

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 – 20: 1 mark 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 = 12 marks

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 = 2 marks

- 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

- Passing six four (6 marks x 2) - 12 marks

- Cadential six four (6 marks) - 6 marks

- Modulation / Correct harmony - 2 marks

Delete 1 mark for each mistake

Total 20 marks

Question No 6

One mark for each correct chord $1 \times 15 = 15$ 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 7

a)

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

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

Total 20 marks

Question No 8

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

 $1 \times 20 = 20$

Four selected questions

 $4 \times 20 = 80$

Total

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)	✓	$\triangle \frac{3}{5}$

<div style="border: 1px solid black; border-radius: 50%; padding: 2px 5px;">03</div>	(i)	$\frac{4}{5}$	+	(ii)	$\frac{3}{5}$	+	(iii)	$\frac{3}{5}$	=	<div style="border: 1px solid black; padding: 2px 5px;">$\frac{10}{15}$</div>
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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.

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

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

Answer all questions on this paper itself

- අංක 1 - 25 තෙක් 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) $\frac{1}{2}$ = (2) $\frac{1}{4}$ $\frac{1}{4}$ (3) $\frac{1}{8}$ $\frac{1}{8}$ (4) $\frac{1}{2}$ (5) $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ (.....) **(2)**

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

AL/2019/SO-SIE-I(OLD)

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- (17) පහත දී ඇති ඔකෙස්ට්ල් සංගීත භාණ්ඩ අතුරෙන් ඔක්ටේව් 6 ½ ක ස්වර පරාසයක් ඇත්තේ කුමන භාණ්ඩයක ද? கீழே தரப்பட்டுள்ள ஒகெஸ்ட்ரல் இசைக்கருவிகளுள் 6 ½ ஓக்டேவ்ஸ் வர வீச்சைக் கொண்டது எந்த இசைக் கருவியாகும்?

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 ඔකෙස්ට්‍රා සහ කුඩා ඒකල වාදක කණ්ඩායමක් සඳහා ලියූ ඔකෙස්ට්‍රල් කෘතියක් විස්තර කළ හැකි සුදුසු නාමය වන්නේ කුමක් ද?

பின்வருவனவற்றுள் பரோக் யுகத்துக்குரிய ஒகெஸ்ட்ரா உடனான சிறிய இசைக்குழுவுக்காக எழுதப்பட்ட ஒகெஸ்ட்ரல் 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) A Coda is a passage added at the end of a movement for a satisfactory finish.
(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) මෙම සංගීතඥයන් අතුරෙන් “ද රසියන් ෆයිව්” කණ්ඩායමට අයත් නොවන්නේ කවුරුන් ද?

பின்வரும் இசை ஆக்குநர்களில் ‘த ரஷ்யன் பைவ்’ எனும் குழுவுடன் தொடர்பு இல்லாதவர் யார்?

Which of these composers was **not** associated with the group of “The Russian Five”?

- (1) Rimsky Korsakov (2) Balakirev (3) Mussorgsky (4) Tchaikovsky (5) Cesar Cui

(.4...)

- (23) ‘ජර්මානු රෙක්වියම්’ නිර්මාණය කරන ලද්දේ කවුරුන් 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 ஓர்னமென்ட் இனை சரியாக இசைக்கும் முறையை காட்டுவது எது?

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



(.3...)

- 3 -

- (25) 'சூரியா மன மத் வீ' யை நூற்கி கையே அழகுடன் வந்தேன் பறவ சீவாமின் காலகத? 'ஸ்ரீயா 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) නූතන සංගීතයේ භාර්මනි හි ලක්ෂණ දෙකක් ලියන්න.

சமகால இசையில் ஹார்மனியின் இரண்டு பண்புகளை எழுதுக.

Write two features of harmony in Contemporary music.

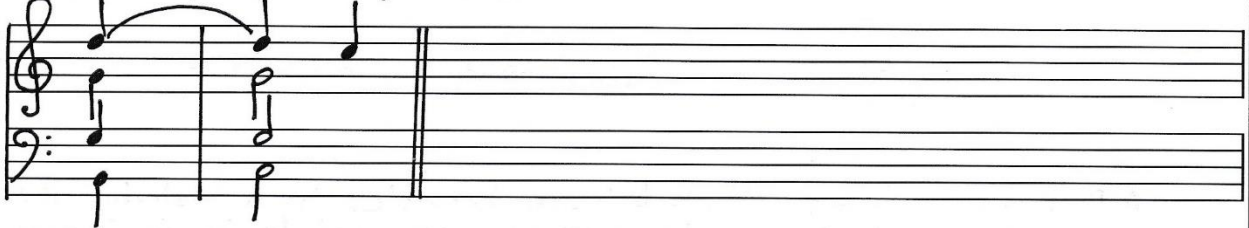
Modal, Pentatonic and 12 tone scales often used.

Chords often have dissonant intervals such as 2^{nds}, 7^{ths}, 9^{ths} and 11^{ths}.

- (27) දී ඇති ස්ටේවයේ 'සස්පෙන්ශනයක්' විදහා දක්වන්න.

தரப்பட்டுள்ள ஸ்டேவ் இன் 'சஸ்பென்ஷன்' இனை எடுத்துக் காட்டுக.

Illustrate a suspension in the given stave.



- (28) නාඩමේ ගීතවල දක්නට ලැබෙන ලක්ෂණ දෙකක් ලියන්න.

நாடகம் பாடல்களில் காணப்படும் இரண்டு அம்சங்களை எழுதுக.

Write two features found in Nadagam songs.

* Drumming (The Maddala is used) * Singing of 'thanam' as the actors enter the stage.

* Innisaya.

- (29) වාග්නර් විසින් රචිත 'ලොහෙන්ග්‍රින්' ඔපෙරාවේ වර්ත දෙකක් නම් කරන්න.

வாக்னரினால் எழுதப்பட்ட 'லொஹென்கிரீன்' என்ற ஓபேராவின் இரண்டு பாத்திரங்களின் பெயர் குறிப்பிடுக.

Name two characters in Wagner's opera 'Lohengrin'.

[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.

[See Annexure.]

