

සියලුම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka
 ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
 இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

41 STE I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2024(2025)
 கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2024(2025)
 General Certificate of Education (Ord. Level) Examination, 2024(2025)

සංගීතය (අපරදිග) I, II
 சங்கீதம் (மேலைத்தேய) I, II
 Music (Western) I, II

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි
 மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
 Additional Reading Time - 10 minutes

අමතර කියවීමේ කාලය ප්‍රශ්න පත්‍රය කියවා ප්‍රශ්න තෝරා ගැනීමට පිලිතුරු ලිවීමේදී ප්‍රමුඛත්වය දෙන ප්‍රශ්න සංවිධානය කර ගැනීමට යොදාගන්න.

வினாப்பத்திரத்தை வாசித்து, வினாக்களைத் தெரிவுசெய்வதற்கும் விடை எழுதும்போது முன்னுரிமை வழங்கும் வினாக்களை ஒழுங்கமைத்துக் கொள்வதற்கும் மேலதிக வாசிப்பு நேரத்தைப் பயன்படுத்துக.

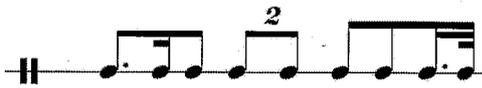
Use additional reading time to go through the question paper, select the questions you will answer and decide which of them you will prioritise.

සංගීතය (අපරදිග) / சங்கீதம் (மேலைத்தேய) / Music (Western) I

උපදෙස් / அறிவுறுத்தல்கள் / Instructions:

- * සියලු ම ප්‍රශ්නවලට පිලිතුරු සපයන්න.
 எல்லா வினாக்களுக்கும் விடை தருக.
 Answer all questions.
- * 1-40 කෙක් ප්‍රශ්නවල (1), (2), (3), (4) පිලිතුරුවලින් නිවැරදි හෝ වඩාත් ගැළපෙන හෝ පිලිතුර තෝරා ගන්න.
 1 தொடக்கம் 40 வரையுள்ள ஒவ்வொரு வினாவிலும் (1), (2), (3), (4) என எண்ணிடப்பட்ட விடைகளில் சரியான அல்லது மிகப் பொருத்தமான விடையைத் தெரிவுசெய்க.
 From each of the questions 1 to 40, pick one of the alternatives (1), (2), (3), (4) which you consider is correct or most appropriate.
- * මබට සැපයෙන පිලිතුරු පත්‍රයේ එක් එක් ප්‍රශ්නය සඳහා දී ඇති කව අතුරෙන් මබ තෝරා ගත් පිලිතුරේ අංකයට සැපයෙන කවය තුළ (X) ලකුණ යොදන්න.
 உமக்கு வழங்கப்பட்டுள்ள விடைத்தாளில் ஒவ்வொரு வினாவுக்கும் உரிய வட்டங்களில் உமது விடையின் இலக்கத்தை ஒத்த வட்டத்தினுள்ளே புள்ளடியை (X) இடுக.
 Mark a cross (X) on the number corresponding to your choice in the answer sheet provided.
- * එම පිලිතුරු පත්‍රයේ පිටුපස දී ඇති අනෙක් උපදෙස් ද සැලකිල්ලෙන් කියවා, ඒවා ද පිළිපදින්න.
 விடைத்தாளின் மறுபக்கத்தில் தரப்பட்டுள்ள மற்றைய அறிவுறுத்தல்களையும் கவனமாக வாசித்து அவற்றைப் பின்பற்று.
 Further instructions are given on the back of the answer sheet. Follow them carefully.

1. දී ඇති සංගීත ඛණ්ඩයට සුදුසු ටයිම් සිග්නේචරය වන්නේ මේවායින් කුමක් ද?
 தரப்பட்ட இந்த இசைத்தொகுதிக்குப் பொருத்தமான ரைம்சிக்னேச்சர் இவற்றுள் எது?
 Which of the following is the correct time signature for the given rhythmic pattern?



