

41 - Western Music

Marking Scheme 2019				
er 1	I mark for each Question		1x40	40 marks
er 11	Question No 1			
	i. 1 mark		1	
	ii. 1 mark		1	
	iii a. ½ mark b. ½ mark		1	
	iv. 1 mark		1	
	v. 2 marks		2	
	vi.a. ½ mark b. ½ mark		1	
	Vii 1 mark		1	
	viii 1 mark		1	
	ix 1marks		1	
	x. 2		2	
	Total			12 marks
	Part A			
	Question No 2			
	i) –Correct clefand Time signature		1	
	- Correct notes / rhythm pattern		2	
	- Correct key signature		1	4 marks
	ii) –Correct key signature		1	
	- suitable melody using correct notes/ rhythm		3	4 marks
	lii) – Correct Transposition		2	
	- Correct accidentals		2	
				4 marks
	Total			12 marks
	Question No 3			
	i) Suitable time signature		1	
	Suitable rhythmic pattern		3	
	Writing words correctly below rhythm		2	6 marks
	(Delete 1/2 mark for each mistake)			
	ii)Marking correct interval/	½ mark each x 6	3	
	Correct Time signature & bar lines	2 mark		
	Key and name of Song	1 mark		6 marks
	Total			12 marks
	Question No.4			
	Ia) correct Chord indications & cadencesof I,II,III,	1 x3	3	
	Ib)Correct Perfect Cadence	2x2	4	
	(ii) - Suitable rhythmic pattern to match the 1 st phrase		3	
	- Note leading to Tonic at the end should be 2 nd or 7 th		1	
	- Tempo/ phrasing / dynamics		1	
	Total			12 marks

	Question No 5			
	(i) Use of correct notes of chord	1 mark each x 6	6	
	(ii) Conversion of Western Notation to Oriental notation		6	
	Total		6	12 marks
	Question No 6			
	(i) -Correct notes with accidentals /key signature and clefs	Treble and bass 1 x 2 =2 Alto and Tenor 2x 2= 4	6	
	ii)a. Notes of the Blues scale	2 marks		
	b. feature of Jazz music	1 mark		
	c. Two woodwind instruments and description	3 marks	6	
	Total			12 marks
	Question No 7			
	(ia) Explain one given type of music	2 marks	2	
	(ib) Name the composer	1 marks each x 4	4	
	(iia) Name of period	1 mark	1	
	(iib) Common features	2mark each	2	
	(iv) Own writing	3 marks	3	
	Total			12 marks

WWW.OLEVELAPI.COM

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 \triangle and write the final marks of each question as a rational number $\frac{\square}{\square}$ in a \square with the question number. Use the column assigned for Examiners to write down marks.

Example:

Question No. 03

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

03

$(i) \quad \frac{4}{5} + (ii) \quad \frac{3}{5} + (iii) \quad \frac{3}{5} =$

$\frac{10}{15}$

MCQ answer scripts: (Template)

1. Mark the correct options on the template according to the Marking Scheme. Cut off the marked windows with a blade. 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. Cut off a blank space to the right of each options column to mark the answers. 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 '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. 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.

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.

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

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

41 STE I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2019 දෙසැම්බර්
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2019 டிசெம்பர்
General Certificate of Education (Ord. Level) Examination, December 2019

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

10.12.2019 / 0830 - 1140

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 ගැනීමටත් පිළිතුරු ලිවීමේදී ප්‍රමුඛත්වය දෙන ප්‍රශ්න
සංවිධානය කර ගැනීමටත් යොදාගන්න.
வினாப்பத்திரத்தை வாசித்து, வினாக்களைத் தெரிவுசெய்வதற்கும் விடை எழுதும்போது முன்னுரிமை வழங்கும்
வினாக்களை முழுங்கமைத்துக் கொள்வதற்கும் மேலதிக வாசிப்பு நேரத்தைப் பயன்படுத்துக.
Use additional reading time to go through the question paper, select the questions and decide
on the questions that you give priority in answering.

