Confidential

Department of Examination - Sri Lanka

G.C.E. (O/L) Examination 2019

41- Western Music

Marking Scheme

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

Amendments to be included

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்

අ.පො.ස. (සා.පෙළ) විභාගය - 2019
க.பொ.த (சா.தர)ப் பரீட்சை - 2019

විෂයය අංකය / பாட இலக்கம் 41 විෂයය / பாடம் **සංගීතය (අපරදිග)**

I පත්‍රය - පිළිතුරු
I பத்திரம் - விடைகள்

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

විශේෂ උපදෙස් / විசேட அறிவுறுத்தல் } එක් පිළිතුරකට ලකුණු / ஒரு சரியான விடைக்கு **01** බැගින් / புள்ளி வீதம்

මුළු ලකුණු / மொத்தப் புள்ளிகள் **01 × 40 = 40**

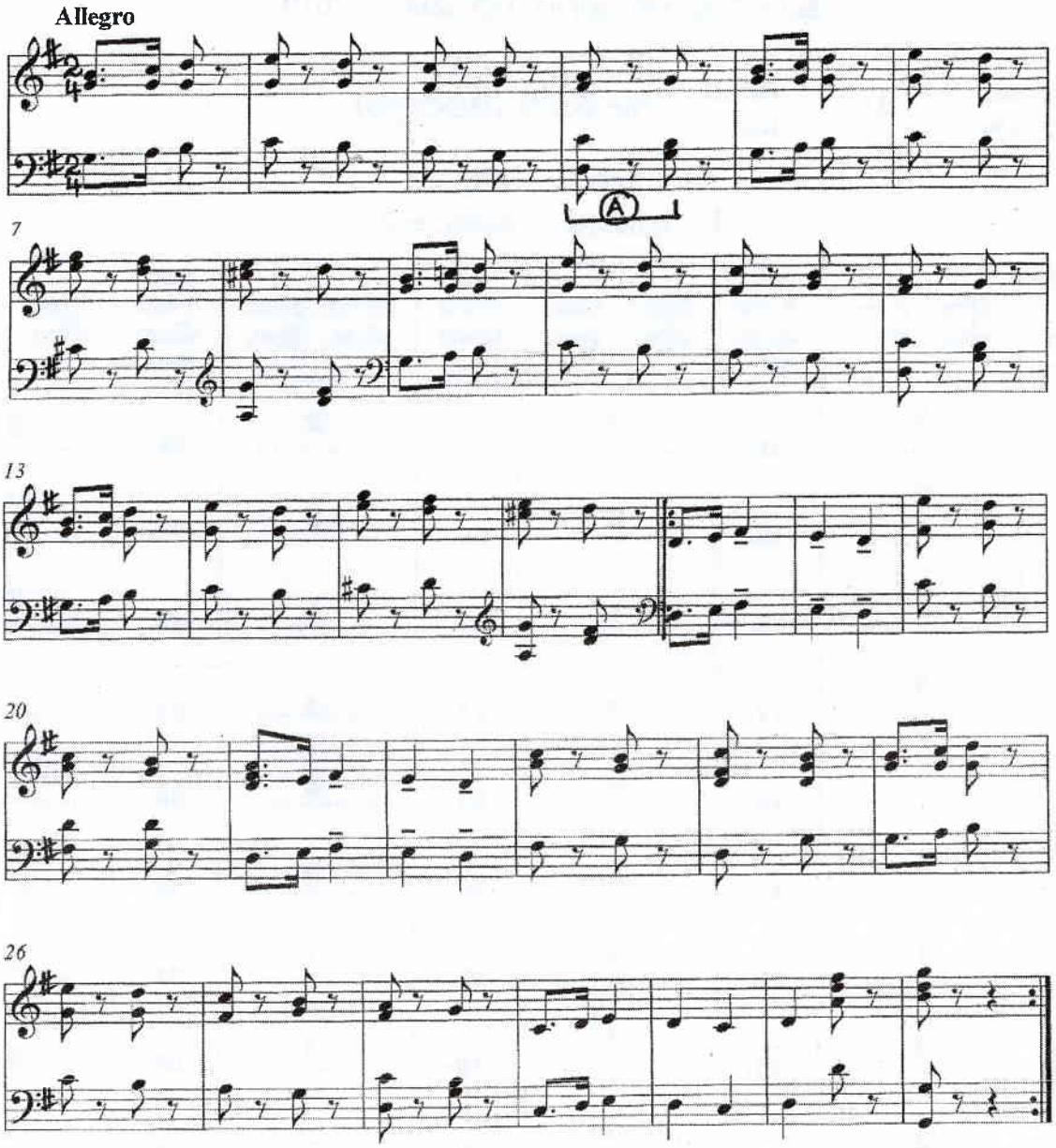
පහත නිදසුනෙහි දැක්වෙන පරිදි බහුවරණ උත්තරපත්‍රයේ අවසාන තීරුවේ ලකුණු ඇතුළත් කරන්න.
கீழ் குறிப்பிடப்பட்டிருக்கும் உதாரணத்திற்கு அமைய பல்தேர்வு வினாக்களுக்குரிய புள்ளிகளை பல்தேர்வு வினாப்பத்திரத்தின் இறுதியில் பதிக.