(1) $\frac{12}{8}$

(2) $\frac{9}{8}$

(3) $\frac{3}{2}$

(4) $\frac{4}{4}$

2. දී ඇති බාර් එකෙහි ස්වරවල අගයන්ගේ එකතුවෙන් භාගයක් වන්නේ මේවායින් කවරක් ද?
 தரப்பட்டுள்ள பார் இலுள்ள ஸ்வரங்களின் பெறுமானத்தில் அரைவாசிக்குச் சமமானது பின்வருவனவற்றுள் எது?
 Which of the following notes is equivalent to half of the total value of the notes in the given bar?



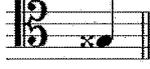
(1) \circ

(2) $\dot{\cdot}$

(3) $\dot{\cdot}$

(4) $\dot{\cdot}$

3. දී ඇති ස්වරයේ එන්හார்මොනික් ඉක්විවැලන්ට් ස්වරය වන්නේ මින් කවරක් ද?
பின்வருவனவற்றுள் தரப்பட்டுள்ள ஸ்வரத்தின் என்ஹார்மோனிக் ஈகுவலன்ஸ் ஸ்வரம் எது?
Which of the following notes is the enharmonic equivalent of the given note?



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

4. මේජර් ස්කේලයක මයිනර් ට්‍රයඩයන් වන්නේ මේවායින් කුමක් ද?
மேஜர் ஸ்கேல் ஒன்றில் மைனர் ட்ரயன்ஸ் ஆவது இவற்றில் எது?
In a major scale, which of these are minor triads?

- (1) Tonic, Sub-Dominant, Dominant (2) Supertonic, Mediant, Submediant
(3) Supertonic, Dominant, Submediant (4) Mediant, Submediant, Leading note

5. ස්වේච්ඡේ දී ඇති ට්‍රයඩය වඩාත් නිවැරදිව විස්තර කරන්නේ මින් කවරක් ද?
பின்வருவனவற்றுள் தரப்பட்டுள்ள ட்ரயன்ஸ்தினை ஸ்ரேவ் மீது மிகச்சரியாக விவரிப்பது எது?
Which of the following best describes the given triad on the staff?



- (1) Ib in A Major (2) IIb in F sharp Minor
(3) IV in D Major (4) Vc in F sharp Minor

6. B ෆ්ලැට් මේජර් ස්කේලයේ සෙකන්ඩරි ට්‍රයඩයක් වන්නේ මේවායින් කුමක් ද?
பின்வருவனவற்றுள் B பிளட் மேஜர் ஸ்கேலில் செகன்டரி ட்ரயன்ஸ் எது?
Which of these is a secondary triad in B flat Major?

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

7. සංගීතයේදී, ට්‍රයඩයක දෙවන ඉන්වර්ෂනය ගොඩනැගීමේදී පිළිපැදිය යුතු නීතිය නිවැරදිව විස්තර කරනු ලබන්නේ මේවායින් කුමන ප්‍රකාශයෙන් ද?
பின்வரும் கூற்றுகளில் இசையில் ட்ரயன்ஸ்தின் இரண்டாம் இன்வேர்ஷனை உருவாக்கப் பின்பற்றவேண்டிய சரியான விதியினை விவரிப்பது எது?
Which statement correctly describes the rule for forming a second inversion triad in music?

- (1) The root of the triad is in the bass, with the fifth and third of the chord above it.
(2) The third of the triad is in the bass, with the root and fifth above it.
(3) The fifth of the triad is in the bass, with the root and third above it.
(4) The third of the triad is in the bass, with the fifth and root above it.

8. පහත ස්වර අකුරෙන් F මෙලොඩික් මයිනර් ස්කේලයේ ආරෝහණ ක්‍රමයේ සබ්මීඩියන්ට් ස්වරය වන්නේ කවරක් ද?
பின்வருவனவற்றுள் F மெலோடிக் மைனர் ஸ்கேலின் ஆரோகண முறையில் சப்மீடியான்ஸ் ஸ்வரம் ஆவது எது?
Which of the following notes is the submediant of F melodic minor in its ascending form?

