 mark)

- (ii) මෙම සංගීත வன்வெளி ருள்ම එක කුමක් ද?  
இந்த இசை ஆக்கத்தின் வடிவம் யாது?  
What is the form of this music extract?

Binary Form

(1 mark)

- (iii) මෙම සංගීත வன்வெளி ප්‍රධාන කොටස් හඳුනාගෙන බාර් අංක මගින් දක්වන්න.  
இந்த இசை ஆக்கத்தின் முக்கிய பகுதிகளை இனங்கண்டு பார் இலக்கம் மூலம் குறிப்பிடுக.  
Identify the main sections of this music extract and state its bar numbers.

Bar 1-bar -8 -- Section A

Bar 9 to bar 24 Section B

(1 mark)

- (iv) පළමු මොඩියුලේෂන් සිදුවන තී එක සහ බාර් අංකය නම් කරන්න.  
முதல் மொடியூலேஷன் நிகழும் தீ உடன் பார் இலக்கத்தின் பெயரையும் தருக.  
Name the key and the bar number where the first modulation occurs.

Bar No 5 -- to the Dominant minor key (E minor)

(1 mark)

- (v) 'A' ලෙස ලකුණු කර ඇති බාර් අංක 7 සහ 8 හි කේන්ද්‍රස්‍රය නම් කරන්න.  
பார் இல 7-8 என்பவற்றில் 'A' என்ற குறியீடு இடப்பட்ட கேட்கன்ஸைப் பெயரிடுக.  
Name the cadence marked as 'A' at bars 7 and 8.

Perfect Cadence- E minor

(1 mark)

- (vi) බාර් අංක 10 හි මැකට් ([]) එකක් මගින් දක්වා ඇති ස්වර අන්තරය නම් කරන්න.  
பார் இலக்கம் 10 இல் அடைப்புக்குறி ([]) மூலம் காட்டப்பட்டுள்ள ஸ்வர இடைவெளியினை பெயரிடுக.  
Name the interval marked with a bracket ([]) at bar 10.

Minor 7th

(1 mark)

- (vii) මෙම සංගීත வன்வெளி ඇති අලංකරණ සලකුණ නම් කරන්න.  
இந்த இசை ஆக்கத்தில் உள்ள ஓர்ணமென்ற பெயர் தருக.  
Name the ornament in this music extract.

Trill

(1 mark)

- (viii) මෙම සංගීත வன்வெளி එහි ටෙම්පෝ, ඩිනමික්ස් හා එක්ස්ප්‍රෙෂන් අනුව වාදනය කළ යුතු ආකාරය කෙටියෙන් විස්තර කරන්න.  
இந்த இசைப்பகுதியை அதன் ரெம்போ, டைனமிக்ஸ், எக்ஸ்பிரஷன் என்பவற்றுக்கேற்ப இசைக்கப்பட வேண்டிய முறையைச் சுருக்கமாக விபரிக்குக.  
Briefly describe how this music extract should be played according to the tempo, dynamics and expression.  
The Trio section of this piece should be played gracefully, maintaining the Menuetto's moderate dance-like tempo. It typically features softer dynamics (p or mp), creating a gentler contrast. Legato phrasing and delicate articulation enhance its lyrical character. Subtle crescendos and diminuendos add expressiveness while preserving elegance and clarity.

(2 marks)

- (ix) මෙම සංගීත வன்வெளி ලියන ලද සංගීතඥයා රචනා කළ එකම මපෙරාව නම් කරන්න.  
இந்த இசை ஆக்கத்தை எழுதிய இசைக்கலைஞர் எழுதிய ஒரேயொரு ஒபேராவின் பெயரைத் தருக.  
Name the only opera written by the composer of this music extract.