නිවැරදි පිළිතුරු සංඛ්‍යාව / சரியான விடைகளின் தொகை	25 / 40

I පත්‍රයේ මුළු ලකුණු / பத்திரம் I இன் மொத்தப்புள்ளி	25 / 40

OL/2019/41/STEP II

1. පහත දී ඇති සංගීත ඛණ්ඩය අධ්‍යයනය කර අසා ඇති ප්‍රශ්නවලට පිළිතුරු සපයන්න.
கீழே தரப்பட்டுள்ள இசைப் பெயர்ப்பை அவதானித்து கேட்கப்பட்டுள்ள வினாக்களுக்கு விடை எழுதுக.
Study the musical extract given below and answer the questions.



(i) මෙම කෘතිය G මේජර් ස්කේලයේ වේ. නිවැරදි කී සිග්නේචරය සංගීත ප්‍රස්තාරයේ අදාළ පරිදි ඇතුළත් කරන්න.
இந்த ஆக்கம் G மேஜர் ஸ்கேல் இலுள்ளது. சரியான கீ சிக்னேச்சரை இசை ஸ்கோருக்குப் பொருத்தமாக உட்புகுத்துக.
This piece is in G major. Insert the correct key signature appropriately in the music score.

(ii) මෙහි ටයිම් සිග්නේචරය තීරණය කර ස්වර ප්‍රස්තාරයේම ඇතුළත් කරන්න.
இதன் ரைம் சிக்னேச்சரைத் தீர்மானித்து அதை ஸ்வர ஸ்கோரில் உட்புகுத்துக.
Decide on the time signature and insert it in the score.

(iii) (a) පළමු කොටසේ දී සංගීතය කිනම් කී එකකට මොඩියුලේට් වේ ද?
முதல் பிரிவில் தரப்பட்டுள்ள இசை எந்த கீ இற்கு மொடியுலேட் ஆகின்றது?
To which key does the music modulate in the first section? ..... D Major .....

(b) බාර් අංක සඳහන් කරන්න.
உரிய பார் இலக்கங்களைக் குறிப்பிடுக.
State the bar numbers concerned. ..... 7, 8 .....

(iv) බාර් අංක 1 සහ 8 අතර ටොනික් කී එකේ ඇති කේඩන්ස් එක 'A' ලෙස ලකුණු කර කේඩන්සය නම් කරන්න.
பார் இலக்கம் 1 - 8 வரை ரொனிக் கீ இல் உள்ள கேடன்ஸ் ஒன்றை 'A' எனக் குறிப்பிட்டு, கேடன்ஸின் பெயரைத் தருக.
Find the cadence in the Tonic key between bars 1-8 and mark it as 'A' and name the cadence.

Perfect Cadence (V-I) bar 4.

(v) මෙම කෘතියේ ෆෝම් එක කෙටියෙන් විස්තර කරන්න.
இந்த ஆக்கத்தின் போம் இனைச் சுருக்கமாக விவரிக்குக.
Briefly describe the form of this piece?

Binary Form - Also known as two part form/AB form/Open form. Section A - Tonic key to Dominant key. Section B - Dominant key to Tonic key.

(vi) මෙම කෘතියේ ටෙම්පො එක පැහැදිලි කරන්න.
இந்த ஆக்கத்தின் ரெம்போ இனை விளக்குக.
Explain the tempo of the piece

Fast, Quick.

(vii) මෙම කෘතිය රොමැන්ටික් යුගයට අයත් වේ. දී ඇති මාතෘකා සහ සංගීතඥයන් තුන්දෙනා අතරින් සුදුසු මාතෘකාව සහ සංගීතඥයා තෝරා ස්වර ප්‍රස්තාරයේ නියමිත ස්ථානයන්හි ඇතුළත් කරන්න.
இந்த ஆக்கம் ரொமான்டிக் காலத்திற்கு உரியது. தரப்பட்டுள்ள தலைப்புகள், இசை ஆக்குநர் மூவர் என்பவற்றிலிருந்து பொருத்தமான தலைப்பையும் இசை ஆக்குநரையும் தெரிவுசெய்து ஸ்கோரில் பொருத்தமான இடத்தில் உட்புகுத்துக.
This composition belongs to the Romantic period. From the three titles and the composers given below choose the most likely answers and insert them in the appropriate place in the score.

- Title: Waltz of the Flowers, Serenade, Soldiers' March
- Composer: Franze Schubert, Robert Schumann, Pyotr Tchaikovsky

(viii) බාර් අංක 1 – 4 ඇති සංගීත ඛණ්ඩය එම කී එකේම දක්වා ඇති වාර ගණන කීය ද?
பார் இலக்கம் 1 – 4 இலுள்ள இசைத் துண்டம் அந்தக் கீ உடன் எத்தனை தடவைகள் காட்டப்பட்டுள்ளது?
How many times does the music of bars 1 – 4 appear in the same key throughout the piece?

Three times.