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

9. මෙම ස්කේලයන් අතුරෙන් බ්ලූස් ස්කේලයක් වන්නේ මින් කුමක් ද?
பின்வரும் ஸ்கேல்களில் புளூஸ் ஸ்கேல் எது?
Which of the following scales is a Blues scale?

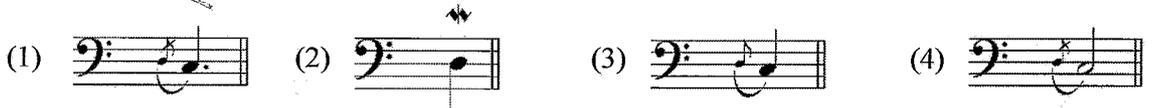
- (1) (2)
(3) (4)

17. ஃபர்டிவிட்டிலேஷன் லெகனக் ஹெலிஷன் மீன் கவரக் டீ?
பின்வருவனவற்றுள் ஆர்டிக்கியுலேஷன் குறியீடு அல்லாதது எது?
Which of the following is **not** an articulation mark?



18. 'ஓல சிஓல' டன ஃபர்டிவிட்டிலேஷன் ஓலாஓலாஓலா லெகனக் டீ?
பின்வருவனவற்றுள் 'ஆரம்பத்திலிருந்து' என்ற கருத்துக்குப் பொருத்தமான இத்தாலிய சொல் எது?
Which of the following Italian terms gives the meaning of 'From the beginning'?
- (1) Da Capo (2) Piu Mosso (3) Dal Segno (4) Fine

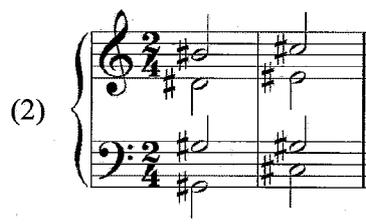
19. லெகனக் டீ ஃபர்டிவிட்டிலேஷன் ஓலாஓலாஓலா லெகனக் டீ?
தரப்பட்டுள்ள வரிப்படத்துக்கேற்ப இசைக்கும் விதம் என்பதுடன் ஒத்திருக்கும் ஓர்ணமென்ற எது?
Which of the following ornaments matches the given illustration that shows how it should be played?



20. டொமினன்ட் 7th கைர்டிவிட்டிலேஷன் ஓலாஓலாஓலா லெகனக் டீ?
பல சந்தர்ப்பங்களில் டொமினன்ட் 7th கோட் இனை பிரிக்கும்போது அந்தக் கோட் இன் பின்னர் சாதாரணமாக இசைக்கவேண்டிய கோட் பின்வருவனவற்றுள் எது?
When resolving a Dominant 7th chord, to which of the following chords does it most commonly move?

- (1) The Leading note (VII) (2) The mediant (III)
(3) The supertonic (II) (4) The tonic (I)

21. C# மைனார் ஓலாஓலாஓலா லெகனக் டீ?
பின்வருவனவற்றுள் C# மைனார் இல் 'Abrupt Cadence' எது?
Which of these is an 'Abrupt Cadence' in C# Minor?



22. ஓலாஓலாஓலா லெகனக் டீ?
பின்வருவனவற்றுள் டேனரி போம் அல்லாதது எது?
Which of the following is **not** in ternary form?

- (1) The Ash Grove (2) Country Gardens
(3) Twinkle Twinkle Little Star (4) The Sandman