Fidelio

(1 mark)

- (x) මෙම සංගීත ස්වර ප්‍රස්තාරයේ ටොනික් කී එකේ ඩොමිනන්ට් 7 කෝඩිය කොටුවකින් ☐ සලකුණු කරන්න.  
இந்த இசை ஸ்வர வரையில் ரொனிக் தீ இல் டொமினன்ட் 7 கோட் இனை சதரம் ☐ மூலம் குறிப்பிடுக.  
Mark the Dominant 7<sup>th</sup> chord in the Tonic key on the score using a box ☐.

(1 mark)

- (xi) දී ඇති සංගීත வன்வெளி ටොනික් කී එකේ ස්කේල් පැස්ජරය හඳුනාගෙන, එය 'ක්‍රමයෙන් ශබ්ද වැඩිවන ලෙස වාදනය කිරීමට නියමිත ලාභනයක් යොදා ලකුණු කරන්න.  
தரப்பட்ட இசை ஆக்கத்தில் ரொனிக் தீ ஒன்றின் ஸ்கேல் பசேஜ் இனை இனங்கண்டு அது 'படிப்படியாக வலி அதிகரிக்கும்' விதத்தில் இசைப்பதற்கு உரிய குறியீட்டைப் பயன்படுத்தி அடையாளமிடுக.  
In the given music extract, identify the scale passage in the tonic key and mark it with a sign indicating it to be played 'gradually becoming louder'.

(1 mark)



**A කොටස / பகுதி A / PART A**

සිතීම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்கുക.

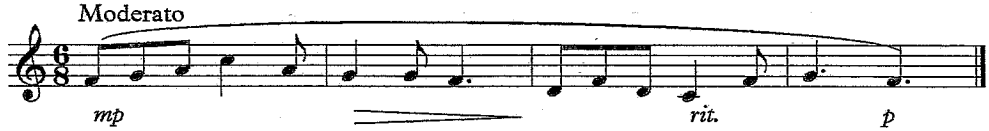
Answer any two questions.

2. (i) F වලින් ආරම්භ කරනු ලබන පෙන්ටොනික් ස්කේල් එකේ ස්වර යොදාගනිමින් වෙස්කන්ට් රෙකෝඩරය සඳහා සූදුසු  $\frac{6}{8}$  ටයිම්හි බාර් 4 ක මෙලඩි එකක් ලියන්න. නිවැරදි ක්ලෙල් එකක් හා ඇක්සිඩෙන්ටල් භාවිත කර වාදනය කළ යුතු ආකාරය දක්වන්න. (වෙම්පො, ලේසින් සහ ඩයිනමික්ස්)

F இல் ஆரம்பிக்கும் பென்டோனிக் ஸ்கேல் ஒன்றில் ஸ்வரங்கள் பயன்படுத்தி டெஸ்கன்ட் ரெக்கோர்டருக்குப் பொருத்தமான  $\frac{6}{8}$  றைம் 4 பார்களுக்கு மெலடி ஒன்றை எழுதுக. சரியான கிளவ், அக்ஸிடென்டல்ஸ் பயன்படுத்தி இசைக்க வேண்டிய முறையினைக் குறிப்பிடுக. (ரெம்போ, பிரேசிங், டைனமிக்ஸ்)

Compose a 4-bar melody in  $\frac{6}{8}$  time for the Descant Recorder using the notes of the Pentatonic scale beginning on F.

Use the correct clef, accidentals and add performance directions. (Tempo, phrasing and dynamics)

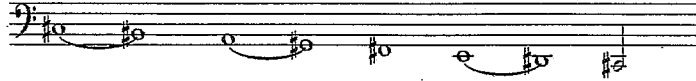


(4 marks)

- (ii) මෙය, ස්වර ඡාය් හතරක් සහිත හාර්මොනික් මයිනර් ස්කේල් එකක් බවට පත් කිරීම සඳහා නිවැරදි ක්ලෙල් සහ ඇක්සිඩෙන්ටල් යොදන්න. සෙම්ටෝන්, ස්ලර් යොදා සලකුණු කරන්න.