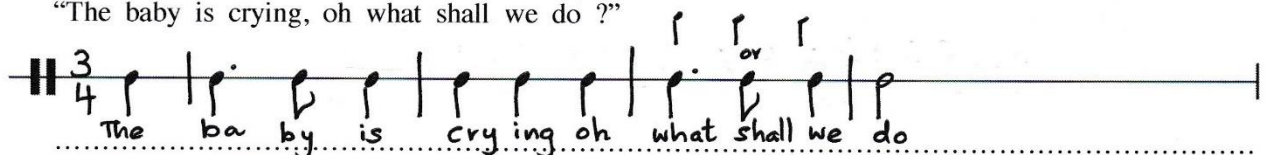
- (31) දී ඇති වචනවලට ගැළපෙන රිද්මයක් මොනොටෝනයක් භාවිත කරමින් ලියන්න. අදාළ වචන නිවැරදිව නෝට්ස්වලට පහළින් ලියන්න.

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.

"The baby is crying, oh what shall we do?"



(தகவல் சில வினா / மனோதர்மம் பற்றி / Please turn over)

- U -

- (32) கிரேக்கியை யது கூலக்டீயி விசுவர கர் பீ ஸதா திக் ுடாநருகாக் ஸுடுகருகுகுக் தல் ஸமெ ஸதாத் கர்நத்.
- ஓநூரிதியோ என்றால் என்ன என்பதை விவரித்து ஒரு உதாரணத்தையும் அதன் இசை ஆக்குநனின் பெயரையும் குறிப்பிடுக.

Describe what an oratorio is giving an example and naming its composer.

A composition on a religious theme for solo voices, chorus and orchestra without costumes and scenery.
eg:- Messiah - Handel

- (33) ‘උන කෝඩා’ යනුවෙන් හැඳින්වෙන්නේ කුමක් ද? එය සම්බන්ධ සංගීත භාණ්ඩයක් නම් කරන්න.
‘ඉහළ තොටා’ என்பதால் குறிப்பிடப்படுவது யாது? அதனுடன் தொடர்புடைய இசைக்கருவி ஒன்றின் பெயர் குறிப்பிடுக.

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

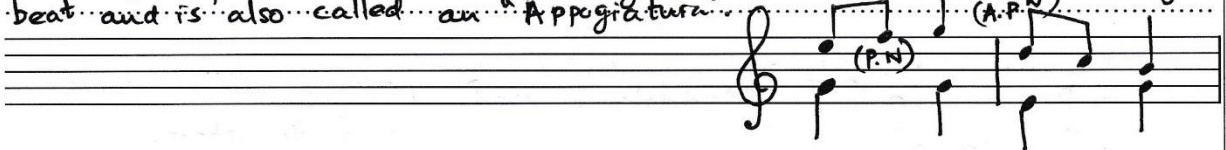
"One string" - Indication in piano music to depress the left (Soft) pedal. It is associated with the Piano.

- (34) අන් ආක්ෂන්ටඩ් පාසිං ස්වරය සහ ආක්ෂන්ටඩ් පාසිං ස්වරය අතර වෙනස, දී ඇති ස්ටේවියෝ විද්‍යා දක්වමින් පැහැදිලි කරන්න.

அன் எக்சன்ட் பாசிங் ஸ்வரம், எக்சன்ட் 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 staff.

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) பூமக கங்கையு வகிந் லுய வாயவய அருளுந் கர்வ லு பல்லு கிதருநிய கும்க் டு? முக்கியமான இசை ஆக்குநர் ஒருவரால் எழுதப்பட்ட வாய்ப்பாட்டு இசையை உள்ளடக்கிய முதலாவது சிம்பனி யாது?

What was the first symphony to include vocal music written by a major composer?

Choral Symphony by Beethoven.

- (36) දී ඇති ස්ටේஷනයේ C මෙජර් V⁷d-I සඳහා විසඳුම් විඳහා දක්වන්න.
 தரப்பட்டுள்ள ஸ்ரேவ் இல் C மேஜர் இல் V⁷d-I காட்டும் தீர்வை விவரிக்குக.
 Illustrate a resolution to V⁷d-I in C major in the given stave.



- (37) நீ அகி சுஹி னெனிடய பேரநீற சுஹி ஸீவர லேச பரிவர்கனய கர்ந்த.
தரப்பட்டுள்ள இசைத் தொகுப்பை கீழைத்தேய இசை எஸ்வரமாக மாற்றுக.
Convert the given passage into oriental notation.



- 7 -

- (38) තත් භාණ්ඩ වාදන ක්‍රමයේ 'සුල් පොන්ටිචෙලෝ' ලෙස හැඳින්වෙන්නේ කුමක් ද?
நரம்பு வாத்தியங்கள் இசைப்பதில் 'சுல் பொண்டிசெலோ' என்பதால் கருதப்படுவது யாது?
In string technique what is meant by 'Sul ponticello'?

..... Play on the bridge.

- (39) බේස් ස්වරයක් නොනවත්වා හඬ නගමින් වෙනස් වන භාර්මනියට සහය දීම කිනම් නාමයකින් හඳුන්වයි ද?
பேஸ் ஸ்வரமொன்றை நிறுத்தாது ஓசையெழுப்பி மாறுபடும் ஹார்மனிக்கு 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 இனைப் பூரணப்படுத்துக.
Complete this bar with semiquavers on G, correctly grouped according to the given time signature.



- (41) 'මෝටිෆ්' යන වචනය විස්තර කරන්න.
'மோடிப்' என்ற பதத்தை விபரிக்கുക.
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.

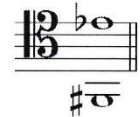


vii^o c

- (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?
ஷுபர்ட්ஷன் 'ட்ரவுட் க்வின்டேட்' 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.

- 8 -

- (46) පාසිං 6/4 එකක් සැදීම සඳහා දී ඇති කෝඩියට තවත් කෝඩි දෙකක් එකතු කරන්න.
பாசிங் 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 ඔෆ් ඇනිමල්ස්' රචනා කරන ලද්දේ කවුරුන් විසින් ද?
'கார்னிவல் ஒவ் அனிமல்ஸ்' 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 எழுதுக.
Write the given ornament in full as it should be played.



- (49) බ්ලූස් ස්කේලය කෙටියෙන් විස්තර කරන්න.
புளுஸ் ஸ்கேல் என்பதைச் சுருக்கமாக விவரிக்குக.
Briefly describe the blues scale.