35. 'ගමீகිර තෙදැති කොන්ස්තන්තිனுපුර' ගීතය අඩංගු වන්නේ මින් කුමන නාඩගමෙහි ද?
 பின்வரும் எந்த நாடகத்தில் 'கம்பிரதெத்தி கொன்ஸ்தந்த்நீனுபுர' பாடல் இடம்பெறுகிறது?
 In which of the following Nadagams does the song 'Gambheera Thedathi Konsthantheenupure' occur?
 (1) Balasantha (2) Padmawathi (3) Ramayanaya (4) Vidura
36. ආකෝස්ටික් ගීටාරයක් නිවැරදිව සුසර කරනු ලබන සම්මත ආකාරය මින් කුමක් ද?
 பின்வருவனவற்றுள் ஆகொஸ்டிக் கிடார் இனைச் சரியாக ரியூன் செய்வது எந்த முறையில் ஆகும்?
 Which of the following is the correct standard tuning for an Acoustic Guitar?
 (1) ADGEB A (2) DGBEAD (3) EADGBE (4) CGCGCE
37. අනෙකුත් බ්‍රැස් සංගීත භාණ්ඩ හා සසඳන විට ට්‍රම්පට් එකට ආවේණික වූ හඬ වන්නේ මින් කවරක් ද?
 பின்வருவனவற்றுள் ஏனைய பிராஸ் இசைக்கருவிகளுடன் ஒப்பிடும் போது ட்ரம்பற் இல் அதற்கே தனித்துவமான ஒலியாக உள்ளது எது?
 Which of the following is the characteristic tone colour of the trumpet compared to other brass instruments?
 (1) Bright, loud, and sharp (2) Soft, smooth, and gentle
 (3) Deep, dark, and low (4) Warm, round, and quiet
38. සංගීත කණ්ඩායමක වාදනය කිරීමේදී හොඳ හඬක් ස්ථාපිත කළ හැක්කේ කෙසේ ද?
 இசைக்குழு ஒன்று இசைக்கும் போது நல்ல ஒலியை எவ்வாறு உறுதிப்படுத்த முடியும்?
 How can you ensure good intonation when playing in an ensemble?
 (1) Play as loudly as possible so you can hear yourself
 (2) Tune your instrument before playing and adjust as needed
 (3) Ignore the other players and focus only on your part
 (4) Play in a different key to make your sound unique
39. ඔපෙරාවක් සහ ඔරටෝරියෝවක් අතර ප්‍රධාන වෙනසක් වන්නේ මින් කවරක් ද?
 ஓபேரா மற்றும் ஓற்றோறியா என்பவற்றுக்கு இடையிலான முக்கிய வேறுபாடு பின்வருவனவற்றுள் யாது?
 Which of the following is a main difference between an opera and an oratorio?
 (1) An opera is only instrumental, an oratorio is sung
 (2) An opera is always religious, an oratorio is not
 (3) An opera has acting and costumes, an oratorio does not
 (4) An oratorio is performed outdoors, and an opera is indoors
40. රෙකෝඩරය සඳහා වූ කෘති අතුරෙන් සිම්පල් ඩියුපල් ටයිම් එකට අයත් වන්නේ මින් කුමක් ද?
 பின்வருவனவற்றுள் ரெக்கோடருக்கான ஆக்கங்களில் சிம்பிள் டியூபல் ரைம் என்பதற்கு உரியது எது?
 Which of the following pieces for the Recorder is in Simple Duple Time?
 (1) Morning (2) Shaker's Tune (3) The Sand Man (4) Soldiers March

* *

සියලුම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka
 இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

41 STE I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2024(2025)
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2024(2025)
General Certificate of Education (Ord. Level) Examination, 2024(2025)

සංගීතය (අපරදිග) I, II
சங்கீதம் (மேலைத்தேய) I, II
Music (Western) I, II

සංගීතය (අපරදිග) / சங்கீதம் (மேலைத்தேய) / Music (Western) II

1 වන ප්‍රශ්නය ඇතුළුව A හා B කොටස්වලින් ප්‍රශ්න දෙක බැගින් තෝරාගෙන, ප්‍රශ්න පහකට පිළිතුරු මෙම පත්‍රයේ ම සපයන්න.
1 ஆம் வினா உட்பட பகுதி A, பகுதி B என்பவற்றிலிருந்து இவ்விரண்டு வினாக்களைத் தெரிவுசெய்து, எல்லாமாக ஐந்து வினாக்களுக்கு இத்தாளிலேயே விடை தருக.
Answer five questions including question No. 1 and selecting two questions from each of the parts A and B on this paper itself.

විභාග අංකය / சுட்டெண் / Index No.