இங்கு ஸ்வர ஷாப் நான்கு கொண்ட ஹார்மோனிக் மைனர் ஸ்கேல் என ஆவதற்கு சரியான கிளவ் உடன் ஆக்சிடென்டல்ஸ் பயன்படுத்துக. செமிடோன்ஸ் உடன் குறிப்பிடுக.

Add the correct clef and accidentals to make this a Harmonic minor scale having four sharps. Mark semitones with slurs.



(4 marks)

- (iii) ලබා දී ඇති මෙලඩියේ කී එක නම් කරන්න. නිවැරදි කී සින්තේවරය එකතු කර අනවශ්‍ය ඇක්සිඩෙන්ටල් ඉවත්කර, එය එම පිටි එකෙහිම ට්‍රේබල් ක්ලෙල් භාවිත කර දී ඇති ස්වරවලින් නැවත ලියන්න.

தரப்பட்டுள்ள மெலடியின் கீ இன் பெயர் தருக. சரியான கீ சிக்னேச்சரைச் சேர்க்குக. தேவையற்ற அக்ஸிடென்டல்ஸை நீக்கி அதே தொனியில் (பீச்) தரப்பட்டுள்ள ட்ரேபிள் கிளவ் பயன்படுத்தி தரப்பட்ட ஸ்டேவ் இல் மீண்டும் எழுதுக.

Name the key of the given melody. Add the correct key signature and omit all unnecessary accidentals and write it in the same pitch using treble clef in the given stave.



(4 marks)

- (1) A farmer's dog jumped over the stile, his name was little Bingo.
- (2) Now neath the silver moon, ocean is blowing.
- (3) My grandfather's clock was too large for the shelf.
- (4) I love to go a wondering, along the mountain track.

(8 marks)

- 
- The first two staves of the musical score for 'The Rose Tree'. The first staff is in 2/4 time, key of D major, and contains a melody with a triplet of eighth notes. The second staff is in 6/8 time, key of D major, and contains a melody with triplets of eighth notes.

(4 marks)

4. ප්‍රවෘත්ති ක්ලෙබ්හි ලියු මෙලධීය හා රමණනයිස් කිරීම සඳහා වෙන් ක්වේඩ්හි රෝම ඉලක්කමෙන් දක්වා ඇති ව්‍යවස්ථාව බොට්හි මිනීම, මිනීම, ක්‍රොවම් ලෙස රිද්මයට අදාළ පරිදි ලියන්න.

ட்ரோபிள் கிளெவ் இல் எழுதப்பட்டுள்ள மெலமைய ஹார்மோனைஸ் செய்வதற்கு பேஸ் ஸ்டீர்வ் இல் உரோம இலக்கங்களில் காட்டப்பட்டுள்ள ப்ராய்ஸ் ரொட்டி மினிம், மினிம், குரோசுட் என நிதமுக்கு உரியவிதத்தில் எழுதுக.

Write triads shown by the Roman numerals, accordingly as Dotted minims, Minims or Crochets in the Bass stave to harmonize the melody written in the Treble clef.



(12 marks)

**B பைடு / பகுதி B / PART B**

සිතැම ප්‍රශ්න ඉදිකඩට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.

**Answer any two questions.**

5. (i) බැර 8 ලෙලබියක් නිර්මාණය කිරීම සඳහා එකම ස්ටිෆ් එක සහිත ප්‍රතිරෝධක පාඨයක් එකතු කරමින් මෙම ලෙලබිය සම්පූර්ණ කරන්න. ඇළපෙන ටෙම්පො, ලෝයි. හා ඩයිනමික්ස් සම්පූර්ණ ලෙලබියට යොදන්න.

பார் 8 மெலடியை உருவாக்குவதற்கு ஒரே எஸ்ரைலில் பதில் சொற்றொடர்களை ஒன்று சேர்த்து இம்மெலடியைப் பூரணப்படுத்துக.

பொருத்தமான ரெம்போ, பிரேசிங், டைனமிக்ஸ் என்பவற்றை முழு மெலடிட்டனும் சேர்க்குக.