The Blue scale consists of flattening the 3rd and 7th degrees of the diatonic major scale.

- (50) දී ඇති සංගීත බණ්ඩයට පහළින් ෆිගර්ඩ් බේස් ලියන්න.
தரப்பட்டுள்ள இசைத் தொகுப்புக்குக் கீழே பிகர்ட் பேஸ் எழுதுக.
Write the figured bass underneath the given passage.



සිංහල හා දෙමළ පද පහත දී ඇත.
சிங்கள, தமிழ்ப் பதங்கள் கீழே தரப்பட்டுள்ளன.
Sinhala and Tamil terms are given below.

එසෙන්ඩිං	- ආරෝහණ
ඩිසෙන්ඩිං	- අවරෝහණ
නෝට්	- ස්වර
ඉන්ටර්ල්	- ස්වරාන්තරය
රෙස්ට්	- විරාමය
ඔක්ටේව්	- සථකය
රිද්ම	- රිද්මය
බීට්	- මාත්‍රා
සෙමිටෝන්	- ස්වර භාගය
ටෝන්	- සම්පූර්ණ ස්වරය
ට්‍රාන්ස්පෝස්	- මාරු කිරීම

எசென்டிங்	- ஆரோகணம்
டிசென்டிங்	- அவரோகணம்
நோட்	- ஸ்வரம்
இன்ரவெல்	- இடைவெளி
றெஸ்ட்	- ஓய்வு
ஒக்டேவ்	- சப்தம்
ரிதம்	- சந்தம்
பீற்	- மாத்திரை
செமிரோன்	- பாதித்தொனி
ரோன்	- முழுத்தொனி
ட்ரான்ஸ்போஸ்	- மாற்றுதல்

* * *

Annexure – Paper I

29.

Character Name	Gender	Vocal Part(s)
<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 (Henry the Fowler)</u>	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 strike the corresponding string from beneath. Also when the soft pedal is depressed the action is shifted to the right, thereby hits only two strings producing a soft sound.

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

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

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

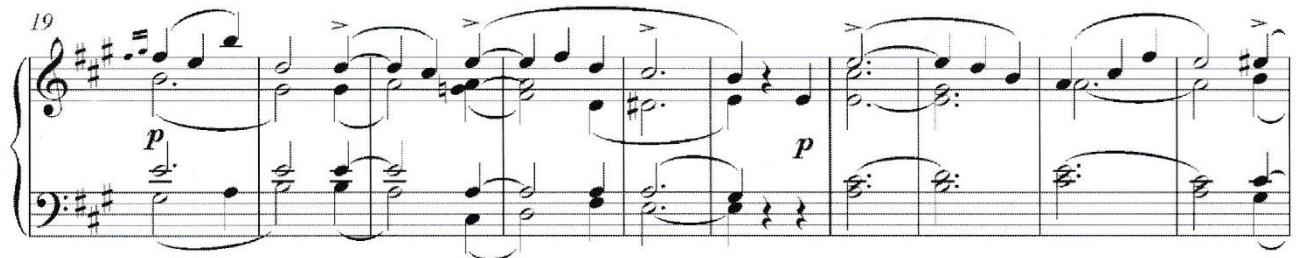
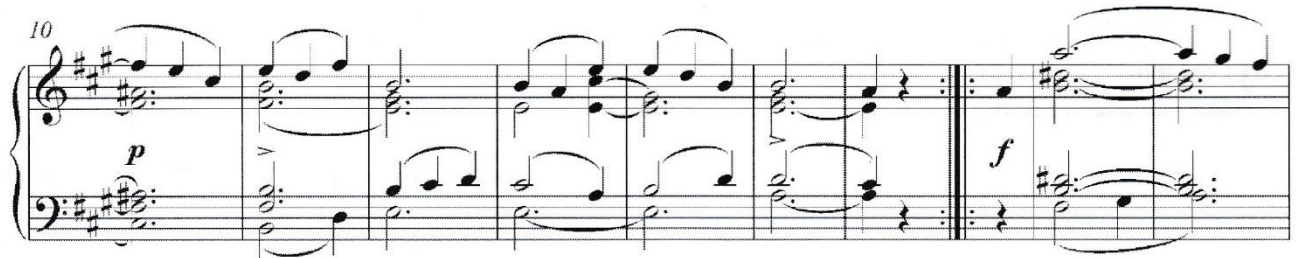
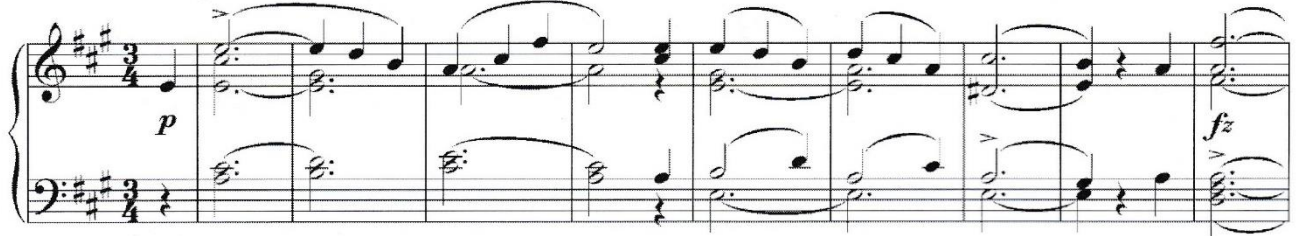
I කොටස / பகுதி I / PART I

1. සපයා ඇති සංගීත වෘත්තිය උපයෝගී කරගනිමින් සියලුම 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)



AL/2019/50-S1E-II(OLD)

- 3 -

01/5

38

47

56

64

73

80

Menuett D.C.

AL/2019/56-STE-II(OLD)

- 4 -

- (a) මිනුවේට් හි කී එක නම් කරන්න.

මිනුවේට් பகுதிகளின் கீ இன் பெயர் தருக.

Name the key of the Minuet.

A major.

- (b) මිනුවේට් කොටස මොඩියුලේට් වන අදාළ කී එකක් හඳුනාගෙන එහි බාර් නොම්මර් සඳහන් කරන්න.