For Examiners' Use only

| (41) Music (Western) II | | |
|--------------------------------|---------------------|----------------------|
| Part | Question No. | Marks Awarded |
| | 1 | |
| A | 2 | |
| | 3 | |
| | 4 | |
| | 5 | |
| B | 6 | |
| | 7 | |
| | Total | |

Final Mark

| | |
|------------|--|
| In Numbers | |
| In Words | |

Code Number

| | |
|-------------------|---|
| Marking Examiner | |
| Marks Checked by: | 1 |
| | 2 |
| Supervised by | |

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

(1 mark)

A කොටස / பகுதி A / PART A

මනුම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.

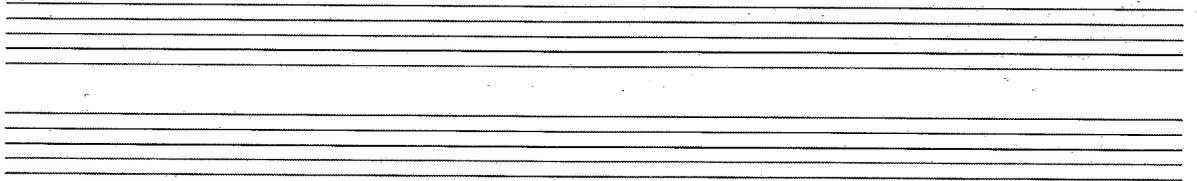
Answer any two questions.

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

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

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

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



(4 marks)

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

இங்கு ஸ்வர ஷபாப் நான்கு கொண்ட ஹார்மோனிக் மைனர் ஸ்கேல் என ஆவதற்கு சரியான கிளவ் உடன் ஆக்சிடென்ரல் பயன்படுத்துக. செமிடோன் ஸ்லேர்ஸ் உடன் குறிப்பிடுக.

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



(4 marks)

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

தரப்பட்டுள்ள மெலடியின் கீ இன் பெயர் தருக. சரியான கீ சிக்னேச்சரைச் சேர்க்குக. தேவையற்ற அக்ஸிடென்ரல்ஸை நீக்கி அதே தொனியில் (பிச்) தரப்பட்டுள்ள ட்ரெபிள் கிளவ் பயன்படுத்தி தரப்பட்ட ஸ்ரேவ் இல் மீண்டும் எழுதுக.

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



(4 marks)

6. (i) கோட்டி பூரணகீழ் கீழ்க்கண்ட லகக் டுக்லவென டுபூரீன் டுக்லீர்ன் லககீன் டுக்லவா டுக்லி ஸ்லாநகயன்டி லூர்-லூர் கோட்டி லகக் லுடின் ஸூலீரூனூ, டுக்லூலூ, லெநர் ஸக லெஸ ஸடுலூ லீகன்ட.

கூட ஸூடூயினூல் கீடன்ஸ் ஓன்று கூடும் விதத்தில் ஁ஸ்ரஹீக் ஓன்றினூல் கூடட்பட்புள்ள ஁டத்தில் நூன்கு பகுதி கூட ஓன்று விதம் ஸூபூரூனூ, ஁ஸ்ரூ, ரூனூர், லேஸ் ஁ழுதுக.

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

- (ii) டீ டுக்லி ஸ்லூலூலூ டி஁லூரூ டீ லூலூர் ஸூ ஓலூ ஸூ஠ீக லகக் டி஁ லர்ஸன் ஸ்லூர் ஸடுலூ லீகன்ட.

தர்ப்பட்புள்ள ஸ்ரூவ் ஁ல் ஸரீயூன கினவ் பயன்ப஁ுத்தி ஁ந்த ஁ஸூஸ்ப்பகுதியூ ஓபன் ஸ்லூர் ஁ற்கு ஁ழுதுக.

Write the following music extract for Open score with appropriate clefs in the given staves.