(ix) බාර් අංක 17 ආරම්භ වන දෙවන කොටස නැවත වාදනය විය යුතු වේ. ඒ සඳහා අදාළ ස්ථානයේ රිපීට් සයින යොදන්න.
பார் இலக்கம் 17 இல் ஆரம்பிக்கும் இரண்டாம் பகுதி மீண்டும் இசைக்கப்பட வேண்டும். அதற்காக இசையில் உரிய இடத்தில் ரிபீட் குறியீட்டை இடுக.
The second part of this piece, commencing at bar 17, should be repeated. Place the repeat signs at the correct place in the music.

(x) බාර් අංක 17 සහ 18 හි රිද්මික් සහ හාර්මොනික් සැකිල්ල සමග බාර් අංක 29 සහ 30 සංසන්දනය කර එහි එක් සමානකමක් හා වෙනස්කමක් සඳහන් කරන්න.
பார் இலக்கம் 17, 18 ஆகியவற்றை பார் இலக்கம் 29, 30 ஆகியவற்றுக்கிடையே சந்தம், ஹார்மோனிக் அமைப்பு என்பவற்றை ஒப்பிட்டு அவற்றிலுள்ள ஓர் ஒத்த தன்மையையும் ஒரு வேறுபட்ட தன்மையையும் குறிப்பிடுக.
Compare the rhythm and harmonic structures of bars 17 and 18 with bars 29 and 30 and write a similarity and a difference.

Rhythmic pattern is the same, Notes are move in 8ves,
Melodic pattern is different, Notes are transposed a major 2nd lower.

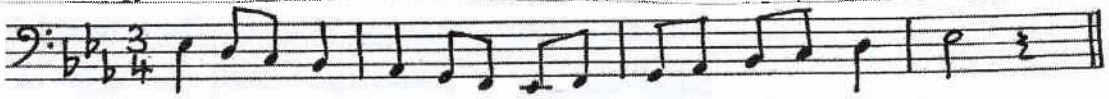
A කොටස / பகுதி A / PART A

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

2. (i) $E^{\flat}$ මේජර්ය කී සිග්නේචරය සහිතව අවරෝහණ සහ ආරෝහණ ආකාරයට වෝල්ස් රිද්මයකට අනුව F ක්ලෙෆ් භාවිතයෙන් ලියන්න. ටයිම් සිග්නේචරය ඇතුළත් කරන්න.

$E^{\flat}$ மேஜர் ஸ்கேலை கீ சிக்னேச்சருடன் அவரோகண ஆரோகண வடிவில் வோல்ஸ் சந்தத்துக்கேற்ப F கிளவ் இல் எழுதுக. ரைம் சிக்னேச்சரைச் சேர்க்குக.

Write the $E^{\flat}$ major scale with key signature, in descending and ascending form, using F clef and the rhythm of a waltz. Add the time signature.



(ii) G පෙන්ටටොනික් ස්කේලයේ ස්වර යොදා ගනිමින් දී ඇති ටයිම් සිග්නේචරයට ගැළපෙන රිද්මයකට අනුව බාර් 4 ක තනුවක් නිර්මාණය කරන්න.

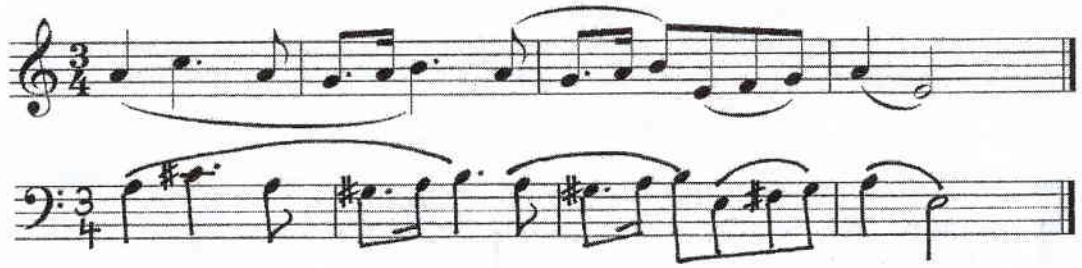
G பென்ரரோனிக் ஸ்கேலின் ஸ்வரங்களைப் பயன்படுத்தி தரப்பட்டுள்ள ரைம் சிக்னேச்சருக்குப் பொருத்தமான சந்தத்துக்கமைய 4 பார்களுக்கான மெலடி ஒன்றை எழுதுக.

Write a 4 bar melody using notes from the G pentatonic scale, in a rhythm to fit the given time signature.

(iii) දී ඇති මෙලඩිය ඔක්ටේව් එකක් පහළින් බේස් ක්ලෙෆ් එකේ ලියා එය A මේජරයේ ශබ්ද වන අයුරින් නිවැරදි ඇක්සිඩෙන්ටල් යොදන්න.

தரப்பட்டுள்ள மெலடியை பேஸ் கிளவ் இல் ஒரு ஒக்ரேவ் கீழாக எழுதி, அதை A மேஜரில் ஒலிவரும் விதத்தில் சரியான அக்ஸிடென்ரல் சேர்க்குக.

Transpose the given melody an octave lower in the Bass clef and add correct accidentals to make this melody sound in A major.