මිනුවේට් பகுதி மொடியூஸெட் ஆகும். ஒரு கீ இனை இனங்கண்டு அவற்றின் பார்களின் இலக்கங்களைக் குறிப்பிடுக.

Identify and state a related key to which the minuet modulates giving its bar numbers.

Key E major Bar Nos 7, 17

- (c) ප්‍රියෝ කොටසේ සීක්වෙන්ස් එකක් හඳුනාගෙන එය බාර් නොම්මර් සහිතව සඳහන් කරන්න.

ட்ரியோ பகுதியின் சீக்குவென்ஸ் ஒன்றை இனங்கண்டு அவற்றின் பார் இலக்கங்களைக் குறிப்பிடுக.

Identify and state a sequence in the trio section giving the bar numbers.

Bar 58 3rd beat - bar 62 first beat and bar 62 3rd beat 62 1st beat.

- (d) එය රියල් හෝ ටෝනල් සීක්වෙන්ස්ක්වයි සඳහන් කරන්න.

இது ரியல் அல்லது ரோனஸ் சீக்குவென்ஸ் ஒன்றா எனக் குறிப்பிடுக.

State whether it is a real or tonal sequence.

Tonal.

- (e) 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 சஸ்பென்ஷன் ஒன்றைக் குறிக்குக.

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

Bar 1-2,

- (f) මෙම සංගීත ඛණ්ඩයේ ටෙම්පෝ එක විස්තර කරන්න.

இந்த இசைத் துண்டின் ரெம்போ இனை விவரிக்குக.

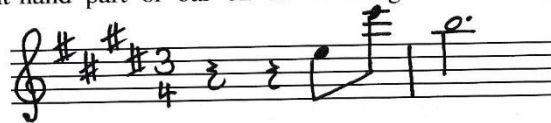
Explain the tempo of the piece.

Rather fast.

- (g) 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.



- (h) මෙම කෘතිය ලියා ඇත්තේ කුමන ෆෝම් එකේ ද?

இந்த ஆக்கம் எந்த (f)போம் இல் எழுதப்பட்டுள்ளது?

In which form is the piece written?

Minuet and Trio form.

- (i) මෙම සංගීත ඛණ්ඩයේ ෆෝම් එක කෙටියෙන් විස්තර කරන්න.

இந்த இசைத் துண்டத்தின் போம் இனை சுருக்கமாக விவரிக்குக.

Briefly explain the form of the piece.

Minuet from bar 1-36, Trio - 37-85.

- (j) දී ඇති කෙටි යෙදුමෙහි ඉතාලි වචනය හා ඉංග්‍රීසි තේරුම දෙන්න.

தரப்பட்டுள்ள சுருக்கக் குறியீட்டின் இத்தாலிய சொல்லையும் அவற்றின் ஆங்கில கருத்தையும் தருக.
Give the Italian term and the English meaning of the following abbreviation.

fz **Forzando - Forced.**

- (k) ප්‍රියෝ කොටසෙහි අකම්පනිමත් විස්තර කළ හැක්කේ කෙසේදැයි සඳහන් කරන්න.

ட்ரியோ பகுதியின் அக்கொம்பனிமன்ட் இனை எவ்வாறு நீங்கள் விவரிக்கலாம் என்பதனைச் சுருக்கமாக குறிப்பிடுக.
Briefly state how you could describe the accompaniment of the Trio section.

..... **Chordal accompaniment - homophonic.**

- (l) ප්‍රියෝ කොටස අවසන් වන කේඩන්සය සහ කී එක නම් කරන්න.

ட்ரியோ பகுதிகள் முடிவடையும், கேடன்ஸ், கீ ஆகியவற்றின் பெயர் குறிப்பிடுக.

Name the Cadence and the key that end the Trio sections.

Cadence **Perfect** Key **E major.**

- (m) බාර් අංක 54 හි පළමු බීට් එකෙහි කෝඩය නම් කරන්න.

பார் இலக்கம் 54 இல் முதலாவது பீர் மீதான கோட் இன் பெயர் தருக.

Name the chord on the first beat of bar 54.

..... **Dominant 7th second inversion - B major.**

- (n) 'මිනුටෙට් ඩී.සී.' යන වචනය මගින් වාදකයාට හඟවන්නේ කුමක් ද?

மினுபெட் டி, சீ எனும் சொற்கள் மூலம் இசைப்பவருக்கு உணர்த்தப்படுவது யாது?

What does the term 'Minuett D.C.' indicate to the player?

..... **Da Capo - Repeat from the beginning.**

- (o) බාර් 29-36 ඇතුළත බේස් කොටසෙහි ඩිමිනිෂ් පහක ඉන්ටර්වල් එක හඳුනාගෙන 'Dim 5th' ලෙස ලකුණු කරන්න.

பார் 29-36 இனுள்ளே பேஸ் பகுதியின் டிமினிஷ் ஐந்தாம் இன்ரவல் இனை இனங்கண்டு 'Dim 5th' எனக் குறிப்பிடுக.

Identify a Diminished 5th interval in the bass part within bars 29-36 and mark it as 'Dim 5th'.

..... **Bar 32.**

- (p) මෙම කෘතිය කීනම් යුගයකට අයත් වේ ද?

இந்த இசைப் பகுதி எந்தக் காலத்துக்கு உரியது?

To which period does this piece of music belong?

..... **Romantic.**

- (q) මෙම කෘතිය ලියූ සංගීතඥයා විසින් ලියන ලද වෙනත් නිර්මාණයක් නම් කරන්න.

இந்த இசைப்பகுதியின் இசை ஆக்குநர் எழுதிய வேறொரு ஆக்கமொன்றின் பெயர் தருக.

Name another composition written by the composer of this piece.

..... **Trout Song, Unfinished Symphony.**

- (r) මිනුටෙට් කොටස හා ප්‍රියෝ කොටස අතර ඇති ප්‍රධාන වෙනස්කමක් ලියන්න.

மினுபெட் பகுதி, ட்ரியோ பகுதி என்பவற்றுக்கிடையிலான முக்கிய வேறுபாடு ஒன்றைக் குறிப்பிடுக.

State one main difference between the Minuett and the Trio sections.

