

**G. C. E. (A/L) 2019**  
**Western Music (56)**  
**Marking Scheme**

**Paper 1**

Question No. 1 – 25

2 x 25 = 50

Question No. 25 – 50

2 x 25 = 50

Total 100 marks

**Paper 11**

**Question No 1**

No. 1 – 10 – 2 marks each = 20 marks

Total 20 marks

**Question No 2**

New key = 4 marks

Correct accidentals -  $\frac{1}{2} \times 4 = 2$  marks

Correct Clefs -  $\frac{1}{2} \times 4 = 2$  marks

Correct Notation 3 x 4 = 12marks

Total 20 marks

**Question No 3**

a) -Marking non-harmony notes - 2 x 5 = 10 marks

b) -Adding bar lines = 3 marks

- correct grouping = 3 marks

a) Correct ornament in full 2 x 2 = 4 marks

Total 20 marks

**Question No 4** a) - Correct accidentals = 2marks

- Correct notes = 2 mark

- Tuneful melody = 2 mark

b) - Correct key signature = 2 marks

- Correct notation in any clef = 2 marks

- Correct note values = 2 marks

c) - Adding appropriate Bass part = 8 marks

Total 20 marks

**Question No. 5**

One mark for each correct chord 1x 15 = 15 marks

Applying correct rules in harmony = 5 marks

Avoiding consecutive 5ths and 8ves, exposed 5ths and octaves

Applying correct rules for cadential six-four

Delete  $\frac{1}{2}$  mark for each mistake

Total 20 marks

**Question No 6**

a)

Correct syllables accented	- 4 marks
Modulation	- 2 marks
Performance direction	- 2 marks
Suitable melody	- 4 marks

b) brief note and example      4 x 2      - 8 marks

Total 20 marks

**Question No 7**

Section A – Two questions each

Each correct answer (3 marks x 2)      - 6 marks

Section B – Two questions each

Each correct answer (3 marks x 2)      - 6 marks

Section C – One questions each

correct answer      - 8 marks

Total 20 marks

**Paper II**

Question No 1      1 x 20 = 20

Four selected questions      4 x 20 = 80Total      100

Paper 1      = 100

Paper 11      = 100200

- 200/2

Final Marks = 100

## Common Techniques of Marking Answer Scripts.

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

1. Use a red color ball point pen for marking. (Only Chief/Additional Chief Examiner may use a mauve color pen.)
2. Note down Examiner's Code Number and initials on the front page of each answer script.
3. Write off any numerals written wrong with a clear single line and authenticate the alterations with Examiner's initials.
4. Write down marks of each subsection in a  $\triangle$  and write the final marks of each question as a rational number in a  $\square$  with the question number. Use the column assigned for Examiners to write down marks.

**Example:**

**Question No. 03**

(i)	..... ..... .....	✓	$\triangle \frac{4}{5}$
(ii)	..... ..... .....	✓	$\triangle \frac{3}{5}$
(iii)	..... ..... .....	✓	$\triangle \frac{3}{5}$

03	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	(iii)	$\frac{3}{5}$	=	$\frac{10}{15}$
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### MCQ answer scripts: (Template)

1. Marking templates for G.C.E.(A/L) and GIT examination will be provided by the Department of Examinations itself. Marking examiners bear the responsibility of using correctly prepared and certified templates.
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 'v' 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. Show areas where marks can be offered with check marks.
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 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 this time. Therefore, add separate mark sheets for each of the question paper. Write paper 01 marks in the paper 01 column of the mark sheet and write them in words too. Write paper II Marks in the paper II Column and write the relevant details. For the subject 51 Art, marks for Papers 01, 02 and 03 should be entered numerically in the mark sheets.

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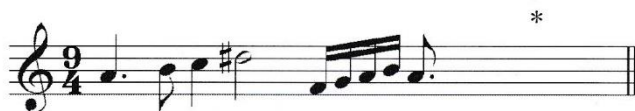
**GENERAL CERTIFICATE OF EDUCATION  
(ADVANCE LEVEL) EXAMINATION  
AUGUST 2019**

**WESTERN MUSIC 56  
(NEW)  
PAPER 1**

**Answer all questions on this paper itself**

- අංක 1 - 25 නෙක් ප්‍රශ්නවල නිවැරදි පිළිතුර තෝරා, එහි අංකය තිත් ඉර මත ලියන්න.  
1 தொடக்கம் 25 வரையுள்ள வினாக்களுக்குச் சரியான விடையைத் தெரிவுசெய்து, அதன் இலக்கத்தைப் புள்ளிக்கோட்டின் மீது எழுதுக.  
Select the correct answer in questions No. 1-25 and write its number on the dotted line.
- (1) දී ඇති බාර් එක සම්පූර්ණ වීම සඳහා ඇස්ටරිස්ක් (\*) ලකුණට පහළින් යොදා ගත යුතු රෙස්ට් මොනවා ද?  
தரப்பட்டுள்ள பார் பூரணமடைவதற்கு எஸ்ட்ரிக்ஸ் (\*) குறியீட்டுக்குக் கீழே பயன்படுத்த வேண்டிய ரெஸ்ட் யாவை?

Which rests should be inserted below the asterisk (\*) to complete the given bar?



- (1) ♪ - (2) ♪ ♪ (3) ♪ ♪ (4) - ♪ (5) ♪ ♪ ♪ (2)

- (2) දී ඇති සංගීත ඛණ්ඩයට සුදුසු ටයිම් සිග්නේචරය පහත සඳහන් ඒවායින් කුමක් ද?  
 தரப்பட்டுள்ள இசைபெயர்ப்புக்கு பொருத்தமான ரைம் சிக்னேச்சர் பின்வருவனவற்றுள் எது?  
 Which of the following would be the suitable time signature for the given extract?



- (1)  $\frac{6}{8}$  (2)  $\frac{4}{2}$  (3)  $\frac{9}{8}$  (4)  $\frac{5}{4}$  (5)  $\frac{4}{4}$  (...4...)

- (3) මෙම සංගීත ඛණ්ඩයේ කී එක පහත ඒවායින් කුමක් ද?  
 இந்த இசை பெயர்ப்பின் கீ பின்வருவனவற்றுள் எது?  
 Which of the following is the key of this passage?



- (1) B major (2) C# Harmonic minor (3) F# Melodic minor  
 (4) C# major (5) B melodic minor (...5...)

- (4) දී ඇති ස්කේලයේ නිවැරදි නම වන්නේ පහත ඒවායින් කුමක් ද?  
 தரப்பட்டுள்ள ஸ்கேல் இன் சரியான பெயர் பின்வருவனவற்றுள் எது?  
 Which of the following would be the correct name for the given scale?



- (1) Pentatonic minor scale (2) Dorian mode (3) Harmonic minor scale  
 (4) Whole tone scale (5) Aeolian mode (...5...)

- (5) F ස්වරයට පහළින් ඔත්මෙන්ටඩ් හයක ස්වර අන්තරයක් සාදන්නේ පහත දී ඇති ඒවායින් කුමන ස්වරය ද?  
 F ஸ்வரத்துக்குக் கீழே ஆறு ஓக்மெண்ட்களின் ஸ்வர வேறுபாட்டைத் தயாரிப்பது பின்வருவனவற்றுள் எந்த ஸ்வரம்?  
 Which of the following forms the interval of an Augmented 6<sup>th</sup> below F?

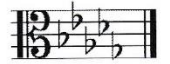
- (1) (2) (3) (4) (5) (...3...)

- (6) දී ඇති ස්වර අන්තරයේ ඉන්වර්ශන් එක වන්නේ පහත දී ඇති ඒවායින් කුමක් ද?  
 தரப்பட்டுள்ள ஸ்வர வேறுபாட்டின் இன்வரஷன் ஆவது பின்வருவனவற்றுள் எது?  
 Which of the following would be the inversion of the given interval?



- (1) Augmented 3<sup>rd</sup> (2) Minor 6<sup>th</sup> (3) Diminished 6<sup>th</sup>  
 (4) Diminished 3<sup>rd</sup> (5) Major 6<sup>th</sup> (...!...)

- (7) දී ඇති කී සිග්නේචරයේ මෙලෝඩික් මයිනර් ආරෝහණ ස්කේලයේ, සබ්මීඩියන්ට් ස්වරය වන්නේ  
 பதரப்பட்டுள்ள கீ சிக்னேச்சரின் மெலோடிக் மைனர் ஆரோகண ஸ்கேலின் சப்மீடியன்ட் ஸ்வரம் பின்வருவனவற்றுள் எது?



- Which note is the sub-mediante of the ascending form of the melodic minor scale of the given key signature?

- (1) (2) (3) (4) (5) (...2...)

- (8) පහත දී ඇති ඒවායින් ඩී මයිනර් කී එකට අදාළ කොන්කෝඩ් එක වන්නේ කුමක් ද?  
 பின்வருவனவற்றுள் டீ மைனர் கீ இற்குரிய கொண்கோட் எது?  
 Which of the following would be a concord in the key of D minor?

- (1) (2) (3) (4) (5) (...2...)

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[Index No ] .....

- (9) මේජර් කී එකක, මේජර් ට්‍රයිඩ් වන්නේ දී ඇති ඒවායින් කුමක් ද?  
මේජර් ඒ ඉන්ද්‍රිය, මේජර් ට්‍රයිඩ් ආශ්‍රිතව තර්ජනවලින් සමන්විත වේ.  
Which of the following are major triads in a major key?

(1) I, II, VI (2) II, IV, V (3) I, VI, V (4) V, IV, I (5) IV, V, VII (...4...)