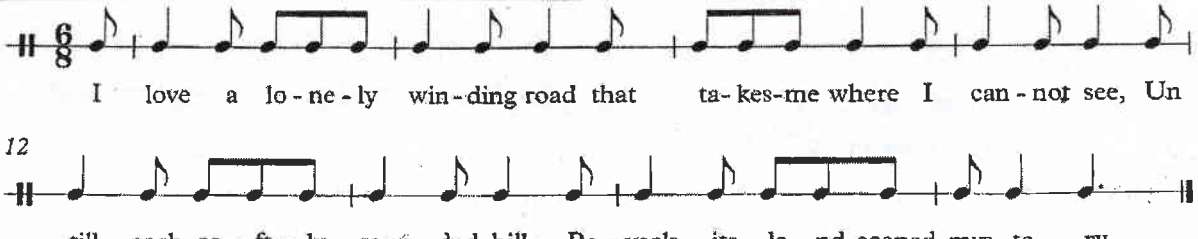


3. (i) දී ඇති වචන සඳහා මොනොටෝනයක් භාවිත කරමින් රිද්මයක් ලියන්න.
தரப்பட்டுள்ள சொற்களுக்கு மொனரோன் ஒன்றைப் பயன்படுத்தி சந்தமொன்றை எழுதுக.
Write a rhythm pattern on a monotone to the given words.

I love a lonely winding road
That takes me where I cannot see,
Until each softly rounded hill,
Reveals its landscaped mystery.

See Annexure.

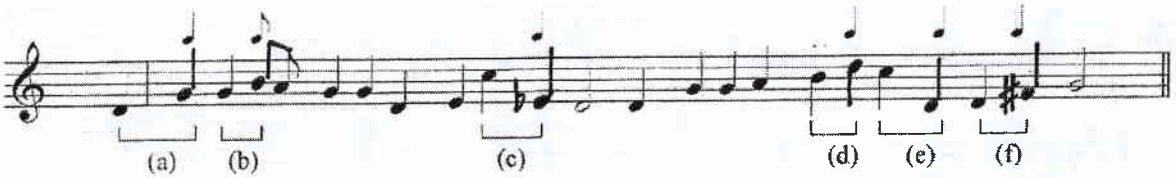
William Wordsworth



(ii) පහත දී ඇති මෙලඩිය දක්වා ඇති ස්වර අගයන් සහ ඉන්ටවල් අනුව අඩු ස්වර පුරවන්න. අදාළ ටයිම් සිග්නේචරය සහ බාර් ලයින් යොදන්න. මෙහි කී එකේ නම සහ මෙම සංගීත බණ්ඩය අයත් ගීතය නම් කරන්න.
පින්වරුම මෙලඩි ඉල් තරප්පට්ටුල්ල ස්වර පොරුමානඞ්කළ්, ඉන්රවෙල්කළුක්කු ඒර්ප විටුපට්ටුල්ල නෝට්ස් ඉනෙප් පූරණප්පටුත්තුක. උරිය රෙම් සික්නේච්චර්, පාර් වරිකළෛච් චේර්ක්කුක. ඉතන් කී ඉන් පෙයරෙයුම් ඉසෛත් තුණ්ටම් උරිත්තාකුම් පාටලින් පෙයරෙයුම් කුරිප්පිටුක.
Complete the melody given below, filling in the missing notes according to the note values and intervals indicated. Insert the relevant time signature and bar lines. Name the key and the name of the song.

(a) Perfect 4th above (b) Major 3rd above (c) Major 6th below

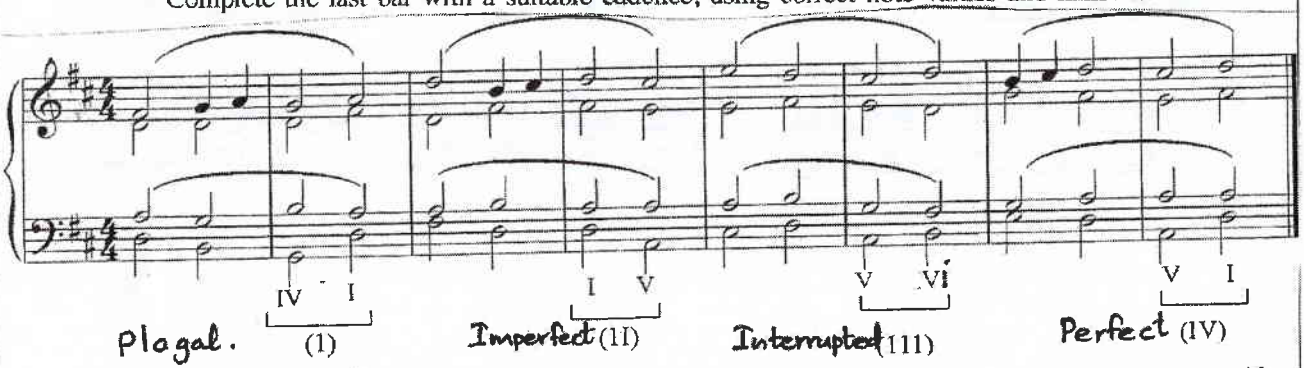
(d) Minor 3rd above (e) Minor 7th below (f) Major 3rd above