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

සැලකිය යුතුයි/முக்கியம்/ Note :

- සියලු ම ප්‍රශ්නවලට පිළිතුරු සපයන්න.
எல்லா வினாக்களுக்கும் விடை தருக.
Answer all questions.
- 1-40 තෙක් ප්‍රශ්නවල (1), (2), (3), (4) පිළිතුරු වලින් නිවැරදි හෝ වඩාත් ගැළපෙන හෝ පිළිතුරු 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.
- බවට සැපයෙන පිළිතුරු පත්‍රයේ එක් එක් ප්‍රශ්නය සඳහා දී ඇති කව අතුරෙන් බව තෝරා ගත් පිළිතුරේ අංකයට සැපදෙන
කවය තුළ (X) ලකුණ යොදන්න.
உமக்கு வழங்கப்பட்டுள்ள விடைத்தாளில் ஒவ்வொரு வினாவுக்கும் உரிய வட்டங்களில் உமது
விடையின் இலக்கத்தை ஒத்த வட்டத்தினுள்ளே புள்ளியை (X) இடுக.
Mark a cross (X) on the number corresponding to your choice in the answer sheet provided.
- එම පිළිතුරු පත්‍රයේ පිටුපස දී ඇති අනෙක් උපදෙස් ද සැලකිල්ලෙන් කියවා, ඒවා ද පිළිපදින්න.
விடைத்தாளின் மறுபக்கத்தில் தரப்பட்டுள்ள மற்றைய அறிவுறுத்தல்களையும் கவனமாக வாசித்து அவற்றைப்
பின்பற்றுக.
Further instructions are given on the back of the answer sheet. Follow them carefully.

- ලබා දී ඇති බාර් එක සඳහා සුදුසු ටයිම් සිග්නේචරය වන්නේ මෙවැනි කුමක් ද?
பின்வருவனவற்றுள் தரப்பட்டுள்ள பார் இற்குப் பொருத்தமான ரைம் சிக்னேச்சர் எது?
Which of the following is the correct time signature for the given bar?



- (1) $\frac{6}{8}$ (2) $\frac{3}{4}$ (3) $\frac{9}{8}$ (4) $\frac{9}{16}$

- පහත දැක්වෙන සංගීත බාර් එක ටයිම් සිග්නේචරයට අනුව සම්පූර්ණ වීමට අවශ්‍ය රෙස්ට් දී ඇති ඒවායින් කුමක් ද?
பின்வரும் இசை பார் இனை ரைம் சிக்னேச்சருக்கு ஏற்ப பூரணமாக்குவதற்குத் தேவையான ரெஸ்ட்
தரப்பட்டுள்ளவற்றுள் எது?
Which of the following rests would suit to complete the given bar according to the time signature?



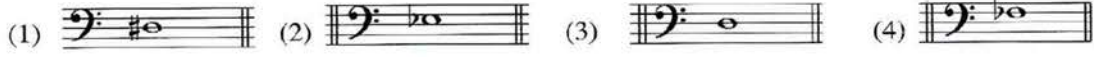
- (1) $\frac{3}{4}$ (2) $\frac{1}{2}$ (3) $\frac{1}{4}$ (4) $\frac{1}{8}$

3. දී ඇති வன்வயே திவ்வெடி ஐவொலி நிபி ஂனன ஂவொவன ஂ?
 தரப்பட்டுள்ள துண்டத்தில் ஓசை இல்லாது உள்ள குறோசட் பீற்கள் எத்தனை?
 In the given illustration how many crotchet beats are silent?