- (10) දී ඇති කේඩන්ස් විස්තර කරනු ලබන්නේ පහත ඒවායින් කුමකින් ද?  
තර්ජනවලින් සමන්විත කේඩන්ස් විස්තර කරනු ලබන්නේ පහත ඒවායින් කුමකින් ද?  
Which of the following would describe the given cadence?



- (1) Interrupted in A major  
(2) Imperfect in D minor  
(3) Mixed in E minor  
(4) Phrygian in A minor  
(5) Perfect in E major

(...4...)

- (11) දී ඇති ඒවායින් 'බැසෝ කොන්ටිනියු' කොටසක් වාදනය කිරීම සඳහා යොදාගනු ලබන්නේ කුමක් ද?  
තර්ජනවලින් සමන්විත 'බැසෝ කොන්ටිනියු' ප්‍රතිපත්තියට අනුව වාදනය කළ යුතු වාදකයා කුමෙකුද? Which of the following would be used to play a "Basso continuo" part?

- (1) Trombone (2) Double Bass (3) Piano  
(4) Cello (5) Harpsichord

2, 4, 5

- (12) 'ලේගියෙන්' යන අරුත තිබෙන ජර්මානු පදය පහත ඒවායින් කුමක් ද?  
'ලේගියෙන්' යන අරුත තිබෙන ජර්මානු පදය පහත ඒවායින් කුමක් ද?  
Which of the following is the German term for 'fast'?

- (1) Lustig (2) Zu (3) Schnell (4) Mit (5) Und (...3...)

- (13) දී ඇති ඒවායින් කෝඩයක් වාදනය කළ නොහැකි කුමකින් ද?  
තර්ජනවලින් සමන්විත කෝඩයක් වාදනය කළ නොහැකි කුමකින් ද?  
Which of the following will **not** be able play a chord?

- (1) Harpsichord (2) Trombone (3) Viola (4) Double Bass (5) Piano (...2...)

- (14) දී ඇති ස්වරය B<sup>b</sup> ට්‍රම්පටයකින් වාදනය කළ විට ඇසෙන ස්වරය වන්නේ මේවායින් කුමක් ද?

තර්ජනවලින් සමන්විත ස්වරය B<sup>b</sup> ට්‍රම්පටයකින් වාදනය කළ විට ඇසෙන ස්වරය වන්නේ මේවායින් කුමක් ද?  
Which of the following notes would be sounded when the given note is played on a trumpet in B<sup>b</sup>?



- (1) (2) (3) (4) (5) (...1...)

- (15) පුරුෂ කථන ස්වභාවිකව ගායනය කළ හැකි හඬට වඩා ඉහළ පරාසයකින් ගායනා කිරීමේදී ඇති වන හඬ පහත දී ඇති කිනම් සංගීතමය නාමයකින් හඳුන්වයි ද?  
පුරුෂ කථන ස්වභාවිකව ගායනය කළ හැකි හඬට වඩා ඉහළ පරාසයකින් ගායනා කිරීමේදී ඇති වන හඬ පහත දී ඇති කිනම් සංගීතමය නාමයකින් හඳුන්වයි ද?  
Which of the following musical terms denotes a male voice singing above its natural range?

- (1) Portamento (2) Falsetto (3) Vibrato  
(4) A Capella (5) Tessitura

(...2...)

- (16) ඔකේස්ට්‍රල් ස්වර ප්‍රස්තාරයක ඉතාලි වචනයෙන් 'කෝර්නෝ' ලෙස දැක්වෙන්නේ දී ඇති ඒවායින් කුමකින් ද?  
ඔකේස්ට්‍රල් ස්වර ප්‍රස්තාරයක ඉතාලි වචනයෙන් 'කෝර්නෝ' ලෙස දැක්වෙන්නේ දී ඇති ඒවායින් කුමකින් ද?  
Which of the following would be the equivalent of the Italian word 'corno' in an orchestral music score?

- (1) Clarinet (2) Oboe (3) Double Bassoon  
(4) Horn (5) Piccolo

(...4...)



- 4 -

- (17) පහත දී ඇති ඔකේස්ට්ල් සංගීත භාණ්ඩ අතුරෙන් ඔක්ටේව් 6 ½ ක ස්වර පරාසයක් ඇත්තේ කුමන භාණ්ඩයක ද?   
 கீழே தரப்பட்டுள்ள ஓகேஸ்ட்ரல் இசைக்கருவிகளுள் 6 ½ ஓக்டேவ் ஸ்வர் வீச்சைக் கொண்டது எந்த இசைக் கருவியிலாகும்?

Which of the following orchestral instrument has a range of about 6 ½ octaves?

- (1) Bassoon (2) Flute (3) Harp (4) Viola (5) Horn (.3...)

- (18) දී ඇති ඒවායින් එකිනෙකට අඩුම සම්බන්ධතාවයක් දක්වන්නේ මින් කුමක් ද?   
 தரப்பட்டுள்ளவற்றுள் ஒன்றுக்கொன்று மிகக் குறைவான தொடர்பைக் கொண்டிருப்பது எது?   
 Which of the following is least related to the others?

- (1) Cantata (2) Ballad (3) Lied (4) Folk song (5) Aria (...1...)

- (19) පහත දී ඇති ඒවායින් බැරොක් යුගයට අයත් ඔකේස්ට්ලා සමග කුඩා ඒකල වාදක කණ්ඩායමක් සඳහා ලියූ ඔකේස්ට්ල් කෘතියක් විස්තර කළ හැකි සුදුසු නාමය වන්නේ කුමක් ද?

பின்வருவனவற்றுள் பரோக் யுகத்துக்குரிய ஓகேஸ்ட்ரா உடனான சிறிய இசைக்குழுவுக்காக எழுதப்பட்ட ஓகேஸ்ட்ரல் படைப்பொன்றை விபரிக்கத்தக்க பொருத்தமான பெயர் எது?

Which of the following would be suitable to describe a composition of the Baroque period for a small group of soloists with Orchestra?

- (1) Chamber music (2) Cantata (3) Concerto (4) Symphony (5) Concerto Grosso (.5...)

- (20) දී ඇති ඒවා අතුරෙන් නිවැරදි ප්‍රකාශය වන්නේ කුමක් ද?

தரப்பட்டுள்ளவற்றுள் சரியான கூற்று எது?

Which of the following statement is correct?

- (1) Free Fantasia is also called Modulatory section in a fugue   
 (2) Komala Ni in oriental notation would be A flat in western notation   
 (3) The traditional Bass guitar has four strings   
 (4) A cadenza is found at the end of a piece   
 (5) J.S. Bach was deaf when he died

(.3...)

- (21) ඇස්ටරිස්ක් (\*) එකකින් ලකුණු කර ඇති ස්වරය නම් කළ හැක්කේ දී ඇති කවර නමකින් ද?   
 ஒரு எஸ்ட்ரிக்ஸ் (\*) இனால் குறிக்கப்பட்டுள்ள ஸ்வரம் தரப்பட்டுள்ளவற்றுள் எப்பெயரினால் குறிப்பிடப்படும்?

Which of the following is the name given to the note marked with an asterisk (\*)?

- (1) Anticipation (2) Suspension   
 (3) Auxiliary note (4) Changing note   
 (5) Retardation



(.3...)

- (22) පහත දී ඇති සංගීතඥයින් අතුරෙන් සිරියලිසම් හා සම්බන්ධ සංගීතඥයා කවරෙක් ද?

பின்வரும் இசை ஆக்குனருள் சிறியலிசம் தொடர்பான இசை ஆக்குனர் யார்?

Which of these composers was associated with Serialism?

- (1) Bartok (2) Debussy (3) Stravinsky (4) Glinka (5) Schoenberg (...5...)

- (23) 'ජර්මානු රෙක්වියම්' නිර්මාණය කරන ලද්දේ කවුරුත් විසින් ද?

'ஜேர்மன் ரெக்வியம்' யாரால் உருவாக்கப்பட்டது?

Which of these composed the 'German Requiem'?

- (1) J.S. Bach (2) J. Brahms (3) W.A. Mozart (4) P. Tchaikovsky (5) R. Schumann (...2...)

- (24) දී ඇති ඔර්නමන්ට් එක නිවැරදිව වාදනය කරන ආකාරය දක්වන්නේ පහත ඒවායින් කවරකින් ද?

பின்வருவனவற்றுள் தரப்பட்டுள்ள ஆர்னமென்ட் இனை சரியாக இசைக்கும் முறையை காட்டுவது எது?

Which of these would be the correct way of playing the given ornament?

- (1) (2)   
 (3) (4)   
 (5)



(.3...)

(අනෙක් පිටුව බලන්න / மறுபக்கம் பார்க்க / Please turn over)

- 5 -

- (25) 'ශ්‍රියා මන මත් වී' යන නූර්ති ගීතය ඇතුළත් වන්නේ පහත ජීවායින් කුමක ද?  
 'ஸ்ரியா மன மத் வீ' என்ற நூர்த்திப்பாடல் பின்வருவனவற்றுள் எதில் அடங்கியுள்ளது?  
 Which of the following has the Nurthi song 'Sriya Mana Math Vee'?

(1) Vessanthata (2) Padmawathi (3) Dutugamunu (4) Sri Sangabo (5) Ramayanaya (..5..)

- අංක 26 සිට 50 තෙක් ප්‍රශ්න සඳහා කෙටි පිළිතුරු සපයන්න.

26 தொடக்கம் 50 வரையான வினாக்களுக்குச் சுருக்கமான விடை எழுதுக.