(8 marks)

7. (i) ஸக டீ டுக்லீன் ஁஁ ஸன்டிகூலூலூ டீ ஓலூன ஓன டுக்லி ரூலூர் டி஁ ஸூ஠ீக கூகி டூகக டூலூ஠ீக லூர் கிடிஸகி. ஠ீன் லகக் லூர் டீ டுக்லி கூலூலூலூ ஁ லூகூனக் டூலூடன்.

ஸ்ரூ தர்ப்பட்புள்ளூலூ ந்஠்கள் வகுப்பூறூயில் க஠்ற ரூகக்லூடர் ஁ஸூ ஁க்கக஠்கள் ஁ரூண்டின் ஁ரூ஠்ப லூர் ஁கும். ஁வ஠்றில் ஓன்றூத் தூரீவு ஸூய்தூ தர்ப்பட்ப லெட்டூயினூள் ஁ ஁லூயூளம் ஁஁க.

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

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

a

b

- (a) ஸகின் டீ டுக்லி டிஸ்லூனூ லூ கூகி டூ ஠ூ ஸக லூ லீகூ ஸூ஠ீகலூ ஸடுலூன் கர்஠ன்.

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

தர்ப்பட்ப லூ஠்றீடத்தில் ஁வ் ஁ஸூ ஁க்ககத்தின் லெயர், ஁ஸூ ஁க்குநரீன் லெயர் ஁ன்பவ஠்றூக் கு஠ிப்பி஁க.

(1) Name of piece (2) Name of Composer

(2 marks)

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

இசை ஆக்குநர் பற்றிய சுருக்கமான விவரத்தை பின்வரும் விடயங்களை உள்ளடக்கி தருக.

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

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

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

(6 marks)

(ii) පහත දී ඇති ඒවායින් එකක් උදාහරණයක් සහිතව පැහැදිලි කරන්න.

கீழே தரப்பட்டுள்ளவற்றில் ஒன்றை உதாரணம் தந்து விளக்குக.

Explain briefly **one** of the following giving an example.

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

.....

.....

.....

.....

.....

(2 marks)

(iii) පහත ප්‍රශ්නවලින් එකකට පිළිතුරු සපයන්න.

பின்வரும் வினாக்களில் ஒன்றுக்கு விடை எழுதுக.

Answer **one** of the following questions.

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

.....

.....

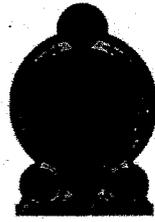
.....

.....

.....

(2 marks)

Confidential



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

41 - Western Music

Marking Scheme



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

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

41 - Music (Western)

Distributions of Marks

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

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

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

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

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

Example:

Question No. 03

| | | | |
|--|-------------------------------|---|---------------------------|
| | (i) | ✓ | Δ $\frac{4}{5}$ |
| | (ii) | ✓ | Δ $\frac{3}{5}$ |
| | (iii) | ✓ | Δ $\frac{3}{5}$ |

| | | | | | | | | | |
|--|-----|---------------|---|------|---------------|---|------------------|---|---|
| <div style="border: 1px solid black; border-radius: 50%; width: 20px; height: 20px; display: flex; align-items: center; justify-content: center;">03</div> | (i) | $\frac{4}{5}$ | + | (ii) | $\frac{3}{5}$ | + | (iii) | = | <div style="border: 1px solid black; padding: 5px; display: inline-block;">$\frac{10}{15}$</div> |
|--|-----|---------------|---|------|---------------|---|------------------|---|---|

MCQ answer scripts: (Template)

1.
 - i. Mark the correct options on the template according to the Marking Scheme.
 - ii. Cut off the marked windows with a blade.
 - iii. Cut off the cages for Index Number and the number of correct options so as to be able to keep the template correctly on the answer script.
 - iv. Cut off a blank space to the right of each options column to mark the answers.
 - v. Cut off the cages for the subject number and the subject to be clearly visible.
 - vi. **Submit the prepared template to the Chief Examiner for approval.**

2. Then, check the answer scripts carefully. If there are more than one or no answers marked to a certain question write off the options with a line. Sometimes candidates may have erased an option marked previously and selected another option. In such occasions, if the erasure is not clear write off those options too.