..... **Key Signature.**

AL/2017/50-STE-TR(OLD)

- 5 -

- (s) ප්‍රෙබල් ස්ටේව්ස් බාර් 38 හා 39 දී ඇති ස්ටේව්ස් මේජර් 2 ක් පහළට ප්‍රාන්ස්පෝස් කරන්න.
 උරාපිස් ස්ටේව්ස් ඔන් 38 ඔෆ්, 39 ඔෆ්, පාර්කලිස් ත්‍රාප්ප්ටුණ්ස් ස්ටේව්ස් ඔෆ් මේජර් 2 ඔන් කීමේ උරාපිස්
 සේය්ක.

Transpose bars 38–39 of the treble stave a major 2nd lower in the given stave.



- (t) නව කී එක නම් කරන්න.
 புதிய கீ இன் பெயர் தருக.
 Name the new key.

D major.

II කොටස / பகுதி II / PART II

මනුෂ්‍ය ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

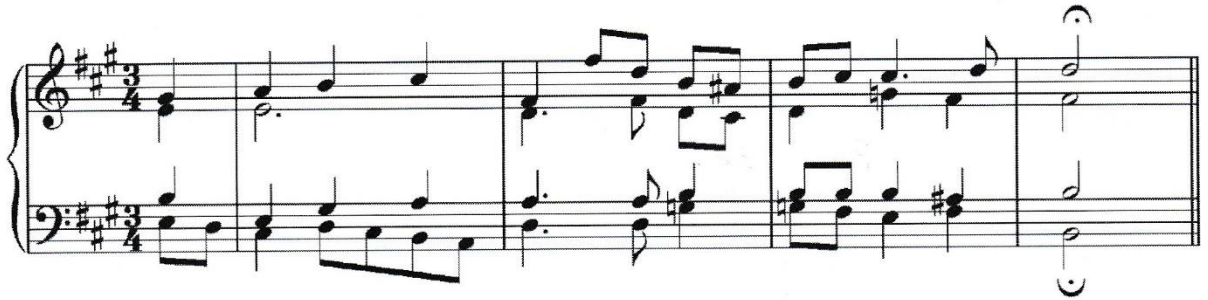
எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்க.

Answer any two questions.

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

இந்த தொகுப்பினை “நான்கு பேர்பெக்ட்” மேஸ்தோக்கி டிரான்ஸ்போஸ் செய்து புதிய கீ சிக்னேச்சரைப் பயன்படுத்தி ஸ்ரின் குவாட்டேட் இற்குப் பொருத்தமான க்ளேப் பயன்படுத்தி எழுதுக.

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



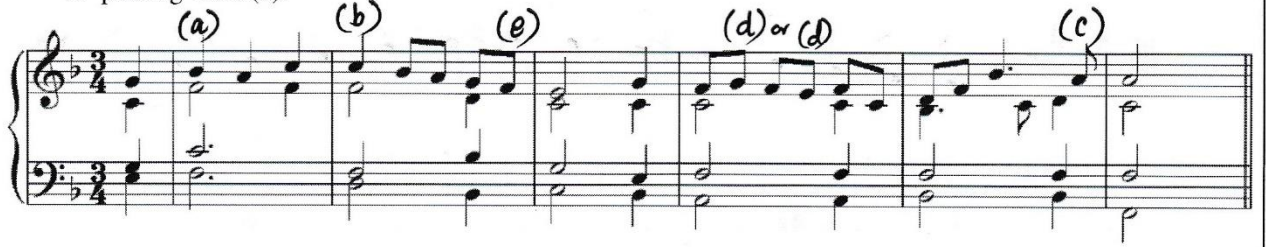
Violin I

Violin II

Viola

Violoncello

3. (a) a, b, c, d හා e ලෙස අපොජේටුව (a), සස්පෙන්ෂන් (b), ඇන්ටිසිපේෂන් (c), ඔග්සිලරි (d) හා පාසිං නෝට් (e) යන ස්වර ස්කෝරයේ ලකුණු කරන්න.
 ස්කෝරයේ a, b, c, d, e என அப்பொஜேட்டாவ (a), சஸ்பென்ஷன் (b), என்டிசிபேஷன் (c), ஓக்சிலறி (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 சிக்னேச்சுருக்கமைய 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 මර්නමන්ට්ස් 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 හෝල් ටෝන් ස්කේලය භාවිත කරමින් ක්ලැරිනටය සඳහා බාර් අටක සංගීත ඛණ්ඩයක් ලියන්න.
 கி சிஸ்தேன்වරය භාවිත නොකරන්න. නමුත් අවශ්‍ය ඇක්සිඩෙන්ටල් යොදන්න.
 C இலிருந்து ஆரம்பிக்கும் ஹோல்தோன் ஸ்கேல் 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 whole tone scale starting on C. Do not use the key signature but write the necessary accidentals.



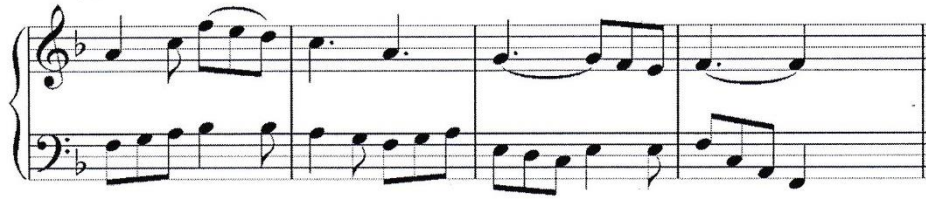
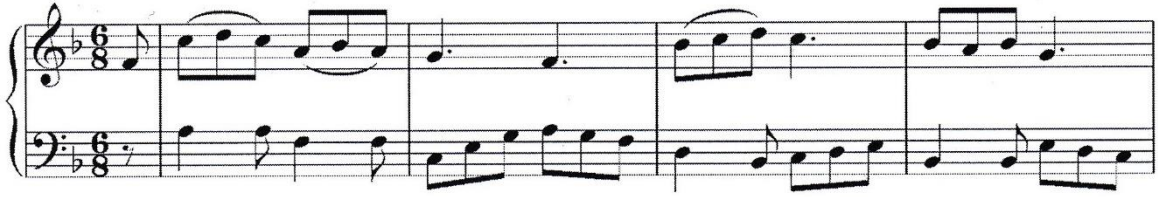
- (b) B මේජර් ස්කේලයේ රේලටිව් මෙලොඩික් මයිනරය කී සිග්නේචරය සහිතව ආරෝහණ සහ අවරෝහණ ආකාරයට ක්වේවර්වලින් ලියන්න. ඇල්ටෝ ක්ලේෆ් භාවිත කර ස්ලර් මගින් සෙමිටෝන් ලකුණු කරන්න.