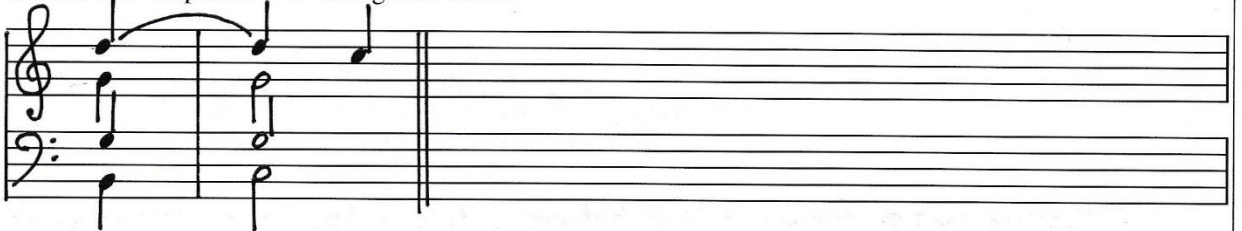
Write short answers for questions No. 26 to 50.

- (26) මිනිමලිස්ටික් සංගීතයේ ලක්ෂණ දෙකක් ලියන්න.  
 மினிமலிஸ்டிக் இசையின் பண்புகள் இரண்டை எழுதுக.

Write two features of "minimalistic" music.

\* Minimalistic music is music that changes a tiny subtle bit at a time, slowly and gradually. [See Annexure]

- (27) දී ඇති ස්ටේවයේ 'සස්පෙන්ශනයක්' විදහා දක්වන්න.  
 தரப்பட்டுள்ள ஸ்டேவ் இன் 'சஸ்பென்ஷன்' இனை எடுத்துக் காட்டுக.  
 Illustrate a suspension in the given stave.



- (28) සංගීතයෙහි විත්‍රපට සංගීතයේදී උච්චතම අවස්ථා ගොඩනැගීමට භාවිත කරන ක්‍රම දෙකක් ලියන්න.  
 இசை ஆக்குனர்கள் திரைப்பட இசையின் போது அதியுச்ச சந்தர்ப்பங்களைக் கட்டியெழுப்புவதற்கு பயன்படுத்தும் முறைகள் இரண்டை எழுதுக.

Write two ways in which the composer builds tension in film music.

\* Using sustained notes to create suspension. \* Unusual harmonies and time signatures create a weird feeling. [See Annexure]

- (29) වාග්නර් විසින් රචිත 'ලොහෙන්ග්‍රින්' ඔපෙරාවේ වර්ග දෙකක් නම් කරන්න.  
 வாக்னரினால் எழுதப்பட்ட 'லொஹென்கிரீன்' என்ற ஒபேராவின் இரண்டு பாத்திரங்களின் பெயர் குறிப்பிடுக.  
 Name two characters in Wagner's opera 'Lohengrin'.

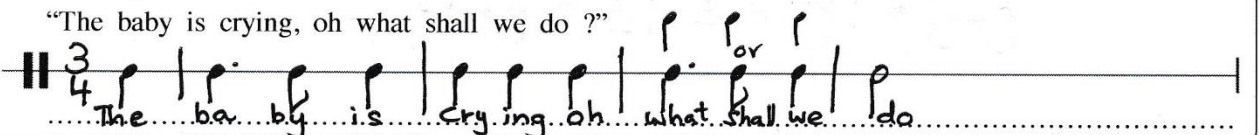
\* Henry the Fowler - King of Germany (Bass)  
 \* Lohengrin - A Knight of the Grail (Tenor) [See Annexure]

- (30) අප් රයිට් පියානෝවක් හා ග්‍රෑන්ඩ් පියානෝවක් අතර ඇති වෙනස්කම් දෙකක් සඳහන් කරන්න.  
 அப்ரைட் பியானோவுக்கும் கிரான்ட் பியானோவுக்கும் ஆகியவற்றுக்கிடையிலான வேறுபாடுகள் இரண்டைக் குறிப்பிடுக.

Mention two ways an upright piano can be different from a grand piano.

\* In upright pianos the strings run vertically perpendicular to the keyboard. [See Annexure]

- (31) දී ඇති වචනවලට ගැළපෙන රිද්මයක් මොනොටෝනයක් භාවිත කරමින් ලියන්න. අදාළ වචන නිවැරදිව නෝට්ස්වලට පහළින් ලියන්න.  
 தரப்பட்டுள்ள சொற்களுக்கும் பொருத்தமான சந்தமொன்றை மொனேரோன் ஒன்றைப் பயன்படுத்தி எழுதுக.  
 உரிய சொற்களைச் சரியான 'நோட்ஸ்' இன் கீழே எழுதுக.  
 Write a rhythm pattern on a monotone for the given words. Write the syllables under the notes correctly.



(පහතට පිටති බලන්න / மறுபக்கம் பார்க்க / Please turn over)



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- (32) සිම්පොනික් පොයම් යනු කුමක්දැයි විස්තර කර ඒ සඳහා එක් උදාහරණයක් සහ සංගීතඥයකු නම් කරන්න.  
'சிம்பொனிக் பொயம்' என்றால் என்னவென விபரித்து அதற்கான உதாரணமொன்றையும் இசை ஆக்குனர் ஒருவரின் பெயரையும் குறிப்பிடுக.

Describe what a symphonic poem is, giving an example and the name of the composer.

A symphonic poem also called a tone poem is a one movement programmatic piece for orchestra. The programme on which the music based may be based on a story, play, poem, legend or an episode from history which has fired the imagination of the composer. [See Annexure

- (33) 'උනා කෝඩා' යනුවෙන් හැඳින්වෙන්නේ කුමක් ද? එය සම්බන්ධ සංගීත භාණ්ඩයක් නම් කරන්න.  
'ஊன கோடா' என்பதால் குறிப்பிடப்படுவது யாது? அதனுடன் தொடர்புடைய இசைக்கருவி ஒன்றின் பெயர் குறிப்பிடுக.

What does 'Una Corda' mean? Name an instrument with which it is associated.

'One String' - Indication in piano music to depress the left (soft) pedal. It is associated with the Piano.

- (34) අත් ඇක්සන්ට්ටි පාසිං ස්වරය සහ ඇක්සන්ට්ටි පාසිං ස්වරය අතර වෙනස, දී ඇති ස්වෙච්ඡේ විදහා දක්වමින් පැහැදිලි කරන්න.

அன் எக்சன்டட் பாசிங் ஸ்வரம், எக்சன்டட் பாசிங் ஸ்வரம் என்பனவற்றுக்கிடையிலான வேறுபாட்டை தரப்பட்டுள்ள ஸ்டேவ் இல் அதனை விவரித்து விளக்குக.

Explain the difference between an unaccented passing note and an accented passing note illustrating it on the given stave.

A Passing note forms a link between two notes in a melody which are a 3rd apart. An accented passing note could be found on a strong beat and is also called an "Appoggiatura".



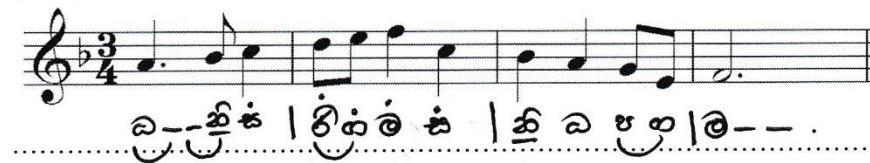
- (35) බෙතෝවන්ගේ 'කෝරාල් සිමෆනි' හි කී එක කුමක් ද?  
பீத்தோவனின் 'கோரால் சிம்பனி' இன் கீ எது?  
What is the key of Beethoven's 'Choral Symphony'?

D Minor

- (36) දී ඇති ස්වෙච්ඡේ C මෙජර්හි V<sup>7</sup>d-I සඳහා විසඳුම් විදහා දක්වන්න.  
தரப்பட்டுள்ள ஸ்ரேவ் இல் C மேஜரில் V<sup>7</sup> d-I தரும் தீர்வை விவரிக்குக.  
Illustrate a resolution to V<sup>7</sup>d-I in C major in the given stave.



- (37) දී ඇති සංගීත ඛණ්ඩය පෙරදිග සංගීත ස්වර ලෙස පරිවර්තනය කරන්න.  
தரப்பட்டுள்ள இசை தொகுப்பை கீழைத்தேய இசை ஸ்வரமாக மாற்றுக.  
Convert the given passage into oriental notation.



පෙරෙහි සිටිති බලන්න / முன்னங்க்கம் பார்க்க / Please turn over

- 7 -

- (38) තත් භාණ්ඩ වාදන ක්‍රමයේ 'ඩබල් ස්ටොප්' ලෙස හැඳින්වෙන්නේ කුමක් ද?

நரம்புக் கருவிகளை இசைக்கும் முறையில் 'டபல் ஸ்ரோப்பிங்' எனக் குறிப்பிடப்படுவது யாது?  
In string technique what is meant by 'double stopping'?

The pressing down of two strings on to the fingerboard by a finger of the left hand and bowing two notes simultaneously is called "double stopping".

- (39) බේස් ස්වරයක් නොනවත්වා හඬ නමින් වෙනස් වන භාර්මනියට සහය දීම කිනම් නාමයකින් හඳුන්වයි ද?

பேஸ் ஸ்வர்மொன்றை நிறுத்தாது ஓசையெழுப்பி மாறுபடும் ஹார்மனிக் உதவுதல் என்ன பெயரால் அழைக்கப்படும்?