Complete this melody by adding an answering phrase in the same style to create an 8-bar melody. Add suitable marks of tempo, phrasing, and dynamics to the whole melody.



**(6 marks)**

- (ii) මෙම පෙරදිග සංගීත ස්වර දී ඇති ස්වර්ථයේ බවතිර සංගීත ස්වර යොදා ප්‍රසිද්ධාර ගත කරන්න.

தரப்பட்டுள்ள கீழைத்தேய இசை எவ்வாங்களை மேலைத்தேய எவ்வாங்களாக மாற்றி தரப்பட்டுள்ள ஸ்ரேஷ் இல் எழுதுக.

Convert these oriental notation into Western notation and write it on the given staves.

සං-ධ-නි | සං-ම- | පඬු නිසිනිව | ප- - - |

සිංහි සරි සි ස | මි - ස - | නි ධ ප - ම | ම - - - |



(6 marks)

6. (i) කෝඩ් පුළුල්යකින් කේවින්ග් එකක් දැක්වෙන අයුරින් ඇස්ටරික් එකකින් දක්වා ඇති ස්ථානයන්හි ලෝ-පාරි කෝඩ් එකක් බැගින් සොයන්නො, ඇල්ටො, වෙනර් සහ ඩේස් සඳහා ලියන්න.

கோட் சோடியினால் கேடன்ஸ் ஒன்று காட்டும் விதத்தில் அஸ்ஸூரிக் ஒன்றினால் காட்டப்பட்டுள்ள இடத்தின் நான்கு பகுதி கோட் ஒன்று வீதம் சொப்ராஜொ, அல்ரொ, ரெனர், பேஸ் எழுதுக.

Write a four-part chord for Soprano, Alto, Tenor and Bass at each asterisk, so that each pair of chords form the cadence indicated.

[illegible]

- (ii) දී ඇති ස්ථවයේ නිවැරදි ක්ලෝස් යොදා මෙම සංගීත බණ්ඩය ඔරපත් සකොර් සඳහා ලියන්න.

தரப்பட்டுள்ள ஸ்ரீரங் இஸ் சரியான கிளவ் பயன்படுத்தி இந்த இசைப்பகுதியை ஒபன் ஸ்கோர் இற்கு எழுதுக  
Write the following music extract for Open score with appropriate clefs in the given staves.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in the key of D major (indicated by two sharps: F# and C#) and 2/4 time. The melody is written in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 16 measures. The first measure is a whole note chord (D4, F#4, A4). The second measure is a half note chord (D4, F#4, A4). The third measure is a half note chord (D4, F#4, A4). The fourth measure is a half note chord (D4, F#4, A4). The fifth measure is a half note chord (D4, F#4, A4). The sixth measure is a half note chord (D4, F#4, A4). The seventh measure is a half note chord (D4, F#4, A4). The eighth measure is a half note chord (D4, F#4, A4). The ninth measure is a half note chord (D4, F#4, A4). The tenth measure is a half note chord (D4, F#4, A4). The eleventh measure is a half note chord (D4, F#4, A4). The twelfth measure is a half note chord (D4, F#4, A4). The thirteenth measure is a half note chord (D4, F#4, A4). The fourteenth measure is a half note chord (D4, F#4, A4). The fifteenth measure is a half note chord (D4, F#4, A4). The sixteenth measure is a whole note chord (D4, F#4, A4). The piece ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features four staves: a vocal line (treble clef) and three piano accompaniment staves (two alto clefs and one bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time (C). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of three staves: the top two are in alto clef and the bottom is in bass clef. The key signature for the piano part is also one sharp. The music is written in 3/4 time. The vocal line starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G2, followed by a quarter note A2, and a quarter note B2. The music continues for several measures, ending with a double bar line.

(8 marks)

7. (i) පහත දී ඇත්තේ ඔබ පත්තිනාමරයේ දී ඉගෙන ගෙන ඇති රෙකෝඩර් සංගීත කෘති දෙකක ආරම්භක ඔර් කිහිපයකි. මින් එකක් තෝරා දී ඇති පොටුවෙහි ✓ ලකුණක් යොදන්න.