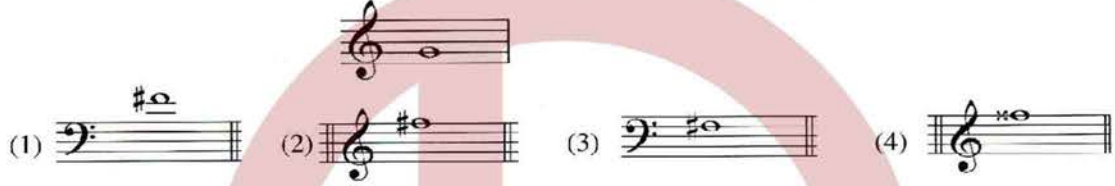


- (1) 5 (2) $5\frac{1}{2}$ (3) 6 (4) $6\frac{1}{2}$

4. දී ඇති ඒවායින් මිඩල් C එකට වෙන් 5 ක් පහළින් ඇති ස්වරය කුමක් ද?
 தரப்பட்டுள்ளவற்றுள் மிடிஸ் C இற்கு 5 ரோன்கள் கீழாக உள்ள ஸ்வரம் எது?
 Which of the following notes is five tones below Middle C?



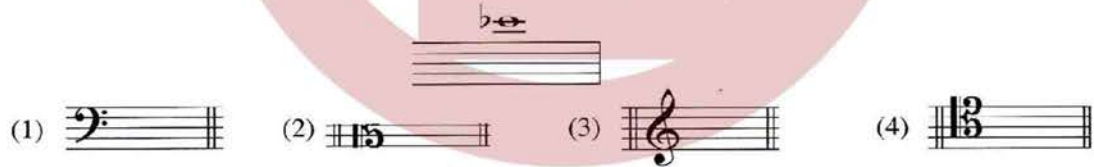
5. දී ඇති ස්වරයට මේජර් 7 ක් ඉහළ ස්වරය පහත සඳහන් ඒවායින් කුමක් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள ஸ்வரத்துக்கு மேஜர் 7 மேலான ஸ்வரம் எது?
 Which note of the following would form a Major 7th above the given note?



6. ඇල්ටෝ ක්ලේෆ් හි ස්ටේටියෝ පහළ පළවෙනි ලෙජර් ලයිනයේ ස්වරය වන්නේ පහත ඒවායින් කුමක් ද?
 பின்வருவனவற்றுள் அல்டோ கிளவ் இன் ஸ்ரேவ் இற்குக் கீழே முதலாம் லெஜர் லைனின் ஸ்வரமாவது எது?
 Which of the following is the letter name of the note on the first Leger line below the stave of the Alto clef?

- (1) A (2) C (3) D (4) B

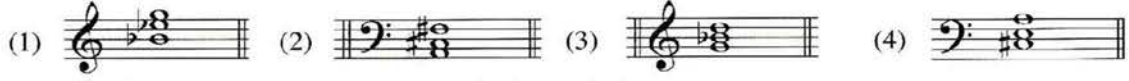
7. දී ඇති ක්ලේෆ් එකටින් පහත ස්වරය E^b වීම සඳහා යෙදිය යුත්තේ කුමක් ද?
 தரப்பட்டுள்ள கிளேவ்களுள் பின்வரும் ஸ்வரம் E^b ஆவதற்குப் பயன்படுத்த வேண்டியது எது?
 Which of the following clefs should be used to make the given note E^b?



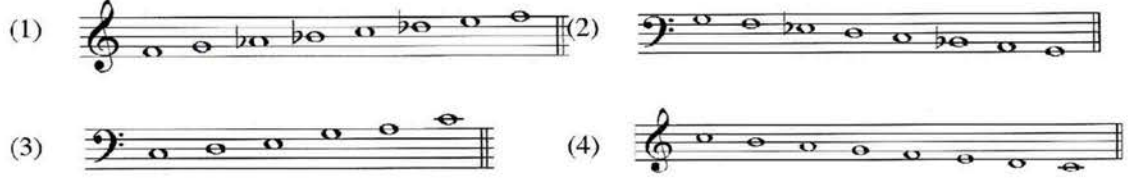
8. வன்வொலி එකක් තුළ ඇති වෙන් ගනන කොපමණ ද?
 ஒக்ரேவ் ஒன்றிலுள் எத்தனை ரோன்கள் உள்ளன?
 How many tones are there within any octave?
 (1) 3 (2) 4 (3) 5 (4) 6