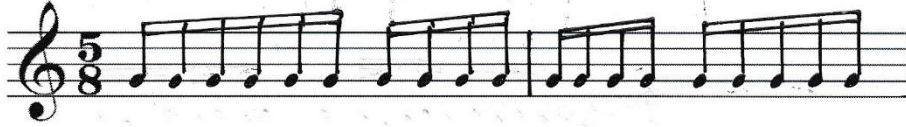
What is the name given to a sustained bass note supporting changing harmonies above it.

Pedal Point.

- (40) දී ඇති ටයිම් සිග්නේචරයට අනුව නිවැරදි ලෙස කාණ්ඩ කර G ස්වරය සෙමික්වේවර් ලෙස භාවිත කරමින් බාර් එක සම්පූර්ණ කරන්න.

தரப்பட்டுள்ள ரைம் சிக்னேச்சருக்கமைய சரியாகத் தொகுதிகளாக்கி G ஸ்வரத்தை செமிக்வேவராகப் பயன்படுத்தி தரப்பட்டுள்ள பார் இணைப் பூரணப்படுத்துக.

Complete this bar with semiquavers on G, correctly grouped according to the given time signature.



- (41) 'මොටිෆ්' යන වචනය විස්තර කරන්න.

'மோடிப்' என்ற பதத்தை விபரிக்குக.

Describe the word 'motif'.

A brief melodic and/or rhythmic musical idea often a small but significant fragment of a theme, musical character and identity.

- (42) මෙම කෝඩය නම් කරන්න.

இந்த கோட் இன் பெயர் குறிப்பிடுக.

Name this chord.



- (43) මයික්‍රොටෝන්ස් යනුවෙන් හඳුන්වන්නේ කුමක් ද? එය කිනම් වර්ගයේ සංගීතයක් තුළ දක්නට ලැබේ ද?

'மெக்ரோ ரோன்ஸ்' எனப்படுவது யாது? இதை எந்த வகை இசையில் காணத்தக்கதாய் இருக்கும்?

What is meant by 'microtones'? In which type of music would you find them?

Any interval distinctly smaller than a semitone. Microtones are found mostly in Indian, Arabian and Eastern European Music.

- (44) දී ඇති ස්වර දෙක අතර ටෝන්ස් කීයක් තිබේ ද?

தரப்பட்டுள்ள ஸ்வரங்கள் இரண்டுக்கும் இடையில் எத்தனை ரோன்ஸ்கள் உள்ளன?

How many tones are there between the given two notes?



10 1/2

- (45) ශුබර්ට්ගේ 'ට්‍රූට් ක්වින්ටෙට්' අසාමාන්‍ය සංගීත භාණ්ඩ එකතුවක් සඳහා ලියා ඇත. එම සංගීත භාණ්ඩ මොනවා ද? ඉන්ද්‍රියාන් 'ට්‍රූට් ක්වින්ටෙට්' என்பது அசாதாரண இசைக் கருவிகளின் தொகுப்புக்காக எழுதப்பட்டதாகும்? அந்த இசைக் கருவிகள் யாவை?

Schubert's 'Trout Quintet' was written for an unusual combination of instruments. What were the instruments?

Violin, Viola, Cello, Double Bass and Piano



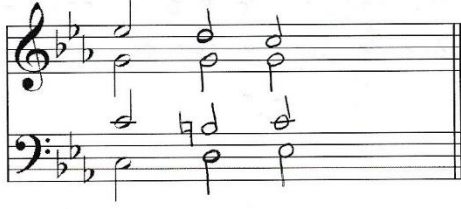
AL/2017/50-STE-(NEW)

- 8 -

- (46) පාසිං 6/4 එකක් සෑදීම සඳහා දී ඇති කෝඩියට තවත් කෝඩ් දෙකක් එකතු කරන්න.

பாசிங் 6/4 ஒன்றைத் தயாரிப்பதற்காக தரப்பட்டுள்ள கோட் இற்கு மேலும் இரண்டு கோட்களைச் சேர்க்குத.

Add two chords to the given chord to form a passing six-four progression.



- (47) 'කානිවල් මග් ඇනිමල්ස්' රචනා කරන ලද්දේ කවුරුන් විසින් ද?

'கார்னிவல்ஸ்' ஓவ் அனீமல்ஸ்' இனை எழுதியவர் யார்?

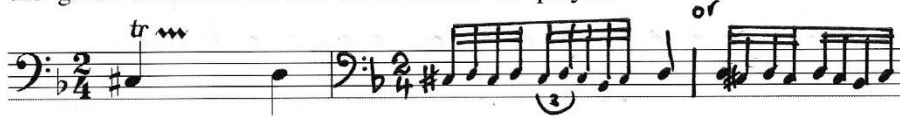
Who wrote the 'Carnival of Animals'?

Saint Saëns

- (48) දී ඇති ඔර්නමන්ට එක වාදනය කළ යුතු ආකාරය සම්පූර්ණයෙන් ලියන්න.

தரப்பட்டுள்ள ஓர்மைண்ட் இனை இசைக்க வேண்டிய விதத்தை முழுமையாக எழுதுத.

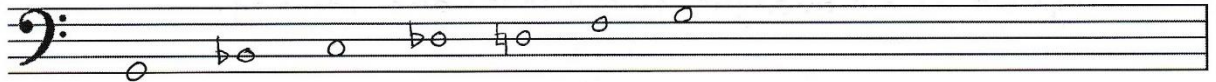
Write the given ornament in full as it should be played.



- (49) G ස්වරයෙන් ආරම්භ කරන බ්ලූස් ස්කේලය දී ඇති ස්ටේවයේ ආරෝහණ පිළිවෙළට ලියන්න.

தரப்பட்டுள்ள ஸ்ரேவ் இல் G ஸ்வரத்தில் தொடங்கும் ப்ளூஸ் ஸ்கேல் இனை ஆரோகணமாக எழுதுத.

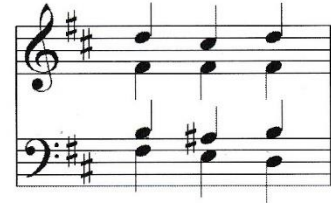
Illustrate a blues scale starting on G on the given staff in ascending form.



- (50) දී ඇති සංගීත බණ්ඩයට පහළින් ෆිගර්ඩ් බේස් ලියන්න.

தரப்பட்டுள்ள இசைத் தொகுப்புக்குக் கீழே பிகர்ட் பேஸ் எழுதுத.

Write the figured bass underneath the given passage.



6 # 4 6  
4 2

- සිංහල හා දෙමළ පද පහත දී ඇත.

சிங்கள, தமிழ்ப் பதங்கள் கீழே தரப்பட்டுள்ளன.

Sinhala and Tamil terms are given below.

එසෙන්ඩි - ආරෝහණ

ඩිසෙන්ඩි - අවරෝහණ

නෝට් - ස්වර

ඉන්ටර්ල් - ස්වරාන්තරය

රෙස්ට් - විරාමය

මක්ටේව් - සජ්තකය

රිද්ම - රිද්මය

බිට් - මාත්‍රා

සෙමිටෝන් - ස්වර භාගය

ටෝන් - සම්පූර්ණ ස්වරය

ට්‍රාන්ස්පෝස් - මාරු කිරීම

எசென்டிங்

டிசென்டிங்

நோட்

இன்ரவெல்

நெஸ்ட்

ஒக்ரேவ்

ரிதம்

பீற்

செமிரோன்

ரோன்

ட்ரான்ஸ்போஸ்

- ஆரோகணம்

- அவரோகணம்

- ஸ்வரம்

- இடைவெளி

- ஓய்வு

- சப்தம்

- சந்தம்

- மாத்திரை

- பாதித்தொனி

- முழுத்தொனி

- மாற்றறுதல்

\*\*\*

**Annexure – Paper I**

26.

- It is made up of constantly repeated patterns called loops which are short and simple.
- There is no real tune and cannot be sung to minimalistic music.
- The harmonics are made by layering patterns on top of the other which take a long time to change.
- Polyrythms and rhythms are more important than the tune.

28.

- Rapid scale passages going up and down create a frantic effect.
- Using major keys to give a calm effect and minor keys to give fearful effects.
- Sudden changes in dynamics.

29.

<b>Character Name</b>	<b>Gender</b>	<b>Vocal Part(s)</b>
<u>Lohengrin</u>	Male	Tenor
<u>Elsa of Braban</u>	Female	Soprano
<u>Ortrud</u>	Female	Soprano
<u>Friedrich of Telramund</u>	Male	Baritone
<u>Heinrich der Vogler</u> (Henry the Fowler)	Male	Bass
<u>The King's Herald</u>	Male	Bass
<u>Duke Gottfried</u>	Male	Silent

30.

In upright pianos the strings run vertically perpendicular to the keyboard. The action gets closer to the strings thus making the distance shorter. When the soft pedal is depressed it produces a softer tone.

In the grand piano the strings go horizontally and when a key is depressed a small hammer shoots up and strikes the corresponding string from beneath. Also when the soft pedal is depressed the action is shifted to the right, thereby hitting only two strings producing a soft sound.

32. A symphonic poem or a Tone poem is an orchestral composition, usually in a single continuous movement, which illustrates or evokes the content of a poem, short story, novel, painting, landscape or other source.