கீழே தரப்பட்டுள்ளவை நீங்கள் வகுப்பறையில் கற்ற நெக்கோடர் இசை ஆக்கங்கள் இரண்டின் ஆரம்ப பார் ஆகும். இவற்றில் ஒன்றைத் தெரிவு செய்து தரப்பட்ட பெட்டியினுள் ✓ அடையாளம் இடுக.

Given below are the opening bars of two Recorder pieces you have learnt in the classroom.

Select one of the pieces and mark the given box with a tick ✓.

☐ a

☐ b

- (a) පහතින් දී ඇති විස්තෘතෙහි එම කාර්යයේ නම සහ එය ලියූ සංගීතඥයා සඳහන් කරන්න.

Write the name of the music extract and the composer in the given blank below.

தரப்பட்ட வெற்றிடத்தில் இவ் இசை ஆக்கத்தின் பெயர், இசை ஆக்குநரின் பெயர் என்பவற்றைக் குறிப்பிடுக.

Name of piece: From Swan Lake      Name of Composer: Pyotr Ilyich Tchaikovsky

Name of piece: The Sandman      Name of Composer: Johannes Brahms

(b) එම සංගීතයාගේ කෙටි විස්තරයක් පහත කරුණු ඇතුළත් කර ලියන්න.

இசை ஆக்குநர் பற்றிய சுருக்கமான விவரத்தை பின்வரும் விடயங்களை உள்ளடக்கி தருக.

Give a brief description of the composer including the details given below.

- historical period, year of birth, nationality, important facts about his life, his contemporaries, important works.

<b>Pyotr Ilyich Tchaikovsky (1840–1893)</b> <ul style="list-style-type: none"> <li>• Russian composer famous for his emotional and dramatic music.</li> <li>• Composed symphonies, operas, and iconic ballets.</li> <li>• His music features expressive melodies and lush orchestration.</li> <li>• <i>Swan Lake</i> theme is one of the most recognizable in ballet history.</li> <li>• <b>Popular works:</b> <ul style="list-style-type: none"> <li>◦ <i>Swan Lake (Ballet)</i></li> <li>◦ <i>The Nutcracker (Ballet)</i></li> <li>◦ <i>Sleeping Beauty (Ballet)</i></li> <li>◦ <i>1812 Overture</i></li> <li>◦ <i>Romeo and Juliet (Fantasy Overture)</i></li> <li>◦ <i>Symphony No. 5 in E minor</i></li> <li>◦ <i>Piano Concerto No. 1 in B-flat minor</i></li> </ul> </li> </ul>	<b>Johannes Brahms (1833–1897)</b> <ul style="list-style-type: none"> <li>• German composer and pianist of the Romantic period.</li> <li>• Known for blending classical traditions with rich, expressive melodies.</li> <li>• Composed symphonies, concertos, chamber music, and choral works.</li> <li>• <i>The Sandman</i> is a gentle lullaby showcasing his lyrical style.</li> <li>• <b>Popular works:</b> <ul style="list-style-type: none"> <li>◦ <i>Lullaby (Wiegenlied, Op. 49 No. 4)</i></li> <li>◦ <i>Hungarian Dances (No. 5)</i></li> <li>◦ <i>Symphony No. 1 in C minor</i></li> <li>◦ <i>Symphony No. 4 in E minor</i></li> <li>◦ <i>Piano Concerto No. 2 in B-flat major</i></li> <li>◦ <i>A German Requiem (Ein deutsches Requiem)</i></li> </ul> </li> </ul>
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(ii) පහත දී ඇති ඒවායින් එකක් ලදාහරණයක් සහිතව පැහැදිලි කරන්න.

கீழே தரப்பட்டுள்ளவற்றில் ஒன்றை உதாரணம் தந்து விளக்குக.