3. Place the template on the answer script correctly. Mark the right answers with a '✓' and the wrong answers with a 'X' against the options column. Write down the number of correct answers inside the cage given under each column. Then, add those numbers and write the number of correct answers in the relevant cage.

Structured essay type and essay type answer scripts:

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

Preparation Of Mark Sheets.

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

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

N.B.:-

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

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்

රහස්‍යයි

අ.පො.ස. (සා.පෙළ) විභාගය - 2024 (2025)
க.பொ.த. (சா.தர)ப் பரீட்சை - 2024 (2025)

විෂය අංකය
பாடல் இலக்கம்

41

විෂයය
பாடல்

Music (Western)

I පත්‍රය - පිළිතුරු

I பத்திரம் - விடைகள்

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

විශේෂ උපදෙස් } එක් පිළිතුරකට ලකුණු
விசேட அறிவுறுத்தல் } 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

25

40

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

TRIO Beethoven
Allegretto

(legato)

5

tr
[mp]

14 (xi)

19 (x)

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

(1 mark)

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

Binary Form

(1 mark)

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

Bar 1-bar -8 -- Section A

Bar 9 to bar 24 Section B

(1 mark)

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

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

(1 mark)

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

Perfect Cadence- E minor

(1 mark)

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

Minor 7th

(1 mark)

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

Trill

(1 mark)

- (viii) මෙම සංගීත වෛදිය එහි ටෙම්පො, ඩිනමික්ස් හා එක්ස්ප්‍රෙෂන් අනුව වාදනය කළ යුතු ආකාරය කෙටියෙන් විස්තර කරන්න.
இந்த இசைப்பகுதியை அதன் ரெம்போ, டைனமிக்ஸ், எக்ஸ்பிரஷன் என்பவற்றுக்கேற்ற இசைக்கப்பட்ட வேண்டிய முறையைச் சுருக்கமாக விபரிக்குக.
Briefly describe how this music extract should be played according to the tempo, dynamics and

The *Trio* section of this piece should be played gracefully, maintaining the *Menuetto's* moderate dance-like tempo. It typically features softer dynamics (*p* or *mp*), creating a gentler contrast. Legato phrasing and delicate articulation enhance its lyrical character. Subtle crescendos and diminuendos add expressiveness while preserving elegance and clarity.

(2 marks)

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

Fidelio

(1 mark)

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

(1 mark)

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

(1 mark)

A කොටස / பகுதி A / PART A
 ඔහුම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.
 எவையேனும் இரண்டு வினாக்களுக்கு விடையளிக்கുക.
Answer any two questions.

2. (i) F වලින් ආරම්භ කරනු ලබන පෙන්ටොනික් ස්කේල් එකේ ස්වර යොදාගනිමින් වෙස්කෝට්ටි රෙකෝඩරය සඳහා සුදුසු 6/8 වයිම්හි බාර් 4 ක මෙලඩි එකක් ලියන්න. නිවැරදි ක්ලෙල් එකක් හා ඇක්සිඩෙන්ටල් භාවිත කර වාදනය කළ යුතු ආකාරය දක්වන්න. (වෙම්පො, ලේසින් සහ ඩයිනමික්ස්)

F මීලේ ආරම්භ කිරීමට පෙන්ටොනික් ස්කේලය ඉන්ද්‍රියයේ භාවිතයට පැමිණි පසු 6/8 රිතමය 4 බාර් සඳහා සුදුසු මෙලඩියක් ලියන්න. නිවැරදි ක්ලෙල් එකක් හා ඇක්සිඩෙන්ටල් භාවිත කර වාදනය කළ යුතු ආකාරය දක්වන්න. (වෙම්පො, ලේසින් සහ ඩයිනමික්ස්)

Compose a 4-bar melody in 6/8 time for the Descant Recorder using the notes of the Pentatonic scale beginning on F.