Ex: Franz Liszt – No 3 Les Preludes

No 9 Hungaria

Smetana – Ma Vlast

Gershwin – An American in Paris

Debussy – Prelude to the Afternoon of a Faun

Tchaikovsky – Romeo & Juliet

**GENERAL CERTIFICATE OF EDUCATION  
(ADVANCE LEVEL) EXAMINATION  
AUGUST 2019**

**WESTERN MUSIC 56  
(NEW)  
PAPER II**

**Answer five questions including question No. 1 and selecting two questions  
from each of the parts II and III**



AL/2019/50-51-11(NEW)

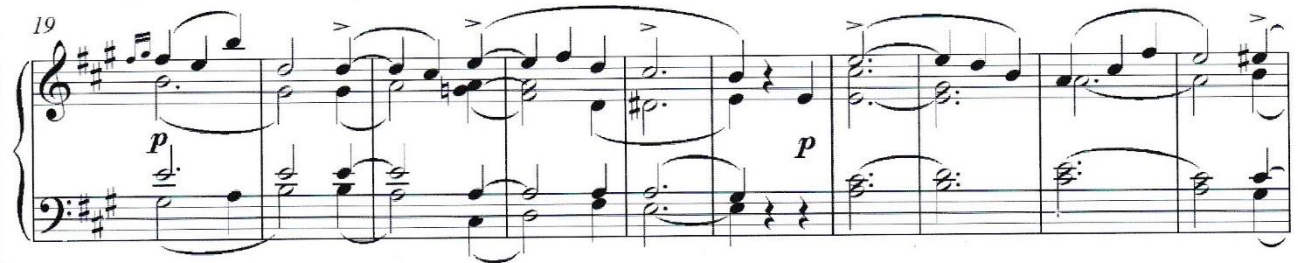
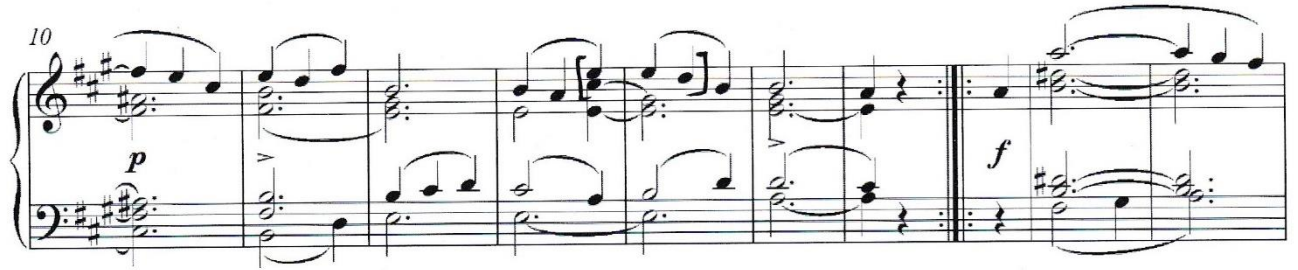
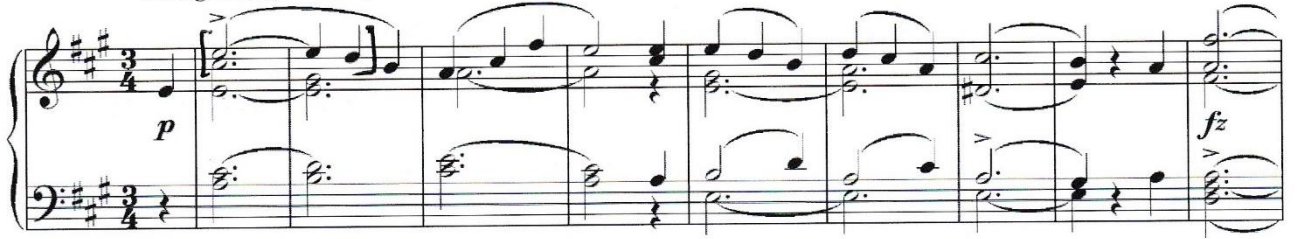
## I කොටස / பகுதி I / PART I

1. සපයා ඇති සංගීත බණ්ඩය උපයෝගී කරගනිමින් සියලු ම ප්‍රශ්නවලට පිළිතුරු සපයන්න.  
எல்லா வினாக்களுக்கும் தரப்பட்டுள்ள இசைப் பெயர்ப்பை அடிப்படையாகக் கொண்டு விடை எழுதுக.  
Study the following music score and answer the questions.

## Menuett

FRANZ SCHUBERT D.334

Allegretto (♩. = c.66)



(ප්‍රශ්න පිටුව) බෙහෙත් / மறுபக்கம் பார்க்க / Please turn over

AL/2019/56-S1E-II(NEW)

- 3 -

The musical score is for a Minuet in A major, measures 38 to 80. It is written for piano in 3/4 time. The key signature has three sharps (F#, C#, G#). The score is divided into six systems, each with a measure number at the beginning of the first staff. The notation includes treble and bass staves with various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system (measures 38-46) begins with a piano (*pp*) dynamic marking. The second system (measures 47-55) continues the melodic and harmonic development. The third system (measures 56-63) features a more active right-hand melody. The fourth system (measures 64-72) shows a change in the bass line. The fifth system (measures 73-79) leads towards the end of the piece. The sixth system (measures 80-80) concludes the minuet. The title "Menuett D.C." is printed at the bottom right of the score.

38

*pp*

47

56

64

73

80

Menuett D.C.



AL/2019/50-SLE-II(NEW)

- 7 -

- (a) පහත සඳහන් කොටස්වල කී එක නම් කරන්න.  
பின்வரும் பகுதிகளின் கீ இன் பெயர் தருக.  
Name the key of the following sections.

(i) Minuett : A major

(ii) Trio : E major

- (b) මිනුවේට් කොටස මොඩියුලේට් වන අදාළ කී දෙකක් හඳුනාගෙන ඒවාහි බාර් නොම්මර සඳහන් කරන්න.  
மினுவேட் பகுதி மொடியூலேட் ஆகும் உரிய இரண்டு கீ இனை இனங்கண்டு அவற்றின் பார்களின் இலக்கங்களைக் குறிப்பிடுக.

Identify and state **two** related keys to which the minuett modulate giving their bar numbers.

(i) Key E major Bar Nos 7, 17

(ii) Key B minor Bar Nos 10

- (c) ට්‍රියෝ කොටසේ සික්වෙන්ස් එකක් හඳුනාගෙන (බාර් නොම්මරය ලියන්න) එය රියල් හෝ ටොනල් සික්වෙන්සයක්දැයි සඳහන් කරන්න.

ட்ரியோ பகுதியின் சீக்குவென்ஸ் ஒன்றை இனங்கண்டு (பார் இலக்கத்தை எழுதுக) அது ரியல் அல்லது ரொனல் சீக்குவென்சா என்பதனைக் குறிப்பிடுக.

Identify a sequence in the trio section (Write Bar numbers) and state whether it is a real or tonal sequence.

Bar 58 3<sup>rd</sup> beat - bar 62 first beat and bar 62 3<sup>rd</sup> beat 62 1<sup>st</sup> beat-Tonal

- (d) වරහනක් යොදාගනිමින් දී ඇති මිනුවේට් කොටසෙහි බාර් 1-16 අතර ඇති සස්පෙන්ශන් එකක් ලකුණු කරන්න.  
அடைப்புக்குறியை பயன்படுத்தி தரப்பட்டுள்ள மினுவேட் பகுதியில் 1-16 வரையான பார்களுக்கிடையில் காணப்படும் சஸ்பெஷன் ஒன்றைக் குறிக்குக.

Mark with a bracket a suspension used in the Minuett within bars 1-16.

Bar 1-2,

- (e) මෙම සංගීත බණ්ඩයේ ටෙම්පෝ එක විස්තර කරන්න.

இந்த இசைத் துண்டின் ரெம்போ இனை விவரிக்குக.

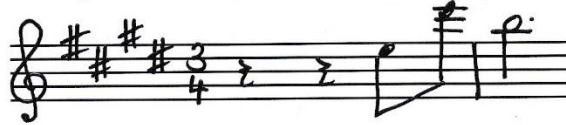
Explain the tempo of the piece.

Rather fast.

- (f) බාර් අංක 82-83 දකුණු අතින් වාදනය කළ යුතු ආකාරය දී ඇති ස්ටේවයේ ලියන්න.

பார் இலக்கம் 82 - 83 இனை நீங்கள் வலது கையினால் இசைக்க வேண்டிய விதத்தை தரப்பட்டுள்ள ஸ்ரேவ் இல் எழுதுக.

Write out the right-hand part of bar 82-83 in the given stave as you think it should be played.



- (g) මෙම සංගීත බණ්ඩයේ ෆෝම් එක කෙටියෙන් විස්තර කරන්න.

இந்த இசைத் துண்டத்தின் போம் இனை சுருக்கமாக விவரிக்குக.

Briefly explain the form of the piece.

Minuet and Trio form - Minuet from bar 1-36, Trio - 37-85

- (h) දී ඇති කෙටි යෙදුම්වල ඉතාලි වචනය හා ඉංග්‍රීසි තේරුම දෙන්න.

தரப்பட்டுள்ள சுருக்கக் குறியீடுகளின் இத்தாலிய சொல்லையும் அவற்றின் ஆங்கில கருத்தையும் தருக.

Give the Italian term and the English meaning of the following abbreviations.

(i) fz Forzando - forced

(ii) pp. Pianissimo - as soft as possible

(සැලකිය යුතුයි) / மறுபக்கம் பார்க்க / Please turn over



- (i) ලියෝ කොටසෙහි අකමපනිමන්ට් විස්තර කළ හැක්කේ කෙසේදැයි සඳහන් කරන්න.  
 ට්‍රියෝ පகுතියின் அக்கொம்பனிமன்ட் இளை எவ்வாறு நீங்கள் விவரிக்கலாம் என்பதனைச் சுருக்கமாக குறிப்பிடுக.  
 Briefly state how you could describe the accompaniment of the Trio section.