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.

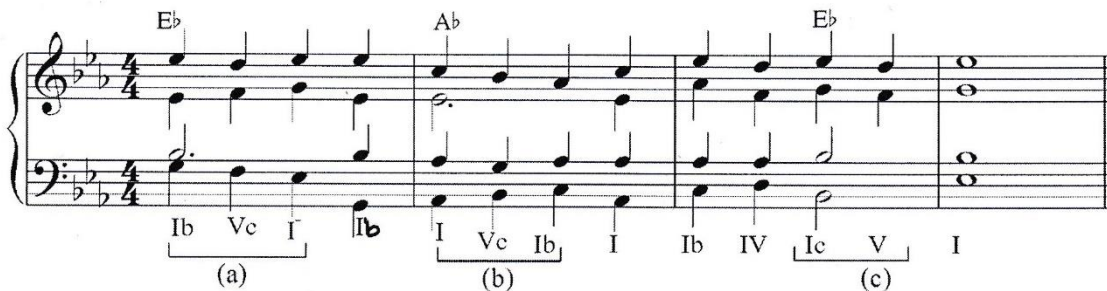
இந்த புல்லாங்குழல் மெலடிக்கு பெசன் ஒன்றுக்குப் பொருத்தமான பேஸ் பகுதியைச் சேர்க்க. Add a suitable bass part for the Bassoon to this melody for flute.



5. මෙම බණ්ඩයේ ඉහළ කොටස් තුන සම්පූර්ණ කරන්න. (a) හා (b) හි වෙනස් කී දෙකක පාසිං සික්ස් ෆෝ සහ (c) හි තුන කෙඩෙන්ෂල් සික්ස් ෆෝ භාවිත කරන්න.

இத்தொகுதியில் மேற்பகுதிகள் மூன்றினையும் பூரணப்படுத்துக. (a), (b) என்பவற்றுக்கு வேறு கீ இரண்டினை பாஸிங் சிக்ஸ் போ இனையும் C இற்கு கேடன்ஸியல் சிக்ஸ் போ இனையும் பயன்படுத்துக.

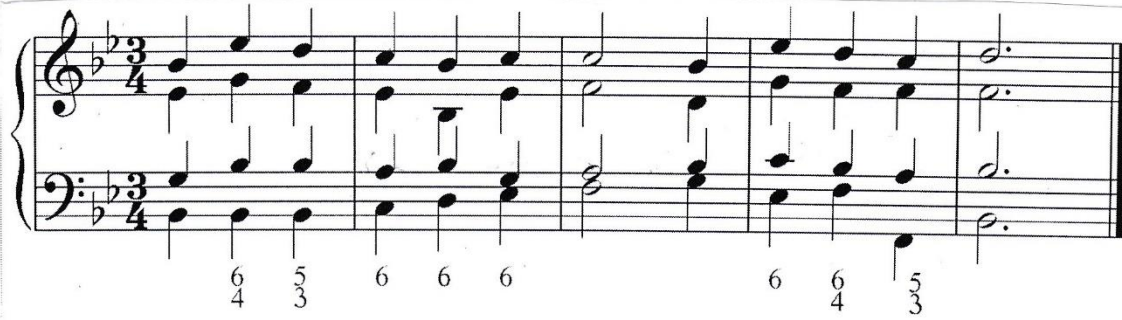
Complete the three upper parts of this passage. Use at (a) and (b) passing -six-four in two different keys and at (c) a cadential-six-four.



III කොටස / பகுதி III / PART III

මනුෂ්‍ය ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.
எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.
Answer any two questions.

6. දී ඇති ෆිගර්ඩ් බේස් භාවිත කරමින් SATB සඳහා මෙය සම්පූර්ණ කරන්න. දක්වන ලද ඒවා හැර අනෙකුත් කෝඩයන් $\frac{5}{3}$ ලෙස සලකන්න.
தரப்பட்டுள்ள பிகர்ஸ் பேஸ் பயன்படுத்தி இந்த SATB இனை பூரணப்படுத்துக. காட்டப்பட்டுள்ளவை தவிர ஏனைய கோடயன் $\frac{5}{3}$ ஆக கருதுக.
Using the given figured bass complete this for SATB. Assume that the chords are $\frac{5}{3}$ unless otherwise shown.



7. (a) දී ඇති වචන සඳහා නනුවක් ලියන්න. එක් මොඩියුලේෂනයක් භාවිත කර වොචින් 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



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

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

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'. It's 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 1st and last movements are in the same key (tonic key). The 2nd movement is in a different, though related key. The 3rd 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

8. A සහ B යන කොටස් දෙකෙන් ප්‍රශ්න දෙක බැගින් ද C කොටසින් ප්‍රශ්න එකකට ද පිළිතුරු සපයන්න.

A, B ஆகிய இரண்டு பகுதிகளிலிருந்து இரண்டு வினாக்கள் வீதமும் C பகுதியிலிருந்து ஒரு வினாவுக்கும் விடை உழுதுக.

Answer **two** questions each from section A and B and **one** from C.

(A) (I) ක්ලැසිකල් යුගයේ ප්‍රෝග්‍රේම් සංගීත ගණයට අයත් යැයි සැලකෙන සංගීත කෘතියක් විස්තර කරන්න.
கிளாசிக்கல் காலத்தில் புரோகிராம் இசைத் தொகுதிக்குரியதாகக் கருதப்படும் இசைப் படைப்பொன்றை விவரிக்குக.

Describe a piece of music that is considered as programme music from the Classical period.

(II) ජැස් සංගීතයේ ලක්ෂණ සඳහන් කර ඊට අයත් ශෛලීන් දෙකක් නම් කරන්න.

ஜாஸ் இசையின் பண்புகளைக் குறிப்பிட்டு, அவ்விசைக்குரிய இரு பாங்குகளின் பெயர் குறிப்பிடுக.

State the characteristics of Jazz music and name **two** of its styles.