9. එකම කී සිව්නේවරය සහිත ස්කේල් යුගලය වනුයේ මේවායින් කුමක් ද?
 பின்வருவனவற்றுள் ஒத்த கீ சிக்ஸேச்சரைக் கொண்ட ஸ்கேல்களின் சோடி எது?
 Which of the following pairs of scales would have the same Key signature?
 (1) B^b major/E^b minor (2) F minor/A^b major
 (3) C[#] minor/D major (4) E major/C minor

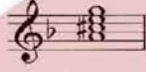
10. දී ඇති ඒවායින් මිනිතර් ප්‍රධාන පළමුවැනි ඉන්වර්ශනය වන්නේ කුමක් ද?
 பின்வருவனவற்றுள் மைனர் ட்ரயற்றின் முதலாம் இன்வேர்சன் எது?
 Which of the following is the 1st inversion of a minor triad?



11. දී ඇති ඒවායින් බිලාවල් රාගයට සමාන වන්නේ කුමක් ද?
 பின்வருவனவற்றுள் பிலாவல் இராகத்தை ஒத்தது எது?
 Which of the following is similar to Bilawal Raga?



12. දී ඇති ඒවා අතුරෙන් පහත කෝඩය සමග සම්බන්ධ ස්කේලය කුමක් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள கோட் உடன் தொடர்புடைய ஸ்கேல் எது?
 Which of the following scales is associated with the given chord?



- (1) A major (2) D minor (3) F major (4) A minor

13. පහත ඒවා අතරින් දී ඇති ප්‍රධාන විස්තර කරනු ලබන්නේ කුමකින් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள ட்ரயற் இனை விவரிப்பது எது?
 Which of the following would describe the given triad?



- (1) Ib (2) Vc (3) Vb (4) IVc

14. දී ඇති ඒවා අතරින් කුමන පෙඩලය පහත කිරීමෙන්, වාදනය කරනු ලබන ස්වරයන් දීර්ඝව හඬ දෙනු ලැබේ ද?
 பின்வருவனவற்றுள் எந்தப் பெடலினை அழுத்தும்போது, இசைக்கப்படும் ஸ்வரம் தொடர்ந்து ஒலித்துக் கொண்டிருக்கும்?
 Which of the following pedals, when depressed would sustain the notes played?

- (1) Una cord pedal (2) damper pedal (3) soft pedal (4) sostenuto pedal

15. දී ඇති කේටන්සය විස්තර කරනු ලබන්නේ මින් කුමකින් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள கேடன்ஸ் இனை விவரிப்பது எது?
 Which of the following describes the given cadence?



- (1) Imperfect cadence in C minor (2) Plagal cadence in Bb major
 (3) Perfect cadence in Eb major (4) Amen cadence in G minor

16. 'හියුමරස්ක' කෘතිය ලියා ඇත්තේ කුමන ෆෝම් එකේ ද?
 'ஹியுமரஸ்க்' என்ற ஆக்கம் எந்த வடிவில் (form இல்) எழுதப்பட்டுள்ளது?
 In which given form is 'Humoresque' written?

- (1) Ternary Form (2) Variation Form
 (3) Rondo Form (4) Binary Form

17. දී ඇති අලංකරණය හඳුන්වා දෙන්නේ පහත කුමක් මගින් ද?
 பின்வருவனவற்றுள் தரப்பட்டுள்ள ஓர்ணமென்ற இனை விவரிப்பது எது?
 Which of the following describes the given ornament?



- (1) Mordent (2) Acciaccatura
 (3) Inverted turn (4) Arpeggio

18. දී ඇති ඒවායින් කුමන කේවන්සය ටොනික් සිට ඩොමිනන්ට් කේවය පාවිච්චි කරන්නේ ද?
 பின்வருவனவற்றுள் ரொனிக் தொடக்கம் டொமினன்ட் கோட் இனைப் பயன்படுத்தி உருவான கேடன்ஸ் எது?
 Which of the following cadence is made up of the chords tonic to dominant?