Chordal accompaniment - homophonic.

- (j) මිනුවේට් හා ලියෝ කොටස් අවසන් වන කේවන්සය සහ කී එක නම් කරන්න.  
 மினுவேட், ட்ரியோ பகுதிகள் முடிவடையும், கேடன்ஸ் கீ ஆகியவற்றின் பெயர் குறிப்பிடுக.  
 Name the Cadence and the key that end the Minuett and the Trio sections.

(i) Minuett – Cadence ... Perfect Key ... A major.

(ii) Trio – Cadence ... Perfect Key ... E major.

## II කොටස / பகுதி II / PART II

මින්දල ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.

Answer any two questions.

2. මෙම බණ්ඩය “පර්ෆෙක්ට් හතරක” ඉහළට ව්‍රාන්ස්පෝස් කර නව කී සිග්නේචරය යොදා ස්ට්‍රිං ක්වාටට් එකක් සඳහා සුදුසු ක්ලේෆ් භාවිත කර ලියන්න.

இந்த தொகுப்பினை “நான்கு பேர்பெகட்” மேல்நோக்கி டிரான்ஸ் போஸ் செய்து புதிய கீ சிக்னேச்சரைப் பயன்படுத்தி ஸ்ரின் குவாட்டேட் இற்குப் பொருத்தமான க்ளேப் பயன்படுத்தி எழுதுக.

Transpose this passage up a Perfect 4<sup>th</sup>. Prefix the new key signature and write for string quartet with appropriate clefs.



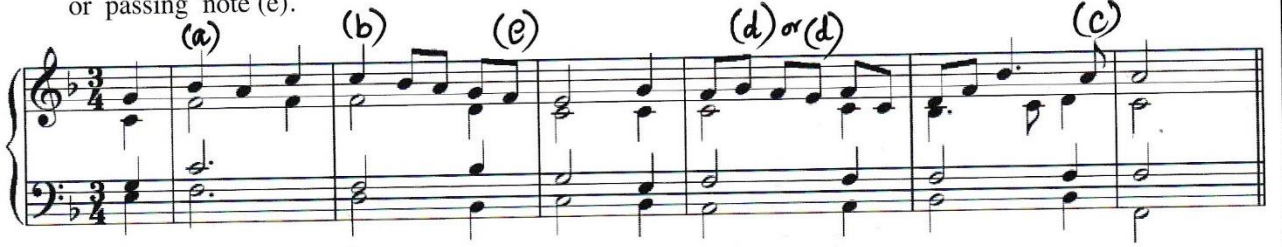
Violin I

Violin II

Viola

Violoncello

3. (a) a, b, c, d හා e ලෙස අපොජෙටුරාව (a), සස්පෙන්ෂන් (b), ඇන්ටිසිපේෂන් (c), ඔග්සිලරි (d) හා පාසිං නෝට් (e) යන ස්වර ස්කෝරයේ ලකුණු කරන්න.  
 ස්කෝරයේ a, b, c, d, e என அப்பொஜெட்டராவ (a), சஸ்பென்ஷன் (b), என்டிசிபேஷன் (c), ஓக்ஸிலரி (d), பாசிங் நோட் (e) ஆகிய ஸ்வரங்களைக் குறிக்க.  
 Mark on the score as a, b, c, d and e an appoggiatura (a), suspension (b), anticipation (c), auxiliary (d) or passing note (e).



- (b) දී ඇති ටයිම් සිග්නේචරයට අනුව පහත සංගීත ඛණ්ඩයේ ස්වර නිවැරදි ලෙස කාණ්ඩ කර බාර් ලයින් යොදා නැවත ලියන්න.  
 தரப்பட்டுள்ள ரைம் சிக்னேச்சருக்கமைய பின்வரும் மெலடியை ஸ்வரங்களைச் சரியாக தொகுதியாக்கி பார்வரிகளைப் பயன்படுத்தி மீண்டும் எழுதுக.  
 Rewrite this melody adding bar lines grouping the notes correctly according to the given time signature.



- (c) මෙම ඔර්නමන්ට්ස් වාදනය කළ යුතු ආකාරයට සම්පූර්ණයෙන් ලියන්න.  
 இந்த ஓர்னமென்ட்ஸ்களை இசைக்க வேண்டிய விதத்தில் முழுமையாக எழுதுக.  
 Write out these ornaments in full as they should be played.



4. (a) C වලින් ආරම්භ කරන ඩෝරියන් මෝඩ් එක භාවිත කරමින් ක්ලැරිනටය සඳහා බාර් අටක සංගීත ඛණ්ඩයක් ලියන්න.  
 கி சித்னேவரய භාවිත නොකරන්න. නමුත් අවශ්‍ය ඇක්සිඩෙන්ටල් යොදන්න.  
 C இலிருந்து ஆரம்பிக்கும் டோறியன் மோட்டினைப் பயன்படுத்தி கிளரினட் இற்கு 8 பார்களைக் கொண்ட மெலடி ஒன்றினை எழுதுக. சீ சிக்னேச்சர் பயன்படுத்தாதீர்கள். இருப்பினும் தேவையான அக்சிடென்டல் பயன்படுத்துக.  
 Write an 8 bar melody for clarinet using the Dorian mode starting on C. Do not use the key signature but write the necessary accidentals.



(පහත පිටුව බලන්න) / மறுபக்கம் பார்க்க / Please turn over



- (b) B මේජර් ස්කේලයේ රෙලටිව් මෙලොඩික් මයිනරය කී සින්තේවරය සහිතව ආරෝහණ සහ අවරෝහණ ආකාරයට ක්වීටර්වලින් ලියන්න. ඇල්ටෝ ක්ලේෆ් භාවිත කර ස්ලර් මගින් සෙමිටෝන් ලකුණු කරන්න.

B மேஜர் ஸ்கேலின் ரெலடிவ் மெலோடிக் மைனர் கீ சிக்னேச்சரைக் கொண்டதாக ஆரோகண, அவரோகண முறையில் க்வேவர்களில் எழுதுக. அல்டோ கிளேவ் இணைப் பயன்படுத்தி ஸ்லர் இன் மூலம் செமிரோன் குறிக்குக.

Write in quavers the ascending and descending forms of the relative melodic minor scale of B major with the key signature.



- (c) මෙම ෆ්ලූට් මෙලොඩියට බෙසුන් එක සඳහා සුදුසු බේස් කොටසක් එක් කරන්න.

இந்த புல்லாங்குழல் மெலடிக்கு பெசன் பகுதியைச் சேர்க்க.

Add a suitable bass part for the Bassoon to this melody for flute.



### III කොටස / பகுதி III / PART III

මිනැම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

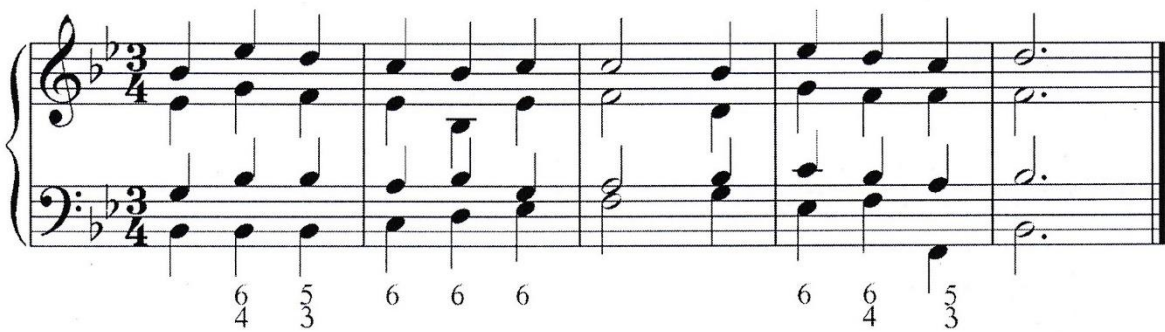
எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்க.

Answer any two questions.

5. දී ඇති ෆිගර්ඩ් බේස් භාවිත කරමින් SATB සඳහා මෙය සම්පූර්ණ කරන්න. දක්වන ලද ඒවා හැර අනෙකුත් කෝඩයන් 5/3 ලෙස සලකන්න.

தரப்பட்டுள்ள பிகர்ஸ் பேஸ் பயன்படுத்தி இந்த SATB இனை பூரணப்படுத்துக. காட்டப்பட்டுள்ளவை தவிர ஏனைய கோடயன் 5/3 ஆக கருதுக.

Using the given figured bass complete this for SATB. Assume that the chords are  $\frac{5}{3}$  unless otherwise shown.



6. (a) දී ඇති වචන සඳහා තනුවක් ලියන්න. එක් මොඩියුලේෂනයක් භාවිත කර වෙනත් කී එකෙන් අවසන් කරන්න. ස්වරවලට පහළින් වචන නිවැරදිව ලියා වාදනය කළ යුතු ආකාරයද සඳහන් කරන්න.

தரப்பட்டுள்ள சொற்களுக்காக மெலடி ஒன்றை எழுதுக. மொடியு லேஷன் ஒன்றைப் பயன்படுத்தி ரொனிக் கீ யில் நிறைவு செய்க. ஸ்வரங்களுக்குக் கீழே சொற்களைச் சரியாக எழுதி ஆற்றுகை செய்ய வேண்டிய விதத்தையும் குறிப்பிடுக.

Write a melody to the given words. Use one modulation and end in the tonic key. Write the words correctly under the notes and add directions for performance. (Tempo, dynamics and phrasing).