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

Moderato

(4 marks)

- (ii) මෙය, ස්වර ඡායේ සහතික භාර්මොනික් මයිනර් ස්කේල් එකක් බවට පත් කිරීම සඳහා නිවැරදි ක්ලෙල් සහ ඇක්සිඩෙන්ටල් යොදන්න. සෙම්ටෝන්, ස්ලර් යොදා සලකුණු කරන්න.

இங்கு ஸ்வர ஷாப் நான்கு கொண்ட ஹார்மோனிக் மைனர் ஸ்கேல் என ஆவதற்கு சரியான கிளேவ் உடன் ஆக்சிடென்டல் பயன்படுத்துக. செமிடோன் ஸ்லேர்ஸ் உடன் குறிப்பிடுக.

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

(4 marks)

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

தரப்பட்டுள்ள மெலடியின் கீ இன் பெயர் தருக. சரியான கீ சிக்னேச்சரைச் சேர்க்குக. தேவையற்ற ஆக்சிடென்டல்ளை நீக்கி அதே தொணியில் (பீச்) தரப்பட்டுள்ள ட்ரெயின் கிளேவ் பயன்படுத்தி தரப்பட்ட ஸ்ரேவ் இல் மீண்டும் எழுதுக.

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

(4 marks)

4. ප්‍රචලිත ක්ලෝස් ලීඩ් මෙලොඩිය හාර්මොනයිස් කිරීම සඳහා බෙස් ස්ටේව්හි රෝම ඉලක්කමෙන් දක්වා ඇති ප්‍රයිස් බොට්ටි මිනිම්, මිනිම්, ක්‍රොට්ට් ලෙස රිද්මයට අදාළ පරිදි ලියන්න.

ෆ්ලූට් ක්ලෝස් ලීඩ් මෙලොඩිය හාර්මොනයිස් කිරීම සඳහා බෙස් ස්ටේව්හි රෝම ඉලක්කමෙන් දක්වා ඇති ප්‍රයිස් බොට්ටි මිනිම්, මිනිම්, ක්‍රොට්ට් ලෙස රිද්මයට අදාළ පරිදි ලියන්න.

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

(12 marks)

B කොටස / පகுති B / PART B

මනුෂ්‍ය ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.

Answer any two questions.

Answer any two questions.

5. (i) බාර් 8 මෙලොඩියක් නිර්මාණය කිරීම සඳහා එකම ස්ටේව් එක සහිත ප්‍රතිපත්තියක් පාදකයක් එකතු කරමින් මෙම මෙලොඩිය සම්පූර්ණ කරන්න. ගැලපෙන ටේම්පෝ, ලෝඩ්ස් හා ඩයිනමික්ස් සම්පූර්ණ මෙලොඩියට යොදන්න.

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

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

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

(6 marks)

- (ii) මෙම පෙරදිග සංගීත ස්වර දී ඇති ස්ටේව්හි බටහිර සංගීත ස්වර යොදා ප්‍රස්තාර ගත කරන්න.

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

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

සං - ධ - න්‍රි | සං - ම - | පඬ කිසු කිඩ | ප - - - |

සං න්‍රි සරි ස ස | ම - ස - | නි ධ ප - ම | ම - - - |

(6 marks)

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

இசை ஆக்குநர் பற்றிய சுருக்கமான விவரத்தை பின்வரும் விடயங்களை உள்ளடக்கி தருக.

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

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

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

(ii) පහත දී ඇති ඒවායින් එකක් ලදාහරණයක් සහිතව පැහැදිලි කරන්න.

கீழே தரப்பட்டுள்ளவற்றில் ஒன்றை உதாரணம் தந்து விளக்குக.

Explain briefly one of the following giving an example.

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

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

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

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

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

Piano Concerto No. 1 by Tchaikovsky

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

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

March Militaire by Franz Schubert

(d) **Prelude and Fugue**

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

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

(iii) පහත ප්‍රශ්නවලින් එකකට පිළිතුරු සපයන්න.

பின்வரும் வினாக்களில் ஒன்றுக்கு விடை எழுதுக.

Answer one of the following questions.

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

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

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

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

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

(b) English Horn:

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

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

(c) Indian Drums and Their Descriptions

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

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

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

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

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