- (1) Interrupted cadence (2) Perfect cadence
 (3) Plagal cadence (4) Imperfect cadence

19. ස්වරයකට ඉහලින් තිබක් ් මගින් නිරූපණය වන්නේ කුමක් ද?
 ஸ்வரத்துக்கு மேலாக ஒரு புள்ளி ් என்பதனால் குறிப்பிடப்படுவது என்ன?

What is indicated by a dot above a note ් ?

- (1) Play the note with an accent (2) Play the note smoothly
 (3) Play the note detached (4) Play the note adding half its value to its length

20. දී ඇති ඒවා අතරින් එක රීඩයක් ඇත්තේ කුමන වාද්‍ය භාණ්ඩයට ද?
 பின்வருவனவற்றுள் தனி ரீட் இனைக் கொண்ட இசைக்கருவி எது?
 Which of the following is a single reed instrument?

- (1) Trumpet (2) Clarinet (3) Oboe (4) Bassoon

21. වාදනය කරන ස්වරයට වඩා පරිලෙක්ට් පහක් පහළින් හඬ නංවන වාද්‍ය භාණ්ඩය වන්නේ කුමක් ද?
 இசைக்கப்படும் ஸ்வரத்தை விட ஐந்து பேர்பெக்ட் கீழாக ஒலி எழுப்பும் இசைக்கருவி எது?
 Which instrument sounds a perfect 5th lower than the played note?

- (1) Piccolo (2) Cor Anglais (3) Trumpet in B \flat (4) Clarinet in A

22. පහත ඒවා අතරින් ඩ්‍රෝන් සංගීත භාණ්ඩයක් වන්නේ කුමක් ද?
 பின்வருவனவற்றுள் ட்ரோன் இசைக்கருவி எது?

Which of the following is the drone instrument?

- (1) Oboe (2) Mandoline (3) Tampura (4) Sitar

23. දී ඇති සංගීත ඛණ්ඩය B \flat උමළට එකෙන් වාදනය වන විට ඇසෙන්නේ කුමන වර්ණයෙන් දැක්වෙන ආකාරයට ද?
 தரப்பட்டுள்ள இசைப் பெயர்ப்பு B \flat ட்ரம்பற் இல் இசைக்கப்படும்போது பின்வருவனவற்றுள் எதில் குறிப்பிடப்பட்டுள்ளவாறு கேட்கக்கூடியதாக இருக்கும்?

Which of these would be heard when the given musical extract is played on a Trumpet in B \flat ?



24. දී ඇති ස්වරය වාදනය කරන ආකාරය දැක්වෙන්නේ කුමකින් ද?
 தரப்பட்டுள்ள ஸ்வரத்தை இசைக்கும் விதம் இவற்றில் எதில் விவரிக்கப்பட்டுள்ளது?

Which illustrates the way the given note is played?



UNIVERSITY, IN

- [illegible]