The singing of woodwind, the sighing of strings,  
The tension of brass that an orchestra brings,  
Make the sound of a symphony stay in the mind,  
And each time we hear it, more beauty we find.

### Moderato

5 The sing - ing of wood - wind the sigh - ing of strings, The  
mp  
9 ten - sion of brass that an or - ches - tra brings make the  
mf  
13 sound of a sym - pho - ny stay in the mind A - nd  
p  
each time we hear it more beau - ty we find  
rit...

- (b) පහත දී ඇති ඒවායින් දෙකක් පිළිබඳව උදාහරණ දෙමින් කෙටි සටහන් ලියන්න.  
பின்வருவனவற்றுள் ஏவையேனும் இரண்டு பற்றி உதாரணங்கள் தந்து சிறுகுறிப்பு எழுதுக.  
Write short notes on **two** of the following with examples.

(i) Prelude (ii) Cantata (iii) Invention (iv) Symphony (v) Opera

See Annexure.



This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

- 10 -

- [illegible]

- (a) Purcell      (b) Telemann      (c) Bizet      (d) Mahler      (e) Gershwin      (f) Britten



● සිංහල හා දෙමළ පද පහත දී ඇත.

சிங்கள, தமிழ்ப் பதங்கள் கீழே தரப்பட்டுள்ளன.

Sinhala and Tamil terms are given below.

එසෙන්නිං	-	ආරෝහණ	எசென்டிங்	-	ஆரோகணம்
ඩිසෙන්නිං	-	අවරෝහණ	டிசென்டிங்	-	அவரோகணம்
නෝට්	-	ස්වර	நோட்	-	ஸ்வரம்
ඉන්ටර්ල්	-	ස්වරාන්තරය	இன்ரவெல்	-	இடைவெளி
රෙස්ට්	-	විරාමය	நெஸ்ட்	-	ஓய்வு
ඔක්ටේව්	-	සප්තකය	ஒக்டேவ்	-	சப்தம்
රිද්ම	-	රිද්මය	ரிதம்	-	சந்தம்
බීට්	-	මාත්‍රා	பீற்ற	-	மாத்திரை
සෙමිටෝන්	-	ස්වර භාගය	செமிரோன்	-	பாதித்தொனி
ටෝන්	-	සම්පූර්ණ ස්වරය	ரோன்	-	முழுத்தொனி
ට්‍රාන්ස්පෝස්	-	මාරු කිරීම	ட்ரான்ස්පோஸ்	-	மாற்றுதல்

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**Annexure – Paper II**

6. (b)

**PRELUDE** :- (1) An instrumental piece which introduces another piece or group of pieces or a large scale work such as a fugue, a suite, or an act of an opera. Ex:- 48 preludes & Fugues – Bach's Prelude No 1 in C major.

(2) An independent piece, particularly for Piano or in one movement.

Ex :- Chopin – Raindrop Prelude

**CANTATA** :- Originally a title for a piece that is sung opposed to sonata. They were settings of secular words for one or two solo voices and continuo or a small group of instruments.

Ex :- Coffee cantata – J.S. Bach

**INVENTION** :- Name given to two sets of key board pieces composed by Bach in 1720 for his son. Each piece is a study in imitative counterpoint.

Ex :- Two and Three part Inventions – J.S. Bach

**SYMPHONY** :- It is the most important form of orchestral music and is really a 'Sonata for orchestra'. Its form and style stemmed mainly from the 'Italian overture'. There are four movements in a classical suite, well contrasted in speed and mood.

1. At a fairly brisk speed built on Sonata form, perhaps with a slow introduction.

2. At a slower, more lyrical and song – like ; Binary or Ternary form, Theme and variation form or Sonata form or abridged sonata form

3. Minuet and Trio (Mozart and Haydn), Beethoven later transformed this into the vigorous, much brisker scherzo and trio.

4. At a fast speed, often light hearted in mood in simple rondo form, sonata form or a mixture of both (Sonata – rondo form) or theme and variations. The 1<sup>st</sup> and last movements are in the same key (tonic key). The 2<sup>nd</sup> movement is in a different, though related key. The 3<sup>rd</sup> movement may be in the tonic key or in another related key.

**OPERA** :- A play set to music, usually for solo voices, chorus and orchestra. Grand Opera has music throughout, Light Opera includes a certain amount of spoken dialogue.

Ex : Mozarts' Magic Flute, Wagners' Ring

## Question 7.

(A)

(I) **The four Seasons** :- Written around 1720 . This piece is composed of four concertos of three movements each of the three movements are organized into a tempo pattern of fast, slow, fast. Each concerto represents one season of the year.

1. Spring (E major) 2. Summer (G minor) 3. Autumn (F major) 4. Winter (F minor)

The score of each concerto is prefaced by a descriptive poem, on which the music is based. These concertos are the first four of a set of twelve, written for solo violin, strings and continuo by Vivaldi.

(II) **Jazz Music**

**Characteristics of Jazz Music** : Improvisation, Syncopation, Interpretation, Call and response,

**Jazz Styles** : New Orleans Jazz, Traditional Jazz, Dixieland Jazz, Chicago Style, Boogie woogie, Swing, Bebop, Progressive Jazz, Cool Jazz, Free Jazz, Riff, Rag time

**Swing** – Is a type of Jazz that can be danced to. It is usually quite fast, and rhythms are swing. Most Pieces are in 4 time and regular phrases and emphasis on the first and third beats of the bar.

4

**Bop (Bebop)** – A jazz style originating in the USA around 1945, named after the nonsense syllables sometimes sung by its performers. The music was swift moving and characterized by complicated melodic lines improvised against dissonant harmonies and complex rhythms.

**Dixieland** – The music of certain white Jazz men working in or originating from New Orleans.

(III) **12 bar blues**

The blues is in 4 time, usually slow to moderate in speed, and is most often patterned on a 12 bar structure (through 8 bar and 16 bar structures also exist). Each verse in a typical 12 bar blues structure has 3 lines of 4 bars each. Throughout the blues this 12 bar chord scheme is repeated for each verse.

Bar 1	Bar 2	Bar 3	Bar 4
Chord I	Chord I	Chord I	Chord I
Bar 5	Bar 6	Bar 7	Bar 8
Chord IV	Chord IV	Chord I	Chord I
Bar 9	Bar 10	Bar 11	Bar 12
Chord V	Chord IV	Chord I	Chord I

(IV) **Strophic form**

Strophic form is a song structure in which all verses or stanzas of the words are sung to the same music. It is also called verse repeating or chorus form, AAA song form. Strophic form is used in classical, folk, blues and pop music. Examples Hymns, Pal Kavi



(B)

(I) Three Sri Lankan dance forms.

Up country, Low country, Sabaragamuwa

**Up country Dance**

Up country dances are mainly practiced in Kandy and the suburbs such as Kurunegala and Kegalle. Most important item is the 'ves' dance which has a special costume with several glittering parts and the main musical instrument is the getaberaya. Vannams are also a form of Kandyan dancing comprising of 18 dances. The vannams were performed in the kavikara maduwa. Different forms of up country dancing are waliyak mangalyaya, Kadawara Kankariya, and Bali shanthikarma.

**Low country Dance**

This form of dance is popular in the coastal areas such as Matara, Galle, Ambalangoda etc. Devol beraya is the main musical instrument used for these dances. The costumes are thelme costume and Devol costume. The most popular shanthi karma are named as දෙවොල් මඩුව, රට යකුම, දහ අට සන්නිය, සුනියම් ශාන්ති කර්මය. Vannam songs are referred as 'Sindu Vannam' and 32 in number.

**Sabaragamuwa Dance**

This dance is popular in Rathnapura and Ehaliyagoda areas in the sabaragamuwa province. The main costume is decorated with beads and is similar to the costume of God Saman. The main instrument is 'Davula'. The most popular shanthi karma is known as පහන් මඩුව. Others known as කිරි මඩුව, කුමාර සමයම. There are 18 vannams in the category.

**(II) Specific devices and instruments used in Electronic music.**

Electronic music is any music that uses electrical devices or instruments to produce and alter the sounds used in the music. Electronic devices and instruments were used by composers in the 20<sup>th</sup> century and are still used today. The specific devices used in electronic are Synthesizers, Sequences and Samplers. **Synthesizers** are usually controlled by a key board (a Piano key board or computer key board) with buttons and slides to create different effects.

**A Sequencer** is a piece of computer software, every note, instrument sound, key signature, tempo and any other musical direction is given a computer code.

**Samplers** are another type of electronic equipment used to produce and alter music and are short bits of recorded music. The instruments used in electronic music are Electric Guitar, Electric drums, Electric Organ, Digital Piano, Electric Violin etc.....

**D J machine** – D J s use a mixing desk to combine different tracks, rapping etc to add extra sounds, to produce sound.

**Electronic instruments used in Electronic music**

Electric guitar, Electronic Drums, Organ, Digital Pianos, Electric Violin etc

(B) (III)


Fusion refers to blending of different types of music. The term is also connected with world music with jazz, specifically with one of three subgenres (ethnic, non-western and new music)

Sri Lankan musicians today explore new musical possibilities with the improvisational tradition of jazz, based on melodies from Sri Lankan folk music and take the music out of its traditional ritual context and presents it to a wider range.

The fusion musicians in Sri Lanka:

- \* Ravi Bandu Vidyapathy - (Sri Lankan drummer and dancer)
- \* Saman Panapitiya - (Singer, composer and senior lecturer in Ethnomusicology at the University of Visual and Performing Arts)
- \* Madhavi Shilpadipathi - (Singer, composer and daughter of Piyasara Shilpadipathi)
- \* Jananath Warakagoda - (Sri Lankan drummer and singer)

**IV. Suite** - A collection or set of pieces, often dances, grouped together to form a complete work. Many Baroque Suites were for Harpsichord, and by Bach's time the most common plan for a keyboard Suite brought together four main dances from different countries.