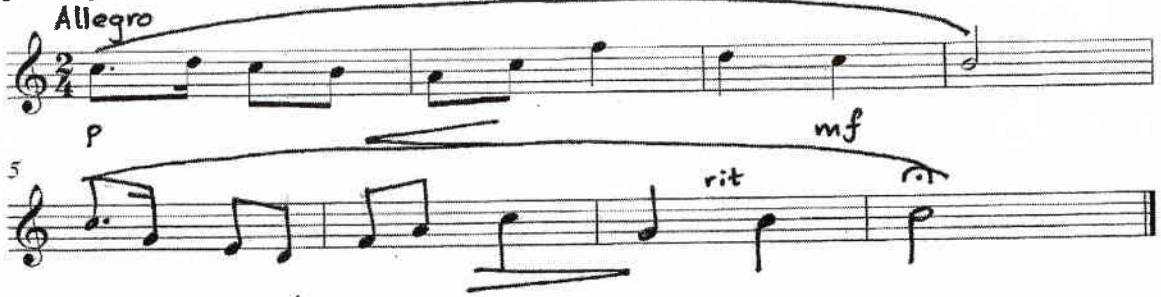
Key: G major Name of song: Flow Gently Sweet Afton.

4. (i) (a) මේ බණ්ඩයේ මෙනස් කේඩන්ස් තුනක් ඇත. ඒවායේ කෝඩ් අංක ලියා නම් කරන්න.
පින්වරුම් පෙයර්ප්පිල් මූන්රු වේරුපට්ට කේඩන්ස් උළ්ළන. අවර්ට්රින් කෝට් කුරියීටුකළෛයුම් කේඩන්සින් පෙයරෙයුම් එළුතුක.
There are three different cadences in the following extract. Write the chord indications and name the cadence.

(b) අවසාන බාර් එක සම්පූර්ණ කිරීමට නිවැරදි ස්වර අගයන් භාවිත කරමින් සුදුසු කේඩන්සයක් ලියා නම් කරන්න.
ඉරුති පාර් ඉනෙප් පූරණප්පටුත්තුවතර්කුච් චරියාන ස්වරප් පොරුමානඞ්කළෛප් පයන්පටුත්ති පොරුත්තමාන කේඩන්ස් ඉන එළුති, අතන් පෙයරෛක් කුරිප්පිටුක.
Complete the last bar with a suitable cadence, using correct note values and name it.



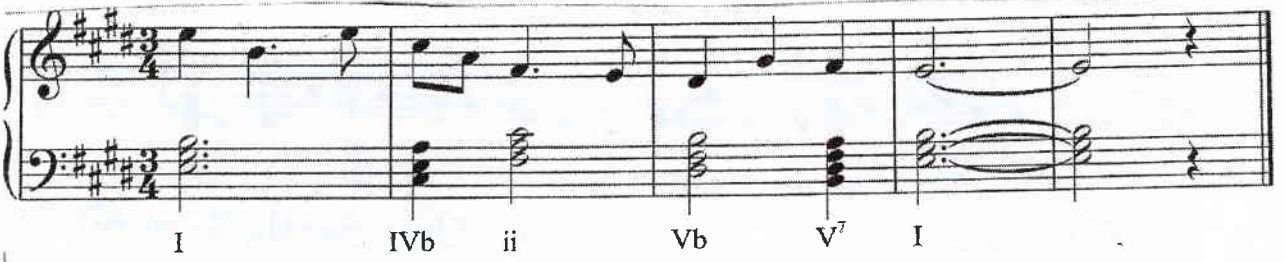
(ii) ලබා දී ඇති සංගීත බණ්ඩයට එම ශෛලියට ගැළපෙන ප්‍රතිඋත්තර පාඨයක් ලියන්න. ගැළපෙන ටෙම්පො, ෆ්‍රේසිං හා ඩයිනමික්ස් සම්පූර්ණ මෙලඩියට යොදන්න.
තරප්පට්ටුල්ල මෙලඩියෛ අතේ පාඞ්කිර්කුප් පොරුත්තමාන ආන්සරිඞ් පිරේසස් චේර්ත්තුප් පූරණප්පටුත්තුක. පූරණප්පටුත්තිය මෙලඩික්කුප් පොරුත්තමාන රෙම්පෝ, පිරේසිඞ්, ටෛනමික්ස් චේර්ක්කුක.
Complete the melody by adding an answering phrase in the same style. Add suitable marks of tempo, phrasing and dynamics to the complete melody.