(III) 12 බාර් බ්ලූස් පැහැදිලි කර එහි ප්‍රොග්‍රේෂන් එක විස්තරාත්මකව ස්වච්ඡායක දක්වන්න.

12 பார் புளூஸ்களை விளக்கி, அதன் புரோக்கிரேஷனை விபரமாக ஸ்ரேவ் இல் காட்டுக.

Explain the 12 bar blues and illustrate the progression in a stave.

(IV) 'රොන්ඩෝ සෝනාටා ෆෝම්' උදාහරණයක් සහිතව විස්තර කරන්න.

'ரொன்டோ சொனாற்றா போம்' இனை உதாரணத்துடன் விளக்குக.

Explain Rondo Sonata form giving an example.

(See Annexure.

— **1. 2.** —

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

Write brief biographical details of one of the following composers including at least **two** of his/her important works.

[illegible]

- | | | | | | |
|------------|---|------------|--------------|---|------------|
| பிசென்ஃபி. | - | ஈரோலினை | எசென்டிங் | - | ஆரோகணம் |
| பிசென்ஃபி. | - | ஈலிசென் | டிசென்டிங் | - | அவரோகணம் |
| தேர் | - | சீலர் | நோட் | - | ஸ்வர்ம் |
| ஓன்லீ | - | சீலர்நீலர் | இன்ரெவல் | - | இடைவெளி |
| ரெசர் | - | லீலம் | நெஸ்ட் | - | ஓய்வு |
| இசென் | - | சீலர் | ஓக்ரேவ் | - | சப்தம் |
| ரீலி | - | ரீலி | ரிதம் | - | சந்தம் |
| லீலி | - | லாபா | பீர் | - | மாத்திரை |
| சென்லீ | - | சீலர் லாபா | செமிரோன் | - | பாதித்தொனி |
| லீலி | - | சீலர் | ரோன் | - | முழுத்தொனி |
| லாபா | - | லாபா | டிரான்ஸ்போஸ் | - | மாற்றாகல் |

24

8(A) I

Pastoral Symphony 1 Beethoven's title for his Symphony No. 6 in F major, Op. 68, composed in 1808. It is an example of *programme music. The symphony has five movements, entitled: 1 Awakening of happy feelings upon arriving in the countryside (*Allegro ma non troppo*); 2 Scene by the brook (*Andante molto mosso*); 3 Peasants' merry-making (*Allegro*, a scherzo and trio); 4 Thunderstorm (*Allegro*); 5 Shepherds' song – happy and thankful feelings after the storm (*Allegretto*). Beethoven commented that the music was 'an expression of feelings rather than tone-painting', though the birdcalls (nightingale, quail, and cuckoo) which close the slow movement, the peasants' merry-making in the scherzo, and the storm which erupts in the fourth movement, are all clearly pictorial.

(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 (though 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) Rondo Sonata Form.

Is a mixture of *sonata form and simple rondo form, combining certain ingredients of each. The basic plan for a sonata-rondo, which is symmetrical in structure, may be shown simply as **A B A C A B A**.

Like simple rondo form, sonata-rondo depends upon a recurring main theme (A) which appears at least three times. But both this theme and the second theme (B), which occurs twice, are referred to as *subjects* since they may be used for *development during the central section (C).

The following diagram gives the basic plan for a piece or a movement in sonata-rondo form.

Exposition:

- A¹** Principal subject (the recurring rondo theme) in the tonic key.
Bridge passage, changing key and leading to:
- B** Second subject (usually in the dominant or the relative major).
- A²** Principal subject (rondo theme) in the tonic key.

Central section:

Very often an *episode* (introducing new material) in another *related key; or a *development* of any previous material; or, occasionally, a combination of both.

Recapitulation:

- A³** Principal subject (rondo theme) in the tonic key.
Bridge passage, now altered to lead to:
- B** Second subject – now *also* in the tonic key.
- A⁴** Principal subject (rondo theme), perhaps shortened, *and/or* a Coda making some reference to the principal subject.

(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 Kandian 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 සන්තිය , 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 20th century and are still used today. The specific devices used in electronic are Synthesizers, Sequences and Samplers etc...

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.....

(III) The answer may contain the following points.

- Opinion on the choice of programme: Well-balanced or not in terms of periods of music
Suitability of programme in terms of audience appeal
(More popular pieces with occasional unknown works)
- How disciplined the players: speak about the visual impact of the audience by the players entering the stage.
- How well the conductor commands the attention of the players
- How effectively he communicates with the players through his gestures to bring out certain musical effects
- How well the performance did inspired the audience to grasp the emotional content of the music. (e.g. We were carried away with the music, how picturesque was the music)
- How responsive was the audience in showing their appreciation of the performance (e.g. curtain call for the conductor, and calling for encores etc.)

B

IV

- Minuet : A stately dance in triple time commonly followed by a 2nd minuet called a 'trio'. after which the first is repeated.
- Mazurka : A Polish dance in triple time with the second beat of the bar accented.
- Polonaise : A Polish dance in triple time and of moderate speed.
- Scherzo : An instrumental piece of a playful and humorous character, but on the same plan as the 'Minuet and Trio'.
- Bolero : A lively Spanish dance in 3 time using the following rhythm



- Hornpipe : A lively dance of English Origin.
- Tarantella : A lively dance in 6 time, originated in Italy.
- Siciliano : It is a slow dance in 6 or 12 time.
- Reel : A lively dance in 4 or sometimes 6 time and is of Scandinavian origin.
- Rigaudon : An old French dance in 2 or 4 time.
- Passacaglia : A work built on a Ground Bass in slow triple time.
- Chaconne : A Composition similar to a Passacaglia.
- Tango : An Argentine dance resembling the Cuban Habanera.
- Bourree : A French dance in 2 time beginning on the last crotchet of the bar.
- Gavotte : A French dance of a dignified character in 2 time starting on the 2nd half of a bar.
- Polka : A dance in moderately quick 2 time.
- Waltz : A dance in triple time.
- Cachucha : A lively Spanish dance in triple time, borrowed by Sullivan in the Gondoliers.
- Can-can : Parisian dance in quick 2 time, used by Offenbach.
- Ecossaise : A dance in 3 time of Scottish origin.
- Fandango : Spanish dance in triple time of South American origin.
- Galliard : Usually in 3 time and often followed by a Pavan.
- Galop : A 19th century ballroom dance in quick 2 time.
- Gopak : Russian or Ukrainian folk dance in quick 2 time.