33. නාඩගම් ගීතයක් වන්නේ මින් කුමක් ද?
பின்வருவனவற்றுள் நாடகம் பாடல் எது?
Which is a song from a Nadagam?
(1) Suwanda Padma (2) Danno Budunge
(3) Shantha Johnge Weediye Kade (4) Wasana dineki
34. තුරංග වන්නමෙන් විස්තර කරනු ලබන්නේ කිනම් සත්ත්වයකුගේ ඇවිදින ආකාරය ද?
பின்வருவனவற்றுள் எந்த மிருகத்தின் நடக்கும் விதம் துரங்கா வன்னத்தில் விவரிக்கப்படுகிறது?
Which animal's gait is described in the Thuranga Vannam?
(1) Horse (2) Rabbit (3) Elephant (4) Snake
35. ඔකෙස්ට්‍රල් කෘතියක් වන්නේ මින් කවරක් ද?
பின்வருவனவற்றுள் ஒகெஸ்ட்ரல் ஆக்கம் எது?
Which is an orchestral composition?
(1) Liebestraum (2) Gollywog's cake walk
(3) Lohengrin (4) Bolero
36. දී ඇති සංගීතඥයන් අතරින් ජැස් සංගීතය සමග සබඳතා නොදක්වන්නේ කවරෙක් ද?
பின்வரும் இசை ஆக்குநர்களில் ஜாஸ் இசையுடன் தொடர்பில்லாதவர் யார்?
Which of the following composers is **not** associated with Jazz music?
(1) Louis Armstrong (2) Prokofiev
(3) Scott Joplin (4) Duke Ellington
37. පහත දැක්වෙන කුමක් වරදේ ප්‍රකාශයක් වේ ද?
பின்வருவனவற்றுள் பிழையான கூற்று எது?
Which of the following is a **false** statement?
(1) MIDI is a standard way of connecting one keyboard with another.
(2) Synthesizers can record, edit replay music.
(3) DJs use a mixing desk to combine different tracks.
(4) Sampler is a piece of equipment that can record, process and playback bits of sound
38. මැන්ඩලීනයක සාමාන්‍යයෙන් තත් කීයක් තිබේදැයි දැක්වෙන්නේ පහත දී ඇති කුමන වරණයෙන් ද?
பின்வருவனவற்றுள் மன்டொலின் ஒன்றில் பொதுவாகப் பயன்படுத்தப்படும் நரம்புகளின் எண்ணிக்கையைக் குறிப்பிடுவது எது?
Which of the following states the number of strings commonly used in a mandolin?
(1) Four double metal strings (2) Five single strings
(3) Six single strings (4) Eight double metal strings
39. පියානෝව පමණක් භාවිත කරන කෘති වර්ගය කුමක් ද?
பின்வருவனவற்றுள் பியானோ மாத்திரம் பயன்படுத்தப்படும் இசை ஆக்கம் எது?
Which composition uses only the Piano?
(1) Blues (2) Swing (3) Rag time (4) Be Bop
40. දී ඇති ඒවායින් වුම් කිවි එකට අයත් නොවන්නේ මින් කවරක් ද?
பின்வருவனவற்றுள் ட்ரம்சு இற்கு உரித்தல்லாதது எது?
Which of the following does not belong to a Drum kit?
(1) Floor Tom (2) Ride Cymbal (3) Tom tom (4) Conga drum

* *

[7 වැනි පිටුව බලන්න / Look at page 7 / See page 7]

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
இலங்கைப் பரீட்சைத் திணைக்களம்

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

විෂය අංකය
பாட இலக்கம்

41

විෂය
பாடம்

සංගීතය (අත්දැක)

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 } එක් පිළිතුරකට ලකුණු
விசேட அறிவுறுத்தல் } ஒரு சரியான விடைக்கு

02

බැගින්
புள்ளி வீதம்

මුළු ලකුණු / மொத்தப் புள்ளிகள்

02 × 40 = 80

පහත නිදසුනෙහි දක්වෙන 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 மொத்தப்பள்ளி

50

80

OL/2017/41/312-1, II

1. පහත දී ඇති සංගීත வன்விய 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.

Allegro

- (i) මෙම කෘතිය G මේජර් ස්කේලයේ වේ. නිවැරදි කී සින්තේවරය සංගීත ප්‍රස්තාරයේ අදාළ පටිදී 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 සින්තේවරය තීරණය කර ස්වර ප්‍රස්තාරයේම ඇතුළත් කරන්න.
இதன் ரைம் சிக்னேச்சரைத் தீர்மானித்து அதை ஸ்வர் 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 කේඩන්ස් සහ නම 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 රෝම එක කෙටියෙන් විස්තර කරන්න.
இந்த ஆக்கத்தின் போம் இனைச் சுருக்கமாக விவரிக்கുക.
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 ටෙම්පෝ එක පැහැදිලි කරන්න.
இந்த ஆக்கத்தின் ரெம்போ இனை விளக்கുക.
Explain the tempo of the piece

Fast, Quick.