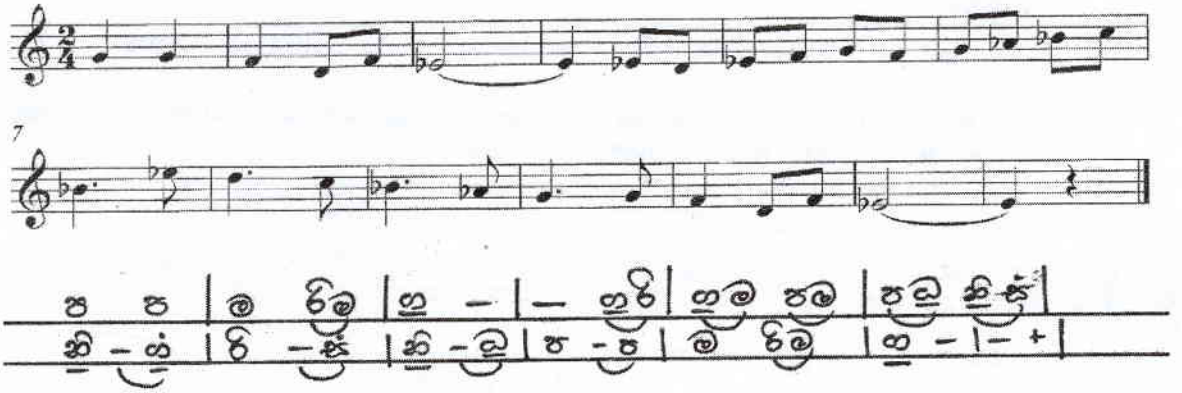
B කොටස / பகுதி B / PART B

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

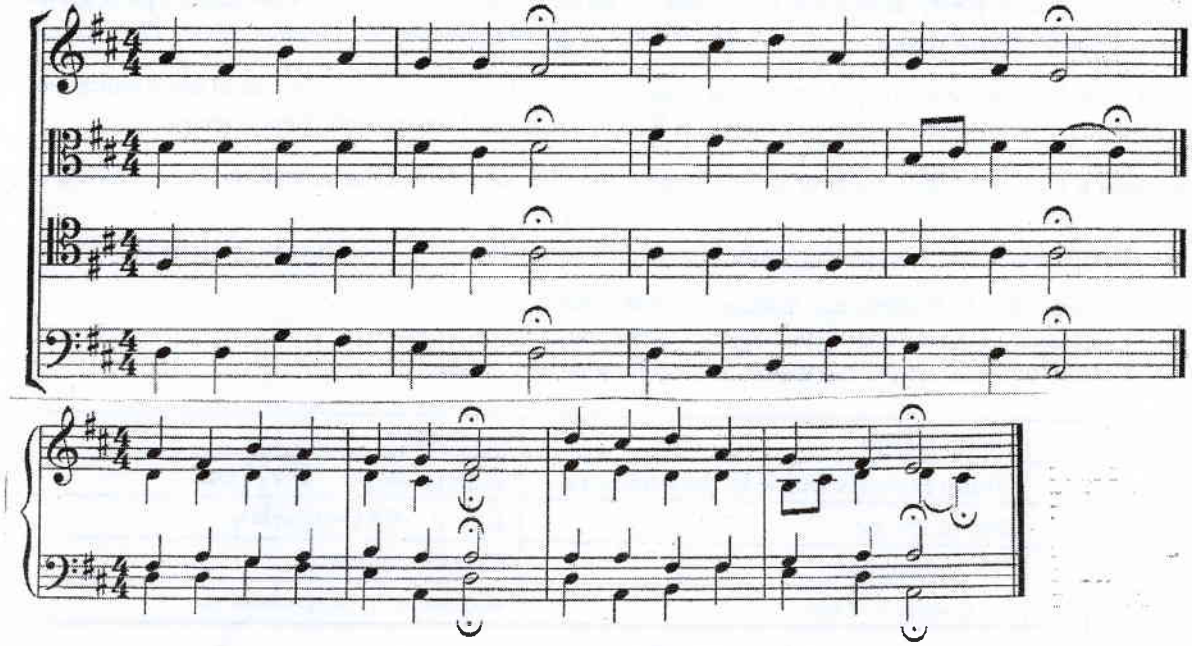
5. (i) ට්‍රෙබල් ක්ලෙෆ් හි ලියූ මෙලඩිය හාර්මොනයිස් කිරීම සඳහා බේස් ස්ටේව්හි රෝම ඉලක්කමෙන් දක්වා ඇති ට්‍රයඩ්ස්, ඩොට්ඩ් මිනිම්, මිනිම් හෝ ක්‍රොචට් ලෙස රිද්මයට අදාළ පරිදි ලියන්න.
ட்ரெபிள் கிளவ் இல் எழுதப்பட்ட மெலடியை ஹார்மனைஸ் செய்வதற்கு பேஸ் ஸ்ராவ் இல் உரோமன் இலக்கத்திலுள்ள ட்ரயற்ஸ், டொட்நட் மினிம்ஸ், மினிம்ஸ் அல்லது குறோசெட்ஸ் என சந்தத்துக்கு ஏற்ப எழுதுக.
Write the triads shown by the Roman numerals, accordingly as dotted minims, minims or crotchets in the Bass stave to harmonize the melody written in the Treble clef.



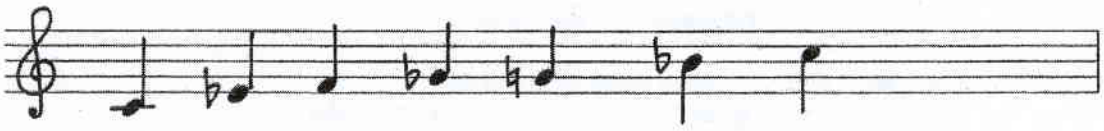
(ii) ශ්‍රී ලංකාවේ ජාතික ගීතයේ දී ඇති බටහිර සංගීත ස්වර ප්‍රස්තාර පෙරදිග සංගීත ස්වර ප්‍රස්තාරගත කරන්න.
இலங்கையின் தேசிய கீதத்தில் தரப்பட்டுள்ள மேலைத்தேய சங்கீத ஸ்வர வரைபை, கீழைத்தேய சங்கீத ஸ்வர வரைபாக மாற்றியமைக்குக.
Convert the given phrase in western notation of the Sri Lankan Anthem to oriental notation.