8 C

Bela Bartok

Nationality Hungarian Composer

Born -25th March 1881Died – 26th September 1945

He was a composer, pianist and an ethnomusicologist (Educationist).

Born in a small Banatian town in Hungary. He considers him – self as ethnic born Hungarian. He displayed notable musical talent very early in life. According to his mother he could know the difference between dance rhythms before he could speak complete sentences.

At the age of 4 he could play 40 pieces on the piano.

His mother was his first teacher at 11 he gave his public performance.

From 1899 – 1903 he studied piano under a student of Liszt and composition at the Academy of music in Budapest, where he met Zoltan Kodaly.

In 1908, Bartok and Kodaly travelled to the country side to collect and research folk melodies which influenced his latter compositions.

In 1945, he became an American citizen but never felt at home there.

His music – Individual style fused folk elements, classical forms , twentieth century sounds, tonal center, harsh dissonances, poly chords, cluster chord, powerful rhythmic beat.

His compositions:

- 2 Romanian folk Dances (1910)
- Mikrokosmos
- Rhapsody } piano
- Slovakian Dance
- Concerto for Orchestra - Orchestral
- Duke Blue Beard's castle } Opera
- The Miraculous Mandarin

Igor Stravinsky

Nationality - Russian

Born- 17 June 1882

Died – 1971

He grew up in a musical atmosphere. Studied music with Rimsky- Korsakov in 1907. His 1st Symphony was performed in the following year.

Diaghilev a Director of Russian Ballet after asking Stravinsky to orchestrate two piano pieces of Chopin into ballet music. In 1910 he was commissioned to write the music for "Fire bird" which was immediately successful. In 1911 his "Petrushka" was performed and he was hailed as a modern master. During the world war I he moved to Switzerland and later to France during the world war II. He went to U.S.A. and settled there in 1941. His music showed dramatic changes in style. His ' Rite of Spring '(1913) was first rejected by the audience but later became a master piece. His music needed large orchestras. The tone colour was dry and clear. Irregular meters were another feature in his music. Music showed individuality with a vague

sense of past style. On his 80th birthday he was invited by J.F. Kennedy the president of U.S.A. to a White House dinner in appreciation of his music.

His compositions:-

- Fire bird (Ballet)
- Pertushka (Ballet)
- Rite of spring (Ballet)
- Rake's progress – Opera oratorio
- Fire works – orchestral
- Symphony of wind instruments
- Symphony of Psalms – Choral

Zoltán Kodály (Composer, Arranger)

Born: December 16, 1882 - Kecskemét, Hungary

Died: March 6, 1967 - Budapest, Hungary

Zoltán Kodály was a Hungarian composer, ethnomusicologist, educator, linguist, and philosopher. His father was a stationmaster and keen amateur musician, and Kodály learned to play the violin as a child. He also sang in a cathedral choir and wrote music, despite having little formal musical education. In 1900, Kodály entered the University of Budapest to study modern languages, and began to study music at the Franz Liszt Academy of Music in Budapest, where Hans Koessler taught him composition.

One of the first people to undertake the serious study of folk tales, Zoltán Kodály became one of the most significant early figures in the field of ethnomusicology. In 1905 he visited remote villages to collect songs recording them on phonograph cylinders. In 1906 he wrote the thesis on Hungarian folk song ("Strophic Construction in Hungarian Folksong"). Around this time Kodály met fellow composer Béla Bartók, whom he took under his wing and introduced to some of the methods involved in folk song collecting. The two became lifelong friends and champions of each other's music.

Zoltán Kodály remained in Budapest through World War II, retiring from teaching in 1942. In 1945 he became the president of the Hungarian Arts Council, and in 1962 received the Order of the Hungarian People's Republic. His other posts included a presidency of the International Folk Music Council, and honorary presidency of the International Society for Music Education. He died in Budapest in 1967, one of the most respected and well known figures in the Hungarian arts. In 1966, the year before Kodály's death, the Kodály Quartet, a string quartet named in Kodály's honour, formed. His notable students include Anne Lauber and John Verrall.

Selected WorksOrchestral:

Summer Evening (1906, rev. 1929)

Háry János Suite (1926)

Dances of Marosszék (1930)

Dances of Galanta (1933)

Peacock Variations (1939)

Concerto for Orchestra (1939)

Symphony (1930's - 1961)

Chamber/Instrumental:

Intermezzo for String Trio (1905)

String Quartet No. 1, Op. 2 (1909)

Cello Sonata, Op. 4 (1910)

Duo for Violin and Cello, Op. 7 (1914)

Sonata for Solo Cello, Op. 8 (1915)[1]

String Quartet No. 2, Op. 10 (1917)

Serenade for 2 Violins and Viola, Op. 12 (1920)

Operas:

Háry János (1926)

The Transilvanian Spinning Room (1932)

Choral:

Missa Brevis, for soloists, chorus & organ

Laudes organi, for chorus & organ

Este (1904)

Psalmus Hungaricus, Op. 13 (1923)

Matrai kepek (1931)

Jézus és a kufárok (1934)

Te Deum (1939)

Sergei Prokofiev

Born: 1891 Died: 1953

Nationality: Russian

Sergei Prokofiev received his first piano instruction from his mother, who also encouraged composing. After studies with Gliere, he passed the entrance examination at the St. Petersburg Conservatory. There he studied with Rimsky-Korsakov and Liadov.

He formed a lasting relationship with Sergei Diaghilev, who arranged his first performance outside Russia (Rome, 1915). The opera *The Love of the Three Oranges* and the *Third Piano Concerto* were premiered in Chicago in 1921. In Paris, where Prokofiev settled, Diaghilev produced his ballets during the years 1921-32.

After returning to Russia, he composed *Peter and the Wolf*, the opera *War and Peace*, and the ballets *Romeo and Juliet* and *Cinderella*. He died in 1953.

- Some works:
- *Peter and the Wolf* (for narrator and orchestra), Op. 67 (1936)
- *Eugene Onegin* (1936), Op. 71
- *Music For Children* (*Musiques d'Enfants*) (1935)
- *Scherzo* from "Symphony No. 5"

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



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