- (vii) මෙම කෘතිය රොමැන්ටික් යුගයට අයත් වේ. දී ඇති මාතෘකා සහ සංගීතයන් තුන්දෙනෙක් අතරින් සුදුසු මාතෘකාව සහ සංගීතයා තෝරා ස්වර ප්‍රස්ථාරයේ 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 ගනන කීය ද?
பார் இலக்கம் 1-4 இலுள்ள இசைத் துணும் 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 පිළිව සිටින 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 විද්මන් සහ හාර්මොනික් සැකිලි සමඟ 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 8^{ves}.

Melodic pattern is different, Notes are transposed a major 2nd lower.

A කොටස / பகுதி A / PART A

ඔනෑම ප්‍රශ්න දෙකකට පිළිතුරු සපයන්න.
எனவேயேனும் இரண்டு வினாக்களுக்கு விடையளிக்குக.
Answer any two questions.

2. (i) E^b මේජරය කී සිග්නේචරය සහිතව අවරෝහණ සහ ආරෝහණ ආකාරයට වෝල්ස් රිද්මයකට අනුව F ක්ලේෆ්හි ලියන්න. ටයිම් සිග්නේචරය ඇතුළත් කරන්න.

E^b மேஜர் ஸ்கேலை கீ சிக்னேச்சருடன் அவரோகண ஆரோகண வடிவில் வோல்ஸ் சந்தத்துக்கேற்ப F கிளவ் இல் எழுதுக. ரைம் சிக்னேச்சரைச் சேர்க்குக.

Write the E^b 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 පෙන්ටොනික් ස්කේලයේ ස්වර යොදා ගනිමින් දී ඇති ටයිම් සිග්නේචරයට ගැළපෙන රිද්මයකට අනුව බාර් 4 ක තනුවක් නිර්මාණය කරන්න.

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

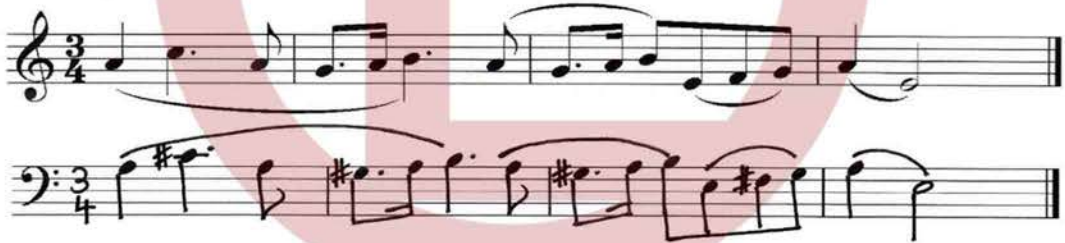
Write a 4 bar melody using notes from the G pentatonic scale, in a rhythm to fit the given time signature.



- (iii) දී ඇති මෙලොඩිය ඔක්ටේව් එකක් පහළින් ඩෙස් ක්ලේෆ් එකේ ලියා එය A මේජරයේ බෙදි වන අයුරින් නිවැරදි ඇක්සිඩෙන්ටල් යොදන්න.

தரப்பட்டுள்ள மெலடியை பேஸ் கிளவ் இல் ஒரு ஒக்டேவ் கீழாக எழுதி, அதை A மேஜரில் ஒலிவரும் விதத்தில் சரியான அக்ஸிடென்டல் 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.