6. (i) දී ඇති ස්ටේව් එක භාවිත කරමින් මෙම සංගීත ඛණ්ඩය ෂෝට් ස්කෝර් ක්‍රමයට නැවත ලියන්න.
தரப்பட்டுள்ள ஸ்ரேவ் இனைப் பயன்படுத்தி இந்த இசைத் துண்டத்தினை ஷோட் ஸ்கோர் முறையில் மீண்டும் எழுதுக.
Re-write this passage in short score using the given stave.



(ii) (a) C බ්ලූස් ස්කේලයේ ස්වර, දී ඇති ස්ටේවයේ ට්‍රෙබල් ක්ලෙෆ් යොදා ලියන්න.
C புளூஸ் ஸ்கேலின் ஸ்வரங்களைத் தரப்பட்டுள்ள ஸ்ரேவ் இன் ட்ரெபிள் கிளேவ் பயன்படுத்தி எழுதுக.
Write the notes of the Blues scale on C in the given stave in the Treble clef.



(b) ජෑස් සංගීතයේ වැදගත් ලක්ෂණයක් සඳහන් කරන්න.
ஜாஸ் இசையின் முக்கிய பண்பொன்றைக் குறிப்பிடுக.
State an important feature of Jazz music.

....Syncopation and swing rhythm, Improvisation,.....
....Instrumental breaks, 12 bar blues chord pattern, using glissand

(c) ඔර්කෙස්ට්‍රාවක වුඩ්වින්ඩ් පවුලට අයත් සංගීත භාණ්ඩ **දෙකක්** නම් කර, ඒවා කෙටියෙන් විස්තර කරන්න.
ஒகெஸ்ரா ஒன்றில் வுட்வின்ட் குடும்பத்துக்கு உரிய இசைக்கருவிகள் **இரண்டின்** பெயர்களைக் குறிப்பிட்டு, அவற்றைச் சுருக்கமாக விவரிக்குக.
Name **two** instruments that belong to the woodwind family in an orchestra and briefly describe each.

(1) Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon,
See Annexure.

(2) .....

7. (i) පහත දී ඇති ඒවායින් එකක් උදාහරණ සහිතව විස්තර කරන්න.
கீழே தரப்பட்டுள்ளவற்றில் ஏதேனும் ஒன்றினை உதாரணங்களுடன் விவரிக்குக.
Explain **one** of the following with examples.

Vannam, Raga, Prashasthi

Vannam is a form of poetry associated with Kandyan dance forms. It describes animals, objects, scenes and dancers perform to these background songs. There are 18 vannams. E.g. GajagaWannama, Thuraga, Mayura Wannama etc..

Raga is a form of a scale used in the Hindusthani Classical music. Each raga has a given set of notes which helps to create a specific mood or atmosphere unique to a rage. E.g. Bhupali, Bilawal, Yeman, Kafi, Bageshree etc.

Prashasthiis a form of written poem or prose composed by the court poet to be recited or sung to please or praise the king.
E.g. Waramathisubacharithe, Deepadeepapathi, NomadithVikumpa, Lakshmi Buhujana ye, Chandanandakumkumaanjana

(ii) පහත සංගීත කෘති රචනා කළ සංගීතඥයන් නම් කරන්න.
பின்வரும் ஆக்கங்களின் இசை ஆக்குநர்களின் பெயர்களை எழுதுக.
Write the name of the composer of the following compositions.

	Composition	Composer
1	Young Person's Guide to the orchestra	Benjamin Britten
2	Rite of spring	Igor Stravinsky
3	The Entertainer	Scott Joplin.
4	Rhapsody in blue	George Gershwin.

(iii) (a) මෙම කෘතීන් කිනම් යුගයකට අයත් වේ ද?
இந்த ஆக்கங்கள் எந்தக் காலத்துக்கு உரியனவாகும்?
Into which period do these compositions belong?

Modern Period.

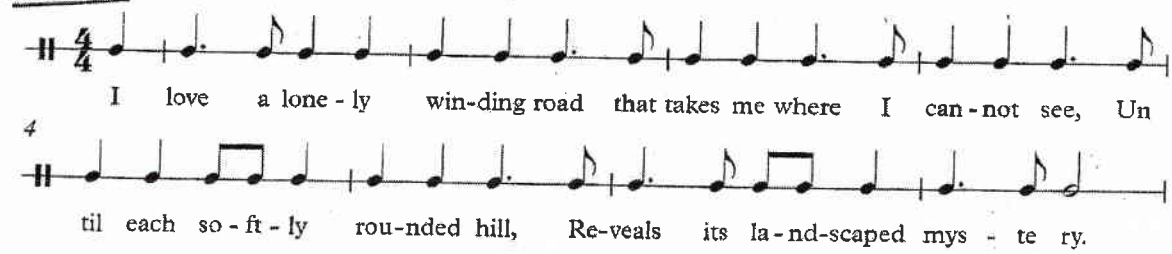
(b) මෙම යුගයට පොදු වූ ලක්ෂණ දෙකක් සඳහන් කරන්න.
இக்காலத்திற்குரிய இரண்டு பொதுப் பண்புகளைக் குறிப்பிடுக.
State **two** common features of this period.