- i. Allemande – German dance in 4/4 time, rather moderate in speed with one or three semiquaver upbeats
- ii. Courante – 02 types.
  - a. Italian – Quick  $\frac{3}{4}$  or  $\frac{3}{8}$ , running in style.
  - b. French – stately  $\frac{6}{4}$ , or  $\frac{3}{2}$  in time, moderately fast.
- iii. Sarabande – Stately  $\frac{3}{4}$  or  $\frac{3}{2}$  in slow triple time with a tendency towards an accent on the second beat and use of the following rhythm pattern.
 
- iv. Gigue – Lively dance, always written in compound time, using time signatures such as 6/8, 12/8, 12/16 or 9/16. But may also be found with simple time signatures such as 3/8, C



**Henry Purcell**, (born c. 1659, London, England—died November 21, 1695, London), English composer of the middle Baroque period.

Not very much is known of Purcell's life. His father was a gentleman of the Chapel Royal, in which musicians for the royal service were trained, and the son received his earliest education there as a chorister. When his voice broke in 1673, he was appointed assistant to John Hingston, keeper of the king's instruments, whom he succeeded in 1683. From 1674 to 1678 he tuned the organ at Westminster Abbey and was employed there in 1675–76 to copy organ parts of anthems.

most remembered for his more than 100 songs; a tragic opera, *Dido and Aeneas*; and his incidental music to a version of Shakespeare's *A Midsummer Night's Dream* called *The Fairy Queen*. Purcell, the most important English composer of his time, composed music covering a wide field: the church, the stage, the court, and private entertainment. In all these branches of composition he showed an obvious admiration for the past combined with a willingness to learn from the present, particularly from his contemporaries in Italy. With alertness of mind went an individual inventiveness that marked him as the most original English composer of his time as well as one of the most original in Europe.

His notable works:

- “Abdelazer”
- “Te Deum and Jubilate”
- “The Fairy Queen”
- “King Arthur”
- “Dioclesian”
- “Dido and Aeneas”
- “Welcome to all the pleasures”
- “My heart is inditing”
- “Welcome Songs”
- “Sonatas of III Parts”

**Georg Philipp Telemann** (24 March [O.S. 14 March] 1681 – 25 June 1767) was a German Baroque composer and multi-instrumentalist. Almost completely self-taught in music, he became a composer against his family's wishes., Telemann entered the University of Leipzig to study law, but eventually settled on a career in music. He held important positions in Leipzig, Sorau, Eisenach, and Frankfurt before settling in Hamburg in 1721, where he became musical director of that city's five main churches..

Telemann is one of the most prolific composers in history and was considered by his contemporaries to be one of the leading German composers of the time—he was compared favorably both to his friend Johann Sebastian Bach, who made Telemann the godfather and namesake of his son Carl Philipp Emanuel, and to George Frideric Handel, whom Telemann also knew personally. As part of his duties, he wrote a considerable amount of music for educating organists under his direction.

His works includes 48 chorale preludes and 20 small fugues (modal fugues) to accompany his chorale harmonizations for 500 hymns. His music incorporates French, Italian, and German national styles, and he was at times even influenced by Polish popular music. He remained at the forefront of all new musical tendencies, and his music stands as an important link between the late Baroque and early Classical styles. The Telemann Museum in Hamburg is dedicated to him.

**Georges Bizet** was born on 25 October 1838 in Paris. Although he was registered as Alexandre César Léopold, for some unknown reason, he was baptized on 16 March 1840 as Georges and from that point he began to be known by that name.

He was a Romantic era French composer best known for his final work, 'Carmen,' an opera in four acts. Trained at the Paris Conservatoire under well-known teachers like Antoine François Marmontel, Pierre-Joseph-Guillaume Zimmermann, Charles Gounod and Fromental Halévy, he won the prestigious Prix de Rome at the age of nineteen. Thereafter, he spent three years in Rome before returning to Paris, where he spent the rest of his short life, composing music. Although he was a great pianist, he hardly ever performed in public and spent his time and energy on composing marvelous pieces. Unfortunately, very few of them received attention during his lifetime and many of the manuscripts were lost in the intervening years. It was only from the end of the nineteenth century that his works started being rediscovered or revived. However, their true worth started being recognized only from the early twentieth century. Today he has been acclaimed as a brilliant composer, whose early death was a tremendous loss to French music.

His notable works

- Carmen
- Habanera
- Symphony in C major
- Nocturne in F major
- Jeux d'enfant
- Four preludes

**Gustav Mahler** was born into a Jewish German-speaking family in Bohemia in 1860. From the outset he was an outsider, a feeling which would remain with him his whole life, wherever he went. His father managed an inn, and later opened a brewery. He was prosperous enough to support Gustav's early musical career.

He started learning piano at the age of 4, and progressed very quickly. At one stage he was young and enough and skilled enough to earn "child prodigy" status. He gave his first public performance at age 10.

After doing quite badly at school, his father sent him off to study at the Vienna conservatory. Gustav did well and won some piano prizes. But the young musician started to focus on composing as his main area.

Mahler likely started conducting whilst studying at the conservatory. He was also in the orchestra, although apparently relegated to the percussion section!

He left the conservatory at age 18, and began to study literature and philosophy at Vienna University.

Mahler taught piano and composed a bit after that, took his first conducting job aged 20, and conducted his first full opera at 21. He had a string of small conducting jobs after, none of them very pleasant, until he landed a 6 year contract with the prestigious Leipzig Opera, to begin in 1886.

Despite mounting fame and responsibility as a conductor (he was eventually music director with the New York Philharmonic, and considered one of the world's greatest conductors), composing was his calling. He took to composing in a beautiful cottage by a lake in Austria each summer.

But the public and critics were confused by his compositions, and generally had negative opinions during Gustav Mahler's lifetime. He was also subjected to anti-Semitism on



occasion. In 1909 he lost his 4 year old daughter to scarlet fever. It was made more poignant by that fact that he had written *Kindertotenlieder* (Songs on the Death of Children) just a few years earlier. Mahler died in May 1911 from a heart condition. He was 50 years old.

Gustav Mahler's music is rich, languid, with deep rivers of nostalgia and anguish - typically "late Romantic", free-flowing and epic in scale. The majority of his music is for orchestra. It's often said that his music is about "life". He injects every possible kind of emotion into his music, contrasting moods sublimely.

Melancholy, comedy, love, despair, laughter, wistful happiness, rage all feature, sometimes intertwined in the same moment (just like in life?). So many tragic events in Mahler's life certainly inspired his art - some of his music can be interpreted as autobiographical.

Gustav edited his own pieces frequently, adding new parts and removing bits he didn't like anymore. For Mahler enthusiasts there are multiple versions of some of his pieces.

Mahler's later music features the influence of his peaceful summer cottage on the lake in Austria. He uses the orchestra to imitate sounds from nature.

Gustav Mahler's most important pieces are definitely the symphonies and song-cycles. A few of the symphonies even feature voices prominently - they're sort of mixes of songs and symphonies.

### Here are the composer's most famous works...

- Das Lied von der Erde (Song of the Earth)
- Kindertotenlieder
- Rueckert-Lieder
- 10 symphonies (1 unfinished), including no. 8 "The Symphony of a Thousand"
- *Ich bin der Welt Abhanden Gekommen* (I am lost to the world)

**George Gershwin** is one of America's most popular and widely performed composers

\* Brought up by immigrant parents on Manhattan's lower east side, he left school at 14 to work as a pianist for Tin Pan Alley \* Incorporated jazz elements into his music and won first success with songs including Swanee recorded by Al Jolson \* Reputation as a serious composer advanced when Paul Whiteman commissioned and performed Rhapsody in Blue (1924) \* During the 1920s and 1930s wrote music for concert hall and for musicals and films \* Songs mainly composed to lyrics by his brother Ira Gershwin \* Music performed by legendary stars including Fred Astaire, Gertrude Lawrence, Ethel Merman and Ginger Rogers

Works by George Gershwin include:

- Three Preludes for Piano
- *Blue Monday* – an actor opera
- Rhapsody in Blue
- An American in Paris (1928) – a symphonic poem
- Porgy and Bess (1935) – an opera
- Swanee (1919)
- Rhapsody in Blue (1924)
- "Someone to Watch Over Me" (1927) / "I Got Rhythm" (1928)
- "Summertime" (1934)
- "Shall We Dance" (1937)

**Benjamin Britten**

Born in 1913 and Died in 1976 in England. He is widely regarded as the greatest British composer of his generation: a master of dramatic music in the forms of opera, choral and orchestral works. Often alienated by the prevailing musical establishment, Britten brought into his music influences from European and American contemporary composers, as well as Balinese gamelan. He was equally adept at writing for professionals, amateurs and children, and composed prolifically throughout his life until illness curtailed his activities. He was awarded a life peerage in 1976, becoming Baron Britten of Aldeburgh where he lived for more than thirty years and founded the famous festival in 1948.

**His Works**

- Peter Grimes (1958)
- War Requiem.
- Serenade for Tenor, Horn and Strings, Nocturne and Les Illuminations.
- The Young Person's Guide to the Orchestra.
- A Ceremony of Carols.
- Billy Budd.
- The Canticles.
- Suite on English Folk Tunes Suite on English Folk Tunes Suite on English Folk Tunes
- Five Waltzes for piano
- Opera: Death in Venice