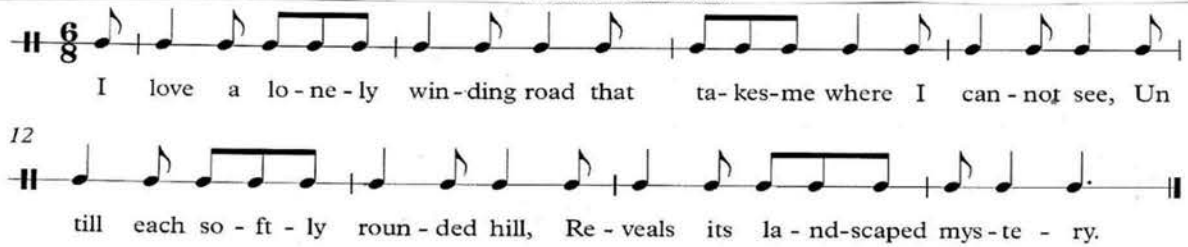
தரப்பட்டுள்ள சொற்களுக்கு மொனோன் ஒன்றைப் பயன்படுத்தி சந்தமொன்றை எழுதுக.

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



- ▶ අනෙකු කාමාන්ත පෙළ කිසිලුම ව්‍යුහ බාරවනට අදාල ප්‍රශ්න පත්‍ර/පිළිතුරු පත්‍ර/කට්තය හා තවත් බොහෝ දෑ ලබාගැනීමට පිවිසෙන්න www.olevelapi.com වෙත

- [illegible]

Re-write this passage in short score using the given stave.

The image displays a musical score for the song "The Rose Tree". The score is written for four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with the vocal parts featuring a mix of eighth and quarter notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes. The score is presented in a clear, legible format with a large, stylized red watermark in the background.

- (ii) (a) C டிஜீய் ஃகைர்டெய் ஃபர், டீ அடிகி ஃரேவியேய் ரேவிர்த் கீரூர் யோடி டியன்க.
C புநுநஸ் ஸ்கேலின் ஸ்வரங்களைத் தரப்பட்டுள்ள ஸ்ரேய் இன் ட்ரெபிள் கிளேய் பயன்படுத்தி எழுதுக.
Write the notes of the Blues scale on C in the given stave in the Treble clef.

- (b) சீஜ் ஃபிதிகடே வுடனக லுநிககைகல் ஸரதன் கரன்னை.
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) கிணைப்பாவக ப்ரிவினீன்டி பபுலப டயன்ட் ஸ்கீத னாண்டி டேவன் தமீ தர், பீலா தைபியென் லீசீனர் தரந்த. ஒகெஸ்ரா ஒன்றில் வுத்வினீன்ட் குடுப்பத்துக்கு 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)

- ### Vannam, Raga, Prashasthi

E.g. Waramathisubacharithe, Deepadeepapathi, NomadithVikumpa, Lakshmi Buhujana ye, Chandanandakumkumaanjana

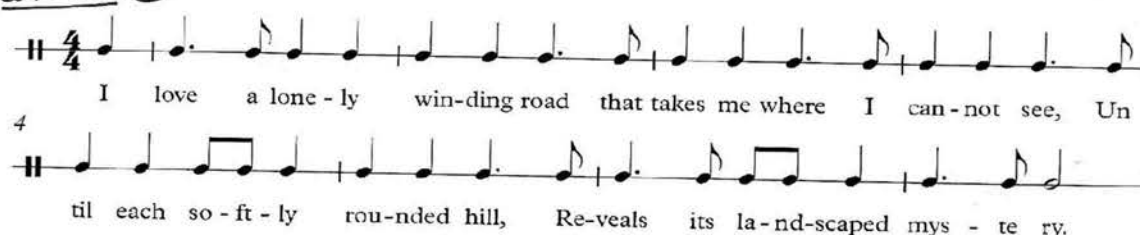
- | | Composition | Composer |
|---|---------------------------------------|------------------|
| 1 | Young Person's Guide to the orchestra | Benjamin Britten |
| 2 | Rite of spring | Igor Stravinsky |
| 3 | The Entertainer | Scott Joplin. |
| 4 | Rhapsody in blue | George Gershwin. |

- ## Modern 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,

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

Question 3



I love a lone-ly win-ding road that takes me where I can-not see, Un-til each so-ft-ly rou-nded hill, Re-veals its la-nd-scaped mys-te-ry.

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.