Chromatic harmony, Unusual sound effects, Dissonant and often harsh, Syncopated rhythm, More percussion sounds, Improvisation, Atonality, Polytonality, whole tone scales, Note cluster, Polyrhythm, Twelve tone technique,

(iv) පාසල් සංගීත ප්‍රසංගයන් සඳහා ඉදිරිපත්වීමේ වටිනාකම දක්වන්න. (පාසල් ගායනා කණ්ඩායම්, පාසල් තූර්ය වාදක කණ්ඩායම්, රෙකෝඩර් කණ්ඩායම් ඉදිරිපත් වන සංදර්ශණ)
பாடசாலை இசை ஆற்றுகைகளில் பங்குபற்றுவதிலுள்ள முக்கியத்துவத்தைக் குறிப்பிடுக. (பாடசாலை இசைக்குழு, பாடசாலை வாத்தியக்குழு, ரெக்கோடர் குழு பங்குபற்றும் கலை நிகழ்வுகள்)
State the value of participating in school musical performances. (such as school choir, school band, and recorder group concerts)

- Improves leadership
- Co-ordination
- Confidence in performance.
- Creative skills are improved.
- Develops Listening ability.

Question (3)



Question 6(c)

Instruments of the woodwind family

Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon

Flute: It is the oldest of all instruments that produce pitched sounds (not just rhythms), and was originally made from wood, stone, clay or hollow reeds like bamboo. Modern flutes are made of silver, gold or platinum; there are generally 2 to 4 flutes in an orchestra. A standard flute is a little over 2 feet long and is often featured playing the melody. You play the flute by holding it sideways with both hands and blowing across a hole in the mouthpiece, much like blowing across the top of a bottle. Your fingers open and close the keys, which changes the pitch.

Piccolo: A shorter version of the flute is called the **piccolo**, which means small in Italian. At half the size of a standard flute, piccolos play the highest notes of all the woodwinds; in the orchestra one of the flute players will also play piccolo if that instrument is required. The high piping sound of the piccolo is also heard in traditional drum corps and marching band music.

Oboe: The **oboe** is a 2 foot long black cylinder with metal keys covering its holes, and its mouthpiece uses a double reed, which vibrates when you blow through it. This vibration of the reed makes the air inside the oboe move, and thus creates sound. To play it, hold the oboe upright, blow through the double reed in your mouth, and use both hands to press down on the keys to open and close the holes and change the pitch. There are usually 2 to 4 oboes in an orchestra and they produce a wide range of pitches, from haunting sounds to warm, velvety smooth notes, which make the sound of the oboe very memorable. In addition to playing in the orchestra, the first oboist is also responsible for tuning the orchestra before each concert. Listen for the special note "A" that the oboe plays before the music begins.

English Horn: Despite its name, it isn't English and it isn't a horn. The **English horn** is actually closely related to the oboe, also uses a double reed, and is played in the same manner. It's longer than an oboe and its tube is a bit wider. At the bottom end of the English horn it opens out into a rounded bell shape, which gives it a warmer, fuller sound. Because it's larger, the English horn also has a lower pitch range than an oboe. An oboe player will also play English horn if it is needed.

Clarinet: The clarinet could easily be mistaken for an oboe, except for the mouthpiece, which uses a single reed. Clarinets come in a number of different sizes, and the standard B-flat clarinet is just over 2 feet long. Some musical works require the clarinetist to play several types of clarinet in the same piece. The 2 to 4 clarinets in the orchestra play both melodies and harmonies, and they have a dark rich sound in their lower notes, while the upper part of the clarinet's range is bright and resonant. You play the clarinet as you do an oboe, by holding it upright, blowing through the reed, and using your hands to change the pitches by opening and closing the keys with your fingers.

Bass Clarinet: This is the grandfather of the clarinet family. The **bass clarinet** is so large that its top and bottom are bent to make it easier for musicians to hold and play. Its greater length allows it to play some of the lowest notes in the orchestra.

The **bassoon** is a long pipe, doubled in half, made of wood, with many keys. The bend in the pipe makes it possible for musicians to play it comfortably. If it were straight, the bassoon would be around 9 feet long! Like the oboe, the bassoon uses a double reed, which is fitted into a curved metal mouthpiece. There are 2 to 4 bassoons in an orchestra and they have a similar range to that of the cello. Bassoons usually play lower harmonies, but you will sometimes hear their hollow low notes featured in a melody. You play the bassoon by holding it upright and blowing through the double reed. The air travels down the tube and then makes a u-turn and goes up and out the top. Just like the oboe, you use both hands to press on the keys to open and close the holes and change the pitch.

Contrabassoon: It is a longer bassoon with a wider pipe. The **contrabassoon** is the grandfather of the wind section and is so much larger than a regular bassoon that its tube is doubled over twice to allow the player to hold it. It takes a lot of breath to make sound come out of such a long pipe! The lone contrabassoon plays the lowest notes in the entire orchestra.