Explain briefly one of the following giving an example.

- (a) Lied      (b) Concerto      (c) March      (d) Prelude and Fugue

(a) **Lied:** A *Lied* (plural: *Lieder*) is a German art song for solo voice and piano, often set to poetic texts. It became popular during the Romantic period.

- **Example:** *Erlkönig* by Franz Schubert.

(b) **Concerto:** A *Concerto* is a composition for a solo instrument accompanied by an orchestra, typically in three movements (fast-slow-fast), designed to showcase the soloist's virtuosity.

- **Example:** *Piano Concerto No. 21* by Wolfgang Amadeus Mozart.

*Piano Concerto No. 1* by Tchaikovsky

(c) **March:** A *March* is a piece of music with a strong, steady beat, commonly used for military or ceremonial purposes. It often features bold melodies and a repetitive rhythmic structure.

- **Example:** *Pomp and Circumstance March No. 1* by Edward Elgar.

*March Militaire* by Franz Schubert

(d) **Prelude and Fugue**

A *Prelude and Fugue* is a two-part musical form where a *Prelude* serves as an introductory piece, often free-flowing, followed by a *Fugue*, a structured, contrapuntal composition built around a central theme.

- **Example:** *The Well-Tempered Clavier* by Johann Sebastian Bach.

(iii) පහත ප්‍රශ්නවලින් එකකට පිළිතුරු සපයන්න.

பின்வரும் வினாக்களில் ஒன்றுக்கு விடை எழுதுக.

Answer one of the following questions.

- Name a plucked string instrument used to accompany Negro Folk songs and write a brief description of it.
- Briefly describe the English Horn.
- Name two Indian drums and describe one of them.

**(a) Plucked String Instruments Used to Accompany Negro Folk Songs**

Plucked string instruments were often used to accompany African American folk songs, particularly in the context of work songs, spirituals, and early blues. Two notable instruments are:

**Banjo:** The **banjo** is a stringed instrument with a drum-like body and typically four or five strings. It has roots in African traditions, brought to the Americas by enslaved Africans. The instrument became widely used in folk, bluegrass, and country music, and is particularly associated with Negro folk music.

**Guitar:** The **guitar** is a six-stringed instrument that became widely used to accompany folk songs and spirituals. It has African, Spanish, and European roots and is fundamental in the development of blues and other genres in African American music. Its role in Negro folk music is prominent, providing harmonic support and rhythmic drive. The strings are tuned to E, A, D, G, B, E.

**(b) English Horn:**

The **English Horn** also called the **Cor Angis** a woodwind instrument in the oboe family, larger and pitched lower than the oboe. It has a rich, dark sound and is typically tuned in F, a fifth below the oboe. The instrument is played with a double reed, and its warm, expressive tone makes it particularly suited for lyrical passages in orchestral music. The English horn is often used in both classical orchestral works and film scores.

- Example:** It is famously featured in the theme from *The Carnival of the Animals* by Saint-Saëns and *The Rite of Spring* by Stravinsky.

**(c) Indian Drums and Their Descriptions**

India has a wide variety of traditional drums, each with its unique playing techniques and cultural significance. Here are some notable ones:

**Tabla:** The **tabla** consists of a pair of drums: the **dayan** (small, treble drum) and the **bayan** (larger, bass drum). It is played with the fingers and palms, and is known for its intricate rhythms and versatility in both classical and popular music. It is a key instrument in Hindustani classical music.

**Mridangam:** The **mridangam** is a double-headed drum commonly used in Carnatic music (South Indian classical music). The drum is made from wood and clay, with a distinctive, resonant sound. It is played with the hands, producing a wide range of rhythmic patterns and tones.

**Dholak:** The **dholak** is a two-headed hand drum used in folk and devotional music. It has a cylindrical shape and is typically played with the hands or sticks. It is prominent in many North Indian folk traditions, including *bhangra* music.

Each of these drums plays an important role in Indian music and is integral to various cultural and classical music traditions.

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